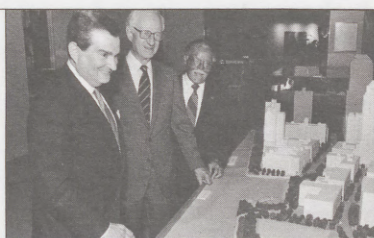


A LIVING MEMORIAL TO THE HOLOCAUST

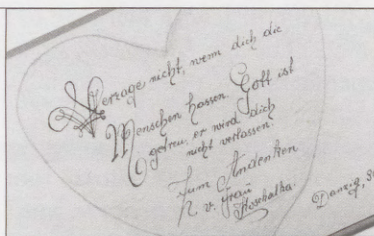
Vol. 5 No. 2
September, 1991

MUSEUM OF JEWISH HERITAGE

Agreement Signed with
Battery Park City Authority;
Construction of Museum
to Begin in 1992



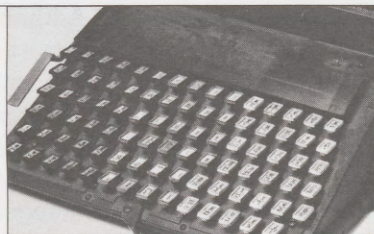
Judaica Museum in Riverdale
Exhibits "Family Memories"



Jewish Life in Poland
Preserved in Rare Film Footage



Recent Acquisitions



Agreement Signed with Battery Park City Authority; Construction of Museum to Begin in '92



RITA NANNINI

Looking at the site of the Museum of Jewish Heritage, following the signing of the memorandum of understanding, are (left to right) Martin S. Begun, member of the Battery Park City Authority; Robert M. Morgenthau, co-chairman of the New York Holocaust Memorial Commission; and Judge Herbert B. Evans, vice-chairman of the Authority.

The New York Holocaust Memorial Commission and Battery Park City Authority have signed an agreement which paves the way for the construction of A Living Memorial to the Holocaust—Museum of Jewish Heritage to begin in 1992. The agreement was signed by members of the Commission and the Authority on July 26, 1991.

The Museum's permanent home, a \$50 million, 80,000 square foot structure, will be located at the southernmost tip of Battery Park City, on the shore of Manhattan overlooking the Statue of Liberty and Ellis Island. The Museum will be situated directly on the Battery Park City Esplanade, adjacent to the South Garden now under construction, on land leased by the Battery Park City Authority to the Commission. The Commission will construct the Museum with assistance from the Authority.

"The lesson of the Holocaust is that we must never forget," commented Governor Mario M. Cuomo shortly after the agreement was signed. "Building this memorial in the center of a vibrant commercial and residential community will

serve as a reminder of the tragic past and an instruction in this State's commitment to tolerance and freedom for all people."

Harry W. Albright, Jr., chairman of the Battery Park City Authority, noted that "By memorializing the victims of the Holocaust, the Museum will help foster a deeper commitment to liberty and human rights for all peoples." (For a complete text of Mr. Albright's statement on July 26, please see next page.)

David Emil, president and chief executive officer of the Authority added that "the Authority will work with the Commission and the Museum to ensure that the building is a worthy memorial, and we look forward to it taking a prominent place in our community." Mr. Emil also commented that the Museum greatly will enhance the civic and cultural aspects of Battery Park City which contains extensive office, retail and residential components, as well as parks and other open spaces.

The leadership of the New York Holocaust Memorial Commission hailed the signing of the agreement.

George Klein, co-chairman of the Commission, noted, "The Museum has

been a hope, inspiration and dream for so many people. This agreement is a great step forward towards the creation of a major cultural institution for all the people of the City of New York."

"We are very pleased," commented Manhattan District Attorney Robert M. Morgenthau, co-chairman with Mr. Klein of the Commission, "with this agreement which will ensure the future of our project and its opening to the public in Battery Park City. There is an entire generation of people today who really do not know about the Holocaust and its context in modern Jewish history. We, here in New York, must have an institution that will educate people of every age and background about the Holocaust and its implications for all humanity.

"The Commission," he continued, "feels a tremendous sense of gratitude for the extraordinary efforts by Governor Mario M. Cuomo. Harry Albright, Jr., the chairman of Battery Park City Authority, has worked tirelessly to make this agreement possible. We also strongly commend David Emil and his wonderful staff for their commitment to seeing our project reach fruition and become a reality for the people of New York."

Elie Wiesel, honorary chairman of the New York Holocaust Memorial Commission, also expressed great satisfaction at the signing of the agreement.

"I am deeply convinced," Mr. Wiesel commented, "that, outside of Yad

Vashem in Israel, this may very well become the most important, the most meaningful repository of Jewish memory in the world....

"If we remember what happened to the Jewish people, we shall remember what happened to other people, although the tragedies were not the same, and we will remember what is happening now to so many victims of so many injustices all over the world. If we Jews will forget the catastrophe that befell our people," Mr. Wiesel concluded, "we shall forget everything else and woe unto us, we too shall be forgotten."

