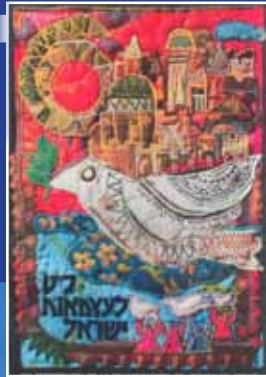


# כרזות מספרות

## POSTER TALES



A Special Program for

**YOM YERUSHALAYIM - JERUSALEM DAY**

Artistic Depiction of Jerusalem  
in Israel's Independence Day Posters

Educational Material



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### **The full program of Poster Tales is a project of the Israel Education Initiative**

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Poster Tales was conceived with input from the Consulate General of Israel to the Pacific Northwest and from San Francisco–Bay Area Jewish Educators.

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This educational material draws from many sources that were compiled and edited for the sole use of educators. The Israel Education Initiative does not claim to have authored all material and has provided a detailed bibliography which, to the best of our knowledge, includes all sources.

Usage of this material, Poster Tales booklets, images and accompanying CD for **educational purposes only**

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#### **Resources:**

Israel Ministry of Foreign Affairs

<http://www.mfa.gov.il/MFA/Facts%20About%20Israel/State/JERUSALEM>

Independence Day Posters, Images, Symbols, Themes and Values.

Merkaz Ha'hasbara Publication. Israel Ministry of Education. 1998



# INTRODUCTION

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For many years, the visual arts have served as commentary on global, national, social and political topics in many cultures. Making a statement, conveying a concern, celebrating achievements or expressing hope for the future – all can be depicted visually. This program invites both educators and students to enter, explore and interpret the material and create their own visual commentary – they are invited to make it personal.

The historical posters designed for Israel's Independence Day throughout the years serve as the backdrop for this curricular and creative program. These posters offer a rare perspective into Israel's national mood and aspirations as well as its historic and esthetic timeline. They reflect on the struggles, values, and ideals of Israeli society and the social and technological changes that have taken place throughout the years.

For Yom Yerushalayim we bring you, the educator, a program that can be used in many ways depending on the classroom setup, the goals, and the allotted time of the group.

In this booklet, we have touched upon a few posters that depict Jerusalem and offer a glimpse into the full program "Poster Tales" which spans 60 years of visual history.

We wish you and your students an intellectual, reflective, and creative experience!

The Israel Education Initiative

# JERUSALEM

*“Ten measures of beauty were bestowed upon the world; nine were taken by Jerusalem and one by the rest of the world.”* (Babylonian Talmud, Tractate Kiddushin 49:2)

Jerusalem, the capital of Israel, is located in the heart of the country, nestled among the Judean Hills. The city’s ancient stones, imbued with millennia of history, and its numerous historical sites, shrines and places of worship attest to its meaning for Jews, Christians and Muslims. Its modern architecture, well-tended parks, contemporary malls, outlying industrial zones, and ever-expanding suburbs proclaim Jerusalem’s hopes for the future.

Jerusalem’s incandescent glow, golden in sunshine, silvery by moonlight, is rivaled in impact only by the kaleidoscope of its people – some the descendants of generations of Jerusalemites, others who have come from the four corners of the earth. Mingling with people wearing the spectrum of modern fashion are dark-suited ultra-Orthodox Jews, Arab women in brightly embroidered shifts and Christian clergy in somber robes.

Jerusalem is central to the Jewish people. When Jews pray three times a day, they turn toward Jerusalem. They also hang a *mizrach* (literally “east”), a decoration hung on the walls of the home or synagogue to indicate the preferred direction or orientation for prayer. Jewish people close the Passover Seder with the words: *“La’shanah Ha’ba’ah Bi’Yerushalayim!”* (“Next Year in Jerusalem”). These same words are also invoked to conclude the holiest day of the Jewish year, Yom Kippur. This connection to Jerusalem is represented during a Jewish wedding ceremony when the groom breaks a glass as a sign of mourning to commemorate the destruction of the two Temples which stood in Jerusalem.

Jerusalem also symbolizes Israel’s sovereignty and is the seat of its government, including the Knesset, Supreme court, the Bank of Israel and many government offices and ministries.

