

**The new banknotes.
Easy to check.**

SCHWEIZERISCHE NATIONALBANK
BANQUE NATIONALE SUISSE
BANCA NAZIONALE SVIZZERA ☩



Why issue new banknotes?

Under the Swiss Federal Constitution, only the Confederation is authorized to issue banknotes. The Confederation has conferred this exclusive right on the Swiss National Bank.

Counterfeiters have been around ever since money was first used. In order to prevent forgery of its banknotes, the National Bank provides them with special security features. The rapid development of printing and copying technologies, however, makes it necessary to update the security features from time to time and thus to change the notes' appearance. That is why the Swiss National Bank is issuing a completely new series of banknotes.

This brochure presents the new notes and describes the system of new security features. It also explains a few simple methods for verifying the genuineness of the notes.

The new series is dedicated to six select Swiss personalities whose contribution to cultural life extends beyond the borders of Switzerland.

Swiss National Bank

An overview of the security features

The main security features of the new banknotes are easy to find and to verify on all denominations.

The new features are concentrated on the number indicating the value of the banknote. They are on the front at the left-hand side of the note and always in the same order. The letters A to H indicate the new security features. Five of them, which can be easily recognized and verified by the public, have been given their own names and are shown here in white: the moving number, the magic number, the coloured number, the chameleon number and the glittering number.

The security system is completed by additional elements such as microtext, symbol for the visually handicapped, transparent register, a watermark portrait, guilloches, serial number and a security thread. Together, these make up the security system of the new banknotes.

Kinegram®:
The moving number

A **Iriodin® digits:**
The magic number

B **Watermark digits**

C **Intaglio digits:**
The coloured number

D **Outline digits**

E **Optically Variable Ink (OVI):**
The chameleon number

F **Ultraviolet digits**

G **Metallic digits:**
The glittering number

H **Tilt effect**

Front



Back



Microtext

Symbol for the visually handicapped

Transparent register

Watermark portrait

Guilloches

Serial number

Security thread

Microtext

Serial number

The security feature at the centre of the banknote

Kinegram®: The moving number



Feature:

In the middle of the note is the Kinegram®: the banknote's denomination, shown on special silver foils, appears to move. Two other, smaller Kinegram® show the Swiss cross and the monograms of the Swiss National Bank: SNB BNS. The form of the Kinegram®, the positioning of the two smaller Kinegram® and the movement of the numbers differ from denomination to denomination.

Test:

Tilt the banknote back and forth and observe the Kinegram®: the moving number appears to run across the Kinegram®; the Swiss crosses and the monograms also seem to move.

Iriodin[®] digits: The magic number



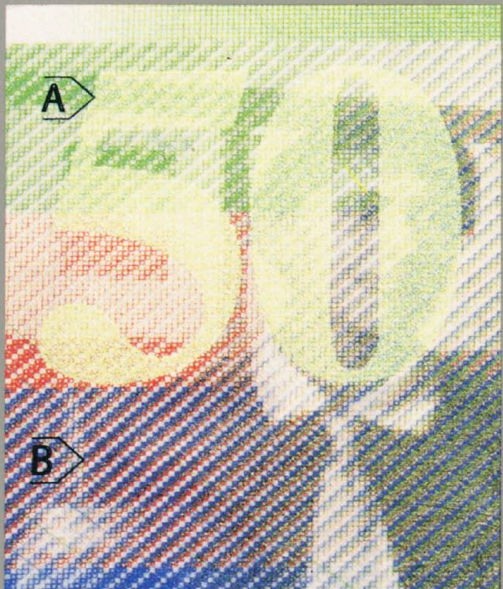
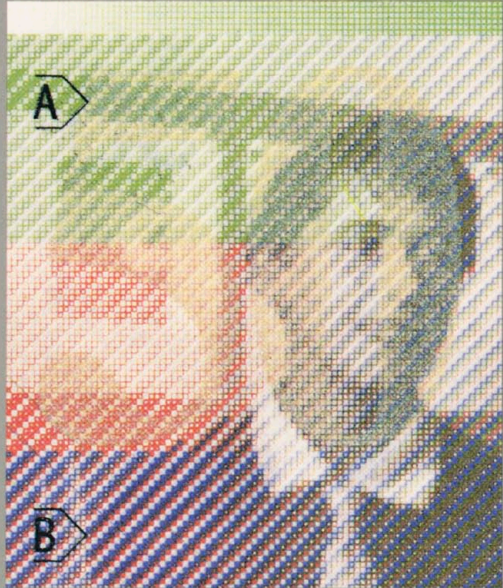
A

