

בית הכנסת "אהרן עקב"



ההבר

HEHAVER
SYNAGOGA
«OHEL JACOB»

Visual Identity Guide

Brand, Concept and Form

ISRAELI YOUTH ASSOCIATION * HEHAVER *
OHEL JACOB SYNAGOGUE * AFFILIATE MEMBER EUPJ / WUPJ

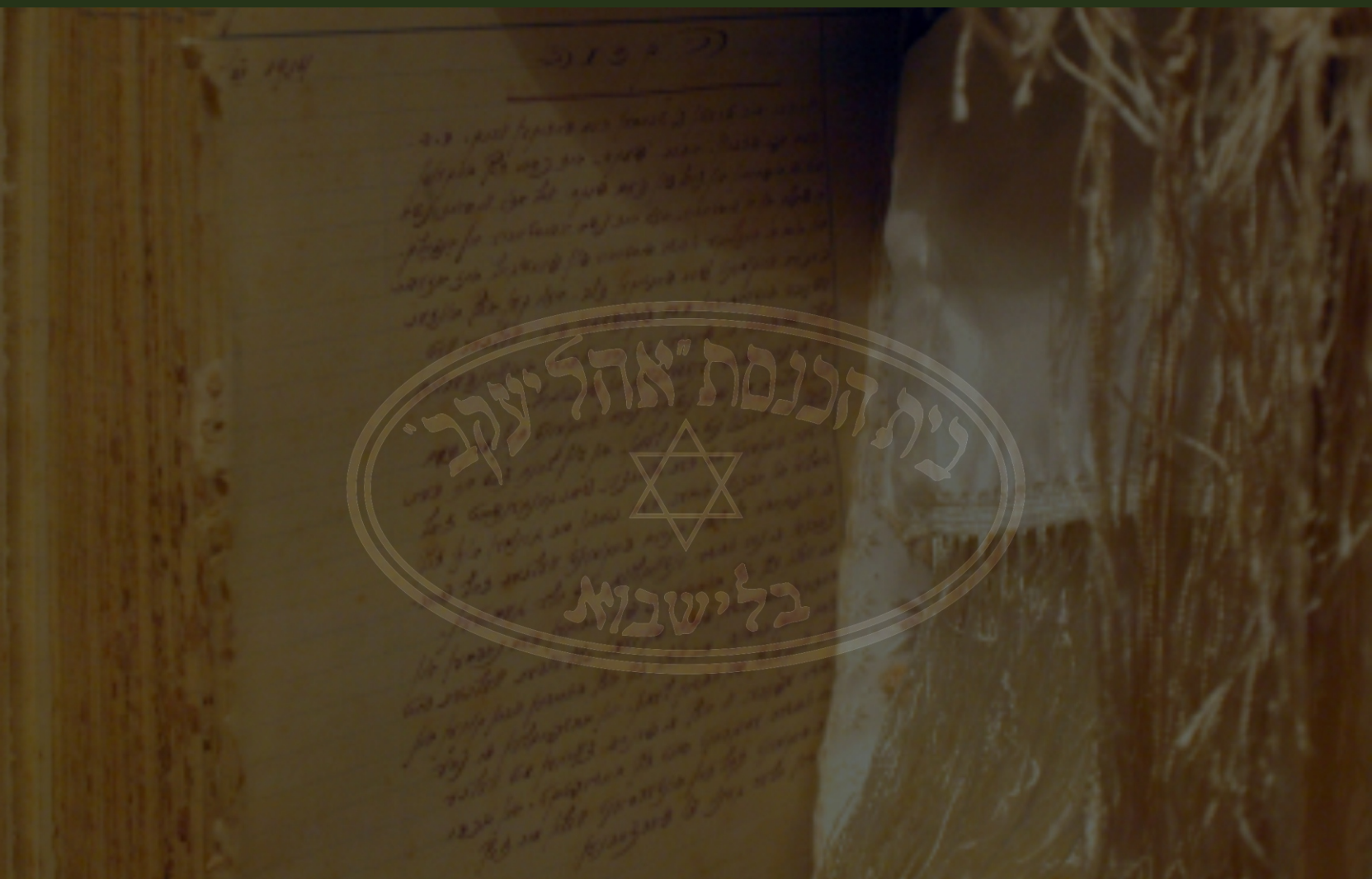


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P O R T U G A L



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PRESENTATION

The Ohel Jacob Synagogue was founded in Lisbon in 1934, by a group of Jews from Poland and Germany forced to flee to Portugal either because of the pogroms or because of serious economic crises in their countries. It stands, until today, as the only Ashkenazi synagogue in Portugal. Its rites followed the Orthodox tradition. After a period of activity suspension and subsequent reconstitution, the synagogue hosted the first B'nei-anusim ("Children of the forced" or "Marranos") who wanted to return to the religious traditions of their ancestors forced to convert to Christianity during the 16th century. Since the 1990s, it is the only synagogue open to B'neianusim and currently connected to the Progressive Movement. Conversions and Returns are done under the guidance of Rabbi Alona Lisitsa.

The Israeli Youth Hehaver Association, later Hehaver, was responsible for the Ohel Jacob Synagogue foundation and maintenance since the 1920s. At the time, it was an institution of Zionist character with social activities, entertainment and fund raising to support Israel. Nowadays its goal is to preserve Jewish culture and religion, having been legally registered and constituted by public deed only on 26 October 1999 at which time it was created its first institutional symbol used in representation of the Association as of the Synagogue until today.

It is not possible to locate an exact date for the first visual identity typography reproduction related to the synagogue, but

there are stamped documents from the 1940s in synagogue's collection with a symbol and a logotype as one of the possible oldest iconic representations of the Ohel Jacob Synagogue.

