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Hebraica Now! The Book Arts, 1991–1993*

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Abstract: There have been several positive developments in the areas of Hebrew typography, fine and private printing, and artists' books from 1991 to 1993. The paper discusses recent typefaces by the Jerusalem designer Zvi Narkiss; the typographic experiments of Ariel Wardi, former head of the Printing Department of Hadassah College of Technology in Jerusalem, as well as a new Hebrew display letter, "Hillel," designed by Scott-Martin Kosofsky for the *Harvard Hillel Sabbath Songbook*. The works of two private presses are examined: that of the Santa Monica private printer Jacob Samuel in a book illustrated by Micha Ulmann, and that of Jerusalem's designer-bookbinder, Yehuda Miklaf. Two significant artists' books have appeared recently: *Maftir Yonah*, a limited hand-printed edition with calligraphy by David Moss and etchings by Mordechai Beck, printed at the Jerusalem Print Workshop, and *The Six Days of Creation*, a work in monoprint, with calligraphy and drawing by Malla Carl. Another milestone is the 1992 Hebrew translation by Israel's veteran printing expert, Gideon Stern, of the printer's manual, *Bruckmann's Handbuch der Drucktechnik* as *Sefer ha-defus*. It includes the history and essentials of Hebrew typography and serves as an invaluable reference work for the new generation of Hebrew printers.

This paper is a continuation of my lecture on the subject of fine Hebraica and Judaica in the 1980s, given at a symposium devoted to the Hebrew Book that was held at the Library of Congress in 1991, in conjunction with the exhibition "From the Ends of the Earth." The Washington, DC lectures will, one hopes, be

*Presentation at a session on "The Book Arts" at The 28th Annual Convention of The Association of Jewish Libraries, held at The New York Hilton Hotel, June 21, 1993.

published, so that the reader may learn about developments in fine Hebraica and Judaica in that decade.¹ *Hebraica Now!* in the fields of Hebrew typography, fine and private Hebrew printing, and artists' books. (For a definition of the last term, see section with that heading below.)

Typography

When one speaks of Hebrew typography for commercial printing, one must bear in mind that type today no longer is cast in metal, as it was in the olden days, for hand composition, and it is not composed in automatic typesetting machines such as Linotype or Monotype, both termed "hot type." Type today, called "cold type," is intended for computer composition, accomplished either by the sophisticated equipment of composing firms (which may or may not be combined with printing houses), or by owners of personal computers. These may include small businesses, institutions, or individuals who have acquired software fonts, such as those that exist for IBM compatibles or for the Apple Macintosh, and a printer capable of producing Hebrew type.

Before the twentieth century, typesetters of Hebrew letters were not Jewish, but it is assumed that professional scribes provided designs for foundries producing and selling type to Jewish and Christian printers. Even in the early twentieth century it was necessary for the punchcutter, who made the matrices from which type was cast, to collaborate closely with the scribe. Such was the case with the first Jewish type designer we can identify in the early-twentieth century, Rafael Frank, who created the Frank-Rühl type produced by the Berthold foundry in Leipzig.²

When the revival of Hebrew literature and the Jewish settlement in Palestine from the 1920s to the 1950s necessitated new typefaces, type designers were either calligraphers or professional graphic designers familiar with the Hebrew alphabet, who still worked closely with foundries,

printers, and publishers. For example, Tuvia Aharoni, a Tel Aviv graphic and packaging designer working in the 1930s, designed Hebrew types for the Berthold foundry. All four of the most successful pioneer type designers in Israel devoted many years to perfecting successful, legible faces until they achieved their final designs. For three of them, their work came to fruition in the 1950s. The work of the fourth was just beginning then.

Henri Friedlaender was already a Master compositor when he was graduated from the Academy of Graphic Arts in Leipzig in 1926. During the time that he was working in the Klingspor typefoundry in Offenbach (1928–1930), he began experimenting with the design of Hebrew letters. From 1930 to 1932, at the Haag-Drugulin printing office in Leipzig, he was in charge of typesetting and printing "Oriental texts," meaning Hebrew (in this instance, but in general it includes Arabic and Coptic). While living in hiding during the German occupation of Holland (1942–1945), Friedlaender worked more intensively on his outstanding, clear Hebrew type, which he eventually called Hadassah, after the Printing School he established and directed in Jerusalem, where he settled in 1950. Friedlaender was already literate in Hebrew, although he said he could not speak it well when he arrived in Israel. The first Hadassah was cast by the firm Lettergeiterij Amsterdam in 1958, and with a license from them, the letters were eventually produced for photocomposition by Intertype. Thus, Hadassah type was 28 years in the making. Ismar David began designing his types in 1932, when he emigrated to Palestine, reworking them in 1949 and 1950. Twenty years in the making, they were produced in 1952 by Intertype, the automatic typesetting firm which sold equipment to printers in Israel; Photon later produced the letters for photocomposition. A slightly altered version was cast by Dr. Moshe Spitzer's Jerusalem Typefoundry in 12- and 16-point, without the designer's permission.³ Eliyahu Korén (Korngold), who headed the graphic art department of the Keren

Kayemet (Jewish National Fund) from 1936 to 1957, worked on his famous type for 11 years, first in the mid-1940s, when he was inspired by a medieval Sephardi manuscript for his hand-lettered edition of *Jonah*, published by the Hebrew University in 1946. These letters were re-designed in the 1950s and cast in France in 36-point in 1957, specifically for the Korén Bible, printed between 1962 and 1964 (Avrin, 1986).