Jerusalem is the largest city in Israel, both in area of jurisdiction and population, comprising 10% of the country’s residents. The total population numbers (as of May 2007) are 732,100 (64% Jews, 32% Muslims, 2% Christians).

## **Jerusalem Divided and United**

Upon termination of the British Mandate on May 14, 1948, and in accordance with the UN resolution of November 29, 1947, Israel proclaimed its independence, with Jerusalem as its capital.

Opposing its establishment, the Arab countries launched an all-out assault on the new state, resulting in the 1948-49 War of Independence. The armistice lines drawn at the end of the war divided Jerusalem in two, with Jordan occupying the Old City and areas to the north and south, and Israel retaining the western and southern parts of the city.

Since the time of King David, except for the 19 years between 1948 and 1967, there has always been a Jewish presence in the ancient city of Jerusalem, the capital of Israel. From 1948 until 1967, the western part of the city was in Israeli hands, while the ancient, eastern part – apart from a small Israeli enclave on Mount Scopus – was under Jordanian control.

When the Six-Day War broke out in June 1967, Israel contacted Jordan through the U.N. as well as the American Embassy and made it clear that if Jordan refrained from attacking Israel, Israel would not attack Jordan. Nevertheless, the Jordanians attacked West Jerusalem and

occupied the former High Commissioner's building. Following heavy fighting, the IDF recovered the compound and removed the Jordanian army from East Jerusalem, resulting in the reunification of the city.

The reunification of Jerusalem in 1967 was a seminal event in the history of Israel and is commemorated and celebrated every year as *Yom Yerushalayim* (Jerusalem Day) which is the most recent addition to the Hebrew calendar. It is celebrated on the 28th day of Iyar.

Arguably the best known Israeli song, "*Yerushalayim shel zahav*" (Jerusalem of Gold), was written before the Six Day War by Naomi Shemer in 1967. The songwriter added another stanza after Israel captured East Jerusalem and regained access to the Western Wall. In 1968, Uri Avnery, then a member of the Israeli parliament, proposed that "Jerusalem of Gold" become the Israeli anthem. The proposal was rejected, but the nomination itself says something about the power of this song and its lasting popularity.

The emblem of Jerusalem incorporates a lion, symbolizing the tribe of Judah, and one of Jerusalem's names – Ariel (Lion of God), as well as olive branches, symbolizing peace. In the background are Jerusalem Stones symbolizing the Western Wall. The Jerusalem Stone is the city's preferred building material which gives the city its golden hue.

## Independence Day Posters

1968 (following the six-day War and celebrating the city's reunification), 1977 (celebrating 10 years to reunification), 1993 (celebrating 25 years to reunification), 2007 (celebrating 40 years to reunification). In addition: 1992 and 1997, both bearing symbols of Jerusalem.

