LATVIA

3.1. Mints and prints

Unlike the interwar period when most of the lats in circulation were produced in the United Kingdom and Switzerland and a small part also in Latvia, Latvia's confemporary money was produced abroad only. A single printing house was chosen for producing banknotes of the restored Latvia - Giesecke & Devrient 6mbH, a Germany based banknote and securities printing giant. Arguments in favour of the above German company were guided by its experience in money production (including money security systems) gained over a number of decades, its reputa tion, the market share (today the company is the world's second largest producer of the respective products) and Latvia's positive experience from the previous cooperation with the company. Glesecke & Devrient Griti-Halso printed the first passports of the restored Republic of Latvia.

Latvia also did not have to look for another company representing a specific product type to purchase quality paper for printing banknotes (150). Glesecke & Devrient GribH had its own paper mill in Louisenthal which produced quality banknote paper with a watermark. Moreover, there was no need to test and verify the paper anymore, as Latvia did in the interwar period.

Arrist Laimonis Šenbergs, a member of the Commission for the Thematic Concept of the Banknotes and Coins, was the authorised representative of the Bank of Latvia and of the Commission in the banknote production process. He remembers that the correction and modification of the graphic details of each banknote, selection and coordination of colour and shade options, adjustments and discussions took place at the company. Sometimes he even had to wait for the modifications to be introduced and then take them to Riga for acceptance and approval. Einars Repše, Governor of the Bank of Latvia, gave his full support to the thorough approach. The scrupulous approach and the high standands set by the Latvian side resulted in respect and helpful attitude and understanding from the suppliers as well.

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Surface strength test of the to-lats banknotes. Cat 211

The first lats coins were also minted in Germany, but it another place - in Munich Bayerisches Hauptmünzamt, a coin mintrich in tress tions. In preparation for the execution of Latvia's coin order, the nine sent samples of coin discs to Latvia for approval, i.e. coin blanks with weight and diameter markings (151). Later, coin mints were selected viatenders, particularly for minting various collector (commemorates) coins. The only foreign mint that struck both the interwar period late coins and modern restored lats coins, including collector coins, was the Royal Mint in the UK. Thus, Latvian coins were struck in 13 coinmists but during the interwar period - in five mints, including Latva.

Mints where the restored lats coins were struck

	MINT	COUNTRY
1	Bayerisches Hauptmünzamt	Germany
2	Staatliche Müszen Baden-Württemberg	Germany
3	Monnaie de Paris	France
4	Den Kongelige Mynt	Norway
5	Suomen Rahapaja Oy	Finland
6	The Royal Mint	United Kingdom
7.	Münze Österreich	Austria
8	Korünklijke Nederlandse Must	Netherlands
9	Peal Casa de Moneda	Spain
10	Lietuvos monetų kalykia	Lithuania
11	Regia Autonoma Monetaria Statviui	Romania
12	Valcambi SA	Switzerland
13	Staatliche Münze Berlin	Germany

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+	100	- 4115	640		444	432	4.5	.13	Hemothing
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148	m1/W	UTOM:	Paralle.	4-01	1122	9.22	0.5	100	Section (1974)

Deutsche Mickel proposal to Glebecke & Devrient GmbH (Germany) with coin blanks for santims and lat coins, Cat. 250

3.2. Security measures

Money security features had changed considerably compared to the interwar period. They had become more complicated, detailed, up to date, as well as more innovative or as they can be described in ann word - better. Money printing technologies had also improved, nating it possible to print increasingly more complicated banknotes. Banknote paper and its various coatings had become more sophisticated, thus increasing the life span of banknotes and making them resistant to mechanical damages, accumulation of dirt, as well as wear andrea

It is clear that not all innovations in the field of money production were used in the process of lats re-establishment, since some of their

were introduced as a standard practice in the second half of the 1990s and at the beginning of the Z1st century. However, these innovations were applied in subsequent years when lats banknotes were re-issued. were applied into banknotes printed during the intervar period had partially stan-The banking security features, while fully standardised security features them; the ornamental band on the right-hand side, the motif in the were used in all modern lats banknotes. These feetures differed only between various issues, i.e., when security features were improved.