The fourth major designer to devote many years to the creation of Hebrew typography is the prolific Zvi Narkiss, who recently moved from Ramat HaSharon to Jerusalem and lives in East Talpiot, very close to the site where he was stationed during Israel's War of Independence. He started younger than the aforementioned designers, and over the years has produced many more styles of type, grouping them into families as is the practice for English typography: each basic style has variations such as bold, upright, slanted, condensed; and different weights, such as light, book, medium, heavy. To date, he has designed more than 40 fonts, in 12 families. Zvi Narkiss had been preoccupied with Hebrew lettering since he was four years old in Romania, where, in *heder*, the *melamed* asked the class to write out the alphabet. The teacher told the class that Zvi's example was written as it should be (Narkiss, 1990). His first typeface, Narkiss Block, was designed in 1957, and was sold to Dr. Moshe Spitzer's Jerusalem Typefoundry (cut by Rosner in 1958); these were display letters in three weights. Meanwhile, when Narkiss was working as a designer in the 1950s after studying at Bezalel, he designed a few typefaces which would then be filmed by the Tel Aviv company "Omanim Meyuhadim," which produced paste-up letters on film as a service to designers. When he saw that Narkiss Block was well received by those who used the letters, he designed his first book face. This type was sold to Linotron in England (Linotype's cold-type heir) in 1965, and Linotron theoretically has exclusive rights to it. The first book printed in Narkiss was Moshe Levin's *Melekheth ha-mishkan* (the Hebrew edition of *The Tabernacle*, 1968). Zvi Narkiss has also committed much time and energy to improving the design of Hebrew vowel points, which are necessary in printing Bibles, prayer books, and poetry (see Figure 1). These had been unsatisfactory in the past, often blurring into each other or merging with letters above and below them. (In the Korén Bible, vowel points were added by hand to the typeset consonantal text, after which the whole page

<p>Old</p>	<p>וְכָבֵד, הִי, כְּבֹד, הַמְּנַגְּנִים! דְּמָכֶם כְּהָה, וְהַפְּנוּרוֹת צוֹנְנִים לְמַגֵּעַ; וְהַיָּדִים כְּהוֹת מְאֻסוֹנוֹת; כִּי מֵה שְׁהִיָּה שִׁי בְּהֶן לְתֵת - לְקַח; אוֹ שְׁעָף מֵהֶן כְּצַפּוֹר.</p>
<p>New</p>	<p>וְכָבֵד, הִי, כְּבֹד, הַמְּנַגְּנִים! דְּמָכֶם כְּהָה, וְהַפְּנוּרוֹת צוֹנְנִים לְמַגֵּעַ; וְהַיָּדִים כְּהוֹת מְאֻסוֹנוֹת; כִּי מֵה שְׁהִיָּה שִׁי בְּהֶן לְתֵת - לְקַח; אוֹ שְׁעָף מֵהֶן כְּצַפּוֹר.</p>

Figure 1. Old and new *nikud* (vocalization) by designer Zvi Narkiss. Narkiss has provided his new *nikud* with a clarity never achieved before in a composition system. The points of older vocalization (except where it was added by hand) often blurred and merged with each other.

was photographed for printing.) Narkiss's vocalization is attached to the composition system, and can now be used practically with Linotron and Varityper.

Although Hebrew was not the mother tongue of these four major type designers, they were all conversant and literate in the language by the time their fonts appeared. In contrast to Hadassah, Korén, David, and Narkiss, the several typefaces designed by Franziska Baruch (Stam, Mayer-Baruch, Schocken-Baruch, Raḥel, and Rambam), whose calligraphy was undeniably elegant and based on a careful study of Hebrew manuscripts and early printed books, have not withstood the test of time.⁴ Although the letters are beautifully formed and decorative, they simply are not as readable as the "big four," probably due to the fact that Baruch never mastered Hebrew, even long after emigrating to Palestine in 1933. She "drew" Hebrew but never read or wrote it (Friedlaender & Stern, 1984).

Nowadays, a new typefont can itself be produced by computer almost instantaneously, and do-it-yourself designers, understanding neither Hebrew nor typography, can create a face that they can sell easily to cold-type foundries or software producers, who in turn sell their fonts to composition services, printers, or desktop publishers, particularly in the U.S., who may also be non-literate in Hebrew, and may fancy a letter that is aesthetically pleasing when looked at singly or in combination with English letters, but that is

not particularly readable when combined with other Hebrew letters in a continuous text.

Equally reprehensible are the cold-type foundries which pirate the best designs. For example, Autologic in the U.S. "was inspired by" letters designed in Israel, with their appearance and names slightly altered but not improved upon: "Dovid" for David, "Hodos" for Hadassah, "Keter" for Korén, "Kislev" for Narkiss, "Tzevia" for HaZvi (Jedrzejek, 1982, esp. pp. 8-9). These fonts, in turn, are taken over by other software foundries for Macs and IBM clones, fulfilling the Talmudic dictum that "the thief who steals from another thief is guiltless." The original artist thus sees his own design watered down (in a manner not discernible to the average reader) and its name changed, and he does not receive a fee or royalty for his original creation.

But there are legitimate cold-type suppliers. Henri Friedlaender himself devised types commissioned by IBM, for both typewriter and computer use: Shalom, Hadar, Aviv. Zvi Narkiss has designed for Linotron, Letraset (England) and Transfertech (U.S.), and Addressograph/Multi-graph, as well as for Hewlett-Packard printers. Narkiss's type for IBM was sold to the company for its own use; with its sale went his services for examining the type in all stages of production. Adobe has rights of use for three Narkiss fonts for its PostScript library.

