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**THE PLASTIC PLAN OF VILNIUS
FROM THE VILNIUS GHETTO**
Circumstances, testimonies and creators

Vilnius
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PLASTIC PLAN OF VILNIUS: from 1942 till now

CIRCUMSTANCES

When the Germans occupied Vilnius in June 1941, massive and systematic massacres of the Jewish population ensued. Starting with the first months of the occupation a story of unbelievable horror began to unfold in Vilnius: Jews were snatched in the streets by hired ‘snatchers’, severely humiliated, beaten and terrorized. They were killed in their tens of thousands in Ponar [Paneriai] – a serene place of retreat before the war and a popular place for picnics and outdoor recreation. ‘Perhaps the senses were dulled in those few months, but even later, in the ghetto, there was no such emotionally draining experience as this. And this was only the prelude to the ghetto. And the ghetto was only the waiting room for the dark end.’¹

Part of Vilnius Old Town was enclosed and a ghetto was established in the first days of September 1941. On 6 September, the Jews who already lived there and many others who were driven from their homes in other places of Vilnius were herded into the ghetto and imprisoned there. Hans Hingst, the *Gebietskommissar* of Vilnius, who was appointed to establish the ghetto, and his deputy on Jewish affairs Franz Murer together with the *Buergermeister* Karolis Dabulevičius, organised the works and appointed the area in the Old Town which they then divided into two parts: ‘Ghetto No. 1’ (Great) and ‘Ghetto No. 2’ (Small).²

Many inmates of the ghetto were murdered even in the first months of its existence.³ Some of them fell apart in the face of the unbearable horror and literally went mad; other inmates of the ghetto continued to live in such terrible situation for several more months, a year or even two years until the Vilnius Ghetto was liquidated. On 23 September 1943, the day when the ghetto was liquidated, part of its inmates were transported to the killing field of Ponar [Paneriai], others assembled at so-called ‘selection points’ where they were divided into two groups: men and women able to work went to the right and were sent to concentration camps in Estonia and Latvia; those picked to go to the left were the elderly, women and children – they were destined for extermination or death camps mostly in Poland.

In the face of intolerable living conditions, continuous abuse, starvation and death people sought not only to survive in the unwavering hope of liberation but they also held on to their faith in spite of the pervading atmosphere of cynicism, continuous efforts to dehumanise them, recurrent violence and massacres. On the one hand, work increased the chances of survival for some time; having a job was of utmost importance in the ghetto because those who didn’t have one were redundant to Nazis and were the first to be killed. Consequently work was not only a means to getting some bread but was also an opportunity to survive one more day, one more week, or even one more year in the hope of making it to the day when liberation would come. On the other hand, cultural activity, which helps people remain human even in the most adverse conditions, helped many to make it through this period, retain their human qualities and safeguard their spiritual values.

The Plastic Plan-Model of Vilnius, made in the Vilnius Ghetto in 1942–1943, is a vivid testimony to the strong character and spiritual strength of the inmates of the Vilnius Ghetto. The story of the making of the model testifies to episodes in history, and events and circumstances of the ghetto which intertwine with the personal stories of its imprisoned residents and which sank into oblivion in the course of time. After conducting exhaustive historic research into the Plastic Plan-Model of Vilnius, collecting sparse, scattered written sources, as well as personal testimonies, the story of the model was partly restored and the names of fifteen people who worked on it were identified.

The order to make the Plastic Plan-Model of Vilnius came from *Gebietskommissar* Hingst and the inmates of the ghetto were commissioned to make it by his deputy Murer in 1942. A group of Technical Workshop specialists from the Vilnius Ghetto, called PPV (*Plastiker plan Vilne*, i.e. Plastic Plan of Vilnius in Yiddish) and other specialists were employed on this project since the second part of 1942 till the middle of 1943.