News of the agreement was announced in each of New York City's daily newspapers. The *Daily News* also printed a short editorial, supporting "...the absolute need for such a project."

"We are deeply gratified," stressed Dr. David Altshuler, director of the Museum of Jewish Heritage, "at these expressions of support for our project. The Museum," he added, "now will begin putting into place a strong and active development program. It is evident that the Museum enjoys the support and confidence of the City, the State, and the larger community. We will turn that support into a successful capital campaign culminating in ground breaking ceremonies in 1992.

"This will be a great challenge for the Commission and the staff of the Museum," he said, "but one we look forward to with great energy and excitement."

Text of Statement by Harry W. Albright, Jr., Chairman of the Battery Park City Authority

July 26, 1991

This is an historic occasion. At some similar meeting there were those who decided to go forward with what had to be an immensely visionary project of staggering proportions to have changed lives of all Americans in the creation, execution and building of the Statue of Liberty.

That statue continues to represent to the Nation, State and City a magnificent invitation to all of us to fulfill our highest national democratic ideal. It is now much

more than an awesome statue. It is part and parcel of the very educational fabric of our nation as it relates to human rights.

It is thus not hyperbole or exaggeration to state that the authorization of a Memorandum of Understanding with the Commission for the building of a museum of remembrance for the victims of the Holocaust is of similar historic import.

That Museum will overlook the Statue and add an additional symbol for our City, State and Nation. Namely, that lib-

Continued on page 8

Exhibit of "Family Memories" Opening at Judaica Museum in Riverdale

PETER GOLDBERG



"Family Memories: Transition and Continuity" will premier October 6, 1991, at The Judaica Museum of the Hebrew Home for the Aged at Riverdale in New York City. Organized by The Judaica Museum in cooperation with the Museum of Jewish Heritage, the artifacts, documents and photographs displayed are drawn from the permanent collections of the Museum of Jewish Heritage.

"These cherished mementos," reads the text accompanying the exhibition, "tell the stories of six Jewish families whose lives underwent dramatic change. Migration, sometimes in flight from persecution, sometimes simply to seek a better life, is a recurrent theme here. So too, we see the passing of family heritage from one generation to another. Each object," the text continues, "whether a relic of childhood, a documentation of former status, or a photograph of relatives left behind, is more than a mere token. Treasured possessions all, they symbolize and sustain feelings of stability and continuity, ideals and identi-

ty, that kept memory and hope alive."

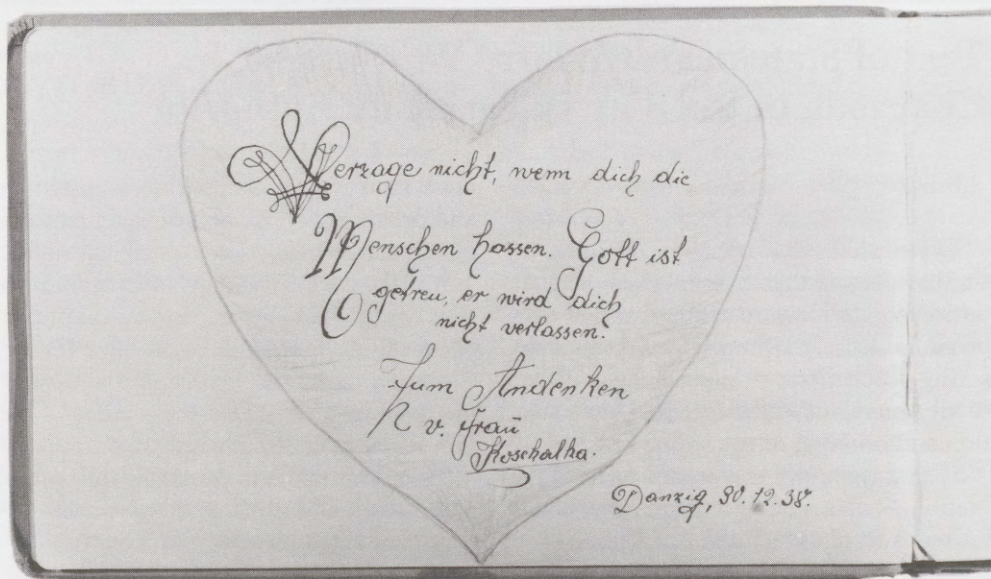
The exhibit explores the ways in which these families, Ashkenazic and Sephardic, maintained their heritage and sense of continuity in the midst of transition and change. The artifacts displayed, which will range from simple household objects to magnificent textiles, represent important values and memories, and possessed great meaning for the families that preserved them.

The two museums also are cooperating in a program of educational activities complementing the exhibition. A lecture series, gallery talks and workshops have been planned.

"Family Memories" will be on view at The Judaica Museum until February 2, 1991. The Museum is located at 5961 Palisade Avenue, Riverdale, New York, and is open Monday to Thursday, 1-4:30 p.m., and Sunday, 1-5 p.m. There is no admission charge.

Further information may be obtained by calling (212)548-1006.