## Thumbnails



1968



1977



1993



2007



1992



1997

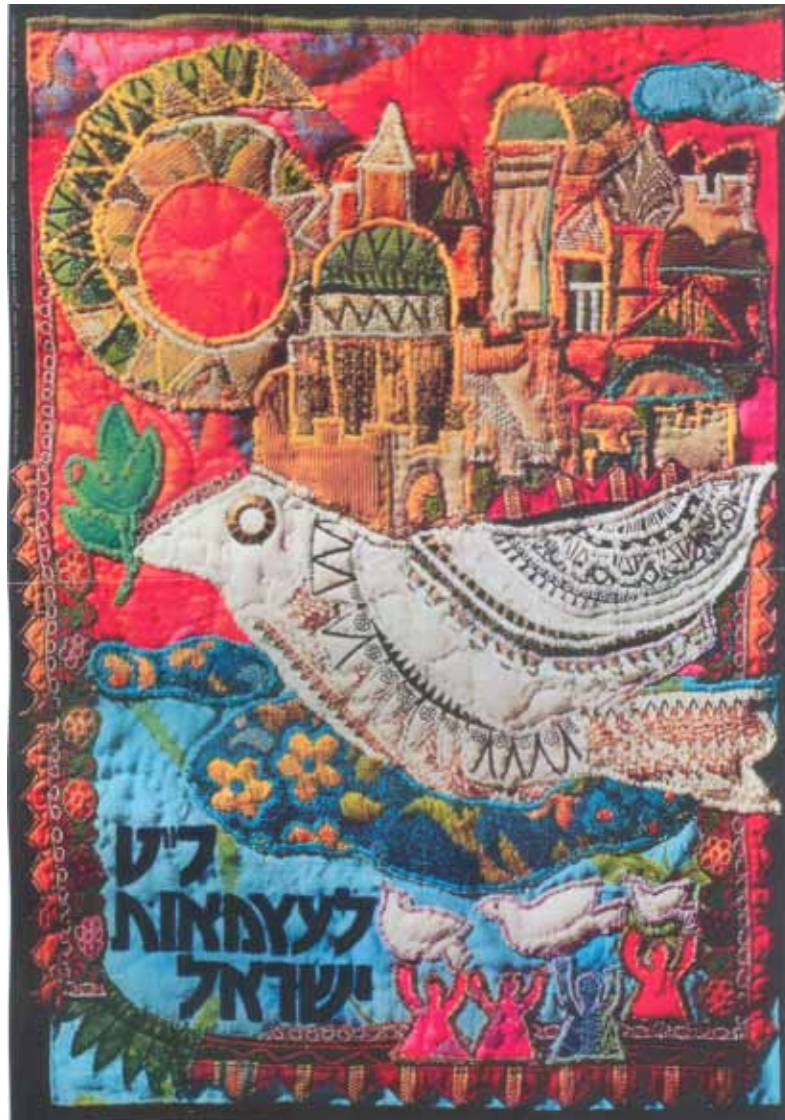


This poster marks twenty years to Israeli independence and the return to holy sites in Jerusalem following the Six-Day War. It was designed by the artist as a *Parochet* (the ornamental curtain covering the front of the ark in the synagogue), in the center of which two lions form the base of a seven-branched candelabra. The depiction of the menorah is reminiscent of the description in Exodus (Shemot) 25 where the instruction for its construction is filled with terms borrowed from botany: it had stalks, bowls like almonds, bulbs and flowers. Red flowers, such as Anemones (*kalaniyot*) and Maccabees' Blood (*dam ha'makabim*), symbolize fallen soldiers.

The candelabra and the two supporting lions were adopted as the central theme for the official shield of the city of Jerusalem. Here they represent the unification of the city, and perhaps the troops entering the old city through the Lions' gate. The artistic medium is appliqué, for which this artist is famous.

**Notice and Interpret:** menorah in the shape of branches and red flowers; lettering on the flowers spell "*yerushalayim*"; depiction of strength and might; pattern on dark frame.

**Artist:** Kopel Gurwin



The poster marks the tenth anniversary of Jerusalem's reunification following the Six-Day War. The detailed appliqué and embroidery work depicts several elements in Jerusalem's architecture and history.

A dove with an olive branch is a universal symbol for peace and draws from the story of Noah's Arc in Genesis (Bereshit) 8:11 "The dove returned to him toward evening, and there was a freshly-plucked olive leaf in its beak. Noah then knew that the water had subsided from the earth."

**Notice and Interpret:** What is the central image? How is the canvas divided? What colors and threads are used? How is the connection between the past and the present conveyed? Are any of the architectural elements recognizable?

