



RAISE THE ROOF

*They set out to reconstruct a lost synagogue.
They recovered a lost world.*

*a Trillium Studios Production
in association with John Rubin Productions, Inc.
distributed by National Center for Jewish Film*

*“When people ask me,
‘What is the most important period in the history of Polish Jews?’
it’s usually because they already know. ‘Oh, yes. It’s the Holocaust.’
I have one answer,
‘The most important period in the history of Polish Jews is 1,000 years.’”*
—Barbara Kirshenblatt-Gimblett

CONTENTS

3	<i>Raise the Roof</i> Details
4	Synopsis
4	Gwoździec Reconstruction Details
5	Press Release
7	Film Festivals
9	People are saying...
10	Biographies of the Filmmakers
12	Biographies of Featured Commentators and Composers/Musicians
15	Film Credits
24	Gwoździec Animals
25	Q&A with Yari Wolinsky, Director
27	Q&A with Cary Wolinsky, Producer
30	Q&A with Rick and Laura Brown, Handshouse Studio

Photos may be found at www.raisetherooftomovie.com/photos
They may be used in promotional materials and film reviews.

Copyright 2017 Trillium Studios



RAISE THE ROOF DETAILS

Raise the Roof release date: 2015

Running time 85 minutes

Language English and Polish with English subtitles. Available with Polish subtitles. Closed captions.

Website www.raisetherooftomovie.com

Film Credits www.raisetherooftomovie.com/credits

Trailer www.raisetherooftomovie.com/movietrailer/

Press kit www.raisetherooftomovie.com/press-kit/

Contact Trillium Studios www.trilliumstudios.com

781-659-2839 Cary Wolinsky

info@trilliumstudios.com

Distributor 2015 - 2018 National Center for Jewish Film www.jewishfilm.org

Distributor 2019 - Trillium Studios www.trilliumstudios.com

Public Broadcast Distributor American Public Television www.aptonline.org

617-338-4455 ext. 133 Colette Greenstein

Colette_Greenstein@aptonline.org

Social Media Facebook: facebook.com/raisetherooftomovie Twitter: twitter.com/trillium_studio

Logline They set out to reconstruct a lost synagogue. They recovered a lost world.

Description Rivaling the greatest wooden architecture in history, the synagogues of 18th-century Poland inspired artists Rick and Laura Brown of Handhouse Studio to embark on a 10-year pursuit—to reconstruct the elaborate roof and painted ceiling of the Gwoździec synagogue. Leading more than 300 students and professionals from 16 countries, the Browns grapple not just with the echoes of World War II, when these buildings were destroyed by the Nazis, but also with warped timbers, tricky paints, and period hand tools. By the end of the project, they have done more than reconstruct a lost synagogue: they have recovered a lost world. In 2014, the Gwoździec roof was unveiled as the centerpiece of the POLIN Museum of the History of Polish Jews in Warsaw.



SYNOPSIS

Artists Rick and Laura Brown are not Jewish and not Polish, and yet they set out to rebuild Gwoździec, one of the magnificent 18th-century wooden synagogues of Poland, the last of which were destroyed by Nazis during World War II. Their vision inspires hundreds of people to join them. Using their hands, old tools and techniques they rediscover Gwoździec's history, culture, and art.

Raise the Roof follows the Browns and the Handhouse Studio team to Sanok, Poland, as they begin building the new Gwoździec roof. The crew has six weeks to hew, saw, and carve 200 freshly logged trees and assemble the structure. Working against this deadline and despite torrential downpours and exhaustion, the team must create the structure, and disassemble it again for shipping and eventual installation.

To paint the intricate ceiling murals, the Browns face another challenge: the 1914 photographs of Gwoździec are black and white and there is only one, partial color study. Using that as their Rosetta Stone, the Browns slowly build a library of Gwoździec's colors.

Armed with pigments and stacks of wooden boards, the team sets up to paint the ceiling mural in what seems to be an art gallery in Rzeszów, Poland. In fact, this building and those in seven other Polish cities where they will work during the summers of 2011 and 2012, are all former or active masonry synagogues. Each Handhouse-trained painting leader is tasked with creating the mural's most iconic images and training students to paint thousands of flowers and vines.

Although Rick and Laura Brown chose to rebuild the Gwoździec because it was one of the best documented, the historic material they found was spotty. Many questions about the synagogue were left unanswered:

What sparked this period of profuse and energetic construction and painting?

Why were the Jews of this time willing to break the Second Commandment prohibition against graven images in decorating this building?

And...

What cultural and artistic movements inspired artists to create these resplendent spaces?

Raise the Roof takes us on this journey of discovery.

GWOŹDZIEC RECONSTRUCTION DETAILS

Timber Frame	400 pieces cut from 200 logs using axes and pit saw.
Painting	29 painted sections with 67 animals and over 1000 flowers.
Workshops	2011: Seven workshops in four Polish cities—Sanok, Rzeszów, Kraków and Wrocław. 2012: Six workshops in five Polish cities—Gdańsk, Kazimierz Dolny, Szczepleszyn, Sejny, and Wrocław. 2013: One workshop in Warsaw.
Participants	306 participants (49 leaders and 257 students and faculty) from 16 countries and 46 schools.



PRESS RELEASE

“Raise the Roof” will Air Nationally on Public Television

BOSTON, MA, USA – 16 October 2017 – Trillium Studios is pleased to announce that its award-winning documentary *Raise the Roof* will have its American broadcast premiere, airing nationally on public television. *Raise the Roof* will be broadcast as part of “Jewish Film Showcase,” an exciting slate of three dynamic feature documentaries presented by The National Center for Jewish Film and distributed by American Public Television. Curated as a mini film festival, the “Jewish Film Showcase” films, including *Raise the Roof*, will begin broadcasting on public television stations in late 2017 and continue through 2018. Once broadcast information by city and date becomes available, details will be listed on www.raisetherooftv.com.

Raise the Roof comes to public television after a highly successful, international run of more than 150 festival and event screenings and having won 6 best documentary film awards. “It has been gratifying to see *Raise the Roof* get such an enthusiastic reception and we are thrilled that American Public Television will be making the film available to such a large audience.” said producer, Cary Wolinsky.

Raise the Roof documents the ten-year journey of artists Rick and Laura Brown as they inspire more than 300 students and professionals to travel to Poland with the intention to rebuild Gwoździec, one of the 200 magnificent wooden synagogues destroyed by the end of World War II. At its heart, the film is about a passionate collaboration—a welcome antidote to the divisive rhetoric so prevalent in public life today.

The original Gwoździec synagogue was built in the 18th century, at a time when these wooden buildings were the center of Jewish life in Eastern Europe. Elaborate and sophisticated, unique to their time and place, they flourished for centuries, growing more complex during this period of Jewish prosperity. As the Browns and their team hew the log structure and recreate the painted ceiling, they discover a little known period of history when Jews and Poles worked side-by-side to create stunning, mysterious, and profoundly meaningful buildings.

“*Raise the Roof* is about a remarkable dream and a journey of rediscovery—one that starts with tragedy and ends in triumph,” said director Yari Wolinsky. “It highlights the optimism of a new generation and a growing dialogue between Jews and Poles about the past and the future, providing a unique and positive way to connect with history.”

Rick and Laura Brown, featured in the film, are the founders of Handhouse Studio, an American non-profit whose philosophy of “reverse engineering” inspires people to use their hands, experience old tools, and use techniques that have become outdated by modern technology, so that a period’s history, culture, science, and art will be brought back to life. Their magnificent, hand-made replica of the Gwoździec roof and ceiling mural is now the centerpiece of the POLIN Museum of the History of Polish Jews in Warsaw.