PETER GOLDBERG





Artifacts to be displayed in "Family Memories" include (clockwise, from upper left) the kosher restaurant sign which hung in the window of a restaurant for new immigrants run by Chaya Feige Glick on New York's Lower East Side prior to World War I (gift of Samuel and Ida Glick); a photograph, taken in 1936 of Ruth Metzger, her mother Sabina, and other immigrants waiting in the Polish port of Gdynia for the U.S.S. Battery to take them to America (gift of Ruth Metzger Bader); an attorney's robe worn in Berlin by Adolf Hamburger (as pictured here) who fled the Nazis for New York in 1933 (gift of Ronnie Hamburger Burrows); an immigrant inspection card for Sophie Elias, a teenage Jewish immigrant from Greece (gift of Julia Schwartz); and a page from an autograph book in which Regina Cajgfinger collected inscriptions from her classmates in Danzig during the 1930s (gift of Ralph Fierstein-F Feuerstein and Regina Cajgfinger Feuerstein).

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TRIESTE

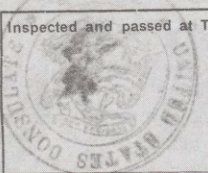
INSPECTION CARD.
(Immigrants and Steerages Passengers)

Port of departure, **TRIESTE.** Date of departure, **18 NOV 1911**

Name of ship, _____

Name of immigrant, *Simba Assael*

Last residence, *Castoria* **28**

Inspected and passed at Trieste 	Passed at quarantine, port of _____, U. S. (Date) 18	Passed by immigration Bureau Port of _____ (Date) 18
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(The following to be filled in by ship's surgeon or agent prior to or after embarkation.)

Ship's list or manifest, _____ No. on ship's list or manifest, _____

Berth No.	Steamship Inspection	1st day.	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

To be filled in by ship's surgeon or agent after inspection

PETER GOLDBERG

Museum of Jewish Heritage and Magnes Museum Present Photo Exhibit on Holocaust Memorials

The Museum of Jewish Heritage, in cooperation with the Judah L. Magnes Museum in Berkeley, California, has organized its first traveling exhibition. "In Fitting Memory: Perspectives on an Evolving Tradition of Holocaust Memorials" presents, through the striking photographs of Ira Nowinski, a selective survey of Holocaust memorials and public sculpture in Europe, Israel and the United States.

The exhibit, of 52 photographs from the Museum's permanent collection, is based upon *In Fitting Memory: The Art and Politics of Holocaust Memorials* by Sybil Milton with photos by Ira Nowinski, due to be published in November by Wayne State University Press. The exhibition will preview for one week beginning November 10, 1991, at the University of San Francisco, and then tour North America for 2 years.

"Our university," noted Rabbi David Davis, associate vice-president for university relations, "has been a leader in forging ties between the Christian and Jewish communities of San Francisco. This exhibition is an important example of educational programs for the entire community which the Swig Judaic Studies Program in cooperation with the Theology Department of the university has been able to sponsor."

"We are delighted," commented Deborah Dawson Wolff, assistant director for Museum programs, "to be working together with the Magnes Museum which is an important center of Judaica in the western United States, as well as the sponsor of many outstanding exhibitions. This partnership is illustrative of the type of relationship the Museum of Jewish Heritage is seeking to forge with significant cultural institutions for the enrichment of the widest possible audience."

Mr. Nowinski's photographs of Holocaust memorials were taken in the late 1980s. They record the sites, landscapes and sculptures in seven countries: Austria, France, the former East and West Germany, Israel, Poland and the United States.

The exhibition is organized to show the various methods and forms that have been used to memorialize the Holocaust. These include the remnants and ruins of the camps themselves, traditional monuments erected after the war, commemorative sculpture in a variety of styles and the use of abstract sculpture at sites far removed from the camps.

As "In Fitting Memory" reveals to the viewer, the design and content of these memorials reflect national differences in historiography, ideology and culture, as well as in the styles and traditions of public