Querall, the following security features were included in the lats between banknotes. banknotes, the metallic band with the denomination inscriptions and holograms. They were fully visible when looking at the hanknote and hove against the light. In 1992, the metallic band of banknotes of all detections the socials one – was particularly secure, since the security features applied had reached their epogge like in the interval period (153). nominatures between 1996, 2001, 2007 and 2009 had a broader metalOn the one hand, the high protection level of the 500 lats barknote lic band containing the inscription of the face value and a hologram. the watermark - a profile of a Latvian folk maid - was featured on the white edge of all banknotes (151). It was fully visible when looking at banknotes had advanced even more. the banknote against the light. The vertical relief band in the left-hand lower corner on the front of the banknote featured the numerals of denominations that were repeated four times in different tonalities. The tonality of denomination changed depending on the angle of viewing The see-through register in the form of a stylised representation of an oak-leaf was located in the central area on the front and back of the banknote. When the banknote was held up to the light, the two sides of the oak-leaf matched perfectly. The latent image was incorporated in the ornamental band on the right-hand margin of the front of the banknote. It was visible when the banknote was viewed at an oblique angle to catch the light and when the figure of the respective denomination appeared. The invisible fibres embedded in the banknote paper became visible under ultraviolet light in three different colours. The microtext in the left-hand lower corner on the front of the banknote featured the numeral of the denomination. Security lines were printed on the background of the upper and lower parts of the front and back of the banknote. The embedded mark - two inscriptors of the denomination on the front of the banknote above the see through register (oak leaf).

These called thermal effect was also an interesting security feature. The figure of the denomination in the lower left-hand corner on the fiort of the banknote acquired a different shade under the impact of heat. The transparent window was also a peculiar but efficient security feature. It was incorporated in the upper third of the vertical laminated band as a transparent window with a red semicircle of a red sun on a light background and the lettering Ls in four displaced lines on a dark background. The transparent window of the 500-lats banknote issued in 2008 revealed three stars and the lettering Ls in four displaced lines in the same place.

The ink used for printing banknotes is also considered a security feature of banknotes. A special ink was used to print the figure of the denomination in the left-hand corner of the front of the banknote. Depending on the angle of view, this ink creates a colour-changing optital effect. For instance, the 500-lats banknote issued in 2008 bears the inscription of its face value '500 lats' printed in special ink in the left-hand corner of the front of the banknote. The serial numbers of banknotes were printed using fluorescent ink, and they were visible under ultraviolet light.

The technique used to print banknotes played a major role in ensuring protection of banknotes against counterfeiting. Through the application of the steel press technique, the following security features central part, denomination in words and figures on the left-hand side and a special mark to help the blind and visually impaired to distinguish

The relatively vast range of security features used in lats banknotes made our money secure against forgery. The most valuable banknote against counterfeiting was linked to its denomination. On the other hand, it was put into circulation only in 1998 when security features of



Approved watermark for the Latvan 30-lats banknote paper 1999. Giesecko & Dorricht GmbH (Gormany). Cot. 214





Latvia, 500 lats, 2008, Cat. 161

a traditional ernament used in weaving, a cost of arms of Riga and motifs of ornaments of a bronze head-dress.

Each bankmote has its ownstery to rell, but all these stones are connected by the fragments of the Liefvarde belt depicted on banknotes, and they form so-called vertical dominant. It is supplemented by denomination fig. ures of banknotes and coins which are incorporated in the belt fragments. Symbols of lats and santins coins are characterised by elegant sim-

plicity, Artist Gunan Lusis chose elements symbolising the Latvian way of life to be depicted on santims coins minted in 1992 (165). The symbots of small styliced ethnic suns and the five semi-circled lines connecting them on the reverse of the coins above the denomination figures depict the morning and evening and the working day connecting them. Higher genomination coins bear the symbols of the basic elements of the existence of the Latvian nation; a pine tree seedling representing the woods (50-santims), a salmon representing the waters (1-lats) and a cow representing the land (2-lats).

The design of the lats and the symbols it included were as simple as that, but at the same time they were complicated. The Latvian money of the interwar period described us as a nation, but the restored lats explained why we were just like that. During an interview, Imants Zodžiks, when answering a question concerning the positive reception by the public of the design of lats banknotes and coins said. "This means that we have crossed the national border, and that we have constructed general abstractions. They are folksy, but at the same time commonly understandable and acceptable." To be more precise, the design of lats banknotes and coins is timeless - it is borderless in terms of time and scace, and most of the public understands it. No wonder people say that "the new money was as beautiful as the independent Latvia".



Designe for 10 santins 1992 coin. By Gunars Lusis, Cat., 209

4.3. More than just a coin

The Coin Design Commission of the Bank of Latvie that became operational on 12 November 1993 played a major role in the creation of bananotes and coins. The Commission consists of representatives as well as artists and scientists. The Coin Design Commission provides advice to the Bank of Latvia on issues related to the production of cirprogrammes, comes up with proposals for types of coin development, select artists for each of the proposals for types of coin development, by Janis Strupulls, and it was minted by Münze Österreich Austra selects arbsts for designing coins, assesses the work carried out by artigs and samples of minted coins.