Feature:

Security feature A shows the denomination of the banknote printed in a shimmering, transparent colour. It is especially easy to see when the light falls on the feature at a particular angle.

Test:

Hold the banknote like a sheet of paper you want to read. If you cannot read the magic number, tilt the note slowly towards the light until it appears.



Watermark digits



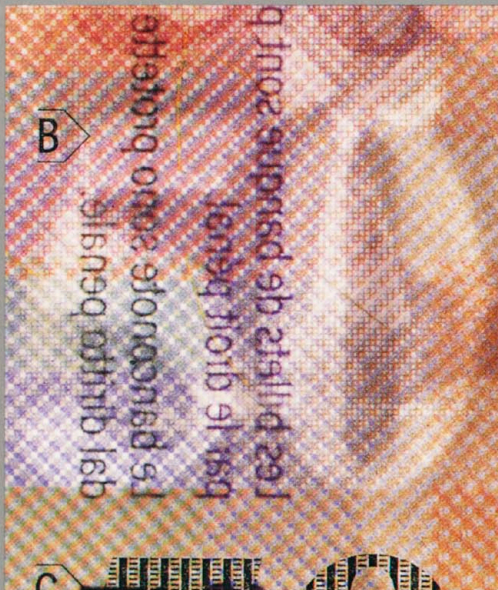
B

Feature:

Security feature B is a watermark in the note paper reproducing the denomination of the banknote.

Test:

Hold the note up to the light. If you look closely, you will see the watermark digits beneath the colour printing.



Intaglio digits: The coloured number



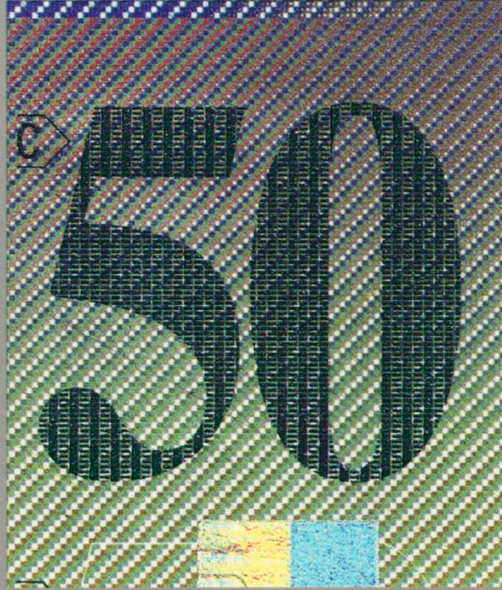
C

Feature:

As security feature C, the denomination of the note is produced by an intaglio process. It is rough to the touch and leaves traces when rubbed.

Test:

Rub the coloured number on a sheet of paper. The ink leaves distinct traces.



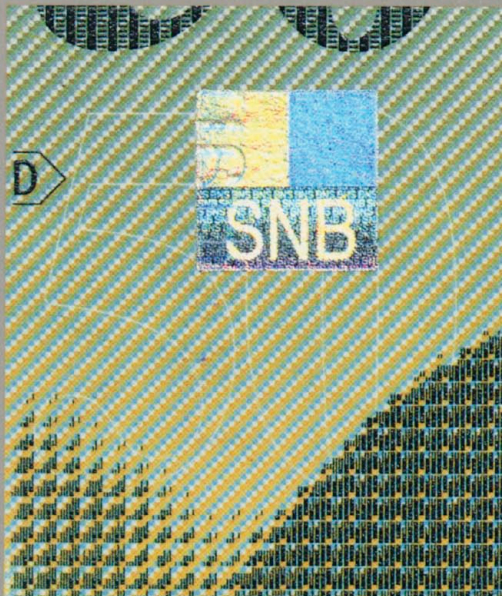
Outline digits



D

Feature:
Security feature D reproduces the outline of the digits making up the banknote's denomination.