“Jewish Film Showcase” includes two other powerful documentaries: Carvalho’s Journey, a real life 19th century adventure about Solomon Nunes Carvalho, a Sephardic daguerreotypist, who was one of the first to photograph the American West; and Ahead of Time, a portrait of foreign correspondent Ruth Gruber, whose trail breaking career spanned nearly a century.

Visit www.raisetherooftv.com to view the movie trailer and press kit and for information about future and past screenings. Photos are available at www.raisetherooftv.com/photos

About Trillium Studios:

Founded by National Geographic photographer Cary Wolinsky and graphic designer Barbara Wolinsky, Trillium Studios provides quality editorial content to international magazines, television, corporate and nonprofit clients. Since 1979, Trillium has created projects in 44 countries. In 2010, the company began to focus on the creation of documentary films and is now led by director, Yari Wolinsky. To find out more about Trillium Studios, visit trilliumstudios.com.

Contact: Cary Wolinsky, 781-659 2839
cary@trilliumstudios.com

About National Center for Jewish Film:

The National Center for Jewish Film is a unique, independent non-profit film archive, distributor, and exhibitor. Since 1976, the Center has rescued, restored and exhibited films that document the diversity and vibrancy of Jewish life. Its archive of Jewish-content films is the world's largest outside of Israel. A leader in the collection and exhibition of Jewish film and culture, NCJF provides consultation to thousands of curators and educators each year and fosters cultural, artistic and educational programming worldwide. The Center is a major distributor of Jewish-content films, with more than 250 films—restored classics and contemporary independent films—in active distribution.

To find out more about NCJF, visit <http://www.jewishfilm.org>
Contact: Lisa Rivo, 781-736 8600
lisarivo@brandeis.edu

About American Public Television:

American Public Television (APT) is the leading syndicator of high-quality, top-rated programming to the nation's public television stations. For more than 10 years, APT has annually distributed one-third or more of the top 100 highest-rated public television titles in the U.S. Founded in 1961, among its 250 new program titles per year, APT programs include prominent documentaries, performance, news and current affairs programs, dramas, how-to programs, children's series and classic movies. America's Test Kitchen From Cook's Illustrated, Cook's Country, AfroPoP, Rick Steves' Europe, Front and Center, Doc Martin, Nightly Business Report, Midsomer Murders, A Place to Call Home, Lidia's Kitchen, Globe Trekker, Simply Ming, and P. Allen Smith's Garden Home are a sampling of APT's programs, considered some of the most popular on public television. APT licenses programs internationally through its APT Worldwide service. Now in its 12th year, Create®TV—featuring the best of public television's lifestyle programming—is distributed by American Public Television. APT also distributes WORLD™, public television's premier news, science and documentary channel. To find out more about APT's programs and services, visit APTonline.org.

Contact: Colette Greenstein, 617- 338-4455 ext 133
Colette_Greenstein@aptonline.org



2015 FILM FESTIVALS

February 3, 8, 12 & 13	World Premiere	Atlanta Jewish Film Festival
May 4	Philadelphia Premiere *	Philadelphia Jewish Film Festival
May 7	Canadian Premiere	Toronto Jewish Film Festival
May 14	New England Premiere	JewishFilm.2015, Boston
May 17	European Premiere	Jewish Film Festival Berlin & Potsdam
May 18 & 19	Los Angeles Premiere	Laemmle Theatres Culture Vulture Mondays
June 21	Spanish Premiere	Festival de Cinema Jueu de Barcelona
June 23	Oregon Premiere	Portland Jewish Film Festival
July 13	Berkshire Premiere	Berkshire Jewish Film Festival
July 25, 26 & August 6, 8	San Francisco Premiere	San Francisco Jewish Film Festival
October 8	Arizona Premiere	Tucson Festival of Films
October 11	Ohio Premiere	Cleveland Jewish Film Festival
October 27	Sonoma County Premiere	Sonoma County Jewish Film Festival
October 29	Michigan Premiere	Southwest Michigan Jewish Film Festival
November 1	Australian Premiere	Jewish International Film Festival Special Screening
November 3 & 8	New Jersey Premiere *	Rutgers Jewish Film Festival
November 8	Texas Premiere	Houston Jewish Book & Arts Fair
November 8	New York Premiere	Museum of Jewish Heritage
November 8	Utah Premiere *	Salt Lake Jewish Arts Festival
November 8	Calgary Premiere	Calgary Jewish Film Festival
November 11	Vancouver Premiere	Vancouver Jewish Film Festival
November 11, 16 & 17	United Kingdom Premiere	UK Jewish Film Festival
November 18	Pennsylvania Premiere	Haverford College Yiddish Cultural Festival
November 22	Long Beach, California	Long Beach Jewish Film Festival

2016 FILM FESTIVALS

January 31	Shrewsbury, Massachusetts	Central Mass Jewish Film Festival
February 7	Chicago Premiere	Spertus Institute
February 11	Florida Premiere	Palm Beach Jewish Film Festival
February 18	Colorado Premiere	Denver Jewish Film Festival
February 25	Alaska Premiere	Farthest North Jewish Film Festival
February 25	Kentucky Premiere	One World Film Festival
February 28	Furth, Germany	Furth Jewish Film Festival, Babylon Kino
February 28, March 1 & 3	Washington DC Premiere *	Washington Jewish Film Festival
February 28	Naples, Florida	Naples Jewish Film Festival
March 6	Ventura, California	Ventura County Jewish Film Festival
March	Maryland Premiere	Annapolis Film Festival
April 7	Cherry Hill, New Jersey	Cherry Hill Volvo Jewish Film Festival
April 10	New Hampshire Premiere *	New Hampshire Jewish Film Festival
April 10	Washington Premiere *	Seattle Jewish Film Festival
April 10 & 11	Pleasantville, New York	Westvhester Jewish Film Festival
April 12	Pittsburgh, Pennsylvania	The Pittsburgh Jewish Film Forum
April 12	Ann Arbor, Michigan	Ann Arbor Jewish Film Festival
April 21	Moscow, Russia	Jewish Museum & Tolerance Centre

May 10	Wilmington, North Carolina	Wilmington Jewish Film Festival
May 15	Detroit Michigan	Lenore Marwil Jewish Film Festival
May 26	Huntington, New York	Cinema Arts Centre Festival
June 8	St. Louis, Missouri	St. Louis Jewish Film Festival
June 11 & 12	Nantucket, Massachusetts	Nantucket Preservation Trust
July 21	Ithaca, New York	Temple Beth El Jewish Film Festival
August 2	Southampton, New York	Southampton Jewish Film Festival
August 6 & 7	Sao Paulo, Brazil	Festival de Cinema Judico de Sao Paulo
August 24	Stowe, Vermont	Stowe Jewish Film Festival
September 3	Toronto, Canada	Toronto Ashkenaz Festival
October 9	Schenectady, New York	Schenectady Jewish Film Festival
October 23	Seattle, Washington	Seattle Polish Film Festival
November 1	Saint John, New Brunswick, Canada	Sain John Jewish Film Festival
November 5	Austin, Texas	Austin Jewish Film Festival
November 20	Hong Kong	Hong Kong Jewish Film Festival

2017 FILM FESTIVALS

March 19 & 24	Lewiston & Portland, Maine	Maine Jewish Film Festival
April 2 & May 7	New Haven & Madison, Connecticut	Berkerman Jewish Film Series
May 22	Edmonton, Alberta, Canada	Edmonton Jewish Film Festival
July 11	Santa Fe, New Mexico	Santa Fe Jewish Film Festival
July 13	Sharon, Connecticut	Hazak Summer Film Festival

2018 FILM FESTIVALS

March 8	Pleasant Hill, CA	East Bay International Jewish Film Festival
March 12	West Hartford, CT	Hartford Jewish Film Festival
March 11 & 13	Buffalo, NY	Buffalo International Jewish Film Festival
March 20	Chicopee, MA	Pioneer Valley Jewish Film Festival
March 27	Waltham, MA	Women Take the Reel Film Festival
June 3 New York, NY	Uptown Jewish	Film Festival

2019 FILM FESTIVALS

April 28	Kansas City	Kansas City Jewish Film Festiva
----------	-------------	---------------------------------

** Audience Award for Best Documentary*



PEOPLE ARE SAYING...