The team had approximately 30 specialists⁴ and included professional architects, engineers, draughtsmen, sculptors and painters. The head of the project was engineer Grigory Gukhman, other members were architects Flora Romm (team leader) and Yitskhok Smorgonsky, painters Rachel Sutzkever, Uma Olkienicka, Liza Daikhes, sculptor Yudl Mut, and draughtsman Berel

(Boris) Rosental. The team of professionals was assisted by a group of gifted youngsters who had not finished their studies before the war: Gabriel Sedlis, Baruch Shub, Samuel Wulc, Izia Mackiewicz, Ima and Daniel Lubocki, Emanuel Sheinker and about 15 others.

The earliest reference to the Plastic Plan of Vilnius known to me is 4 November 1942. Herman Kruk, chronicler of the ghetto, made a record in his diary which said that based on the *Gebietskommissar's* order the Technical Department started designing a plastic plan of the city of Vilnius. Several other documents related to the Plastic Plan of Vilnius are drafted in German and stored in the YIVO Archives in New York (Kaczerginski-Sutzkever Collection). They are dated 17 November 1942. One of the documents is a request of the Labour Department of the Vilnius Ghetto Administration addressed to D. Kaplan-Kaplanski, to temporarily (for about two months) suspend draughtsman Boris Rosental from the work assigned to him in order to enable him to work on the production of the Plastic Plan of Vilnius.⁵ The other document is a request by the Labour Department to release painter Emanuel Sheinker 'from his duties every day from 12 a.m. in order to enable him to work on the production of the Plastic Plan of Vilnius for the rest of the day'.⁶

Obviously, the Plastic Plan of Vilnius was important to the inmates of the ghetto, not only as a job on which their survival depended, but also as a project allowing them to do some creative work and enabling specialists of various fields to use the professional skills and capabilities which they had acquired in the years before imprisonment. For younger people it was a rare opportunity to demonstrate their skills and talents which were yet to be recognised. Besides, for some people involvement in the project was related to the underground activity of the ghetto because those involved in the making of the plastic plan had permission to leave the ghetto. This privilege provided opportunities to develop partisan activities, establish contacts, and acquire guns.

The Plastic Plan of Vilnius was once or even several times exhibited at the Vilnius Ghetto Theatre. For the very first time, only six plates of the Plastic Plan of Vilnius depicting the centre part of the city were exhibited in the Vilnius Ghetto Theatre on 20 December 1942. An authentic invitation from the Vilnius Ghetto to the exhibition of 'The Plastic Plan of Vilnius' dated 17 December 1942 is held at the YIVO Archives in New York (Kaczerginski-Sutzkever Collection). The invitation reads: 'It is our honour to invite you to the exhibition of the Plastic Plan of Vilnius on Sunday, 20 December, 11 a.m. to be held at the ghetto theatre.'⁷ Herman Kruk and Yitskhok Rudashevski mention this event in their diaries. It can be assumed that separate parts of the model or even all of it was also exhibited in the ghetto in 1943. Two sources have allowed us to draw this conclusion: a record of 29 March 1943 in Kruk's diary and Baruch Shub's testimony, who happened to hear that the model was displayed at the ghetto in 1943, supposedly in the theatre but it could have been somewhere else.⁸

The people who worked on the Plastic Plan of Vilnius were finally destined to be killed together with all other inmates of the Vilnius Ghetto. Some of those who were lucky to survive until the final liquidation of the ghetto on 23 September 1943 met their deaths in either labour or death camps like all of the remaining inhabitants of the ghetto. Some others fled to the forests before the ghetto was destroyed and were killed in partisan fights. Only a few escaped death. To our knowledge, among the survivors were Flora Romm, Gabriel Sedlis, Baruch Shub and Samuel Wulc.