Test:
This fine white line can be seen clearly under a magnifying glass. You will need some patience to see it with the naked eye.



Optically Variable Ink (OVI): The chameleon number



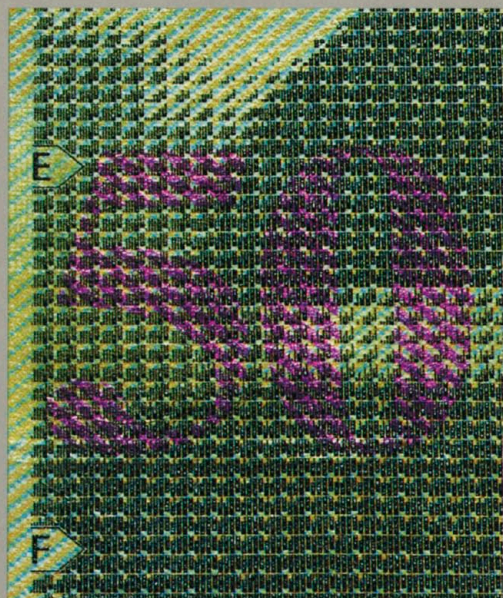
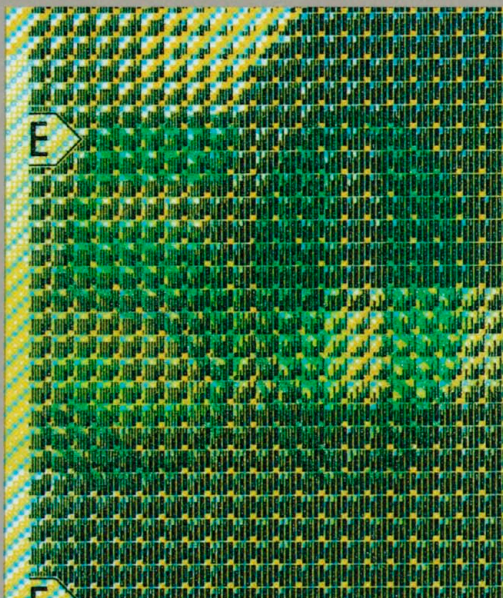
E

Feature:

As security feature E, the denomination of the banknote is printed with a special ink. The chameleon number changes colour whenever the light falls on it from a different angle.

Test:

Hold the banknote like a sheet of paper you want to read and look at the chameleon number. Tilt the note slowly away from you or towards you, and you will see the colour of the chameleon number change.



Metallic digits: The glittering number



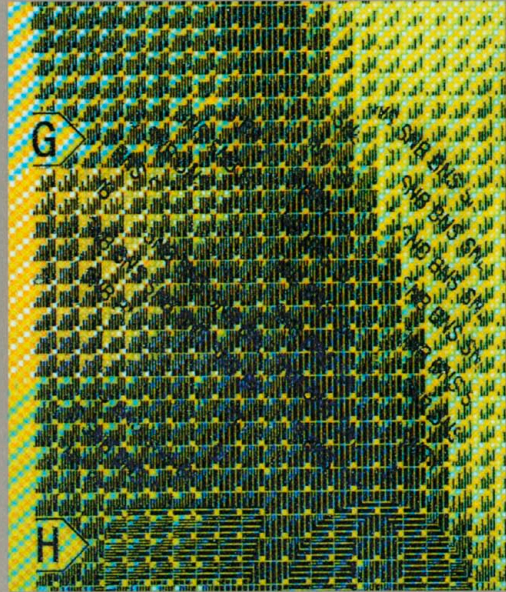
G

Feature:

As security feature G, the banknote denomination is reproduced in metal-coated form.