The typographic situation in Israel is far from perfect. The quality of design and composition seen in Israel's newspapers is consistently low. Frank-Rühl is still the favorite, probably because it is narrow and therefore more economical. If the smell of the paper and ink in newspapers does not choke you first, the typography may blind you. When one occasionally sees a different typeface, as in some of the local weekend papers, it is a welcome relief. Advertising is more daring in its use of new faces; it is heartening to think that some designers thought twice about getting the message across.

Most Israeli fiction is also set in Frank-Rühl. A few publishers, particularly the Bialik Institute, attempt to print books with more care. I am amazed at the lack of quality that the Israeli reader will tolerate, but when I see how poorly printed school textbooks are, from grade school up, I can understand why Israeli readers are trained to read the unreadable.

Another negative aspect of printing in Israel is that there are companies offering pirated typography. Furthermore, Hebrew lettering is no longer taught to graphic arts students at the prestigious Bezalel Academy of Art in Jerusalem. When their work demands lettering, they simply enlarge existing typography or resort to pressure-sensitive alphabets, such as Letraset. They continue this practice when they become professionals. One cannot expect any creative designs to come from the school's recent graduates, unless they get involved in lettering in spite of their education.

Artists' Books

An artist's book, or *livre d'artiste*, is one in which the artist is the initiator or major producer of the book in its entirety, with the text that may have inspired it taking a secondary role. This work of art, a twentieth-century phenomenon, is generally a deluxe limited edition.

In 1992 calligrapher David Moss became involved in the making of an artist's book, *Maftir Yonah*, which was published in June 1993. The five images, etchings with aquatint and sugarlift, had already been created by Jerusalem artist Mordechai Beck, who had studied etching at the Jerusalem Print Workshop, where the edition was printed. David Moss hand-lettered the text, which was then photoetched and printed on the Workshop's 1886 Albion Press. This hand press has been used only occasionally for the printing of wood-blocks, but never for letterpress printing.

Brought out by Moss's publisher, Bet Alpha Editions, *Maftir Yonah* was printed in 70 copies in the regular edition, plus 12 in the deluxe edition; the latter includes a suite of the book's five etchings and an additional one that does not appear in the book. The 16-page book measures 11-1/2" x 14-1/2" (29 x 37 cm.), and is printed on handmade abaca paper, cast with the Bet Alpha Editions watermark, by Israeli papermaker Izhar Neuman (of Tut Neyar Paper Mill) in Zikhron Ya'akov. The book's sheets were assembled and sewn with Japanese stitching by Moss and Beck, and covered with a dusty-rose handmade paper that was embossed with a fishnet pattern produced by genuine rope netting that Beck found in the port at Jaffa. It is boxed in a simple wooden box with a black paper silhouette of a fish head.

Beck's etchings are successful, both from the point of view of the integration of word and image, and in their psychological subtlety. As its title implies, and as its prospectus anticipates, the *haftarah*, whose text is vocalized, is intended for reading in the synagogue on Yom Kippur.

Mordechai Beck (born 1944 in Yorkshire) attended the Hornsey College of Art in north London in the early 1960s, then studied in a yeshiva, and eventually was awarded a B.S. in Sociology from the University of London in 1968. He had been painting and illustrating all the while in England and then in Israel, after coming on aliyah in 1973. He is also a writer and translator. A course at the Jerusalem Print Workshop with master printer Sidon Rothenberg inspired him to create the Jonah illustrations, which were initially intended to be printed with a hand-composed text.

Another artist's book of note, by calligrapher and artist Malla Carl, is now near completion. *The Six Days of Creation* is remarkably different in style from her usual finely delineated pen drawings. Executed in monoprint with gouache on chrome paper, each sheet measures 19-1/2" x 27-1/2" (50 x 70 cm.), with the text calligraphed in Hebrew and English. The style of the explosively colored images is Abstract Expressionist; some forms occasionally are defined with pen drawing. There are only two copies in the original set, not identical, and the portfolio will be boxed. A similar series will be executed on paper handmade by Natan Kaaren.

As for "Jewish" artists' books in the U.S., a Santa Monica, CA, private printer, Jacob Samuel, has published and printed nine artists' books by Israeli artists, among them Moshe Kupferman, Moshe

Gershuni, Nahum Tevet, Tsibi Geva, and Tamar Geter. His books can be found in the Israel Museum, the Tel Aviv Museum, and The New York Public Library. His most recent book is *Letters*, with soft-ground etchings by Micha Ullman, drawn on warm plates by the artist with fingers and fingernails. According to the printer, each plate had a different soft-ground density, and in this way the tonality was controlled. The paper was handmade especially for this book. Although none of Jacob Samuel's books has a Hebrew text, the printer says he has ideas for the future. There will be an exhibition of Samuel's publications at the Tel Aviv Museum in the near future.

Michigan artist and printer Lynne Avadenka has just completed a mixed-media limited edition print—a passage from Shulamith Hareven's novel *The Miracle Hater* (1993), printed in Hebrew and English on Japanese kitakata paper, alongside a monoprint inspired by the text, mounted on Twinrocker gray paper. Avadenka has created several *livres d'artiste* and private press books on Jewish themes at her Land Marks Press in Huntington Woods, Michigan.