**Artists:** Ora and Eliyahu Schwartz



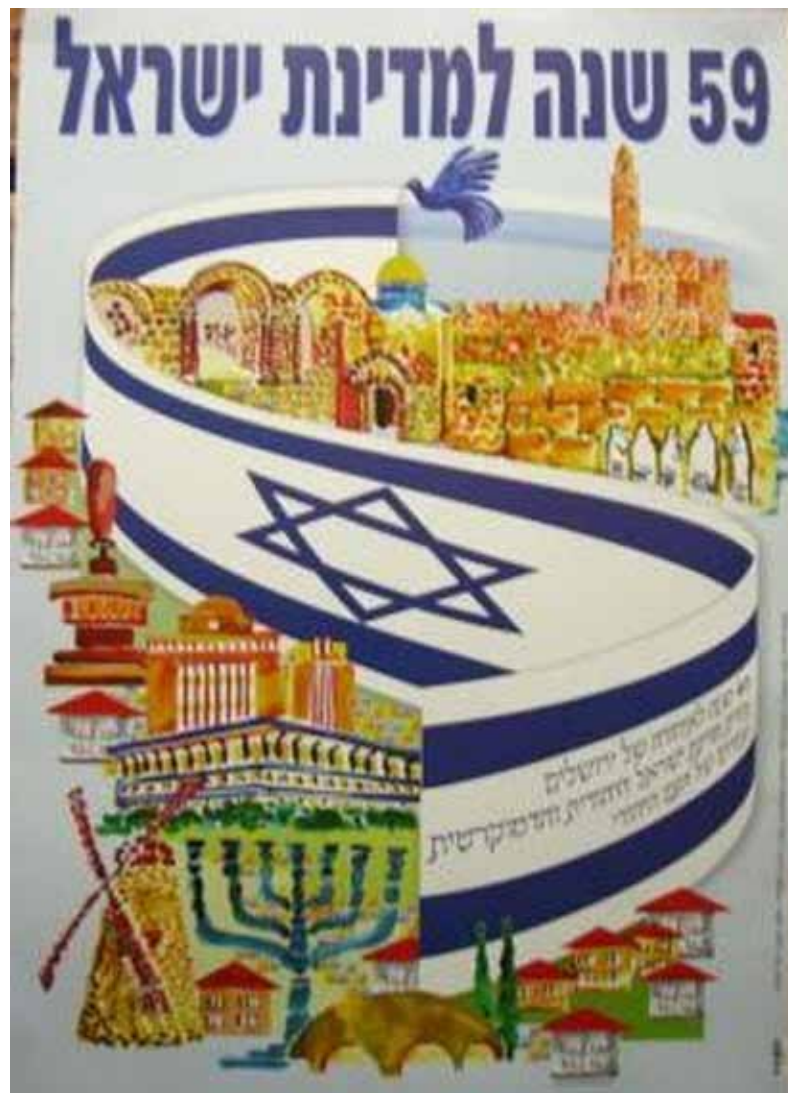
The poster marks 25 Years to the Reunification of Jerusalem. Since its reunification in 1967, the city of Jerusalem has developed and grown to become the largest city in Israel with 700,000 inhabitants. Many new neighborhoods have been built and most of the national institutes and organization have moved to the city. Arts and culture, cafés and restaurants, and an annual international festival are among the many activities in which residents can partake.

The central image of the poster is a figure playing a flute. The poster is divided horizontally into two parts, the bottom displaying several of Jerusalem's structures and the top displaying blue skies circled by colorful curved stripes. The verse: "*Simchu et yerushalayim ve'gilu ba*" ("Rejoice with Jerusalem, and be joyful with her") from Isaiah appears on the bottom left.

**Notice and Interpret:** What do the structures represent? (The Knesset, Tower of David, Heichal Ha'sefer and skyscrapers) What is the connection between the verse quoted and the image? What is the connection between the figure and Jerusalem? Does the image evoke other Jewish artists or motifs in Jewish art? Do you see "hidden" menorah shapes?

**Artist:** Asaf Berg





The call for graphic entries to this year's poster described the theme as: "40 years to the unification of Jerusalem, capital of the Jewish and democratic state of Israel and capital of the Jewish people." Since 1967, every major anniversary of the Six-Day War and the resulting joining of West and East Jerusalem is commemorated with an Independence Day poster.

This poster joins the old and new city of Jerusalem with an Israeli flag and a dark blue dove carries a sheer veil in its beak while flying along the flag. The flag bears the inscription mentioned above.

**Notice and Interpret:** What are the architectural structures in each section? Is their placement in the poster significant? Is the message of the unification of Jerusalem clear? What do the dove and veil signify? Is this a contemporary design?

**Artist:** Yuval Safra



The poster marks 500 years of the Expulsion from Spain. In 1492, under pressure from the church and the inquisition, Ferdinand and Isabella decreed the expulsion of the entire Jewish population from Spain. This marked the end of 1,000 years of a Golden Age when Jews participated in all aspects of Spanish life and society and contributed significantly in areas of science and arts.

This poster portrays Jerusalem's Old City Wall as it is seen through a horseshoe arc and columns decorated in stucco. The city's skies are illuminated with fireworks and the bottom of the poster bears a few motifs from an ancient artifact discovered in Spain: a menorah, a Cedar tree, a couple of peacocks and the verse: "Shalom al Israel, ve'aleynu ve'al baneynu" ("Peace unto Israel and unto us and our sons"). The horseshoe arc found in this poster was a typical item in Moorish Medieval Spanish architecture. The style of giving an illustration an architectural framing was adopted by the *Bezalel School* in its early years.