IRA NOWINSKI



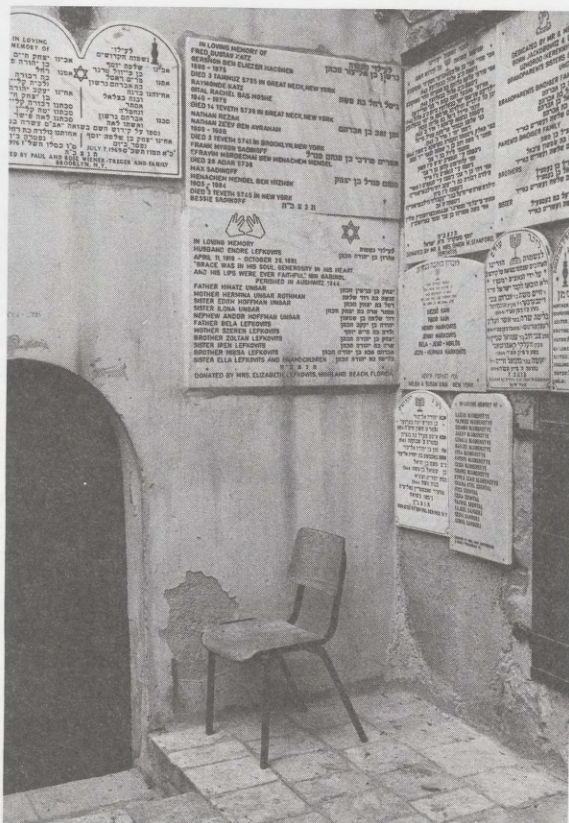
IRA NOWINSKI

Among the photos by Ira Nowinski featured in "In Fitting Memory" (clockwise from lower left): the railroad tracks at Treblinka; the memorial at Maidanek, by sculptor Wiktor Tolkin and architect Janusz Dembek; and a memorial crypt located on Mt. Zion in Jerusalem, commemorating Jews murdered at Bergen-Belsen and other camps.

art. Yet, despite the specific location and despite national differences in perspective and emphasis, these memorials collectively preserve the memory of the Holocaust and have become part of the civic culture of the last decades.

Mr. Nowinski is an independent photographer residing in San Francisco. His work is represented in the permanent collections of, among others, the Museum of Modern Art, the Library of Congress, the National Museum of American Art of the Smithsonian Institution, the Victoria and Albert Museum in London, the Lund Museum in Sweden, and Yad Vashem in Jerusalem.

Further information regarding the schedule and itinerary of "In Fitting Memory" may be obtained by contacting Mary Beth Byrne, assistant to the director for special projects, at the Museum of Jewish Heritage.



IRA NOWINSKI

Museum Trains Docents For Tours of Terezin Exhibit

"Seeing Through 'Paradise': Artists and the Terezin Concentration Camp," an exhibition of 100 works of art produced in the Terezin ghetto from 1941-45, recently completed a most successful 6-week showing at The Drawing Center in New York City. Visitors to the exhibition were able to participate in daily and special tours, all conducted by docents trained by the Museum of Jewish Heritage.

In this most recent educational endeavor, the Museum recruited and trained 20 docents for the exhibition. The three-week course of study, taught by a team of Museum staff and consultants, encompassed an overview of the history of Czechoslovak Jewry, the Holocaust, the art of Terezin, tour methods and educational guidance, life in Terezin, and an in-depth tour of the exhibit led by Johanna Branson, professor of art history at the Massachusetts College of Art, and Frederick Terna, an artist and survivor of Terezin.

Attendance at the exhibition was much higher than usual for The Drawing Center, according to Ann Philbin, its director. Approximately 8,000 people came to view "Seeing Through 'Paradise'" in the 6 weeks, and tours were offered daily by a member of the docent "class."



Docent candidates listen attentively to (center) Johanna Branson, professor of art history at the Massachusetts College of Art, and Frederick Terna, artist and survivor of Terezin, during an in-depth tour of "Seeing Through 'Paradise.'"

Among the works of art featured in "Seeing Through 'Paradise'" are drawings by Helga Weisssova-Hoskova and Peter Loewenstein, on loan from the permanent collection of the Museum of Jewish Heritage. The exhibition was organized by the Massachusetts College of Art where it opened in March of this year. Following The Drawing Center, "Seeing Through 'Paradise'" opened, September 15, at the North Dakota Museum in Grand Forks, North Dakota, and will be exhibited at the Jewish Community Center of Houston, November 6 to December 20.

Text of Statement by Harry W. Albright, Jr.

Continued from page 3

erty, freedom and human rights are very fragile indeed and must be protected and remembered. It will be, when built, an enduring call to all of us to "remember," not what happened to the Jewish victims alone, but what can so easily happen to all of us again unless we remember and remember well. The Museum, Ellis Island and the Statue will be all importantly interconnected and part of our national psyche, and inspire us to do better.

I am proud to have been appointed by Governor Cuomo to the chairmanship of the Authority for he has supported this project from its very inception years ago. I also am grateful to the leadership pro-

vided by George Klein and Robert Morgenthau and for the Commission's support. This is not a new project; it is one which however benefits from the past work. I believe it is realistic, practical, and will benefit from the years of preparation and study by the Commission and its staff, and will importantly symbolize what this great Authority can accomplish in partnership with the private sector.

Finally, and very clearly, Battery Park City Authority and all it stands for will be immensely enhanced when we have succeeded together in accomplishing the Memorandum we have authorized today.

LINDA ALANITZ

PETER GOLDBERG

Hold the Date!

The third annual Generation to Generation Dinner will be hosted by the Museum's Associates Division, Thursday evening, November 7, 1991, at The Pierre in New York City. Serving as chairpersons of this very special event are Howard Butnick, Evelyn Goldfeier, Ann Oster and Marilyn Rosen. A dinner committee of 90 indi-

viduals representing the greater tri-state area has been formed.

Please check the mail for your invitation. If you would like to learn more about the Associates Division, join the Dinner Committee, or place an ad in this year's commemorative journal, please contact Robin Seymour of the Development Department.

