

200 F - Franc note Adolphe Sax

Adolphe Sax, who appears on the 200-franc note, owes his world fame to the invention of the musical instrument which bears his name, the *saxophone*, the dominant instrument of jazz and other styles of 20th century music.



How visually impaired people can identify the value of a note

Each note in the new series carries a raised code which allows the value to be identified by touch and helps people with defective vision to use it; when the fingers are run upwards over the part of the note to the left of the portrait, the words giving the value can be clearly distinguished and are followed, a little higher, by a set of bars.

These make up a code identifying the value of the note, as follows :

The vertical bars represent :

hundreds ('I' for 100)

thousands ('II' for 1000) and

ten thousands ('III' for 10000);

the horizontal bars multiply by 1 ('-'), 2 ('='), and 5 ('≡').



Real dimensions : 144 mm x 76 mm

Ways to identify a genuine banknote

1. Exclusive paper



When you handle a banknote you can feel the specific quality of the paper and hear the crackle it produces. These features enable a preliminary identification of the note.

2. Raised (intaglio) print



Several areas on the front (including the portrait) can be perceived by touch. The engraving and the thickness of the ink raise the wording and the bar feature perceptibly, which helps visually impaired people to identify the note by touch.

3. Anti-copying features

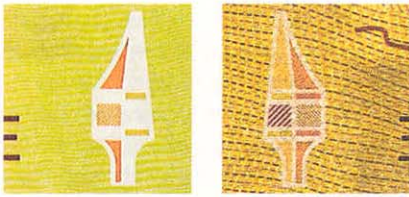


The colours in the design change if the note is copied



The grey motifs are specially designed to change when reproduced.

4. Printing in register



The accuracy of the printing can be checked by looking at the mouthpiece of the saxophone against the light. The coloured areas on the face fit exactly with those on the back.

5. Watermark and thread



The watermark is of a finely drawn portrait of Adolphe Sax with his very distinctive signature. Anything which appears dark when the watermark is held to the light, becomes light when the note is placed on an opaque surface.



On the back, the security thread looks like a broken silver line. When held to the light it seems black and continuous; the figure "200 F" is repeated over its whole length.

6. Hidden image



In the rectangle, the figure 200 appears when the note is brought up to eye-level and then tilted towards the light. It becomes lighter or darker depending on the way the note faces.

7. Micro-lettering



A magnifying glass reveals words in minute lettering on the border of the white band of the watermark, on both sides of the note. Elsewhere, one can see the face value in very small font, on the front in figures, on the back in lettering.

8. Under an ultraviolet lamp



Under ultraviolet light, some features on the back of the note stand out clearly in green and yellow. The security thread is greenish and red, green and blue fibres appear scattered throughout the paper.

What you should do if...

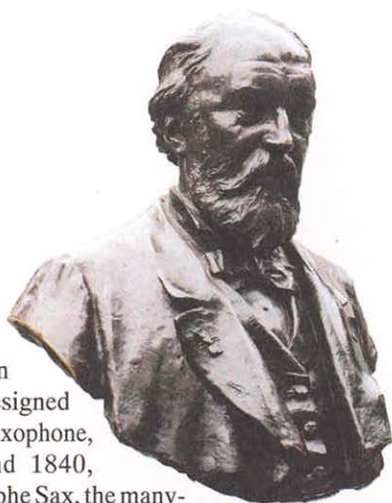
... you have a note which is withdrawn from circulation ?

All banknotes issued by the National Bank of Belgium since 1944 can be exchanged at its counters.

... you have a damaged note (burnt or mutilated...) ?

Take care in bringing it to the National Bank not to forget any fragment. The note will be handed on to experts who will check it free of charge and estimate its value. Any deliberate damage is of course illegal.