***Raise the Roof* made the 2015 list of Professor Bernstein's Must-See Films**

Well known Atlanta film critic, Dr. Matthew Bernstein is the Chair the Film and Media Department at Emory University. <http://ajff.org/article/2014/12/professor-bernsteins-must-see-films>

“Here’s an extraordinary venture: a multiyear, multinational endeavor to re-erect a grand wooden Polish synagogue that rivals the greatest wooden architecture anywhere in the world. Best of all, this is a briskly paced detective tale to find out “not just how it was built, but who built it and why.”

Deborah Lipstadt, Professor of modern Jewish history and Holocaust studies at Emory University

“Bravi to all involved in making this film and even more to those who made the project happen. What a spectacular tribute to a vanished and now partially recovered world. Yasher Koach.”

Ruth Ellen Gruber, Coordinator of the web site www.jewish-heritage-europe.eu

“A wonderful film about an exciting project that powerfully brings home the message that Jews were—and are—not just “people of the book” but people of dynamic visual art, fantasy and color. It was a pleasure and a privilege to watch the beginning of the construction of the painted Gwoździec ceiling in a remote corner of southeast Poland, and then to marvel at the splendor of the completed structure which is, deservedly, the centerpiece of the new POLIN museum. *Raise the Roof* captures the excitement -- but also the dedication, scholarship and serious purpose of creation and re-creation.”

Barbara Kirshenblatt-Gimblett, Program Director of the Core Exhibition of POLIN Museum of the History of Polish Jews

“The recovery of this lost object is an epic story.”

“All of a sudden, the image of Polish Jews known only from black and white photographs, too often an image of poverty, piety, and persecution, recedes and a vibrant world in living color, a world rich in imagination and spirit, takes its place.”

The Boston Globe

“The best vengeance against evildoers is to restore some of the beauty that they thought they had destroyed forever...”

The Patriot Ledger

“...conveys the loss that spurred a monumental effort to recover history.”



RAISE THE ROOF FILMMAKERS

John Rubin, Executive Producer
Cary Wolinsky, Producer
Yari Wolinsky, Director and Editor
Written by Yari Wolinsky and Cary Wolinsky
Barbara Wolinsky, Production Designer
Wiktoria Michalkiewicz, Associate Producer
Rian Brown, Associate Producer

Consultants

Rick & Laura Brown www.handshouse.org
Thomas Hubka, Historian and author of *Resplendent Synagogue*
Barbara Kirshenblatt-Gimblett, Program Director, Core Exhibition, Museum of History of Polish Jews and author of *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland Before the Holocaust*
Maria Piechotka, Architectural Historian and author of *Heaven's Gates, Wooden Synagogues in the Territories of the Former Polish-Lithuanian Commonwealth*
Antony Polonsky, Albert Abramson Professor of Holocaust Studies, Brandeis University and author of *The Jews in Poland and Russia*

John Rubin www.johnrubin.com

Writer-producer-director John Rubin turned to documentaries after completing his Ph.D. at MIT in cognitive science. Winner of a Peabody Award and three Emmys, Rubin is President of John Rubin Productions, Inc. in Cambridge, MA, USA. Rubin has made films for the PBS series *Nature*, *American Experience*, and *Nova* and *National Geographic Explorer*. Rubin is currently an Executive Producer for the Howard Hughes Medical Institute.

Cary Wolinsky www.trilliumstudios.com

Cary Wolinsky began working as a photojournalist for the Boston Globe in 1968 while completing a degree in journalism at Boston University's School of Communications. Wolinsky is known for his international, historical, scientific and cultural photographic essays published regularly in National Geographic magazine since 1977. His numerous stories include: *Sichuan: Where China Changes Course*, *Inside the Kremlin*, *Australia A Harsh Awakening*, *New Eyes on the Oceans*, *Diamonds - The Real Story*, and *The Down Side of Being Upright*. Wolinsky's articles and photographs have been printed in publications throughout the world. In 2006, he began collaborating with his son, Yari Wolinsky, to produce documentary films.

Yari Wolinsky www.trilliumstudios.com

After graduating from Bard College in 2004, Yari Wolinsky worked for John Rubin Productions, Inc. on three one-hour, PBS documentary films: *Raptor Force*, *The Living Weapon*, and *Ape Genius*. He has worked as director and

editor on narrative and documentary films for educational, editorial, nonprofit, and commercial clients that include Massachusetts Institute of Technology, Boston University, National Geographic, PBS, AARP, Issey Miyake, Helping Hands Monkey Helpers, Life is Good, and Marriott Hotels. Wolinsky began documenting the Browns efforts to rebuild a Polish wooden synagogue in 2007.

Barbara Emmel Wolinsky www.barbaraemmelwolinsky.com

Barbara Emmel Wolinsky began her formal training at Parsons School of Design and Harvard's Carpenter Center. Early in her career, she worked as an art director in New York City and for the Real Paper, in Cambridge, Massachusetts, where she launched her first design firm, Brook Five. Beginning in 1978, her design work took on a global perspective when she began traveling the world with her husband, Cary Wolinsky, a National Geographic Magazine photographer. In 1981, she founded Trillium Studios.

Wiktoria Michałkiewicz

During and after the studies (Joint MA degree in social and cultural anthropology at 6 European universities, cultural studies (MA) and Swedish linguistics (BA) at the Jagiellonian University) Wiktoria Michałkiewicz worked as a project manager in Poland and internationally, including organization of film festivals, photographic festivals, conferences and research expeditions. As a freelance journalist and translator she has worked for National Geographic Traveler Poland, Foto magazine, and published in National Geographic Poland, Focus, Harper's Bazaar and monthly travel magazine Podróże, and was editor-in-chief for scientific quarterly focused on Scandinavian culture. She has experience in production and development of feature and documentary films in Spain (Pontas Literary & Film Agency, Minimal Films), Sweden (Folke Rydén Production), and Poland (Arkana Studio). Wiktoria also worked with organization of major photographic events in Europe (Nordic Light Festival, Stockholm Photography Week) and with production of long-term photographic projects (Sputnik Photos, National Geographic).

Rian Brown

Rian Brown is an independent filmmaker, artist and professor of Cinema Studies at Oberlin College where she teaches film and video production. Her short films, *Into the Scrum*, *Presence of Water* and *The Settler and Death of the Moth* have shown at numerous film festivals and museums including the L.A. Hammer Museum of Art, Cleveland Cinematheque, Wexner Art Center, Anchorage Museum, New York Shorts Festival, Ann Arbor Film Festival, Women in the Director's Chair and many others. Her most recent piece, *Blue Desert-Towards Antarctica* is a three-channel video installation shot on a three-week expedition to Antarctica which premiered at Laconia Gallery in Boston. She has received numerous awards including an Ohio Arts Individual Excellence award, Ford Foundation and Andrew W. Mellon grant. Brown's work comes out of a background in painting and cinematography and incorporates a wide range of mediums and forms from 16mm film to High Definition as well as hand-painted stop motion animation and sound design. In 2017 she completed *The Foreigner's Home*, a feature documentary film based on conversations with Nobel Laureate author, Toni Morrison.