The Commission discusses the artists who could be offered to make development of collector coins.

Out of the proposals or sketches received, the Commission selects Out of the proposate one. The lats collector coins were created by atists Gunārs Lūsis, Laimonis Šēnbergs, Heinrihs Vorkals, Arvids Predie Kristaps Gelzis, Franceska Kirke, Gunārs Krollis, Ilze Lībiete, etc., as well as by the deceased artists Gunars Cilitis and Illmars Blumbergs. To by tend the range of artists involved in coin design art, a new artist tea also invited to participate in the restricted tender. Light Francisors and Janis Strupulis excelled in making plaster models of collector colle

An international tender was organised to select a mirt, taking a count of specific features of each mint. The Bank of Latvia was very demanding towards mints, thus somewhat remirding minting of Lit. vian circulation coins during the interwar period, i.e. the selected min first minted a sample of the respective coin and sent it for assessment and approval to the Bank of Latvia. It should be added that mints had to remake the sent samples in some cases. The Bank of Latria sent a plaster model to mints which was used by the selected mint to prepare for minting the respective coin

From the outset, the collector coins issued by the Bank of Laboration took the form of an encyclopaedia minted in silver and gold and reflect. ing Latvia's culture and history. Due to the fact that the themes by coins were carefully selected, the collector coins issued by the Bank of Latvia differed considerably from those issued by other national central banks, since they mainly focused on classical themes. Therefore, it is hardly surprising that the set of coins issued by the Bankof Latvia has been included in the Latvian Cultural Canon, as according to Ramona Umblija, a former member of the Coin Design Commissional the Bank of Latvia, "Each Latvian banknote and coin is a work of art". The collector coins issued for the first time in the history of Lawain 1993 were dedicated to the 75th anniversary of the Republic of lava The coin series consisted of a 2 lats white metal coin, a 10 lats silver coin and a 100-lats gold coin.

Latvian collector coins still receive high international recognition. Many of them have earned prestigious awards, thus reaffirming the careful attention paid by the Bank of Latvia to design of collectorcoits. For example, the 1-lats collector coin "Millenium, Button" issued in 1999 and having the appearance of a button was the winner in the nomination "The Most Innovative Coin of the Year" at the contest "Coin of the Year" organised by Krause Publications, the US numismatic publishing house, and its magazine World Coin News in 2001 (166). The coin was designed by Gunārs Cīlītis (b. 1927), the plaster model was madeby Jánis Strupulis, and it was minted at The Royal Mint, the UK.

The 1-lats collector coin the "Coin of Time" issued by the Bankof Lstvia (minted in 2004) received a prize of the best coin of 2004 awarded by the Worldwide Bimetallic Collectors Club (167). The central part of the coin struck in hazy bluish metal niobium is enclosed by an outer of the Bank of Latvia, outstanding Latvian experts of art and culture, silverring. The obverse of the coin bears the heraldic five-patalrose and the initials H. R., paying homage to the discoverer of niobum Heinrich Rose, whereas the reverse features an astronomical dock. The con was culation and collector coins by proposing themes for coins and their designed by Laimonis Senbergs (b. 1947), the plaster model warmale

Although the 1-lats collector coin dedicated to the 150th annum sary of Riga Technical University has not received any international awards, it nevertheless should be regarded as enc of the most interest proposals for the creation of a specific coin within a restricted tender

Three prints are more all the proposals for the creation of a specific coin within a restricted tender in g and unusual collector coins issued by the Bank of Lawia Itis Fol. Three arbits are invited to participate in the development of circulation and unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins issued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand unusual collector coins is sued by the Bank or triangles tall in grand com, while two or six artists whom the Commission regards as the best suited for mastering the particular theme are offered to take part in the development of collector of the co Suomen Rahapaja Cy, Finland.



tarvia 1 lats, 1999, Millenium, Button, to Gunary Cilitis and Janis Strupiulis Cat. 212





Larvia 1 lats 2004 Coin of Time 1 Ry Laimonis Sénbergs and Jánis Strugulis. Cat. 220

Overall, the Bank of Latvia has issued 98 lats collector coins and circulation coins of special design since 1995, and several dozens of tavian artists have participated in designing them. The traditions of money design art have not disappeared following Latvia's joining the Eurozone. The Bank of Latvia continues to issue both collector and special disculation coins. The Bank of Latvia has issued 46 euro collectorcoins and 15 euro circulation coins so far. Latvian euro coins, like before, continue to win excellence awards at international contests of coin design art. Moreover, euro coins increasingly stand out not only because of their symbols and design elements but also because