Various sources say the Plastic Plan of Vilnius was delivered to its customers, in full or in parts. According to one of the sources, the model of Vilnius 'was assembled at the *Gebietskommissar's* office in the White Hall (reception) of the current President's Office'.⁹ At the beginning of 1945 the model was in the office of the Chief Architect of Vilnius at the Vilnius Construction Board on Gedimino Avenue 9. Vladislovas Mikučianis, the newly appointed Chief Architect of Vilnius who arrived from Leningrad (currently St. Petersburg) found it there in early February 1945.¹⁰ According to the measurements of the model mentioned by Mikučianis (according to which the model might have been about 5 sq. m. large), the model consisted of only 8 or 9 plates rather than all 40 of them as in the original. Moreover, Mikučianis mentioned that the model depicted entirely the central part of the city. On the other hand, he also indicated that the model occupied the bigger part of his office (which was 40-60 sq. m. in size). It is therefore unclear from his testimony whether he indicated the wrong dimensions of the model or he made a mistake in comparing it with the dimensions of his office. If we were to admit that the dimensions of the model provided by Mikučianis were indeed correct, we may presume that the

model was missing more than 30 plates by then. If so, the Plastic Plan of Vilnius continued its story into the future in a heavily reduced size from that time on, as compared to its size at the time it was made in the Vilnius Ghetto.

After several years, when the Construction and Architecture Department of the Executive Committee of the City of Vilnius (hereinafter ECCV) was relocated to Gedimino Avenue 35, the model of Vilnius was moved there too. Sources of the time indicate that the model was in poor condition by then and some of the architectural elements of the model were loose.

According to Rachel Margolis¹¹, employees of the Jewish Museum in Vilnius, which was established right after the war ended, applied to the KGB with the request 'to hand over to them the relief plan of the city produced in the Vilnius Ghetto on the order of the Gestapo. Their request was denied'.¹² By 1948 it was clear that the future was gloomy for this museum, just like all other Jewish cultural organisations. In 1949, following Decision of the Council of Ministers of the Lithuanian SSSR No. 411 (10/06/1949) "Regarding the reorganization of the Vilnius Jewish Museum into the Vilnius Local Lore museum", the Jewish Museum was *de facto* closed, and its exhibits were assigned to other museums and archives of Vilnius.

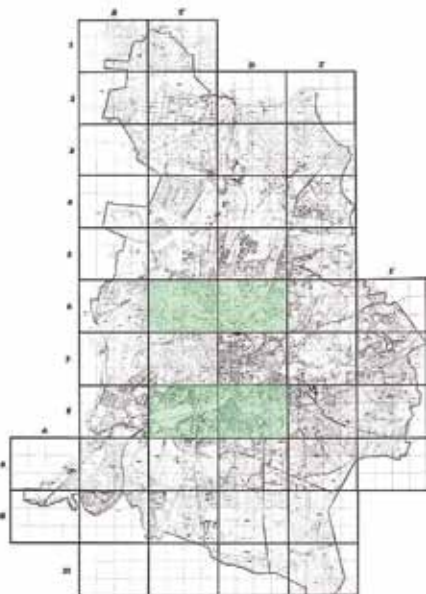
Interestingly enough, Mikučianis also remembers the official request of the Jewish Museum in Vilnius to hand the model over to them. He claims that 'the model was in fact transferred to them'. The architect indicates that at that time the Jewish Museum was located in one part of the premises in which the Vilnius Local Lore Museum was operating on Trakų Street 2. Obviously, this information was inaccurate and the inaccuracy can presumably be explained by the above mentioned document, which indicated that in 1949 the Jewish Museum in Vilnius was reorganised into the Vilnius Local Lore Museum. Consequently, the first had never been located on Trakų Street 2, the latter had indeed been there since 1956.