This following presentation aims to emphasize the antiquity and the extraordinary nature of the origins of the Ohel Jacob Synagogue (available on hehaver-oheljacob.org) as a reference for the preparation of this document. With the appointment of the I. Y. Hehaver Association / Ohel Jacob Synagogue as an affiliate member of World Union for Progressive Judaism (WUPJ), by the time of its 90th anniversary celebration - event held in London, between 14 and 17 April 2016 and promoted by the European Union for Progressive Judaism (EUPJ) -, a new milestone has been established in the long and dense history of the Institution. Its website was built, proceeded by the documentation, optimization and consolidation of its visual identity taking into account the fusion of identities: Association and Synagogue. Special consideration was given to the original graphic and symbology, either under the light of the present context or under the light of Judaism itself. Citing Marina Pignatelli, in her academic work «The Askenazi Jews of Lisbon: Cultural contacts during the Recongregation of a Community":

Despite the challenges that they are still facing, it can be said that the old "Jewish issue" of searching for identity and roots was never (...) so topical as it is today, after all.

INTRODUCTION

This guide briefly defines and documents the set of rules and recommendations, as well as the graphic process of I. Y. HEHAVER Association/OHEL JACOB Synagogue's visual identity, either for the purpose of a correct use of it, whether for the purposes of a possible update in the future, which must be according to the original concept, distinguishing values and functional properties of the Institution. Attached to this guide (in its printed version) there is a compact disc with all files (pixel and vector extensions) needed to any type of printing/cut tech, to avoid scanning from printed bases. The additional notes or guidance contained in this manual is most of all intended to general public clarification.

Visual Identity

Currently, it is rare for any institution or company to avoid or omit a graph sign as its identifier or even as the concept of corporate identity. This is almost exclusively associated with the graphical identification system of institutions/enterprises, which awakes a particular opinion or feeling in their audience and the general public. A company or institution must have a strong and consistent visual identity that, as such, respects its elements, identifies it and communicates its values and vision.