Test:

Hold the banknote like a sheet of paper you want to read. When you move it, the number has a silvery glitter. Under a magnifying glass you can see the monograms SNB BNS in the glittering number. It is partially covered by ink.



Tilt effect



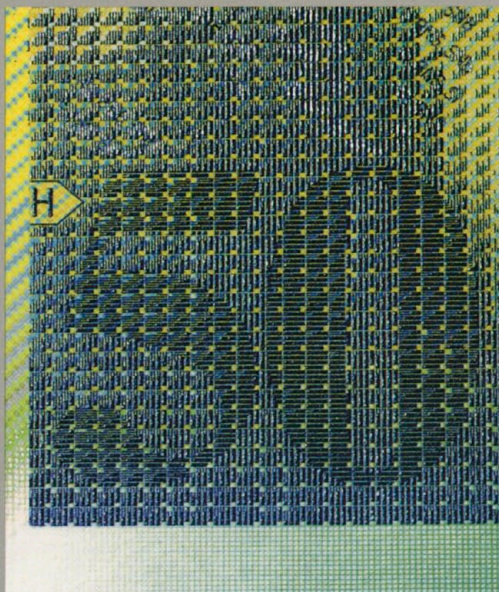
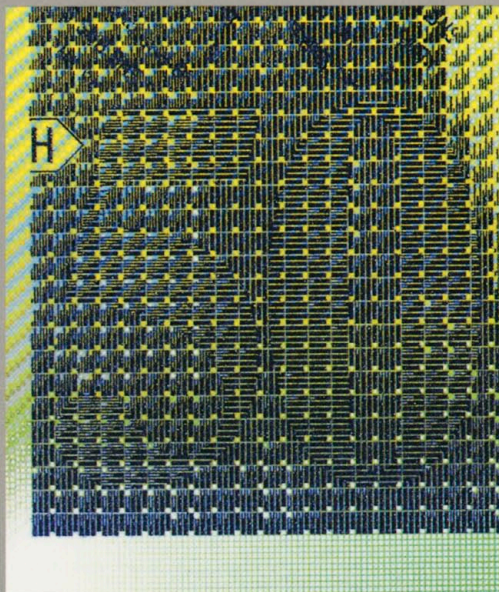
H

Feature:

As security feature H, the banknote's denomination is printed in such a way that it can only be seen from an unusual angle.

Test:

Hold the note horizontally at eye level so that you can just see the front of the note at an extremely sharp angle. Now you should be able to see the number appear.



From the transparent register to the serial number

Transparent register

On both sides of the note a cross is printed at exactly the same spot. The two crosses are slightly different in size so that a Swiss cross is visible between the two silhouettes.



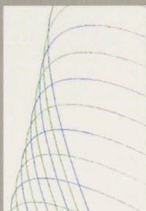
Symbol for the visually handicapped

A symbol perceptible to the touch and different for each denomination is embossed at the lower end of the front of each note to enable the blind and vision-impaired to recognize the face value.



Guilloches

The fine entwined lines can change colour from line to line or within the line itself.



Security thread

A metallic thread is embedded in the paper and emerges as a series of silver dashes on the back of the note. When held up to the light, the thread appears as a bold continuous line.



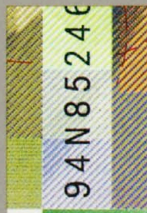
Watermark portrait

In the top right-hand corner on the front of the note, a watermark portrait can be seen looking in the same direction as the printed portrait.



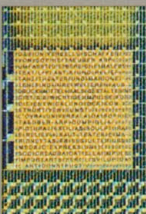
Serial number

Each note bears a serial number in two different places and two different colours. The serial number is a combination of letters and digits.



Microtext

On both sides of the note a short text about the person portrayed is reproduced in a print so small that a powerful magnifying glass is needed to read it.