BIOGRAPHIES OF FEATURED COMMENTATORS AND COMPOSERS/MUSICIANS

Handhouse Studio www.handhouse.org

Founded in 2000 by Rick and Laura Brown, Handhouse Studio is a non-profit educational organization that initiates adventurous, hands-on projects that move beyond the boundaries of traditional classroom learning. Handhouse projects bring history to life through the reconstruction of large historical objects using traditional techniques and methods. Rick Brown is president of Handhouse; Laura Brown is director. Several of their projects have been featured on major media broadcast outlets.

Beginning in 2004, they organized and directed Making/History, the Wooden Synagogue Replication Project. In 2011, Handhouse Studio partnered with the Association of the Jewish Historical Institute and the POLIN Museum of the History of Polish Jews to initiate the Gwoździec Re!construction project, now the centerpiece exhibit of the museum and the subject of the film, *Raise the Roof*, by Trillium Studio.

Rick Brown

Rick Brown is a professor of sculpture at Massachusetts College of Art and Design. He received a Master of Architecture from Harvard University Graduate School of Design, a Master of Fine Arts from Washington University School of Fine Arts, and a Bachelor of Fine Arts from the University of Georgia. Rick is the recipient of numerous grants and awards, including a Fulbright Scholars Research Grant to Poland, Award for Distinction in Art, Washington University Sam Fox School of Design and Visual Arts, and many others.

Laura Brown

Laura Brown is a faculty of sculpture at the Massachusetts College of Art and Design. She earned a BFA from Massachusetts College of Art and Design and a MFA from University of Massachusetts, Amherst. Laura has been awarded the Distinguished Alumni Achievement Award, Massachusetts College of Art and Design; Lillian Heller's Curator's Award, Massachusetts College of Art; and a Ford Foundation Grant, and many others.

Thomas C. Hubka

Thomas C. Hubka is a Professor Emeritus from the department of architecture, University of Wisconsin-Milwaukee. Author of the award-winning book, *Resplendent Synagogue: Architecture and Worship in an 18th Century Polish Community* (2004, University Press of New England and Brandeis Univ. Press), Hubka is highly acclaimed as a leading scholar on the history of the Gwoździec Synagogue and other Polish wooden synagogues of the 17th and 18th centuries. Hubka's scholarship and collaboration with Handhouse Studio formed the basis for the building of *Gwoździec Re!construction*, a core exhibit of the Museum of the History of Polish Jews. Hubka continues to teach in Portland, Oregon, at the University of Oregon, Portland State University and Portland Community College.

Barbara Kirshenblatt-Gimblett

Barbara Kirshenblatt-Gimblett is the Program Director, Core Exhibition of the POLIN Museum of the History of Polish Jews. Ms. Kirshenblatt-Gimblett, who holds the position of university professor at the Department

of Performance Studies at New York University's Tisch School of the Arts, is a scholar and museum professional steeped in Polish-Jewish culture. She is the award-winning author of numerous books and articles including, *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland Before the Holocaust*, with Mayer Kirshenblatt, and *Destination Culture: Tourism, Museums, and Heritage* (University of California Press, 1998). In 2007, after an inspired meeting with Handhouse Studio founders Rick and Laura Brown, she initiated the collaboration with the Association of the Jewish Historical Institute of Poland together with the Museum of the History of Polish Jews to create *Gwoździec Re!construction*.

Antony Polonsky www.brandeis.edu

Antony Polonsky, an award-winning author, editor and scholar on Polish and Jewish history, is chief historian of the POLIN Museum of the History of Polish Jews in Warsaw. Polonsky, the Albert Abramson professor of Holocaust studies at Brandeis University, in Boston, Massachusetts, is a leading authority on Polish-Jewish history and an important voice on the emergence of Jewish life in today's Poland. He is the author of the monumental, three-volume book, *The Jews in Poland and Russia*, and a founder and vice-president of the Institute for Polish-Jewish Studies in Oxford, UK, and of the American Association for Polish-Jewish Studies in Cambridge, Mass. Polonsky's affiliation with the museum is part of the museum's Global Education Outreach Program, which will establish academic partnerships between the museum and universities and research institutions in North America, Europe, Israel, Russia and Australia.

Maria Piechotka

Maria Piechotka is Poland's leading authority on the country's historic wooden synagogues of the 17th and 18th centuries. She is the recipient of numerous awards for her architectural achievements. Ms. Piechotka and her late husband, Kazimierz, architects affiliated with the Department of Polish Architecture of the Warsaw University of Technology, are the authors of two foundational books about Poland's wooden synagogues, *Wooden Synagogues*, (1957; English, 1959), and later, the equally groundbreaking *Heaven's Gates, Wooden Synagogues in the Territories of the Former Polish-Lithuanian Commonwealth* (1996; English, 2004). Over the course of more than 50 years, along with their work as award-winning architects, the Piechotkas devoted their lives to documenting Poland's historic wooden synagogues. Their contributions were recognized by the Institute of Jewish Research (YIVO) for their work that "rescued from oblivion, the art and architecture of the Polish wooden synagogues." The Piechotkas were invaluable advisers to Handhouse Studio during the decade-long endeavor that led to the creation of *Gwoździec Re!construction*, at the Museum of the History of Polish Jews in Warsaw. In January, 2013, Maria Piechotka participated in a ceremony at the museum marking the installation of the exhibit.

Rabbi Michael Schudrich, Chief Rabbi of Poland

Educated in Jewish day schools in the New York City area, Schudrich graduated from Stony Brook University in 1977 with a Religious Studies major and received an MA in History from Columbia University in 1982. He received Conservative *smicha* (rabbinical ordination) from the Jewish Theological Seminary of America and later, an Orthodox *smicha* through Yeshiva University from Rabbi Moshe Tendler. He served as rabbi of the Jewish Community of Japan from 1983 to 1989. After leading Jewish groups on numerous trips to Eastern Europe, Schudrich began working for the Ronald S. Lauder Foundation and resided in Warsaw, Poland, from 1992 to 1998. He returned to Poland in June 2000 as Rabbi of Warsaw and Łódź, and in December 2004 was appointed Chief Rabbi of Poland. Schudrich has played a central role in the "Jewish Renaissance" in Poland. (Wikipedia)

Timber Framers Guild www.tfguild.org

The Timber Framers Guild was established in 1984 as a nonprofit, educational organization dedicated to understanding and promoting the centuries-old craft called timber framing. Since its foundation, the Guild has been proactive in learning through exploration, practice, and archival discovery. Guild workshops, ranging in scope from the construction of a classic 120 foot long covered bridge, to the creation of play structures built in children's workshops, provide the opportunity to learning by doing. These events blend the talents of everyone from professional framers,

designers and engineers to interested beginners. Since 1985, the Guild membership has grown sixfold, maintaining a regular program of international and regional conferences, sponsoring project workshops, and publishing a monthly newsletter, Scantlings, and a quarterly journal, Timber Framing.

Others Featured in *Raise the Roof* in order of appearance:

Alicia Spence, Project Manager, Timber Framers Guild

Mikkel Johansen, Timber Framers Guild

Gerald David, Timber Framers Guild

Marcin Kamiński, Student participant

Rashin Fahandej, Painter Leader and Art Director, 2011 www.rashinfahandej.com

Ariel Rosenblum, Painting Leader www.arielrosenblum.com

Jason Loik, Painting Leader and Art Director, 2012 www.jasonloik.com

Krista Lima, Painting Leader

Evelyn Tauben, Student participant www.evelyntauben.com

COMPOSERS/MUSICIANS

Di Galitzyaner Klezmerim www.klezmerim.pl/rameng.html

The Poland-based Klezmer band, Di Galitzyaner Klezmerim, was formed in 1998 and performs widely across Europe. The popular and critically acclaimed group contributed much of the music for the film, *Raise the Roof*, including some of the band's original compositions, though not written for the film. Known for their virtuosity, the classically trained musicians have built on the traditions of Klezmer dances and melodies to form contemporary sounds inspired by Jewish music. The band's awards include The European Prize and the Chopin Competition in Kraków and they've performed at many world gatherings including the celebration of the first anniversary of the European Union. Band members include Mariola Śpiewak, clarinet; Grzegorz Śpiewak, accordion; and Rafał Seweryniak, bass.