Receptions Honor Special Friends

Since its inception in 1984, the Museum of Jewish Heritage has benefited from the time, skills and energy of a large and committed corps of volunteers and sponsors. In recent months, receptions were held to note the accomplishments of and say "thank you" to this very special group of men and women.

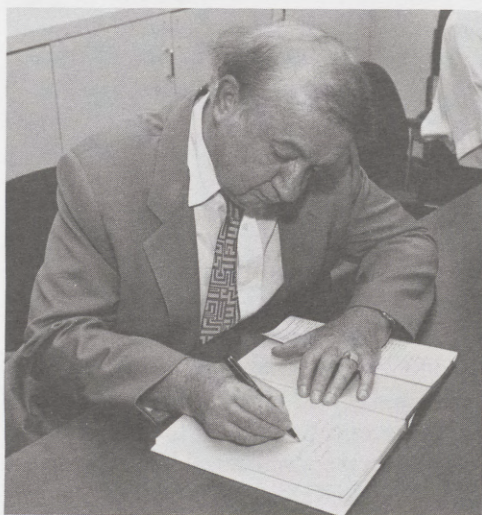
On July 10, Norman and Amalie Salsitz were honored at the Museum upon the publication of *Against All Odds: The Story of Two Survivors*. The Salsitz' unusual memoir of survival has been published by Holocaust Publications, Inc.

A group of 30 Museum volunteers, including docents, translators, student interns, researchers and general assistants, was joined by the professional staff and administration at a reception, July 29, held at The Drawing Center in New York City. Dr. David Altshuler, director, and other members of the Museum's staff paid tribute to the volunteers, noting their importance to the Museum at this crucial time in its development.



Dr. David Altshuler (center) congratulates Norman and Amalie Salsitz upon the publication of Against All Odds.

Abraham Zuckerman and his wife Millie were the guests of honor, June 6, when the Museum saluted Mr. Zuckerman upon the publication of his autobiographical work, *A Voice in the Chorus—Life as a Teenager in the Holocaust*. Published by KTAV, the book recounts Mr. Zuckerman's six years under the Nazis, liberation as his family's sole survivor, and the rebuilding of his life in the United States.



Abraham Zuckerman autographs a copy of A Voice in the Chorus for the Museum's library.

International Gathering of Hidden Children Presents Unprecedented Research Opportunities

The following article was written for the Newsletter by Toby Blum-Dobkin, academic coordinator of the Museum's Video History Project.

The first International Gathering of Children Hidden during World War II, held on May 27 and 28 in New York City, was attended by 1600 participants. For the Museum of Jewish Heritage, the conference provided an unprecedented opportunity to meet and interview individuals, and their rescuers, who had been hidden as children during the Holocaust, and to gather artifacts, photographs and other documents from this unique group of Holocaust survivors.

The Museum of Jewish Heritage was designated by the coordinators of the Hidden Child Conference to conduct videotaped interviews with conference participants. The staff of the Museum's Video History Project, which is funded by the



COLLECTION OF LILLY GLASS

Liliane Helszajn (under the name Liliane Heljan) stands first on the left in this photo taken at the convent Maison du Saint Coeur de Marie in La Hulpe, Belgium, 1942-1944.

Charles H. Revson Foundation, produced videotaped interviews of more than 40 men and women from Europe, South America, Israel, Australia, Canada and the west and midwest of the United States during the week of the conference. (Between 10 and 20 additional hidden children who now reside in the greater New York area will be interviewed during the coming year, at their convenience.) Interviews were conducted in Yiddish, French, and Spanish in addition to English.

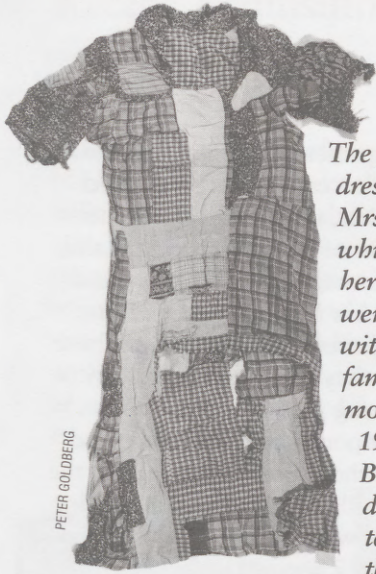
The story of the hidden children is a story of extremes. Ranging in age from

infancy to the teen years, some children were hidden with their parents in rustic, but relatively secure hiding places; others were hidden in well-organized and loving group homes; others led a lonely and feral existence, wandering through the forests of Poland. Children were in hiding in boarding schools, convents, orphanages, private homes, attics, cellars, sewers, barns and stables. Some children were hidden with strangers who treated them like beloved family members, and others with people who used them as servants. For some there was no fresh air, no outside contact. For others who were on the run, hiding in fields, forests and stables, being alone was preferable to being recognized by informers and arrested.