The new banknote series at a glance

The new banknote series consists of six different notes that will be printed and put into circulation in progressive steps between now and 1998.

The first note to be issued is the 50 franc note. The following details are already known about the other notes: the personality to whom the note is to be dedicated, the basic colour and dimensions and the time at which the new banknote is to be put into circulation.



10 franc note:
Le Corbusier
(1887–1965)

Basic colour:
yellow
126 x 74 millimetres
April 1997



20 franc note:
Arthur Honegger
(1892–1955)

Basic colour:
red
137 x 74 millimetres
October 1996



50 franc note:
Sophie Taeuber-Arp
 (1889–1943)

Basic colour:
green

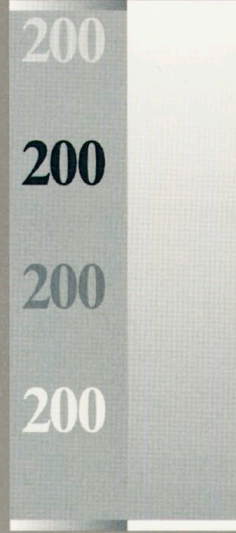
148 x 74 millimetres
 October 1995



100 franc note:
Alberto Giacometti
 (1901–1966)

Basic colour:
blue

159 x 74 millimetres
 October 1998



200 franc note:
Charles Ferdinand
Ramuz (1878–1947)

Basic colour:
brown

170 x 74 millimetres
 October 1997



1000 franc note:
Jacob Burckhardt
 (1818–1897)

Basic colour:
violet

181 x 74 millimetres
 April 1998

The design of the new banknotes

Portrait and work of the personalities

The front of each banknote is dominated by the portrait of the personality to whom the note is dedicated.



The work situation

The portrait is accompanied by a photograph in the top left-hand corner showing the personality in a typical work situation.



The portrait

Unlike the intaglio print originals on traditional banknotes, each portrait in this series is based on a contemporary photograph which has been meticulously prepared – by means of complex image-processing techniques – as a banknote portrait.

Front



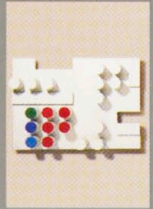
Back



All the illustrations on the back of the banknotes are closely related to the work of the person portrayed.

“Relief rectangulaire” 1936

The series from which this work of Sophie Taeuber-Arp comes was of seminal importance for an entire school of art.



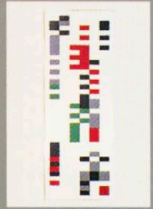
“Tête Dada” 1919

This painted wooden head, an early example of Sophie Taeuber-Arp’s work during the Zurich Dada movement, is a portrait of her later husband, Hans Arp.



Composition “Aubette” 1927

Sophie Taeuber-Arp’s participation in the grand masterpiece of the “Café Aubette” in Strasbourg gave rise to major early works of geometric-constructivist art.



“Lignes ouvertes” 1939

This piece, from the last comprehensive group of works known as “Lignes”, reflects Sophie Taeuber-Arp’s early involvement in the art of dance.

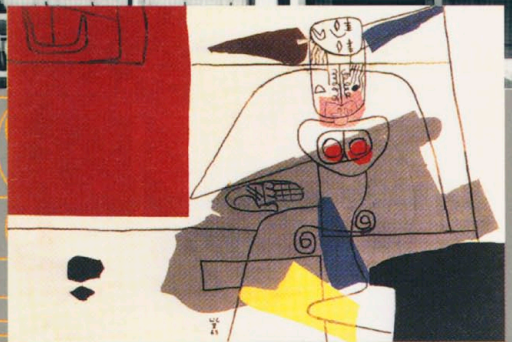
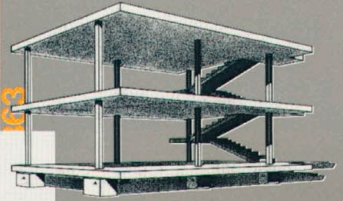


The personality on the 10 franc banknote

Le Corbusier

Le Corbusier, architect, town planner, painter and theoretician, pioneered concepts of contemporary residential building and urban development. His use of skeleton and prefabricated methods of building were trend-setting applications of industrial construction. He believed that man was the focus and measure of architecture and gave expression to this in his modular system of standard units "Le Modulor". Among his best-known works is the pilgrimage chapel in Ronchamp near Belfort, completed in 1954. One of his urban projects was realized: Chandigarh, capital of the Indian state of Punjab, which Le Corbusier planned between 1950 and 1961.