John Kusiak www.kusiakmusic.com

John Kusiak is an award-winning composer of music for film, television, advertising and live performance including collaborations with Boston-based Prometheus Dance. He has scored hundreds of projects, including feature films: *Tabloid*, *Secrecy* and *The Fog of War* (additional music), television documentaries for HBO, PBS and IFC, and large-screen exhibitions (Yellowstone National Park and the Smithsonian). His score for Errol Morris's *Tabloid* won the 2012 Cinema Eye Honors Award for Outstanding Achievement in Original Music Score.

NeoKlez www.neoklez.com

NeoKlez was founded by Stanisław Leszczyński. NeoKlez, also known as KLEZMER TEAM, is a Polish based Klezmer band that performs across Europe. The group's sound blends traditional with contemporary styles and improvisation along with elements of popular music such as jazz, funk, and rock. Hailed for its high energy, the group contributed two pieces of music to the film, *Raise the Roof*.



RAISE THE ROOF

a TRILLIUM STUDIOS PRODUCTION

in association with JOHN RUBIN PRODUCTIONS, INC.

Executive Producer John Rubin

Producer and Writer Cary Wolinsky

Writer, Editor, and Director Yari Wolinsky

Production Designer Barbara Emmel Wolinsky

Associate Producers Wiktoria Michałkiewicz, Rian Brown

Featuring

Rick Brown

Laura Brown

Thomas C. Hubka

Barbara Kirshenblatt-Gimblett

Alicia Spence

Mikkel Johansen

Gerald David

Marcin Kamiński

Antony Polonsky

Maria Piechotka

Rashin Fahandej

Ariel Rosenblum

Jason Loik

Krista Lima

Evelyn Tauben

Rabbi Michael Schudrich

Cinematographers

Yari Wolinsky

Dan D'amore

Tadeusz Kieniewicz

Additional Cinematography Robert Mrozowski

Additional Sound Recordists

Richard Stack

Dennis Ganz

Maud Dillingham

Ivo Krankowski

Production Assistant in Sanok Kelley Sullivan
Unit Producer in Warsaw Ivo Krankowski

Still Photography Assistants

Tomasz Ratter
Mirek Kaczmarek
Marcin Aniszewski

Warsaw Equipment Provided by

Cukry Studio
Fastmedia
Heliograf

Animation

Crazybridge Studios
5000k Digital Imaging: Rick Kyle, Greg Montague
Jared Flynn

Additional Animation

Mike Beganyi Design & Consulting, Llc

Post-Production Services

Henninger Media Services

Colorist

David Markun

Online Editor

Jef Huey

DVD Authoring

Ari Zagnit

Audio Post-Production

Heart Punch Studio

Re-Recording Mixer

Greg Mcclary

Broadcast Credits Voice-over

David O'Leary

Described Video

National Captioning Institute

Post-Production Intern

Avery Robertson

Archival Research Consultant

Rich Remsberg

Additional Research

Sarah Bellingham

Polish Language and Map Consultant

Edward Mitukiewicz

Subtitles

Magda Grabowska

Ivo Krankowski

Edward Mitukiewicz

Maria Piechotka Translation

Joanna Trzeciak

Hebrew Language Consultant

Witold Wrzosiński

Grant Writing Consultant

Rachel Cylus

Legal Counsel

Michael Melford, Melford Law

Sandra Forman, Law Office of Sandra Forman

Insurance

Gordon Insurance, LLP

Archival Materials

Archive of Science of Polish Academy of Sciences and Polish Academy of Arts and Sciences

The Art Institute of the Polish Academy of Sciences

Art Resources, New York

Boston Public Library

Bridgeman Images

David Brandt

Das Bundesarchiv

Center for the Documentation in Sejny Borderland

Department of Architecture Faculty of Architecture Polish Warsaw University of Technology

Event Communications, Ltd.

The German Historical Museum

Getty Images

Hällisch - Franconian Museum of Art and Cultural History

Handhouse Studio

Lahdelma & Mahlamäki Oy

Landov Media

Library of Congress
Korporation Luzern
Max Planck Institute for the History of Science
Museum of the City of Leipzig
Museum of the Lubomirski Princes at Ossoliński National Institute, Wrocław, Pawlikowski Collection
Museum of the Warsaw University of Technology



National Archives in Krakow, Wawel Castle
National Archives and Records Administration



National Center for Jewish Film at Brandeis University
National Library of Israel
National Library of Warsaw
National Museum Krakow, Prince Czartoryski Foundation
National Museum Krakow
National Museum Warsaw
The Old Synagogue, The Historical Museum of the City of Krakow
Scientific Library of Polish Academy of Arts and Sciences and Polish Academy of Sciences
The Royal Castle in Warsaw
Royal Castle, National Museum Warsaw
Sheldon Stern
Tel Aviv Museum of Art, Alois Breier's Collection
Timber Framers Guild
Trillium Studios, Cary Wolinsky Archives
Yad Vashem
YIVO Institute for Jewish Research, Moldovan Family Collection

In Memory of Edward Levin
(1947 - 2013)

**MAKING/HISTORY
THE GWOZDZIEC RECONSTRUCTION PROJECT**

Handhouse Studio

Rick Brown, President

Laura Brown, Director

In Collaboration With

The Association of the Jewish Historical Institute of Poland

Barbara Kirshenblatt-Gimblett, Program Director

Robert Supel, Executive Director

Łukasz Adamski, Project Manager

Agnieszka Szling, Project Coordinator

Timber Framers Guild

Joel McCarty, Executive Director

Alicia Spence, Project Manager

A full list of participants may be seen on www.polishsynagogue.com/gwozdziec-participants



MUSIC

Chopin's Freilach

Composed by Fryderyk Chopin
 Arranged by M. Śpiewak and G. Śpiewak
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Ponad Horyzont

Composed by M. Śpiewak
 Arranged by G. Śpiewak and R. Seweryniak
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Missing Igor

Composed by John Kusiak
 Courtesy of Jebenja Music

Skocna

Traditional
 Arranged by M. Śpiewak and G. Śpiewak
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Moldavian Hora

Traditional
 Arranged by M. Śpiewak and G. Śpiewak
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Frejlach

Traditional
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Passion Tango

Composed by Bruce Maginnis,
 Daniel Weltlinger, Philip Riley
 Courtesy of Warner/Chappell Production Music

Clarinet FullMix

Composed by Jan Maderic
 Courtesy of Warner/Chappell Production Music

Acoustic Guitar Russian Horse

Composed and performed by Sergei Stern
 Courtesy of Shockwave Sound

Let's Dance

Traditional
 Performed by Klezmer Team (NeoKlez)
 Stanisław Leszczyński, Marcin Jabłoński
 Piotr Wierzchowski, Damian Sobkowiak

The Happy Ningun

Traditional
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Di Sapozhkelekh/Chassidic Dance

Traditional
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Epstein's Serba

Traditional
 Performed by Di Galitzyaner Klezmerim
 Courtesy of Wojciech Bażela

Leona's Theme Var. II

Composed by John Kusiak and Caleb Sampson
 Courtesy of Jebenja Music
 and Caleb Sampson Music

Memory II Var. 1

Composed by John Kusiak
 Courtesy of Jebenja Music

Mazl Tov

Traditional

Arranged by M. Śpiewak and G. Śpiewak

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Memory 1 Var. 1

Composed by John Kusiak

Courtesy of Jebenja Music

No. 1

Traditional

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Shpil Klezmer

Traditional

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Margerita

Traditional

Performed by KLEZMER TEAM (NeoKlez)

Stanisław Leszczyński, Marcin Jabłoński

Piotr Wierzchowski, Damian Sobkowiak

Oppa!!!