Concept and Form

Following these guidelines, Hehaver/Ohel Jacob's signature was built from a merger between the first graphics created by the founders in 1940 and its members involved in 1999. It includes a graphical optimization up to a final identity composed by a symbol and logo, either in its main or minor versions, aiming at the preservation of its roots. It takes in consideration not only the graphical and symbolic aspects, but also its psychological, emotional, ethical and spiritual aspects, following other views associated to the institutional brand.

The **Ohel Jacob Synagogue's signature** was initially presented under a set of monochrome small symbol – outlined David's Star – and of a typographical exclusive logo – Hebrew characters –, reproduced in linotype engravings, expressing small variations over time, for decades.

The **Israeli Youth HeHaver Association signature**, created about 65 years after the Synagogue's foundation, since it have never adopted any sign during this long period, included more complex graphics, suitable for offset or digital printing, and followed by a concept which, although it has not been documented at the time, it is possible to reconstruct with the support of current members of the board who were present in 1998/1999. The identity was

LOGOTYPE

According to the Houaiss dictionary, the first historical record of the word logotype dates from 1789, consisting of a group of letters combined into one piece, used in typography, in order to accelerate the manual composition work, becoming a smart typographical trick with the aim of replacing the individual characters moving system. Subsequently, it was applied, preferably, to acronyms and trademarks composition, by a

characteristic way, easily recognizable. By extension of meaning, it also applies in the advertising area as a company symbol, either an institution, a product, a brand, etc., consisting, once more, in the stylization of a letter or combination of letters with distinctive, peculiar and fixed design – hence the emergence of the neologism brandlogo, preferred by many designers and professionals in the area. If we look to the constitution of the word itself, we know that logotype

then composed of symbol and exclusive typographic logo, in accordance with the following elements and meanings:

Tree > concept based on

Tu BiShvat - Rosh Hashanah of trees - the importance attributed by the Torah to these living beings, comparing itself not only to a tree of life, but also comparing the tree to the human being himself as well, "A person is like a tree in a field..." (Deut. 20:19), and still by intrinsic values to the four elements of Nature that are so essential to trees as to Mankind - Water, Earth, Fire and Air. In webjudaica.com.br

Olive tree > Choice of the olive tree because of its unique symbolism, not just a bit in all civilizations, since ancient times, but especially under the light of Judaism. The olive tree, translated in faithfulness and determination, as a sign of divine presence among humanity, was raised by King David when he compares it to himself, "As for me, I am like a green olive tree in the house of God, because I have trusted in Divine benevolence, now and forever." (Psalm 52); or mentioned in many other verses and passages such as "In his home, his wife will be as a fruitful vine and his sons as branches of the olive tree around his table." (Psalm 128), a clear promise of comfort and divine loyalty. Olive trees aren't really beautiful even during flowering, although their wood have estimated value in the carpentry work and

in sculpture. However, the extraordinary talent of olive trees remains out of eyes reach, it's below ground, just like the Jewish people. Their extensive and numerous roots may prolong up to 6 meters in depth and over 10 meters in horizontal direction (rare cases above 50 meters), a fact that turn olive trees into a productivity, survival and longevity phenomenon, as they may reach ages over 2500 years - the age of the oldest olive tree in Portugal is calculated over 2850 years and it is believed that the oldest olive tree in the world is about 4000 years old. It is believed not to be possible to extinguish an olive tree, because either if it is cut or burned, new branches will always germinate from its root, illustrating how the children can be born and develop steadfast in faith, thanks to strong spiritual roots of their parents. Cultivated olive trees can survive in any kind of soil and climate, continuing to produce olives for centuries, while other trees perish under the same conditions. Olive trees are also appreciated by the Jewish people because of olive oil preciousness, used over time with particular emphasis on the religious luminaire - but also in domestic lighting, cooking, skin protection, ointments and cleaning soap.

Olive tree is often considered the only typical tree of Israel, because many times olive trees have been the producers of the only national export good, ever since the

comes from the Greek Logos + Typos - which mean knowledge /word + pattern/spelling-sign, respectively. Thus, spelling-sign-of-word or word-pattern. It is very common for people to refer incorrectly to a symbol as a trademark or as a logo or referring to a visual identity and logotype.