Fine Press, Private Press

In the field of commercial fine printing and book design, one of the better productions "Made in U.S.A." is *The Harvard Hillel Sabbath Songbook*, published by David R. Godine in Boston, 1992 (see Figure 2). It was designed and produced in Jamaica Plain, MA, by Scott-Martin Kosofsky and M. Sue Ladr at the Phildor Company, and was printed and bound by the Maple-Vail Book Manufacturing Group, Binghamton, NY. The color jacket and the paperback's cover were produced by computer, which shows that the computer need not be the villain in fine design. Scott-Martin Kosofsky is a publications designer with a music background who at one time was a private printer, and for a number of years was involved in the design and manufacture of type. For the book's title page and song titles, he did not find a display letter that pleased him, and in his search he was inspired by a mid-nineteenth century book's depiction of a script misidentified as "10th-century Northern Europe" (as is stated in the *Songbook's* colophon; there are no extant tenth-century Ashkenazi manuscripts). Kosofsky enlarged and slightly modified this Ashkenazi script, and called it Hillel. The display letters are well suited to the overall design of the book. Its headbands, frames, and illustrations reproduce woodcuts from early Hebrew printed books, a

The Private Press of Ariel Wardi

Ariel Wardi manufactures his own type, in contrast to the practices of most private printers, who (a) rely on existing metal type which they purchase second-hand from dealers or from composers and printers who have gone out of business or converted to cold type, (b) order types (such as Hadassah) from one of the few remaining hot-metal foundries, or (c) commission new type from existing matrices (as did Yehuda Miklaf). Wardi established his private press in Jerusalem in 1989, a two-room workshop at 15 HaNasi Street across from the Leo Ary Mayer Islamic Museum.

Ariel Wardi was born in Turin (Torino), Italy, in 1929, and was brought to Israel at the age of six months. Upon completing his army service during Israel's War of Independence, he studied art for two years at the Academia Albertina di Belle Arte in Turin. After his return to Israel, he worked as a freelance book designer and for several years was a partner with members of the Ben Zvi family (Avraham and then Nahum) in the printing firm Israe-typeset. In 1981, Wardi was invited to teach in Hadassah Community College's newly opened printing department, of which he became head in 1983. He had always enjoyed working with his hands, and was pleased to devote all of his time to printing after he retired. His handmade types and his press, a Vandercook S-15 proof press which he reconditioned (see Figure 3), have enabled him to fulfill Will Ransom's definition of a private press: "conceived in freedom and maintained in independence" (Ransom, 1929, p. 22).

Not content to use existing types, Wardi designed his own version of David Italics, and then hand-cut the letters (punches) to make his own matrices, in which he cast his own type. His first book, an edition of twenty completed in 1990, was *Ashrei Ha'Ish* (Psalm 1), printed in 72-point type, with only about 10 words per page. [The Romanized titles of Wardi's books are given as found in the prospectus of each.—Ed.] At first glance, the 20-page book, measuring 9-3/4" x 13-3/4" (25 x 35 cm.), looks more like a calligraphed work than a typeset one. Its modest decorations, fillers that differ from page to page, were printed from blocks composed of thin cords hardened with glue, in three colors. In his second work, *The Book of Jona*, Wardi once again cast the David-based Italic type in half the size, 36-point (see Figure 4). The "smaller" type size and larger page size (13-3/4" x 19-3/4" or 35 x 50 cm.) lend the book more of a

D'ror yikra דְרוֹר יִקְרָא



"D'ror yikra" is the oldest of the z'mirot in our songbook. It was written by Dunash ben Labrat (d. ca. 990), who was born in Fez, educated in Baghdad, and lived in Córdoba. His vast knowledge of secular Arabic poetry had a beneficial influence on Hebrew poetry. His advice in the last stanza, "espouse wisdom, observe the commandments and keep the Sabbath," continues to be relevant.

אֱלֹהִים תֵּן בְּמוֹדֵךְ הָרַחֵם	דְרוֹר יִקְרָא לְבֵן עִם בַּת
הַדָּס שְׂעוּה בְרוּשׁ תִּדְחֵר,	וְיִצְרָכֶם בְּמִו כֶּבֶת.
וְלִמְזִדִּיר וְלִגְזֵהר,	נְעִים שְׂמִיכֶם וְלֹא יִשְׁבַּת.
שְׁלוֹמִים תֵּן בְּמִי נְהַר.	שְׁבוּ נִוְחוּ בְיוֹם שַׁבָּת.
הֲרֹף קָמִי, אֵל קָנָא.	דְרוֹשׁ נְיִי וְאוֹלְמִי
בְּמוֹג לֵבָב וּבְמַגְנָה,	וְאוֹת יֵשַׁע עֲשׂוּה עִמִּי.
וְגִרְחִיב פִּיה וּנְמַלְאָהּ,	נָטַע שׁוֹרֵק בְּתוֹךְ בְּרִמִּי
לְשׁוֹנְךָ לֶךְ רַחֵה.	שְׂעוּה שׁוֹנֵעַת בְּנֵי עִמִּי.
הַעֲזֵה חֲקִמָה לְנַפְשֵׁךְ,	דְרוֹךְ פּוֹרֵחַ בְּתוֹךְ בְּצִרְחָה
וְהִיא כְּתֵר לְרֵאשִׁיךְ,	וְגַם כְּבֵל אֲשֶׁר גְּבַרְחָה.
נִצֵּר מִצִּוֹת קְדוּשֶׁךְ,	נְתִיץ צְרִי בְאַף עֲבָרְחָה.
שְׁמֵר שַׁבָּת קְדוּשֶׁךְ.	שְׂמַע קוֹלִי בְיוֹם אֶקְרָא.