1,829



63 102 165

267

165

102

63

39

24

15

9

48

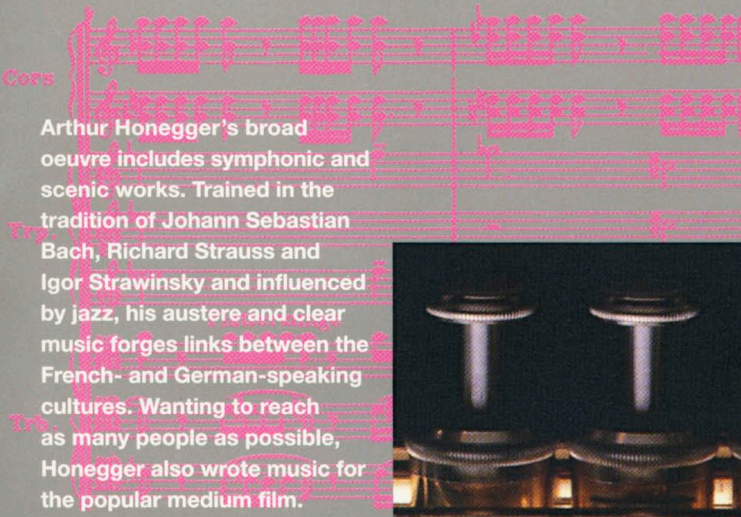
30

18

11

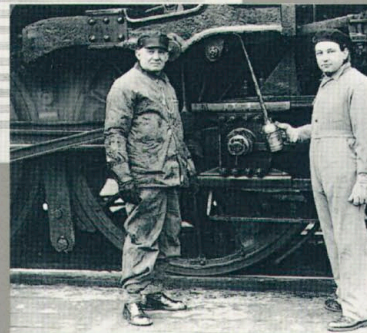
The personality on the 20 franc banknote

Arthur Honegger



Arthur Honegger's broad oeuvre includes symphonic and scenic works. Trained in the tradition of Johann Sebastian Bach, Richard Strauss and Igor Strawinsky and influenced by jazz, his austere and clear music forges links between the French- and German-speaking cultures. Wanting to reach as many people as possible, Honegger also wrote music for the popular medium film.

Honegger's first great success was his oratorio "Le Roi David" (1921). One of his symphonic works, "Pacific 231", an orchestral work composed in 1923 and later set to film, is a programmatic piece on one of the biggest steam engines of that time.