About 10 years after the request of the Jewish Museum of Vilnius to entrust them with the Plastic Plan-Model of Vilnius it was decided to remove the model from the ECCV Construction and Architecture Department and transfer it to the Vilnius Local Lore Museum. Records in the inventory register of the Vilnius Local Lore Museum, which is currently stored at the National Museum of Lithuania, confirm this. Their records say that the model of Vilnius, registered in their books under inventory number VKM 996, was brought to the museum on 8 April 1957 and that it came from the ECCV Construction and Architecture Department. Besides, further in the inventory register it is written that an accompanying defect certificate of 25 April 1957 read that, according to the commission which evaluated the object, 'the degree of damage done to the model is no less than 60 per cent.' It is also written there that the model was restored at the workshops of the Arts and Crafts Manufacturing Centre in Vilnius. No date of restoration or other related details were specified. The dimensions of the object indicated in the inventory register book are 146 x 180 cm¹³. This allows assuming that the Plastic Plan-Model of Vilnius reached the Vilnius Local Lore Museum in a once again reduced size. According to the above mentioned record and measurements of the model, only six plates survived by then. They were assembled on a base, which was 180 x 200 cm in size.

The Guide of Vilnius published in 1960 said that the Vilnius Local Lore Museum exhibits, among other items, 'models depicting Vilnius in the old days'¹⁴. Architect Augis Gučas testified that the model of Vilnius made by inmates of the Vilnius Ghetto was exhibited in Gediminas Tower and the Museum of the Upper Castle. This museum was opened in 1960 and received its exhibits from the Vilnius Local Lore Museum. Architect Gučas remember: 'Our family knew and talked about the model since the post-war period and this model was exhibited at the Castle Tower of Vilnius in about 1960. [...] It is a pity the model was exhibited there for only a very short time, but I saw it there several times when I visited the Castle Tower.'¹⁵ In 1968, when the Castle Tower Museum of Vilnius became a branch of the Museum of History and Ethnography (at present National Museum of Lithuania), it was decided to change the exposition in the Tower. According to Benjamina Vyšniauskaitė who has been working there since 1970, the model of Vilnius made by the inmates of the ghetto was not part of the new exposition.¹⁶ The model of Vilnius was transferred to the Museum of Architecture, that is, to yet another branch of the Lithuanian Museum of History and Ethnography. The Museum of Architecture was founded in 1968 in the premises of St Michael the Archangel and the Bernardine Monastery,

some of its repository was stored at the Missionary Church. The director of the museum was Eugenijus Dirvelė (1968–1978) and from 1978 till 2006 it was headed by Morta Baužienė. According to M. Baužienė, the model of Vilnius was in a very poor condition when the Museum of Architecture received it. Many architectural elements were missing, some of them were loose.¹⁷ Following request No. 98 of 01/03/1993 of the Lithuanian State Jewish Museum (at present the Vilna Gaon State Jewish Museum), the model of Vilnius was transferred to the Jewish Museum in April 1993 (by Decree of the Minister of Culture and Education No. 238 of 09/03/1993).

After a long journey and after having been stored in many different places, the size of the Plastic Plan of Vilnius that reached the Vilna Gaon State Jewish Museum was one-tenth of its original size. Only 4 of the 40 plates created in the ghetto survived. The plates that remained depicted the north-western and east-western parts of the centre of Vilnius (Žvėrynas, Lukiškės, part of Šnipiškės, Žvejų district, part of Antakalnis district), some south-western and south-eastern parts of central Vilnius (parts of Naujamiestis, Naujininkai, Paneriai, Liepkalnis and Rasos districts). It is not known when and under what circumstances the other 36 plates were lost.



*Vilnius map of 1938 (1:2500)
The sheets of the map that were used to make
four preserved plates of the Plastic Plan of
Vilnius are marked in a different colour (1)*

Of these, 34 depicted the suburbs of Vilnius and two were a replica of the central part of Vilnius city and the Old Town, including the Ghetto Quarter, Užupis and a bigger part of Naujamiestis.