4.4. From idea to award-winning

On 3 August 1922 the Cabinet of Ministers of the Republic of Latvia approved the law "Regulation on Money". Pursuant to this law, Latvias monetary system was based on gold, and the monetary unit was the lats whose value was 0.20903226 grams of fine gold. The law also provided for miriting gold 10-lats and 20-lats coins. The supplement "Regulation on Gold Money" to the law "Regulation on Money" of 14 September 1922 actually established the direction in which the design of the above mentioned coins should go. Namely, it was envisaged to depict "(...) a head of a Latvian maiden, an oak branch (...)" and the face value on the obverse of Latvian gold coins, and the coat of arms of latvia, the minning year and the word Latvia on their reverse. Meanwhile, the edge of the coin would feature the first words of the Latvian national anthem: Dievs, světí Latviju!" (God, bless Latvial). However, as a result of the monetary reform implementing the transition from the lativan rouble to the lats, the Ministry of Finance no longer saw a need for gold coins and decided to mint only 1-, 2-, and 5-lats silver coins.

Although gold coins were not minted in the Republic of Latvia during the interwar period, documents suggest that several preparatory Reps were made, Latvian sculptor Teodors Zajkains (1876–1972) also paracipated in the tender on the development of the design of the 10-bits good coin (168). Although the state had already decided on the usual appearance of the gold coins, the sculptor came up with his own ISAN. His intention was to feature a portrait of a Latvian mother in trofic on the obverse of the coin as a symbol of the nation's moral Rength during the period of tragic suffering. According to the author, he lymbols associated with prosperity, fertility and fruitfulness (a loaf d bread, an apple, a vessel containing a curdled milk beverage and a

jug of milk) depicted on the reverse of the coin would testify to the core values of the state and society.

Since the idea of miriting gold coins was abandoned, the sculptor's project, which had already taken shape in a plaster model, found its place on the shelves of the Ministry of Finance next to other non-mplemented coin (or banknote) projects. After Second World War, when Latvia was remained occupied by the USSR, the plaster model of the gold corn was stored in the former Ministry of Finance of the Republic of Latvia until 20 May 1949 when the Ministry handed it over to the Central State History Museum of the Latvian SSR (the present day National History Museum of Latvia) as "A wooden board with an enlarged plaster sample of metal money which during a stock-taking was found to be of no use for the Ministry". During the period of political consorship, the plaster model of the gold 20-lats coin was held in the special collection of the museum's Numismatic department, and only a limited number of persons were aware of its existence.

In the run-up to the goth anniversary of the Republic of Latvia, the Bank of Latvia decided to issue the 20-lats gold coin once nurtured by Teodors Zalkains. Sculptor Lidija Franckeviča (b. 1947) adapted his outstanding work to the modern technical capabilities for minting the gold 20-lats collector coin of the Republic of Latvia at the Austrian mint Münze Österreich. It was given a concise and appropriate name - the Latvijos monēto (Coin of Latvia), because it "(_) shines with the promise of a good fortune and happiness in the future, since the path running from the past and tradition leads to attainment of distant goals" (169).

The simple thematic concept of the coin which was at the same time so very relevant to the Latvian way of life won recognition not only in Latvia. In 2009, the gold collector coin "Coin of Latvia" won the second prize in the nomination the "Gold Coin of the Year" at the contest "Coin Constellation" (Монетное созвездие) organised by Watermark Publishing House, the Russian numismatics publishing house. Meanwhile, in 2010, the "Coin of Latvia" received the "Best Gold Coin" and "Coin of the Year 2010" awards (the coins issued in 2008 were assessed). The "Coin of Latvia", due to its aesthetic and general attractiveness, as well as its international recognition, is still popular among collectors.



Models for 20-lats gold coin, 1922, Obverse and reverse. By Teodors Zalkains, Cat. 226





Latvia 20 lats. 2008. Latvijos moneto (Coin of Latvia). By Ligita Franckeriča after a model by Teodors Zakalis. Cat. 214

Many wanted to take part in the design competition for the renewed national currency. The submitted designs varied from direct references to the national currency of the interwar period to contemporary art. Each had a specific idea with whom the designer wanted to describe and associate his renewed country.

The renewed national currency existed and was in circulation longer than the historical one. That, perhaps, is why the renewed national currency has been more lasting in the memory of modern society than the historic national currency. Maybe because of this, the alternative designs of the renewed national currency now seem strange, quirky and even alien to us.