Traditional

Performed by KLEZMER TEAM (NeoKlez)

Stanisław Leszczyński, Marcin Jabłoński

Piotr Wierzchowski, Damian Sobkowiak

Prayer in the Isaac Synagogue

Traditional

Arranged by M. Śpiewak and G. Śpiewak

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Dual Dance

Composed by R. Seweryniak and M. Śpiewak

Arranged by G. Śpiewak and R. Seweryniak

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Mam Nad Sobą Niebo

Composed by M. Śpiewak

Arranged by G. Śpiewak and R. Seweryniak

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Hasidic

Traditional

Arranged by M. Śpiewak,

G. Śpiewak, and R. Seweryniak

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Romanian Dance

Traditional

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Friday Evening

Composed by N. Sternhajm

Arranged by M. Śpiewak and G. Śpiewak

Performed by Di Galitzyaner Klezmerim

Courtesy of Wojciech Bażela

Igor

Composed by John Kusiak

Courtesy of Jebenja Music

A Playful Twist

Composed by Matthew Fletcher

& Glen Hamilton Tarachow

Courtesy of Elias Music Library

RAISE THE ROOF WAS MADE POSSIBLE WITH SUPPORT FROM:



Taube Philanthropies
The Kronhill Pletka Foundation
David and Penny Alschuler
David S. Emmel
Andrzej Rojek
Sadye Sherman Gereboff Fund
Abraham and Sarah Sherman
Elizabeth H. Smith
Lamar & Clarence Smith
Rebecca Bedell and Alex Steinbergh

**The
Kronhill Pletka
Foundation**

A full list of donors may be seen on www.raisetherooftomovie.com/thank-you

SPECIAL THANKS TO:

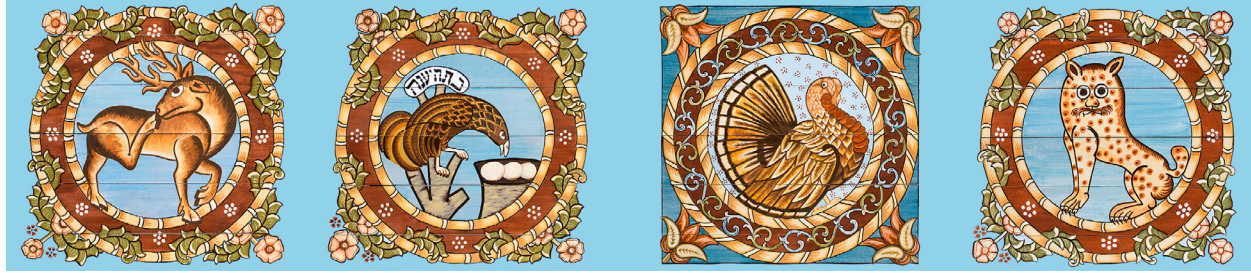
POLIN Museum of the History of Polish Jews,
The Association of the Jewish Historical Institute of Poland
and Handshouse Studio for research assistance and for providing access
during the Gwoździec synagogue roof and ceiling project and installation.

SPECIAL THANKS TO THE FOLLOWING PEOPLE;:

Eukasz Adamski	Maciek Grzesiak	Katarzyna Kulińska	Nitzan Reisner
Wojciech Bażela	Maciej Gugąła	Joanna Kurkowicz	Piotr Rędziniak
Wojciech Bedynski	Jerzy Halbersztadt	Aaron Lansky	Lisa Rivo
Eleonora Bergman	Laura Harrell	Alan Leifer	Sharon Rivo
Michael Berkowitz	John Harwood	Catherine Madsen	Eliza Rose
John Bredar	Jan Hauzner	Rita Majkowska	Rabbi Michał Rucki
RG Brown III	Thom Houser	Ewa Małkowska-Bieniek	Agnieszka Rudzińska
Ben Brungraber	Corrine Hultman	Dagmara Mańka-Wizor	Michał Samet
Sean Bye	Agnieszka Imielawski	Aneta Marcinkowska-Muszyńska	Sarah Schuster
Ewa Chomicka	Marcin Jamaowski	Joel McCarty	Penny Schwartz
Amber Czapranski	Rabbi Shira Joseph	Olga Micińska	Lyudmila Sholokhova
Krzysztof Czyżewski	Jolanta Junkurs	Zofia Mioduszevska	Alan Solinsky
Weronika Czyżewska	Bente Kahan	Zuzanna Mitukiewicz	Ewa Stawecka
David Diamond	Susan Kane	Joseph T. Moldovan	Dariusz Stola
Eugeniusz Duda	Monika Krajewska	Michał Moniuszko	Sheldon Stern
Ryszard Dudek	Elżbieta Kaczmarek	Robert Newman	Robert Stern
Sarah Ellison	Piotr Kaczmarek	Katarzyna Nowakowska-Sito	Susan & Joseph Stone
David Emmel	Aleksandra Karkowska	Elaine O'Neil-Hess	Robert Supel
Ray English	Sylvia Karwowska	Armin Panter	Agnieszka Szling
Marc Michael Epstein	Krzysztof Konarzewski	Michał Piechotka	Magda Szwedowska
Andrea R. Finnerty	Barbara Kozuch	Olga Pieńkowska	Bartłomiej Terlikowski
Christopher Gaal	Jacek Krankowski	Wojciech Płatos	Mikołaj Trzaska
Jerzy Ginalski	Ania Kraus	Irene Pletka	Steven Weiss
Helena Gindi	Arek Kryda	Arlene Polonsky	Tomasz Wlezień
Steven Greenberg	Jan Kubasiewicz	Richard Pontius	Radosław Wójcik
Gloria Greenfield	Marta Kucharczyk	Justin Radano	Dorota Keller-Zalewska

SPECIAL THANKS TO THE FOLLOWING ORGANIZATIONS:

ARC Interiors sp. z o.o.
Art Exhibitions Office in Rzeszów
AVIR sp. z o.o.
Beth El Temple Men's Club, West Hartford
Bente Kahan Foundation in Wrocław
The Boeing Company
The Borderland Foundation in Sejny
Congregation Sha'aray Shalom, Hingham
Dwór Mejera in Sejny
Music Gardens Foundation in Warsaw
Fulbright Scholar Research Program
The Fryderyk Chopin Institute
Galicia Jewish Museum in Kraków
Gdańsk City Gallery
Gospoda in Sejny
Jewish Community Centre in Kraków
Jewish Community in Gdańsk
Jewish Community in Warsaw
Jewish Community in Kraków
Jewish Community in Wrocław
Jewish Historical Institute
Kryjówka Restaurant in Rzeszów
Państwomiao Gallery in Warsaw
PEKAES S.A.
PKN Orlen S.A.
PSW Foundation for the Promotion of Contemporary Art in Warsaw
Massachusetts College of Art and Design
Massachusetts Foundation for the Humanities
Melton Center for Jewish Studies, Ohio State University
Mleczarnia Café in Wrocław
Municipal House of Culture in Szczecbrzeszyn
National Ethnographic Museum in Warsaw
National Yiddish Book Center
Oberlin College, Friends of the Oberlin College Library
Restauracja Renesans in Zamość
Restauracja Żydowska Ariel in Krakow
Restauracja Pub Chrzyszczca in Szczecbrzeszyn
The Museum of Folk Architecture in Sanok
The Royal Castle in Warsaw
The Vilna Shul, Boston's Center for Jewish Culture
Tempel Synagogue in Krakow
Tutto Bene in Krakow
University of Georgia Willson Center for Humanities and Arts
Vassar College, Maurice Sitomer Lecture Series
Warsaw Jewish Cemetery
White Stork Synagogue Centre for Culture and Jewish Education in Wrocław



ANIMALS IN THE ARCHITECTURE

Backward Facing Deer

The figures of two identical deer were set in circular medallions on the north and south faces of the cupola. Each deer is painted with its head turning to look backward. Although the image of the deer has been used in Jewish art since antiquity and is a common motif in Eastern European folk art, the deer turning and looking backward is directly related to a group of popular stories from early-modern Ashkenazi literature, stories that were repeatedly emphasized in the Zohar. In a beautiful passage from the Zohar, beginning with a verse from the Song of Songs, the author dwells on the image of a fleeing, turning deer, using the deer as a metaphor for Divine mercy, comparing the love of God to a turning deer, constantly looking back at the Israelites who, by their sins, drive the deer away.