Cartographic and iconographic research of Vilnius city was carried out in recent years, alongside the historic research on the Plastic Plan of Vilnius.¹⁸ It was established that the Plastic Plan of Vilnius was created by using the map *Plan miasta wielkiego Wilna* [Greater Vilnius City Plan] of 1938, which consisted of 48 sheets and covered all the territory of Vilnius as in 1938. A copy of this map is stored in the Vilnius County Archives (VAA, f. 1171, AKP 864/1-36) and several parts of it are also stored in the Lithuanian State Historical Archives (LVIA, f. 1135, ap. 12). The map is monochromatic. All the objects on it are depicted in conventional signs. The name of the map, sheet numbers and the scale are indicated outside the frame of the map. The dimensions of the sheets including supplementary descriptions are 84 x 70 cm. The frame of the map filled with visual content is 82 x 60 cm.

The Plastic Plan of Vilnius was composed of 40 plates. Each plate corresponds to a particular sheet of the map of 1938. The size of both the sheets and the plates is 82 x 60 cm. Both the plates and the map accurately depict Vilnius of the time on a scale of 1:2500. However, unlike the paper map, the model was colourful, in relief and included 3D objects, which were marked on the paper map by using conventional signs. Among them were houses, churches, bridges, etc. The objects on the model were reduced to the above scale, but represented their actual proportions accurately. The interesting thing is that the model of 1942–43 also included houses built after 1938 which of course could not be indicated on the map. This confirms the testimonies of the people who worked on the model that the Plastic Plan of Vilnius was created not only on the basis of the map but was also based on the sketches of the buildings and other objects located all around the city, which were made by the inmates who had permission to walk around the city and reflected their true size.

The four plates of the model that are stored at the Vilna Gaon State Jewish Museum were formed from the plaster of Paris (museum inventory number VŽM 6526/1-4). The size of one plate is 82/84 x 60 cm, average height 7 cm. The relief surface was painted with a thin layer of gouache, which was transparent at times. Therefore, at times where wooden elements depicting houses came unglued, it revealed the conventional signs of various objects marked in pencil as copied from the map. Architectural elements were made of wood, in several cases coloured metal or thread was used.



Plate of the Plastic Plan of Vilnius (VŽM 6526/1) before restoration. Photo by P. Raciūnas. 2013 (2)

It was decided to restore the four remaining plates of the model because they were all in poor condition. Two plates were restored with the help of funding provided by the Ministry of Culture of the Republic of Lithuania in 2013. The restoration work on the other two plates, completed in 2015, was financed by the Private Foundation and the German Embassy in Lithuania. The restoration was carried out by Bronislava Kunkulienė – a specialist-expert in ceramics restoration at Pranas Gudynas Centre for Restoration at the Lithuanian Art Museum. It is symbolic that after such a long and winding journey across Vilnius the remaining fragments of the Plastic Plan of Vilnius returned to the same place where they were produced 70 years ago – to the same building on Rūdninkų Street 8 (previously Rudnicka Street 6). It was there that the *Judenrat* and the workshops, where the Plastic Plan was made, were located in the wartime. Today it is the home of the Pranas Gudynas Centre for Restoration.

Before restoration, the relief surface of the plates was covered with a thick layer of old dust and other matter, the rims of the plaster plates were damaged in places. Architectural elements, i.e. models of houses such as bridges, stripes indicating boundaries of city quarters, were barely stuck to the surface of the model. About 30–40 per cent of these elements were loose and many of them were lost altogether. The plates were cleaned of dust, strengthened, architectural elements were glued back in place, the faded pictorial layer was recovered and chemical analysis of glue was conducted.

It must be noted that a significant discovery was made during the restoration. A faint inscription in the lower left corner on the back of the plate which depicts the railway station and Rasų suburb (VŽM 6526/4) was noticed. Incredibly, the inspection of the inscription revealed the signature of Samuel Wulc, one of the creators of the Plastic Plan of Vilnius. It is amazing that not only many names of the creators of the plastic plan were identified, but even the particular creator of one of the plates was identified. Samuel Wulc, the creator of the plate, survived the Holocaust, emigrated to the United States and became famous there as an exceptionally skilful engineer, talented inventor and artist.