**Notice and Interpret:** How does the designer connect past with present? What do you think the peacocks represent? Why fireworks?

**Artist:** Natan Karp



This year's theme marks the centenary of the Zionist movement which had its formal beginnings at the First Zionist Congress, held in Basel, Switzerland on August 29th 1897. The Zionist movement enunciated its goal for the establishment of a national home for the Jewish people in the Land of Israel in the Basel Program. Zionism included diverse groups, ranging from Religious Zionism to Socialist Zionism. All of them cooperated towards the aim of the Jewish National Home, an enterprise that culminated in the establishment of the State of Israel in 1948.

The poster consists of a photomontage of young people sitting on the ground next to the large metal menorah situated in front of the Knesset building. The outer frame bears a floral design taken from a Yemenite manuscript dated back to the 15th century.

**Notice and Interpret:** the schematic fireworks; What does the 5 point star mean? Whose silhouette is hidden in the dark blue background? How do the design elements convey both past and present? Notice the diagonal direction of the text – how does it affect the balance and composition? What different artistic techniques were used here?

**Artist:** Gideon Sagi

## SUGGESTED ACTIVITIES

Each of the posters presented in this unit depicts Jerusalem differently, yet there are recurring elements in all of them. What story do the posters tell? Is it an ancient or contemporary story, a real story or a myth, an inside story, a success story, all or none of the above? This is an invitation to embark on a journey of exploration and discovery; an invitation to delve into, engage and wrestle with the complex story of Jerusalem, the Israeli capital.

There are many possibilities of approaching this material. There are considerations such as: how much time to dedicate, age appropriateness, classroom setting, capacity for Judaic Studies and art collaboration, as well as many others that will go into the decision of what activities and what outcome each educator will decide upon.

Included here are two suggested activities. Feel free to adapt them or create your own activity. We will be happy to hear how you used this material in your classroom.

### <A> Balashim (detectives) - Follow the Clues

#### **Purpose:**

To become familiar with the collection of posters. To recognize symbols, Hebrew words, and design elements.

#### **Classroom Directions:**

Students will work in groups of three (or more).

Teacher will distribute a check list of things to explore (clues). See below for examples of clues.

Teacher will decide on a time limit to complete the investigation (suggested 20-30min.).

Students will have fun learning more about the posters and about Jerusalem as they explore the evidence!

#### **Culminating Activity:**

Each group will report on their findings.

The teacher can then discuss together with the students the common symbols and their meaning, colors used, artistic techniques, the depiction of Jerusalem as a unified city, quest for peace, etc.

#### **Examples of clues:**

Let's find the following.... how many can you find?

#### **Symbols:**

Menorahs (7 branch candelabras), a real menorah, flowers, old buildings, new buildings, animals, walls of the old city, stars, windmill, fireworks, clouds, people, musical instruments, blue skies.

#### **Hebrew:**

The words: yisrael (Israel), atzmaut (independence), yerushalayim (Jerusalem)

#### **Art:**

Posters that look like: a photograph, a painting, cloth or soft material.

#### **Message:**

Posters that convey: peace, united city, past and present.

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## <B> Omaniim (artists) - Create a Poster for Yom Yerushalayim

Art projects that are inspired by this program are hopefully based on students' exploration and learning of the educational content. Whether it is the Judaic Studies teacher or an Art Specialist leading these activities, it should be preceded by an exploratory activity such as activity <A>.

### Ideas for Posters

- Create a poster for Yom Yerushalayim based on your learning. Use elements explored in activity <A>.
- Take an existing poster and “update” it to include yourself (de-constructing and re-constructing).
- Create a poster with a specific message.
- Create a poster with “new” symbols for Jerusalem.
- Create a poster in the style of a particular artist.

### How to design a poster?

#### Decide on:

- Message
- Elements to include in your poster: text, images, and symbols
- Importance of each element: border, placement, size, dominant or blended colors
- Media: marker, tempera poster paints, collage, paper cuts, computer generated
- Pay attention:
  1. Do not overcrowd the poster.
  2. Arrange elements to attract attention.
  3. Make sure that the design and the text compliment each other.
  4. The design should not detract from the impact of the words.

#### Include:

- A written articulation of the decision and artistic process.