Ostrich

In a large medallion on the ceiling above the entrance, an eagle-like bird is shown landing on the top of a tree trunk, looking directly down at three eggs in its nest. The artist, uncharacteristically, labeled the figure as an “ostrich” in Hebrew. This figure is the only animal in the entire synagogue that was given a label. The artist painted other animals realistically, so the fact that he labeled the painting “ostrich” probably indicates that he did not know what an ostrich looked like. Most Polish Jews of the Early-Modern period would have been familiar with the term “ostrich” because it was used in legends and biblical stories, especially one about the ostrich’s practice of hatching her eggs by the power of her vision. Such stories emphasized the power of vision and the importance of looking at good things and refraining from looking at evil things.

Turkey

A turkey is prominently displayed in a large central medallion at the base of the cupola. The painting shows a zoologically correct North American turkey with particular attention given by the artist to its distinctive wattle. Such accuracy could not have been the product of the artist’s imagination. At first, it is difficult to imagine how the North American turkey could have been painted in an early-eighteenth-century Polish synagogue, but books depicting the exotic flora and fauna from beyond the European world were widely available at the time. One of the books, Zwi Hirsch Kaidanover’s popular *Kave ha-Yasher*, contains a collection of sayings, vocalized by exotic animals, emphasizing the wonder and incomprehensibility of God’s creations. Thus, the “exotic” turkey was an appropriate animal for depiction in the synagogue because it represented and confirmed the splendors of God’s creations. The turkey was to be contemplated by pious Jews as an example of the unfathomable variety of God’s creatures.

Leopard

An unusual Leopard-like creature was painted in a large medallion on the north side of the ceiling. The artist created a realistic leopard body but then inserted human facial features on to the leopard’s head. At first sight, this creature could be interpreted as a naïve example of primitive, anthropomorphic folk art from the shtetl. But there is nothing naïve about the more than twenty-five other realistically drawn animals that fill the Gwoździec Synagogue ceiling including the leopard’s body. Although the meaning of this leopard-like animal is unknown, a likely explanation is that it may have symbolized a human, perhaps a famous rabbi. Such symbolism occurs frequently in religious writings as in references to the “Ari” or lion. In any case, the prohibition of painting human figures may have motivated the artist to symbolize a particular person with an animal figure that references the form of a human face.

By Thomas Hubka, author of *Resplendent Synagogue: Architecture and Worship in an Eighteen-Century Polish Synagogue*.



Q&A WITH YARI WOLINSKY, DIRECTOR, WRITER, EDITOR

Q: How did you come across this story, and why were you drawn to it? Did you have a particular interest in Jewish history before this project?

YW: We didn't start out with a particular interest in Jewish history. Instead, what hooked us was the Browns' passion for the subject as well as their amazing track record on previous reconstructions. We knew they would succeed with this immensely challenging project.

Getting into the story of the Jews of Poland in the 17th and 18th centuries was more gradual for us. Just learning that Poland, before World War II, was home to the largest Jewish community in the world was something that surprised us and drew us in. The more we learned about the history, the more we came to understand the relationship between Jews and non-Jews in the period—it wasn't what we expected—and appreciate the huge significance of the Polish wooden synagogues to the communities they served.

Q: How was the film funded?

YW: We first started working for this project back in 2006. The first shoots of the project in Poland were unfunded collaborations with Handhouse Studio. When the moment came that the Browns were leaving for Poland to begin construction of the roof, Trillium Studios and John Rubin Productions ran a successful Kickstarter campaign to raise funds for the immediate expenses of travel and production.

Q: What are some of the challenges and rewards working as a father-son team?

YW: For most people, the idea of working directly with their family would be tricky at best. But my father and I have worked together for as long as I can remember. He tells stories of bringing me along on trips to China before I was a year old! We began to work together seriously around 2007, taking on commercial and documentary film projects. His many years of experience as a National Geographic photographer makes him a skilled planner, researcher, negotiator, and, thus, a great producer. I usually handle the technical side of the craft—shooting and editing. On the creative aspects of the project—how to visualize a scene, for example—we work together. We've evolved a natural efficiency that helps us minimize the logistical and technical chaos of a project and frees us to spend most of our time on the creative decisions. I should add that my mother, Babs Wolinsky, also worked intensely on the film as production designer. I think it's a rare and wonderful thing to have created a beautiful project as a family.

Q: Describe your approach to cinematography and editing in this film and why you took these approaches for this particular story.

YW: For the visuals, my father and I decided early on that we wanted to emphasize the natural feeling of the places and techniques used during the Gwoździec reconstruction. In conjunction with what would come in post-production, we wanted the audience to feel like they were in the same spaces and experiencing the processes and passion of those

working on the synagogue timbers and paintings. This approach meant we didn't attempt fancy lighting or put filters on our lenses.

Also, this is a story that can easily get bogged down in the details of how or why a technique was used, and lose track of the people and their emotional investment. The story is told in way that we are reminded that the Browns and their students were deep into this project for over ten years—they were not simply momentary volunteers without an investment in their creation.

Q: What is your favorite scene in the film, and why?

YW: This is a hard choice to make...but there was a moment, right at the very end of the installation of the roof in Warsaw, when we interviewed Jason Loik. My father pressed him with the question of trying to describe what, conceptually, they had made. Jason stumbled over his answer before being struck by an inspiration: he compared the roof and ceiling to a geode: a rough and natural-looking exterior that conceals a delicate and beautiful interior. This line just had to make it into the movie—and it did!

Q: You've made several short films together, but this is your first film of feature length. To what extent were you able to predict the amount of time and effort you'd need to complete this long-form project?

YW: Short-form filmmaking is great way to learn craft and storytelling technique, but it does very little to prepare you for how hard creating a feature-length documentary can be. The complexity of the job doesn't scale linearly as you go from a 5-minute film to an 84-minute project, but rather exponentially. I found that, in editing the film, I could never plan a one-day session. Rather it took at least three days to get my head back into a space of understanding how one shot interacted with a scene which interacted with a hundred other scenes which built a story over 84 minutes.

Q: What would you most like to stay in viewers' minds after they've watched your film?

YW: I hope our audience comes away with two ideas. The first is that Gwoździec, and all of the wooden synagogues, are beautiful representations of a period of Jewish history that is often forgotten. For centuries, the Jews of Poland lived among non-Jews. The Jewish population was thriving and growing. They were prosperous and optimistic enough to create these beautiful synagogues that were meant to last for a long time.

The second point is that while the Browns may have been the initial dreamers and drivers of the reconstruction, a large number of people over many years came together to make this project happen. From architectural engineers to timberframers to Judaism scholars to students from the United States, Poland, Israel, and elsewhere, they were all devoted to recreating Gwoździec. All of them were passionate about bringing this building back.