Also several problems encountered during the restoration deserve to be mentioned. After conducting cartographic and iconographic research of Vilnius city, it was found that some of the houses were glued in the wrong place and some were facing the wrong direction. It is known that the makers of the Plastic Plan of Vilnius based their work on the map of Vilnius made in 1938 and that they replicated the view depicted on the map onto their plaster board on a scale of 1:1.

Therefore, having in mind that the place of most of the buildings on the model fully and accurately matched the whereabouts of their actual equivalents in the city, one may reasonably conclude that the buildings glued in the wrong places and at the wrong angle were placed there not by the original makers of the plan but rather by the 'restorers' in later periods. This assumption is based on several facts. First, written sources confirm that the model indeed underwent several previous restorations. Second, chemical analysis of the glue confirms that the architectural elements had been attached to the model using several different types of glue, whose chemical composition varied. One sort of glue was used during the war and yet other could have been used in later periods. Third, as a result of iconographic and cartographic research it was discovered that some buildings were glued in what were blatantly wrong places. Fourth, it is highly unlikely that the professional architects of Vilnius who worked on the model, such as Y. Smorgonsky who was a long-time resident of Vilnius and before the war designed a number of houses in Vilnius (including those located in Žvėrynas district), could have made such obvious mistakes as to glue numerous buildings in Žvėrynas district in the wrong places and even paste several houses right on the painted over carriageway on Moniuškos Street.

During the restoration of the remaining plates of the model of Vilnius, a dilemma of what to do with the architectural elements that had evidently been glued in the wrong place arose. It was decided that the attached elements of the model representing buildings should be moved to another place or removed only in cases when there was sufficient research-based evidence that a particular building could not have been attached to that particular place of the original model or in cases when sufficient data was available to identify the authentic place of a particular building. During several previous attempts to restore the model, entire blocks of buildings (e.g. in Žvėrynas) were glued in the wrong place. In the current restoration process, it has been decided not to change their location on the model, because it is impossible to identify the actual architectural elements that should be attributed to some of the locations, mostly because many of them have not survived. In addition, it was noted that such mistakes are also part of the history of the Plastic Plan of Vilnius. They remind us of the post-war wanderings of the model from museum to museum, which resulted in ever more unglued houses which would often be glued back in just any place without identifying their primary location on the model, merely to prevent them from getting lost. The same could be said of the polychromy of the model. In places the model is covered in several different layers of paint that were not always applied in a same artistic manner.

*Fragment of a restored plate from the Plastic Plan of Vilnius (VŽM 6526/3).
Restored by B. Kunkulienė. Photo by P. Račiūnas. 2015 (3)*





Fragment of a restored plate from the Plastic Plan of Vilnius. The plate was made by Samuel (Stanley) Wulc. Restored by B. Kunkulienė. Photo by P. Račiūnas. 2015 (4)

This shows that there have been numerous attempts to ‘restore’ the model by simply covering the damaged or rubbed off layer of paint with a fresh one of a similar colour. On the other hand, even today when the restoration is done with the help of the exact map on the basis of which the model was made, including all the iconographic material and the unlimited opportunities to analyse the views of Vilnius with the help of internet tools, it is still impossible to avoid mistakes. This can be explained by the fact that Vilnius has changed a lot since World War II and the available iconographic material is not sufficient to perform the exact reconstruction of every single quarter of the city of Vilnius. This is especially true of the outskirts of Vilnius. The old quarters of the city are long gone by now and so are all the buildings that once stood there. They have been replaced by new blocks of the city. In some cases, not even a single photograph of the old buildings remained.