LITHUANIA

5.1. Proposed (but unused) designs for national currency

14 artists took part in the 1989–1990 money projects competition; sculptor, medalists, graphic artists, and painters. They had to come up with concests that combined coleurs and denominations, composition. The works illustrate a glimpic of interval money – they feature historical personalities, rich national symbolism, historical and architectural monuments (176).





276
Design of the 50-lites baseloote, 1990. By Alvydas Mandeika.
61 × 121 (90 × 441) mm, 61 × 121 (91 × 141) mm.
1984, 90 292, NO 288.



Direction of the 3 into banknoon, 1990, By Undvise Porus, Pencic, watercolous, ica, 129 x 238 (262 x 300) miss. MM, ND M2





178
Design of the 10-litas banknore. 1994. By Gitana Matonyte (Vaskelené).
Computer graphics. 221 × 296 mm.
PROMET PROPERTY (ITHI (ANIA).

The litas projects drawn up by a group of artists after the competition and intended for printing in France remained unrealised (177). After adjustments to the compositions, denominations, and themes some of them were used for the 1991 banknotes.

Gitana Matonyté's (Vaskeliene's) diplomathess, "Republic of Lihuania's barknote projects", defended at the Department of Design of the Academy of Arts, became the answer to modern design (178).

The history of commemorative coins, of which 110 have been by sued, is full of unrealised litas projects (179)







179
Design of the 50 litas coin, 2008, Fluxis, By Lindas Partiskin,
Computer graphics, a 186 mm (4-2 AV), a 179 mm (4-2 Rev, and 6 z)

ATVIA

5,1. Proposed (but unused) designs for national currency

he work on the re-establishment of the lats formally begon in June 1985, when during the meeting of the Metal Arts Section at the Artist Union Juris Gegoria, Chairman of the Metal Arts Section, invited artists to think about new coins – develop designs and plan for mintage However, the actual process of the re-establishment of the lats legin in February 1990, when the initiative was taken over by the Latsan Cubris Foundation that announced a competition on the thematic properties the late.

More than 20 projects were submitted for the competition, with professional artists and amateurs from Latvia and abroad taking part. Most contestants did not stand out as particularly original regarding the essign of lats banknotes and coins. Yet, it is understandable, as during the time when Latvian society had regained its confidence that was lest furing the Second World War and suppressed in later years the design of banknotes and coins was largely dominated by imitations of me lits' designs from the interwar period and the symbols included in those designs. At the same time, differences were apparent, namely, some symbols were carried over, but some were new and relevant for the society of the time. The designs of banknotes and coins included the well respected politicians of Latvia (Janis Čakste and Karlis Ulmanis). outstanding cultural personalities (Rainis, Aspazija, Krišjānis Barons. Killanis Valdemärs, Oskars Kalpaks, etc.), as well as parts of monuments of public interest, namely, the Freedom Monument, elements from the ersemble of the Brethren Cemetery, etc.





Paster models of the santimic coin submitted to the Latvian Culture Foundation's composition for the thermatic concept of the Tats in 1989, Obverse of the santimic coin and reverse of the 1-santimis coin. by Edgars Grinfelds, Plaster, e 258 mm and 150 mm Invws. CVMV 28805. CVMV 23550.





in the research of the Lavian Culture Foundation's impedium for the thermatic concept of the lars in 1989, Obverse and fevere. Author unknown, his, is 2.10 mm (479 × 377 mm). Living, CVM 223992.

Project notion also expressed similar messages, e.g. "For free lang," let's work for Lativa", "Aid Rem", "IR—91—AP", "Culture", "Recolure", "If you are affoid of wolves, don't go to the woods!" like 1) Authors of some designs have not been established to this day

182 Sketches of the banknotes submitted to the Latvian Cutture Foundation's competition for the thematic concept of the lats in 1999:



Sketch of the 1-lats banknote Reverse Mottai Bruno.
 Author unknown: Computer graphics, 380 × 609 mm.
 LNVM; CVVM 223028



Sketch of the 25-lats bankrote. Obverse. Monto: "If you are straid of wolves, don't go to the woods?". By Elita Viliama Watercolour, application, 264 × 440 mm.
 NAWA, CVAN 233001.



3. Sketch of the 10-lats banknote. Obverse: Motto: Idilja.

By Vilnis Didnihsons. Computer graphics, 201 × 440 min

LNVM; CWM 223043



4. Sketch of the 2-lab banknote. Obvene. By Serge; Kovalenko. Pencil. 238 × 449 mm INVM, CVVM 223069