Z'MIROT 43

Figure 2. *Harvard Hillel Sabbath Songbook* (Boston: David R. Godine, 1992), Scott-Martin Kosofsky, designer. Godine's publications are always examples of fine printing, and this book is a welcome addition to the American Jewish book arts. Kosofsky designed a new Hebrew display letter, based on a medieval Ashkenazi hand.

few works by Christian Hebraists, as well as woodcuts by Holbein and wood engravings of the school of Thomas Bewick. Hillel now exists among Adobe's PostScript Type I fonts. It would never do as a typeface for a continuous text, and it was to the book's benefit that the lyrics for the songs themselves were typeset in Hadassah (not mentioned in the colophon), on a Varityper phototypesetter belonging to Harvard's Near Eastern Studies Department. Is it the real Hadassah, or one of the pirated versions? Probably the lat-

ter. Henri Friedlaender himself (alert and as sharp-witted as ever at age 89) said there are so many imitations now, he is no longer certain that the Hadassah type he sees is indeed his own. He happened to open the book to a page that was poorly composed, with some combinations of letters running together. Nevertheless, the book still makes a good impression and is worth acquiring for a collection of modern finely designed Judaica.

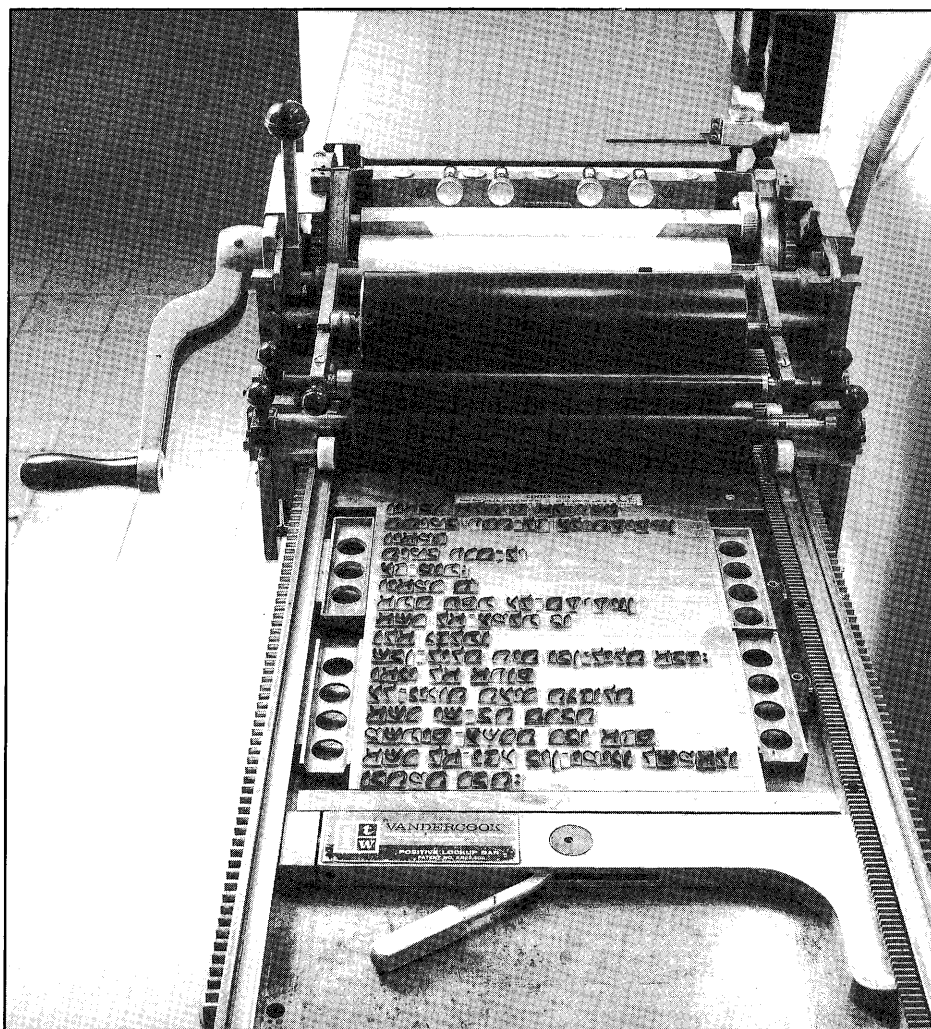


Figure 3. Ariel Wardi's Vandercook S-15 proof press and forme. The Jerusalem private printer, who retired as head of Hadassah Community College's printing department in 1990, designs and produces his own types.

printed appearance than his first work. Wardi decided to print two editions, of 70 copies each. In both versions, the inner margin is justified and the outer one ragged, but in the first version, the line is long, with a fine balance of line length achieved in the double-page layout. In the second version, Wardi determined the length of each line according to the manner in which each phrase would be read; therefore some lines are short, some long, and there are more lines per page. In both versions, one can see the printer's exceptional talents as a book designer.