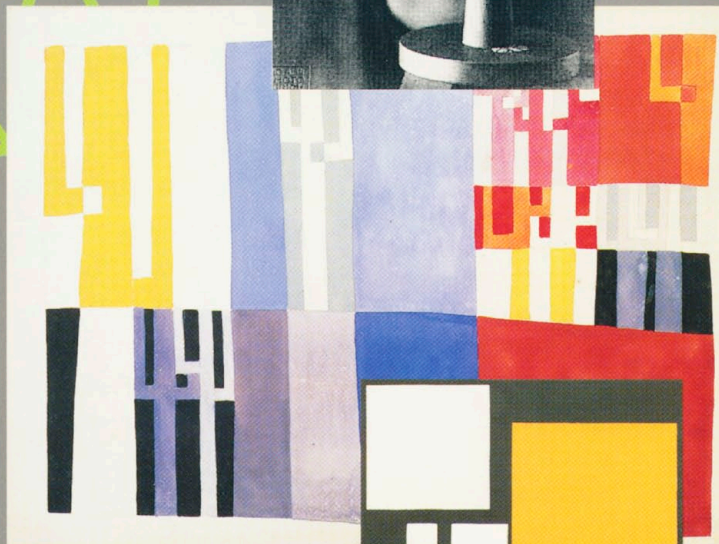


The personality on the 50 franc banknote

Sophie Taeuber-Arp

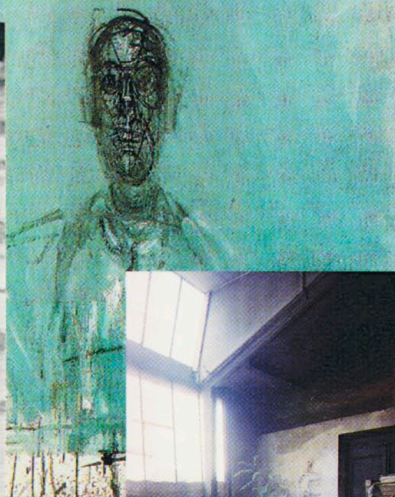
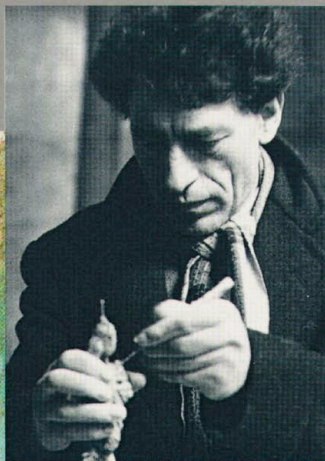
Sophie Taeuber-Arp's oeuvre includes painting, textiles, puppets, sculptures and reliefs. Dance and theatre were also among the artist's favoured media of expression. Her work strongly influenced developments in modern art, in particular constructivist, serial and later minimal art.

The brightly painted, pear-shaped "Dada heads" of 1918 are already typical of her creations in their dual function as works of art and everyday objects: they are both portrait parodies and practical hat-stands. Another crucial element of her work are the compositions with circles and rectangles executed between 1931 and 1939.



Alberto Giacometti

Alberto Giacometti's surrealistic works of the 1930s first established his reputation as a sculptor and painter. It was his later sculptures, however, that made him a household word. The characteristic "Giacometti style" evolved after the artist's return to Paris in 1946. He fashioned tall and thin figures that gave the impression of being disembodied and weightless, soaring statues, usually with legs together, arms pressed to the sides and club-feet. Apart from these, he created striding male forms which he occasionally grouped together. His unswerving ambition was to express reality in all its complexity and breadth of experience.