For some children, it was a time of unrelenting hunger, illness and filth. For others, there were warm beds and a loving good night in Yiddish, spoken by a Gentile rescuer seeking to comfort a frightened child. Some were hidden by the organized resistance, others by informally organized groups of university students, nuns and priests or political activists, or by peasants, farmers, simple people who took extraordinary measures to save a life. Some were hidden by individuals who risked their own safety, others by people who took them in for a fee, and others still by people who did not even know the child was Jewish. Some rescuers were never discovered by the Nazis; others were arrested and sent to concentration camps such as Ravensbruck.

After the war, some children had the good fortune to be reunited with family members. Many others were left orphans, and had to make their way alone through the chaos of post-war Europe. Reunions also were difficult. The children might have been too young to remember the parents, or the parents might have been so changed by their experiences in concentration camps or in hiding as to be unrecognizable.

The men and women who provided video testimony during the Hidden Child Conference eloquently expressed a child's growing comprehension of war and evil, and of the will to survive. One child barely missed being captured and could see from her hiding place the pol-



The patchwork dress worn by Mrs. Sala Stein while she and her son Shabtai were in hiding with a Polish family for 29 months (1942-1945) in Biecz. The dress, on long term loan to the Museum

by Abraham Stein, son of Shabtai, originally was made from black fabric with a floral design as shown on its collar.

ished boots of the Gestapo. Children created games, toys and papiermâché villages, and kept up their studies. In a sewer, a father laboriously taught his son to read, using a flashlight provided by a kindly worker.

There were memories of religious life, so important to an impressionable child. In some cases, rescuers insisted that the child convert to Christianity, both for the safety of the child and for the good of his or her soul. Other rescuers helped keep the memory of Judaism alive.

These memories are all the more powerful for being filtered through the eyes and minds of children. In a toddler's memory of the Warsaw ghetto, the ghetto wall looms huge; another child speaks of rivers of blood. Others tell of airplanes flying overhead in Yugoslavia, of German shepherd attack dogs, the grape harvest of Italian peasants. A four-year-old walks the streets by himself. A five-year-old sees the dead bodies of other children.

In conjunction with videotaping at the conference, the Museum of Jewish Heritage was particularly fortunate in acquiring a number of unique artifacts for its collection, through the generosity of the hidden children and their rescuers. Together with the interviews, which they corroborate and illuminate, these artifacts bear witness and add to the picture of Jewish life before the Holocaust and of the terror and rescue, human depravity and human compassion, despair and creativity, that were the hallmarks of the

hidden child experience.

Among the rare items donated or loaned to the Museum by conference participants were Anita Budding's diaries of a young girl in hiding in Holland; the patched and ragged dress worn by Sala Stein while hiding in Poland with her son Shabtai for more than two years; Aviva Blumberg's collection of mementos of a child's journey, via Sweden and Norway, to be reunited with her father in America; Lilly Glass's invitations and announcements of births, bar mitzvahs and engagements from Belgium, England and other countries; and photographs documenting the rescue of children from throughout Europe.

Children, innocent and vulnerable, hold a special place in Jewish life. And the stories of the hidden children thus occupy a special place in the saga, and tragedy, of the Holocaust. The hidden children and their rescuers, who are giving generously of their time and of their mementos, are helping to ensure that the historical record of this important period will be studied and remembered for generations to come.



This puzzled little girl is Hanna Zeidenstadt at age 2 ½ in the convent Gurakalvaria near Warsaw. Hanna was hidden in the convent from 1942-1945. This photograph was taken by her rescuer, who also hid Hanna's mother. He gave the photograph to Mrs. Zeidenstadt to show her that Hanna was alive and well.

Jewish Life in Poland Preserved in Rare Film Footage

Jewish life in the small towns (*shtetlekh*) of Poland has passed into history, virtually obliterated by the Nazis during the Holocaust. But in 1,286 feet of precious film footage, the communities of Suchostaw and Zborow in eastern Poland live on, photographed with respect, skill and great affection by Nathan Okun. The footage, made in the 1930s before the German invasion of Poland, has been presented as a gift to the Museum of Jewish Heritage by the late Mr. Okun's children, Saul Okun and Shirley Bloom.

Mr. Okun, who emigrated to America as a young man, was born in Suchostaw. He was one of the most active members of the First Suchostower Benevolent Association in New York City, as well as the *landsmanshaft* of his wife's home town, Zborow.

Mr. Okun apprenticed to a furrier, and eventually established his own fur manufacturing business. He returned to Europe on several business trips during the 1930s, and included visits to both Suchostaw and Zborow. During one or more of these trips, he took a motion picture camera with him and shot 16mm



A street scene in Suchostaw, Poland, as filmed by Nathan Okun, late 1930s.

footage in black and white of both towns, recording the synagogues, the marketplace, the streets and homes, and the faces of the inhabitants.

As the film footage makes clear, Mr. Okun's visits were important events in these small communities. In addition to visiting family members, he acted as an emissary of the *landsmanshaftn* in America, an important source of financial support for their brethren remaining in Europe.