SYMBOL

In this context, a symbol is a graphic abstract or non-abstract element that may follow a logotype or exist isolated as a visual representation of a brand in order to make it unique, distinct among others. It is not fully wrong to call symbol to a logotype, since the psychological effect of a graphical representation of a name tends to be similar to that of a symbol by which a person gets, unconsciously, the identification of a brand; but it is

time of Solomon. When the dove returned to Noah, she was carrying an olive leaf, and Moses himself refers to the Promised Land as "land of olives".

Star > 'Magen David' (Shield of David), a symbol that emerged in the 17th century to distinguish the houses of Jewish worship, like the Christians with the symbol of the cross. The primitive meaning of this Star is not known as well as the Jews real reason about the choice of this symbol, regardless of the various theses appeared later among rabbis, scholars and historians. It was decided the use of this symbol also for the connection between the sign already used in the Synagogue's stationary, in the 1940s, and the identity formed at the time of HeHaver's legalization, in 1999, as a first bridge between the Institution milestones.
> Read Visual hierarchy - Shape And Color

החבר [הַחֵבֵר] > Molding the word **החבר** the logotype is formed by the Hebrew characters **החבר** 'HeHaver' (friend) and it is figured in a bordered box, at the base of the tree, implying the protection of its roots, following the olive tree concept developed above. It intends the transmission of the symbolic idea of friendship as a foundation, much more than a common function of designation.

Visual Hierarchy - Form and Color

The assemblage of the shapes that make up this signature, in its main version, is guided by a complex structure of elements arrangement in vertical direction, on chronological order of these same elements and symmetrical distribution of the contained designations. It was decided to include the logotype used by the Synagogue in 1946 at the top of the signature, followed by the symbol created for HeHaver in 1999, and finally, at the base, the description added and formatted recently, but respecting the type fonts printed at the time, since they are currently trendy, trying a certain temporal dynamics. Despite the desired general graphical uniformity, some elements stand out as core signs - the Tree and the Star - followed by the name OHEL JACOB at the base, again showing the interconnection between Association and Synagogue, past and present.

The colors adopted in 1999 remained, although optimized - green, gray, yellow, and blue in CMYK color system, without a dominant color pretense, either for the main or minor versions.

There wasn't a deliberate intention in regard to the colors and it was a choice purely based on reality regardless of the psychological meanings of the chosen colors and shades.

certainly wrong the opposite situation, calling logotype to any symbol outside the concept spelling-sign-of-word. The language evolution does not change the origins and formation of words. For anyone who has an idea of the formation of the word logotype, as well as of its practical origin, he/she will feel strange to hear if someone calls logotype to a designed four leaf clover, for example.

Therefore, a brand can be represented by a logotype, a symbol or by both forming a whole which will be more correct if called as Visual Identity or Signature.

Regarding to the symbol, it was vectorized and optimized; it was adjusted in alignment and elements proportions; the olive tree was optimized in its foliage and branches details, in order to fix the image degradation due to its successive printing reproductions over the many years. It has not been possible to access to the original image and so it was decided to replace the Jewish Star by the more correct model used in the primitive stationary of the Synagogue, in the 1940s. An original detail was kept, a detail naturally intent regarding the coexistence between the Magen David and the other elements, highlighting the fact that the Magen David is not directly involved in the composition, although it is part of it, in other words, there isn't a connection drawn between the Star and any other elements present. It is not even known the distance between the Star and the olive tree. The original author seemed to prefer to preserve the concepts involved, once the Star of David is part of a group of universal symbols, whose meaning is widely assumed. The blending of universal symbols in particular symbols may cause some risk of concepts corruption, albeit without intention, by which the first author of the graphic identity Hehaver have sought a distinction between Judaism/Israel and the Institution Hehaver, following the same line of its founders, in the 1940s, so that the symbol can stand for an identity on a specific religious institution and not a

visual metaphor about a common religion. The Star remained as a representative of Judaism/Israel regardless of the Institution characterized, whose composition already described in item Concept and Form constitute the necessary differential for its visual identity.