Wardi's next work, printed in 1992, was *Yemei Beresheet* (Genesis, chapters 1-2:3). Once again he halved the type size, now to 18-point, but this time he did not cast type in matrices. Rather, metal types were cut from magnesium blocks that were photoetched from a print of the

existing 36-point types, reducing them to half the size. *Yemei Beresheet* is also set in two editions, of 40 copies each, with the same layout as *Jona*, that is, one version with longer but fewer lines per page, and one with short and long lines conforming to the rhythm of the recited text. The 24-page book opens with three typographically decorated pages: the first page (after the title page) has the enlarged initial *bet* and a random scattering of all the letters of the text; second is a page of individual letters in soft-edged geometrical groupings, also with the initial *bet*; next comes a page of scattered words from the text. This introduction, called by Wardi "The Printer's Pages," actually was printed in reverse order as Wardi disassembled the types of the first page after the text itself was printed. It is reminiscent of the legend from the *Zohar*, which tells of how the world was created

through the alphabet (a theme rendered in art by Ben Shahn and Mordecai Ardon), although the printer did not have this legend in mind. Rather, he wanted to express the "language of silence," the transition of letters to words, which become phonetics and then ideas. Both editions measure 9-3/4" x 13-3/4" (25 x 35 cm.), but there also is a third version, of 28 pages in an edition of 49 copies, measuring 4-7/8" x 6-7/8" (12.5 x 17.5 cm.), with 9-point type. This small *Beresheet* reveals the delicacy of Wardi's type at its finest.

In all of his books, the printer has a perfect eye for letterspacing and balance. All of his works exhibit an elegant simplicity. Even the commercially printed prospectus for each book is a masterpiece of design, compared to most printing in Israel. Wardi also sews and binds his books; each one possesses a unique cover design. Some are covered in paper with a color monoprint, some are bound in fabric, some show the title in relief type. For the *Beresheet* series, there is a small monoprint on each cover, in addition to the monoprint frontispiece. Each of the *Jona* cover designs reflects the story in some way.

Ariel Wardi uses the simplest materials and jewelers' tools in casting his types, which are not made in the traditional manner. For his first two books, the punches, matrices, and types were made of various plastics and resins that he bought from suppliers who sell materials to dental technicians (see Figures 5a and 5b). Then for the 18-point type of his third book, *Beresheet*, a photo-etched magnesium block was made by Pikovsky after photographing specimen sheets of his existing 36-point letters, and reducing them to half-size. Wardi then cut these metal blocks (as one would cut fudge) to produce single relief characters to be set by hand. As each word is typeset it is fixed to a plastic backing, which in turn is fixed to the type-forme that is set in the bed of the press. A few pages are composed and printed at one time, so that Wardi can evaluate the layout before setting more pages. For the small *Beresheet*, the type-size was halved again to 9-point by making a separate block for each page, reduced by 50% from the existing larger edition. Afterwards, Wardi made a 9-point font of individual letters with the method he used for the 18-point type, which will be featured in his next book. Three blocks were necessary for the 18-point type, only one for the 9-point.

In his large books, Wardi printed on a standard book stock (80-gram for his first



Figure 4. *The Book of Jona*. Designed and printed by Ariel Wardi (Jerusalem, 1991). The length of the line in this edition was adjusted in consideration of how each verse would be read aloud.

and third books, 140-gram for the second) because with it he obtained the best printing results. The small *Beresheet* is printed on 80-gram Clan paper from England. He is now experimenting with a higher-quality paper in his printing of Psalm 104, but as yet he has not been satisfied with the clarity of the individual printed letters on this better paper.

Jerusalem's other private printer, Yehuda Miklaf, has been binding the series of poetry/artists' books printed by the Jerusalem Print Workshop ("The Jerusalem Print Workshop," in Avrin, 1991). He has continued to print smaller works with the David types that he commissioned from the original matrices of the Jerusalem Typefoundry. Miklaf is also an expert in tracking down the location of all hot type and printing equipment in Israel. In 1992, Miklaf printed and bound an artist's book (no text) by Tel Aviv artist Gary Goldstein, and will soon be collaborating with the noted Italian Jewish set designer and book illustrator, Emanuele Luzatti, in an

artist's book with Hebrew and English hand-composed text. In 1995, he will be printing a book in Hebrew and English on the history of papermaking in Israel, written by Nellie Stavisky and the late Joyce Schmidt, which will include biographies and samples of paper made by Israel's major papermakers, in addition to technical information on the content of these papers.

Three handmade books of Jonah have been mentioned here: by Eliyahu Korén, Ariel Wardi, and David Moss. Is this a coincidence, or is there some symbolic meaning for our age? Neither. Short Biblical texts have always been the major subject matter of private presses (Song of Songs is probably the most popular), particularly at the beginning of the artist's or printer's career.⁵

What should have been a milestone in publishing is the 1992 Hebrew translation by Israel's veteran printing expert, Gideon Stern, of the fourth edition of the printer's

manual, *Bruckmann's Handbuch der Drucktechnik* by Erhardt D. Stiebner, as *Sefer ha-defus*. It turned out to be only half-a-milestone. The project began many years ago, initiated by the Ramat Gan graphic designer, Stephen Lubell, who collected all of the material and designed the book. Zvi Narkiss contributed an important article on the history and essentials of Hebrew typography. Lubell approached several publishers, and the Histadrut and the Amal Network of schools (among them a printing school) took over the project, to such an extent that they kept control of production and held up publication for two years while they argued with the designer over hyphenation. Lubell's name appears only once on the verso of the title page, and Narkiss is listed only as "typographic adviser." The name of the chairman of the Histadrut's