Adolphe Sax, the inventor of the saxophone



Adolphe Sax by Millet de Marçilly

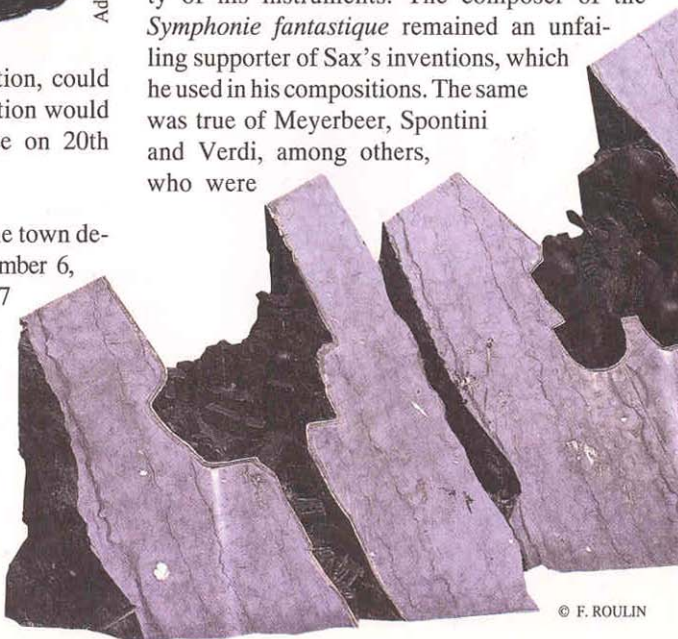
When he designed the saxophone, around 1840, Adolphe Sax, the many-talented maker of musical instruments with a fertile imagination, could hardly have imagined that his creation would have such a tremendous influence on 20th century music.

Adolphe Sax was born in Dinant, the town depicted on the back of the note, on November 6, 1814 and died in Paris on February 7 1894. His father, Charles-Joseph, moved to Brussels in 1815, where he became the leading maker of wind instruments and three years later was even appointed supplier of flutes, clarinets, bassoons, trumpets and horns to the Royal Dutch Court.

The young Adolphe served his apprenticeship in his father's

workshop. He also studied the flute and the clarinet, which he soon thought of improving. In June 1838, his first patent - for a new bass clarinet - set him off on his career as a maker of wind instruments. The saxophone was played for the first time in public at the Belgian Industrial Exhibition in 1841. However, Sax played behind a curtain to avoid an untimely discovery of his instrument. This would have entailed losing his earnings as the instrument was only patented five years later.

In July 1843, Sax left Brussels to settle in Paris, where Berlioz welcomed him with an article in the *Journal des Débats* which lauded the quality of his instruments. The composer of the *Symphonie fantastique* remained an unfailing supporter of Sax's inventions, which he used in his compositions. The same was true of Meyerbeer, Spontini and Verdi, among others, who were



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enthusiastic about the new sound the young Belgian's instruments produced.

His inventive genius quickly became known, not only for the development of new instruments, but also and chiefly because they were built as a complete family covering the whole musical range. Sax's instruments offered a unity of form and fingering unknown until then. In addition to the saxophone, which is his best known invention, Adolphe Sax also gave his name to other families of musical instruments such as the saxhorns, still used in wind and brass bands, saxotrombas and saxtubas. He also created seven-bell, six-valve instruments. The inventor's success won him many medals at world exhibitions but also aroused the jealousy of his competitors who, from 1845 onwards, involved him in a whole series of court

cases and caused him to go bankrupt three times.

Adolphe Sax was involved in music in many ways, he was not content simply to be an instrument maker but also edited music, taught the saxophone, organised concerts and directed the Paris Opera brass band. A versatile genius as he was he also studied the acoustics of concert halls and turned to the development of air purifying appliances.

While the inventor was still alive, the saxophone took its place in classical music. In the 20th century it has become first and foremost the leading jazz instrument, thanks among others to the clarinetist Sidney Bechet, who converted to the soprano saxophone at the start of the twenties. It was, therefore, from the New World and to the rhythm of jazz that the Belgian instrument maker's invention moved on to gain the worldwide success it now enjoys.

Malou Haine
Conservator of the Brussels Museum of Musical Instruments



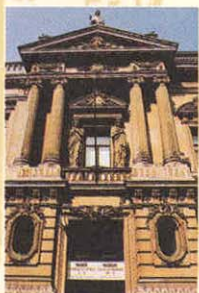
To mark the one hundredth anniversary of Adolphe Sax's death, his birthplace Dinant has erected a statue to him by Félix Roulin.

Six-valve and seven bell trumpet designed by Adolphe Sax, the Brussels Museum of Musical Instruments

"Old England" building (P. Saintenoy)



Museum of the National Bank (H. Beyaert)



The Museum of Musical Instruments

Adolphe Sax's most beautiful instruments can currently be seen at the Brussels Museum of Musical Instruments. The Museum is open from Tuesday to Saturday, from 9.30 am to 16.45 pm, Place du Petit Sablon 17, 1000 Brussels, Telephone 02/511 35 95. It will shortly be moving to the Old England art nouveau premises near the Place Royale, in Brussels.

The Museum of the National Bank

If you want to know more about the long history of money or the origin of banknotes, you can arrange a free guided tour of the Musée de la Banque Nationale, rue du Bois Sauvage 9, 1000 Brussels, near the Saint-Michel Cathedral. Telephone 02/221 22 06.