"For a nonprofessional, he was unusually adept with a camera," commented Corrinne Collett, senior film researcher at the Museum of Jewish Heritage, "and much of the footage is well focused and steady. These are the only known films showing the Jewish communities of these towns before they were almost entirely destroyed during the Holocaust."

Of equal importance, Mr. Okun used his camera in the United States during the 1930s and 1940s to record, in both color and black and white, the activities of the Suchostaw and Zborow *landsmanshaftn*, including the dedication of a section in a cemetery, anniversary dinner dances and a "welcome home" dance held for servicemen after World War II. This too, according to Ms. Collett, is the only known footage of these activities.

Mr. Okun's film was brought to the attention of the Museum by Ralph Feuerstein, an artifact donor and active Museum volunteer. Mr. Feuerstein's family also came from Suchostaw and were members of the *landsmanshaft*. Through a trail of friends and relatives, he located the younger Mr. Okun who was in possession of both the footage and his father's camera. After consulting with his sister, they decided to present the film, the camera and a group of family photographs to the Museum.



Nathan Okun (left) at the dedication of the Suchostower Benevolent Association's section in the New Montefiore Cemetery, c. 1941.

The Museum of Jewish Heritage is anxious to expand its collection of film footage, from both the United States and abroad. Ms. Collett will be happy to speak with prospective donors; please call (212)687-9141.

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While the Museum of Jewish Heritage has been most closely identified with telling the story of Jewish life in Europe and during the Holocaust, it also seeks to portray Jewish immigration and settlement in America from 1654 to the present. That task now can be accomplished with added “zest” thanks to a donation of artifacts from the Gold Pure Food Products Co., Inc.

felt it was important for us to contribute.

“We’re pleased that we’ve found, in our unique way, that we do have something to offer the Museum.”

The *Jewish Daily Forward* also will help tell the story of the American Jewish experience with its gift to the Museum of a rich collection of printing materials pre-dating the current era of computerized typesetting.

“In its 94-year history,” explained Harold Ostroff, general manager of the Forward Association, Inc., “the *Forward* bridged the period of the greatest immigration of Jews to North America. We felt that our part in that history, the role the *Forward* played in Jewish immigrant life, belonged in a museum setting.”

In early 1991, the *Forward* transformed its technology from that of a traditional printing shop into the computer age. In order to preserve symbols and examples of America’s foremost period of Yiddish journalism, a broad range of printing artifacts was donated to the Museum.

The material presented to the Museum of Jewish Heritage includes examples of Yiddish type, ranging from hand-carved wooden letters to large metal letters; decorative borders and “cuts” (metal or wood plates depicting images of photographs, mottos, commercial symbols and logos); a Yiddish linotype keyboard; a “mat” of a completed page, which was pressed out by lead slugs and used on the rollers of the press to print the newspaper; and printed documents such as daily work schedule sheets and composing room signs.

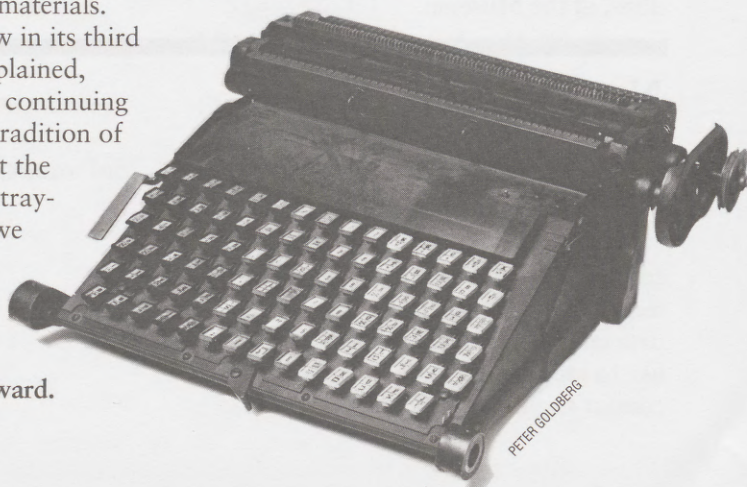


Labels, old and new, from various products manufactured by Gold Pure Food Products Co., Inc. All labels shown are now in the permanent collection of the Museum of Jewish Heritage, the gift of Gold's.

The famed makers of the ubiquitous jars of red and white horseradish have presented the Museum with a large variety of items representative of the company’s 59-year history. Included in this gift are a large window decal of Gold’s logo, c. 1941-2; labels for bottles of horseradish, borscht, and other products from many points in time; coupons presented to retailers to promote business, c. 1950s; various print ads, including one, c. 1950s, featuring a beet dressed as a beatnik; a 60th anniversary mirror, to be distributed in 1992; and other assorted materials.

“As a family business now in its third generation,” Marc Gold explained, “we’re very concerned with continuing traditions, particularly the tradition of family. When we read about the Museum and its goal of portraying Jewish life in America, we

The Yiddish keyboard from a linotype machine used for many years in the print shop of the *Jewish Daily Forward*.