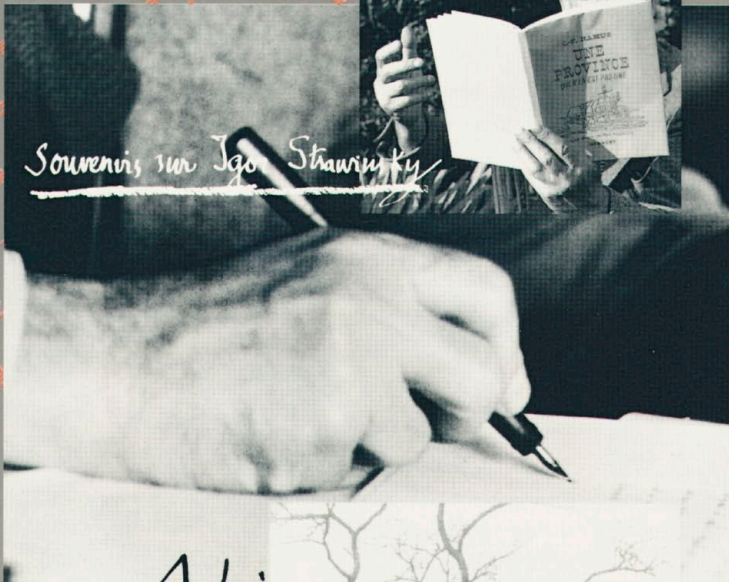


The personality on the 200 franc banknote

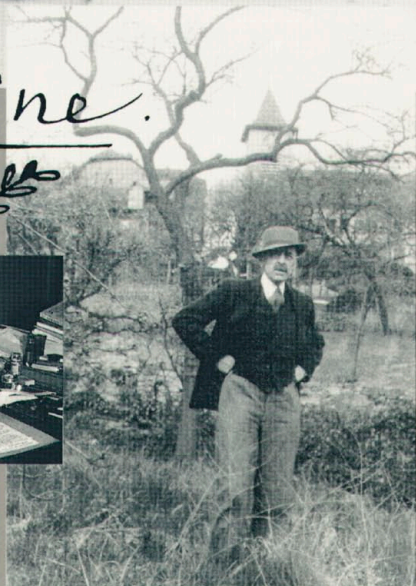
Charles Ferdinand Ramuz

*... à l'automne, c'est-à-dire
au moment où on veut de finir la vendange dans
le hameau du Treyfornay où j'avais
biter. Entre Cully et Rivaz, au bord,*

The writer Charles Ferdinand Ramuz set himself strict aesthetic standards. He was always at pains to depict the close connection between loyalty to immediate reality and the obligation towards general human values and ideals. Some of the great figures of French literature, such as Paul Claudel and André Gide, soon recognized him as their equal. In his early stories and novels, Charles Ferdinand Ramuz tells of people whose desires and hopes became their undoing. Ramuz later turned to mythical themes, continuing to create powerful human characters and magnificent landscapes. He drew his inspiration for this chiefly from the cantons of Vaud and Valais. His essays on ethical and political questions constitute a not inconsiderable part of his work.

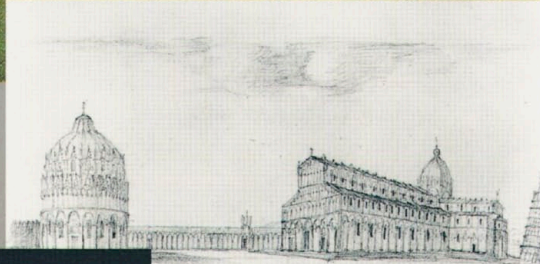
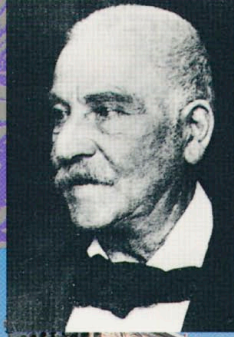


Aline.



Jacob Burckhardt

In his solid, artistically sensitive approach to the Renaissance in Italy, the art historian Jacob Burckhardt demonstrated how well art and science can complement each other. For decades, his "Cicerone" was the indispensable companion of any artistically minded traveller in Italy. His principal work on the Renaissance appeared in 1860. As a historian, he also wrote a far-sighted analysis of Europe's crisis in the age of imperialism. His work on Constantine the Great appraises this epoch as the precondition of mediaeval culture. Studies on world history and the cultural history of the Greeks found among his literary remains were published posthumously.



Banknotes are valuable.

Thirty years ago, the value of the cash in circulation was equivalent to 16 % of all domestic goods and services (gross domestic product or GDP). Now, it accounts for about 8 % of GDP. Since GDP has, however, grown substantially in the meantime, far more cash is in circulation now than thirty years ago.

Cash is still an important means of payment and is likely to remain so for some time despite the growing popularity of cashless payment and electronic funds transfer.

Some 250 million banknotes, worth 27–30 billion Swiss francs, are currently in circulation. The coins in circulation are worth another 2 billion Swiss francs. Every banknote returns on average three times every two years to the Swiss National Bank. Notes in poor condition are removed from circulation and destroyed. 80 million notes—about a third of those in circulation—are eliminated in this way every year.

The physical value of a banknote is only a fraction of its face value. But the costs incurred by issuing and replacing banknotes—60 million Swiss francs a year—are no trifle.