Association of Printers, Meir Goldstein, appears on the introduction as if he were the author. It is suggested here that one should read the book and its multilingual

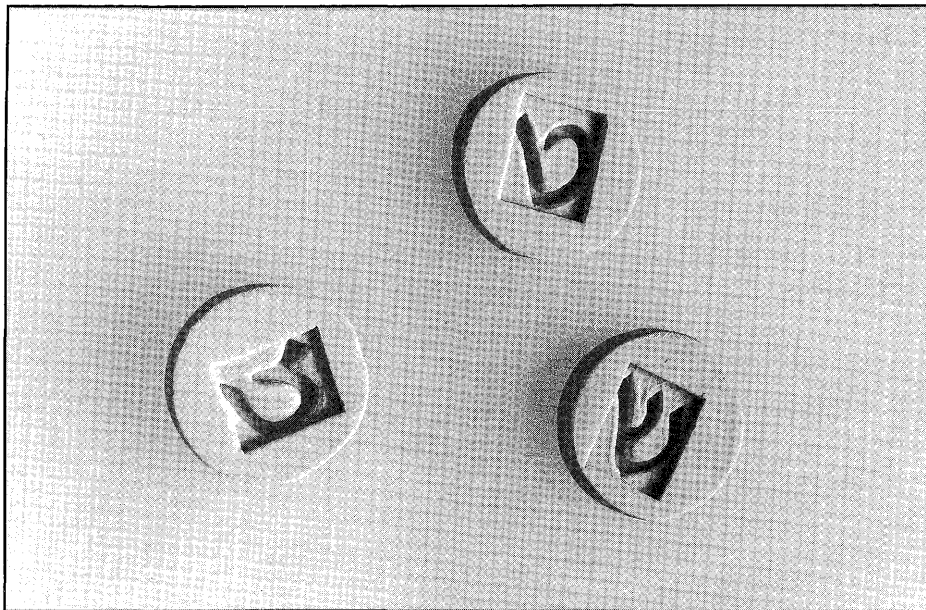


Figure 5a. Matrices for Ariel Wardi's types, made from plastics and resins acquired from suppliers of materials for dental technicians.

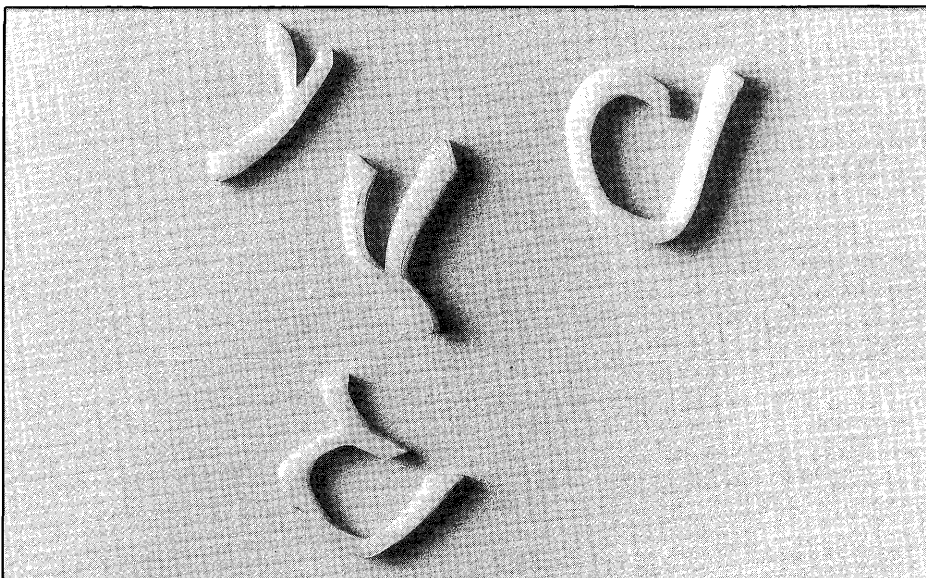


Figure 5b. Ariel Wardi's types. Unlike traditional metal types, which are cast on shanks of equal length, Wardi's types are mounted on small blocks which are set into the forme.

glossary of printing with a grain of salt, or else examine the personal copy of Zvi Narkiss, who highlighted all of the book's errors.

Rather than nominate a commercial Hebrew "Book of the Year," I would like to cast my vote for the series of this decade,

now in progress, published by the Bialik Institute, one of the few Israeli publishers to care about the aesthetics of the Hebrew book. The series is *The Complete Works of Uri Zvi Greenberg*, begun in 1990 (see Figure 6). Six volumes have appeared so far (volume 7 is in press and volume 8 is in progress), designed by Zvi

Narkiss; fifteen or twenty volumes are planned, in trade and deluxe editions. This fine series has yet to win a design prize associated with the International Jerusalem Book Fair. There are simply no prizes for fine typography in Israel, as there are in the U.S. and Europe. Let us hope that having missed the opportunity when the first volume appeared, the Book Fair's judges are waiting only for the last volume to be completed.