PETER GOLDBERG

Poster Created for Schools Participating in Penny Campaign

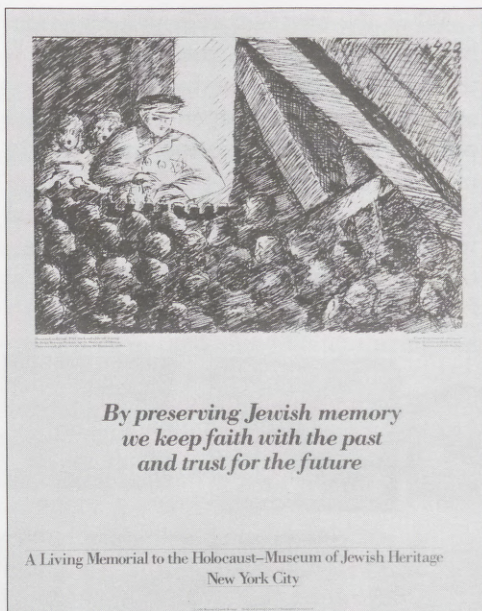
To bolster the efforts of the thousands of students in 20 schools throughout New York and New Jersey who have joined the Penny Campaign to benefit the Museum of Jewish Heritage, the Museum has produced the poster shown on this page. Measuring 22" x 28", the poster is available at no charge to all schools actively participating in the campaign.

Printed in shades of gray and white, the poster is illustrated with the drawing, *Hanukkah in the Loft*, made in the Terezin ghetto in 1943 by the artist, Helga Weisssova-Hoskova. The drawing shows a large group of children, huddled around a Hanukkah menorah which is being lit by a young man. As such religious celebrations were almost always forbidden in the ghetto, it is assumed that the group secretly met in the loft to observe the holiday.

Under the drawing, which is from the Museum's permanent collection, is the phrase, "By preserving Jewish memory, we keep faith with the past and trust for the future." The poster was designed and printed courtesy of Tanagraphics Incorporated.

Each school participating in the Penny Campaign has adopted the goal of collecting one million pennies in memory of the approximately one million Jewish children who perished in the Holocaust. The target date for completion of the campaign, which has been named "One Million Memories," is the Museum's opening in 1994.

Further information about the Penny Campaign, including a list of the participating schools and how adults can help with this effort, may be obtained from Barbara Wachtel, director of public relations, at the Museum.



In other school-related news, the Museum would like to acknowledge a \$2,000 donation from the students of the Yeshiva of Flatbush in Brooklyn, and a \$180 donation from the students of Manhattan Day School in New York City.

The gift from the Yeshiva of Flatbush students will be used to expand the Museum's library; all books purchased from these funds will be labeled as having been contributed by the students in memory of the six million Jews who died during the Holocaust. The Manhattan Day School gift, the result of a special *tzedakah* campaign organized to benefit the Museum, has been placed in the general operating budget to assist with research costs.

In total, more than 20 religious schools have sent special contributions to the Museum of Jewish Heritage.

Notes of Note

Can You Help?

Do you type? Know basic word processing? The Museum is seeking volunteers to assist, on a regular basis, with data entry. If you have the time and would like to join our corps of volunteers, please contact Gayle Brandel, administrator.

Gift of Charitable Remainder Trust Provides for Museum's Future

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Mr. and Mrs. William Schaffel have joined the first families participating in the Museum's Living Legacy Program with their establishment of a charitable remainder annuity trust fund. The trust fund has been named in memory of their son, Air Force Captain Kenneth Schaffel, who was killed in a tragic traffic accident while on assignment in August, 1988.

As provided in the agreement signed with the Museum, the trust fund initially will benefit Mr. and Mrs. Schaffel's daughter. After ten years, the remaining principal will be donated to the Museum of Jewish Heritage.

A charitable remainder trust is one of several options in planned giving available as part of the Living Legacy Program. A member of the Museum's development staff will be pleased to meet with you to explain the many ways in which donors can provide funds for the Museum as they benefit themselves and their loved ones.

For more information about planned giving, including bequests, gifts of life insurance or appreciated property, and various types of trusts, please contact Nancy Levin, development officer, at the Museum of Jewish Heritage.

Major Banks in New York Support Capital Campaign

Two of New York's leading banks have made significant contributions to the capital campaign of the Museum of Jewish Heritage. Chemical Bank has become a member of the Museum's Heritage Society with a gift of \$100,000; Manufacturers Hanover Trust Company, through the Manufacturers Hanover Foundation, has presented a gift of \$50,000 to the Museum. (Both contributions were made prior to the announcement of the pending merger of the two banks.)

"It is particularly important to us," commented Stephen Robert, co-chairman

of the Museum's capital campaign, "to know that major corporations in New York City support the Museum's program to educate people about the Holocaust and the universal lessons that can be derived from that tragic experience. Only with such broad support," he emphasized, "will our plans be realized. We are pleased that Chemical Bank and Manufacturers Hanover Trust Company now have joined Republic National Bank, Bankers Trust, United States Trust Company of New York, and Chase Manhattan Bank in support of the Museum."

A Living Memorial to the Holocaust Museum of Jewish Heritage

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