The olive tree shape is guided by a cultivated specimen, young, but adult, with dense foliage, and spherical cup, in its most green season, before the flowering stage, aiming an harmonious graphic impression, a subtle balance between the strong vertical hierarchy of its components and a certain circular visual sense capable of projecting the parity between the purpose and the character of Hehaver - an apolitical and non-profit institution - as well as the religious essence of the Synagogue.



1.



2.



3.

1. Young adult olive trees, Arbequina variety, intensive crop, 2007 planting, in the fruiting stage.
2. Olive trees (zambujeiro grafts) aged between 80 and a few hundred years.
3. Olive trees of about 1000 years old, still olive-growing.

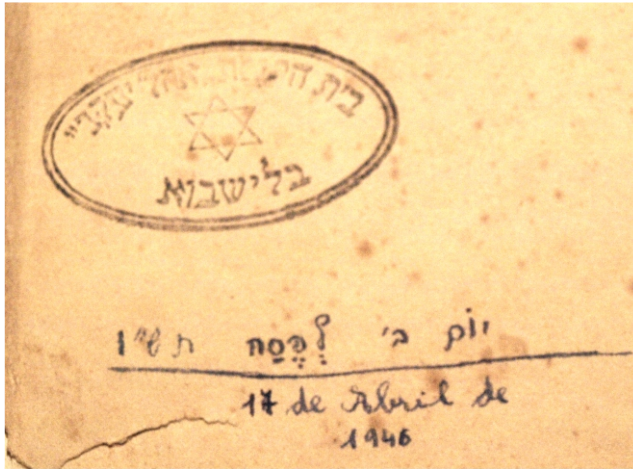
Olive Lagar do Marmelo - Courtesy Elaia Sovena Group - Credits Hehaver Ohel Jacob © 2016

BRAND

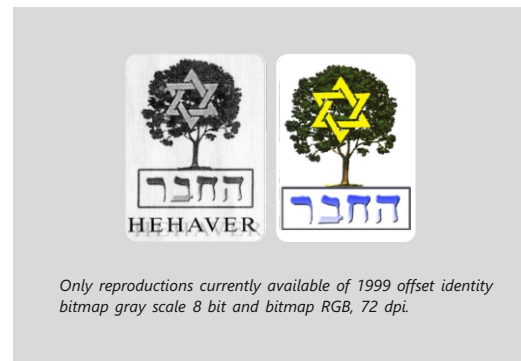
The concept of brand is much more comprehensive than its graphical representation and it has several levels of meaning. The symbol and the logotype represent a brand only graphically, because then the concept of brand is more intangible, associated with all other factors that define a company, institution, service or product, including cultural aspects and impact on consumers or the general public.

There are various types and brand configurations and its importance comes to constitute a valuable asset capable of high prices on the stock market.

A visual representation of a trade mark must, of course, contain graphic elements that easily convey the feeling of a certain profile, but the concept of brand goes far beyond, so that small symbols and logotypes, often made in a hurry, have represented major brands over the decades.