There is one more factor related to the restoration of the model of Vilnius that cannot go unmentioned. Approximately 30 architectural elements will not be glued to the remaining plates of the model, because comprehensive iconographic, cartographic and comparative research showed that these exceptional architectural elements must have fallen off some other plates of the Plastic Plan of Vilnius, which have not survived. Most probably they fell off two other plates of the model that depicted the central part of Vilnius.

Unfortunately, we will never see the original Plastic Plan of Vilnius the way it was made at the ghetto by the many specialists in their own field, such as architects, engineers, sculptors and artists. Nonetheless, we are happy to have preserved at least a tiny part of the gigantic work done at the Vilnius Ghetto many years ago. Today it is considered of great importance, not because of being an exact cartographic plan of Vilnius, ordered by the Nazis for their own needs, but as a cherished memory of all the inmates of the Vilnius Ghetto, especially those who worked on it. It is a tiny piece of the history of the Vilnius Ghetto, which is an inseparable part of the history of Vilnius and that of Lithuania, and should never be forgotten.

In my opinion, the authentic testimonies, memories and information about the people who worked on the Plastic Plan of Vilnius are an important part of the history of the Plastic Plan of Vilnius. Therefore, all collected data are presented in the publication for the attention of the readers. Foremost, it was decided to include excerpts from the authentic diaries of the Vilnius Ghetto inmates. First of all the excerpts from the diary of Herman Kruk, the chronicler of the Vilnius Ghetto, where he speaks about the Plastic Plan of Vilnius are introduced. The publication also includes the impressions of a fifteen-year-old boy – Yitskhok Rudashevski –



Baruch Shub and his son Yossi at a restored plate of the Plastic Plan of Vilnius in the Vilna Gaon State Jewish Museum on 12 July 2015. Photo by P. Račiūnas (5)

recorded by him on 20 December 1942 after his visit to the ghetto theatre, where the first six finished plates of the model were exhibited. Neither of the two has survived. H. Kruk was killed at the Klooga concentration camp on 19 September 1944, several hours before the liberation. Y. Rudashevski was murdered in autumn 1943, several weeks after the Vilnius Ghetto was liquidated. The Nazis found the place where the Rudashevski family was hiding and killed them all. The authentic testimonies of H. Kruk and Yitskhok Rudashevski who happened to be *in that particular place at that particular time* have been supplemented with the testimonies of several other people who have survived the Holocaust and personally contributed to the making of the Plastic Plan of Vilnius. They are Gabriel Sedlis and Baruch Shub. In addition, testimonies of several onlookers who witnessed the actual making of the Plastic Plan of Vilnius, but never lived in the Vilnius Ghetto and never took part in its making were presented to shed additional light on the history of the Plastic Plan of Vilnius. They are the testimonies of architects Vytautas Landsbergis-Žemkalnis and Vladislovas Mikučianis, who shared knowledge about the way the Plastic Plan of Vilnius came into being and what happened to it next.

The third part of the publication presents biographies of the creators of the Plastic Plan of Vilnius. Since the majority of them were killed together with other inmates of the Vilnius Ghetto, it was extremely difficult to reconstruct their biographies, because the people, who could tell us about them, for example, their family members, relatives and friends, were also murdered. Therefore, multiple sources had to be reviewed to collect the biographical information related to the life of those who made the Plastic Plan of Vilnius piece by piece. It was a great joy to find at least a tiny hint of their existence proving that they too lived a real life, just like us. Due to differences in the accessibility of various biographical data, the biographies of the creators of the Plastic Plan of Vilnius differ greatly in the size and type of data presented. It is, therefore, no wonder that the biographies of the creators of the model who survived the Holocaust are much more exhaustive and more detailed than those of others. Baruch Shub deserves special attention in this publication. In 2015, this remarkable man, despite being in his 90s, came to Vilnius from Israel with his son Yossi to have a look at the remaining plates of the Plastic Plan of Vilnius, which he had made with his own hands in the Vilnius Ghetto many years ago. He looked at them in the Vilna Gaon State Jewish Museum and shared his authentic testimony and memories.