Notes

1. The lecture, cited herein as *LC Symposium*, was itself a continuation of the article "The Art of the Hebrew Book in the Twentieth Century" (Avrin, 1988). I shall not repeat anything from these two articles, except for the correction, clarification, or expansion of a point.
2. Rühl apparently provided the technical know-how in executing the type.
3. The matrices of the "revised" version of David produced by Dr. Moshe Spitzer's Jerusalem Typefoundry, as well as the typesetting equipment, remained in the hands of David Rosner, an employee who worked the machinery in the foundry's Beit Yisrael workshop. Not long after this was discovered by Victor Navon (a retired bank executive and bookbinder), the matrices and typesetting equipment were offered to Yehuda Miklaf. Eventually, the entire stock was given to the Jewish National and University Library (JNUL). Miklaf had already acquired David types from the Ben Zvi printers, but has since borrowed and cleaned the Jerusalem Typefoundry's matrices from the JNUL in order to have new letters cast (in Germany) (Avrin, 1988, p. 128, 138, note 7; Avrin, 1991, note 9).
4. Stam was designed in Germany; her other types were designed for Schocken after her arrival in Palestine. Baruch died in 1989.
5. Jakob Steinhardt illustrated a trade edition of *Jonah* in woodcut (see Steinhardt, 1953) with Hebrew and English calligraphy by Franziska Baruch. A *Jonah* by Métavel, the Tel Aviv miniaturist whose work was presented at the Library of Congress Symposium, was published by the Israel Museum in its matchbox series. Malla Carl has also interpreted the story of *Jonah*.

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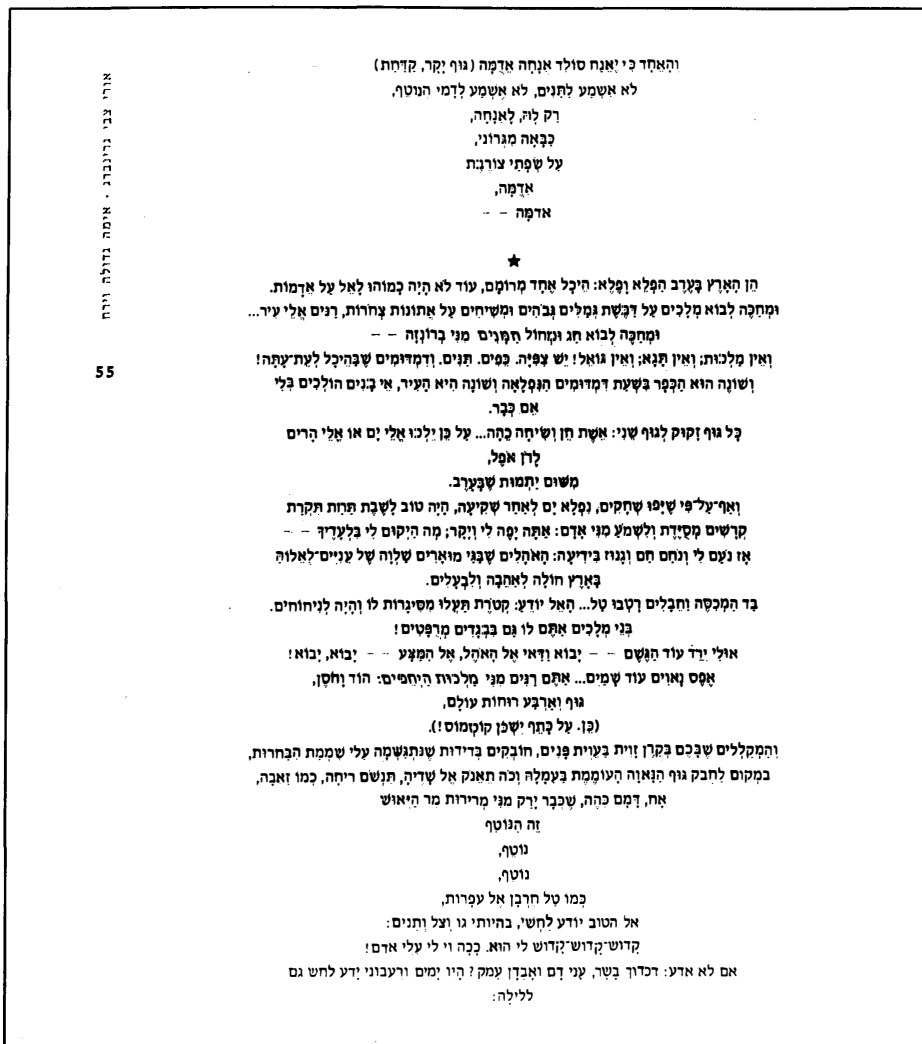


Figure 6. *The Complete Works of Uri Zvi Greenberg* (Jerusalem: Bialik Institute, 1990-), vol. 1, Zvi Narkiss, typographer and book designer. Because the poet's works are so varied, each page had to be designed individually. The author's name, title of work, and pagination run vertically in the outer margins so they do not interfere visually with the text. The series is deserving of a fine book award.

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TUCHMAN

(Continued from p. 153)

a library, be it an SSC or a research library. The librarian must examine the donated item(s) carefully. If it is decided that the donation meets the criteria of the library (as specified in its materials selection policy) and the items may be rare or the donated collection large, the librarian should advise the donor that an appraisal is needed.

A close examination of the donated items is equally important if the collection contains archival and source material. These items could relate to the history and development of the synagogue or the history of the local Jewish community. In any event, if the librarian is not sure of the monetary value of the material or its research value, it is essential that an expert be asked to evaluate it.

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Editor's note: See also a related paper in an early volume of the journal: "What Makes a Hebrew Book Rare?" Excerpts from an Essay by Israel Mehlman, translated by Yael Penkower, with notes by Menahem Schmelzer, Judaica Librarianship vol. 3, no. 1-2 (1986-1987), pp. 102-104, 107.

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