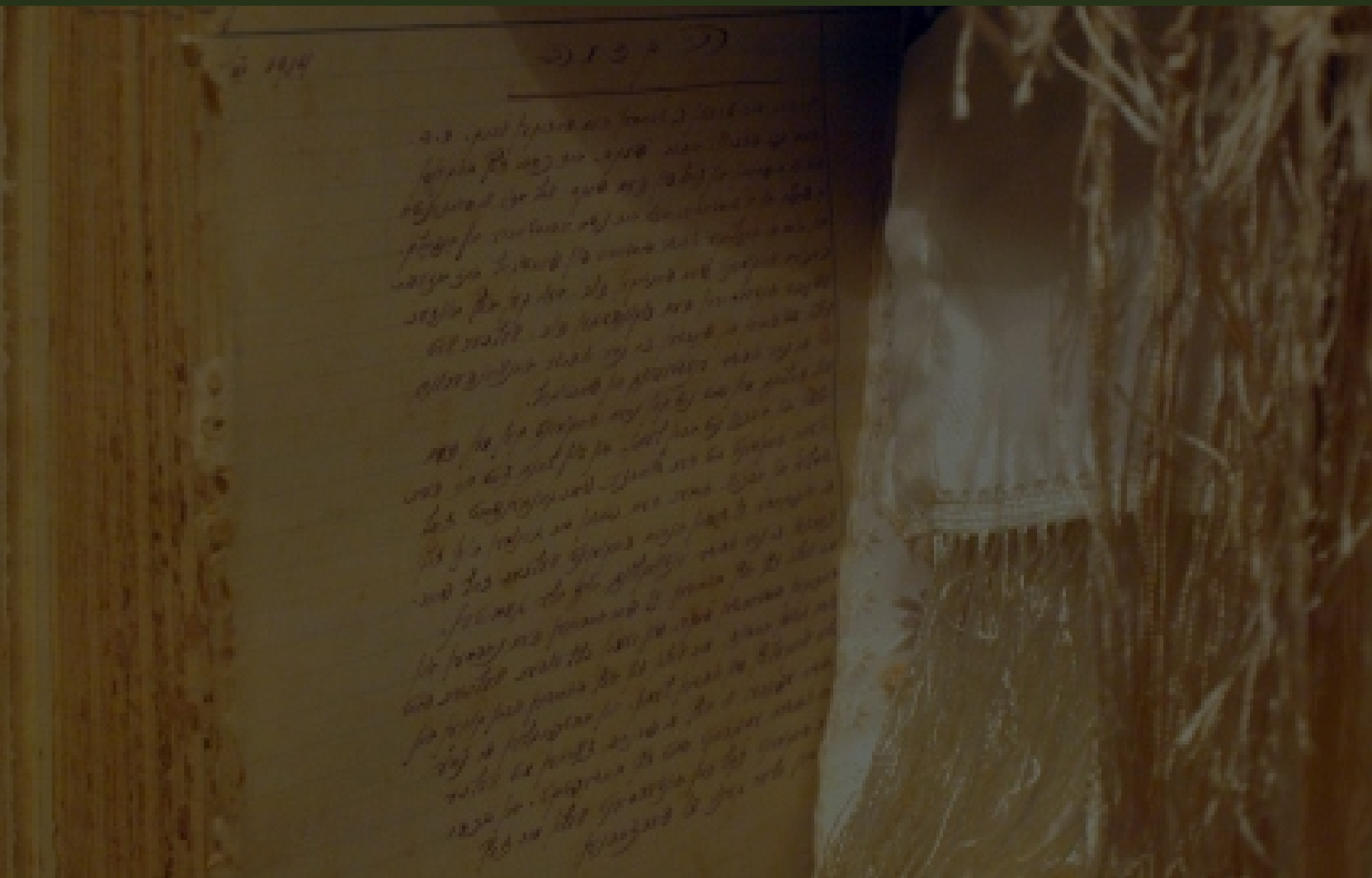
First Ohel Jacob's Logotype and Symbol and the original linotype engraving
- From the Ohel Jacob Collection



Ancient lamp of oil used by the Anusim
- From the Ohel Jacob Collection

"(...) In addition to functional advantages, a brand has an important role in the emotional side. In a way, a brand works as a symbolic element that allows the consumer to project his/her desired image. This "aspirational" feeling operates through the association of brand values to the desired group values identity on the consumer side. For several groups of consumers brands have an almost brotherly role and of great impact on their balance; a function similar to certain religious

organizations, as well as social or communitarian institutions. Icon of love or hate, there is no denying about the functional importance of a brand for consumers as an element of great utility and help in the buying process. Even in a more psychological dimension, a brand acts as an element of emotional balance in consumerism dynamic. It acts as a projection of the alter-ego, often assuming an aspirational role within consumers."



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