Q&A WITH CARY WOLINSKY, PRODUCER

Q. How did you come across this story, and why were you drawn to it?

CW: I met Rick and Laura Brown years ago and was immediately drawn in by their dreams, projects and teaching methods. I created several short articles about their projects for National Geographic magazine. When they told me that they wanted to reconstruct a synagogue in Poland, I warned them they might find it difficult politically. They pushed ahead anyway. Yari, John Rubin (Executive Producer of the film) and I realized that the Brown's dream was becoming an important story that just needed to be documented.

Q. Did you have a particular interest in Jewish history before this project?

CW: My focus had always elsewhere. I worked as a National Geographic photographer for more than 35 years. My work took me to China as it opened and the Soviet Union as it crumbled. I followed the life of the 18th century botanist Joseph Banks and the career of General Douglas MacArthur. My stories sent me on explorations of traditional cultures of India, Japan, Turkey, Peru and Papua New Guinea.

This was the *Roots* journey I never meant to take. While making the film I began discovering my own heritage. I knew little of my Polish-Lithuanian-Jewish background. I equated Poland with the Holocaust and I had no desire to visit. When I did, it was to photograph Auschwitz for National Geographic magazine. It was every bit as horrific as I had expected.

Q. How was the film funded?

CW: Finding funding was difficult. Broadcasters had become fixated on "reality" shows and "sensational" series. The American Jewish community was skeptical about the project being built in Poland. We decided to ask the public for help. We ran a Kickstarter campaign online and raised the initial funds we needed to get to Poland and document the building and the painting. As the project began to accrue good press, we were able to find more donors but we never got fully ahead of the funding needs. We continue fundraising to insure that the story of the remarkable Gwoździec synagogue is seen throughout the world.

Q. What are some of the challenges and rewards working as a father-son team?

CW: Story-making was already our family business when Yari was born. I was a photojournalist, my wife Babs, a graphic designer. We traveled eight months each year. Yari traveled with us to China when he was six months old and had been around the world before he turned five. He became steeped in story development, research, travel, exploration and learned that editing is a critical part of the creative process.

We work together on story ideas. Otherwise our skills and interests are complementary. I love working on research, logistics, visual concepts, and lighting. Yari loves shooting, editing and the technical aspects of the craft. Babs helps us craft the visual look of every project. We count on each other to go off and do what we know how to do best

and we lean on each other when we run into problems.

Because he will be editing the film later, Yari knows what he needs to build a scene when he is behind the camera on location. Yari is a great editor. He is calm, organized and constantly reevaluating the story's potential and shaping it as we gather hundreds of hours of footage. As we are shooting, we ask ourselves, "What are we seeing here and how does it fit in the film?" One of the joys of working with Yari is that I get to see the story through his eyes as it develops.

Q. You spent much of your career as a National Geographic still photographer. To what extent did still work prepare you for this project? How different is filmmaking from shooting stills?

CW: The editorial and logistical challenges are roughly the same whether making stills or a film. A great deal of time is spent researching and planning for both. The actual shooting time is small by comparison. When making stills, I am trying to compress a lot of storytelling into a single frame. In filmmaking we are building scenes from multiple shots. Filmmaking is often more intrusive because we need more people behind the camera to make moving images and record good sound. Stills offer a less directed, non-linear form of storytelling. In a film we take our audience on a journey we have envisioned.

At National Geographic, I had the good fortune to work with brilliant editors and a technical team who did the hard work of putting out the magazine every month. Our approach to filmmaking requires us to be "hands-on" through the entire process from concept to finished credits.

Q. What is your favorite scene in the film, and why?

CW: There is a moment in the film when we see Ariel, a painting leader, finally master the brush stroke and create a beautiful Hebrew letter. In that moment I feel the painters of the 18th century and this young painter from the 21st century become one.

Q. You've made several short films together, but this is your first film of feature length. To what extent were you able to predict the amount of time and effort you'd need to complete this long-form project?

CW: I underestimated the effort needed to create this feature length documentary by a factor of at least 10. I thought it would be as simple as starting with the work needed to create a 20-minute film and multiply by 4 or 5. I was wrong!

Q: This is a complex story. How did you go about building a structure for the film?

Yari and I set out to structure the film in much the same way that the Browns educate by building something that is nearly lost. Learning how this building was made leads to an understanding of who built it and why. The rebuilding the Gwoździec synagogue unearthed a vibrant and creative Jewish culture that had been tightly woven into the fabric of Poland for a thousand years.

Q. What did you learn while making this film that most surprised you?

CW: 1000 years of Jewish life in Poland! These remarkable wooden synagogues with their incredible paintings! The Browns say in the film, "We aren't Jewish and we aren't Polish. We didn't know the history of these synagogues." Well, I am Jewish and I am Polish and yet I was learning something new every day. I particularly enjoyed our interviews with historians Maria Piechotka, Antony Polonsky, and Tom Hubka. Each of them brought history to life for me.

During the filming of *Raise the Roof*, we saw an international group of students moving the massive ceiling panels to seven cities around Poland. At each stop, they set up and painted the intricate murals attracting a local audience. People came to ask questions, tell their own stories and, sometimes, join in the work. We were witnessing the reconstruction of the Gwoździec synagogue in Poland, a symbol of a cautious optimism of a new generation and a growing dialogue between Jews and Poles about the past and the future.

Q. Describe a production challenge or crisis that made you stronger...or least offered a lesson that you might apply in future films?

CW: I had been spoiled by the full force and funding of the National Geographic Society for most of my working life. Working on a tightly budgeted independent film forced us to innovate. Luckily the Browns are born innovators. For the long dolly shot of the many painters working in Wrocław, Rick and Laura cobbled together a ladder with two bicycles. We mounted the camera on top of the contraption and Yari shot while Laura steered.

Q. What would most like to stay in viewers' minds after they've watched your film?

CW: I would like the viewers of *Raise the Roof* to take with them the knowledge that before Jews died in the Holocaust they had a vibrant, creative culture in Poland for more than a 1000 years. I would like them to be inspired by the Browns as they turn their big dream into a reality and by the power of their teaching ideas. Most of all I would like them to share this story with others.

When I describe *Raise the Roof* I sounds like an ad for a fantasy film: The film is about a remarkable dream and a journey of re-discovery. It is a story of larger-than-life characters. One that starts with tragedy and ends in triumph. Well, that's all true!



Q&A WITH RICK AND LAURA BROWN

Q. What's it like to see the story of this huge project—one that's dominated the last decade of your lives—told in this film by other people?

Rick: Our primary objective is to create dynamic learning environments. Within this realm, participants can follow their own interest and generate their own avenues of inquiry. The learning process develops naturally and exponentially in a multitude of directions that creates unlimited learning possibilities. Our best hope is that the beginning idea will expand and explode into many directions that will energize and stimulate learning. Film is a powerful popular medium that can be seen around the world. We are very grateful to have this project so beautifully documented on film. With this artistic device, the synagogue replication story is destined to inspire and inform.

Laura: When we are in the thick of any project, time flies by. The story of how a project is done can quickly evaporate if not captured immediately in photography, film and verbal stories from all the people who are experiencing the project. With the Gwoździec synagogue project, the completed roof and painted ceiling is so powerful and speaks with such a grand voice to the world, the story of how it was made—the story of all the hundreds of people who came together to make it—can get lost in the importance of object itself. Also the story of the original Gwoździec synagogue—which was lost for many in decades—cries out for a voice. Both the contemporary story of the making of this synagogue as a huge international hands-on educational project in Poland and the story of this synagogue's history must be told to the world and deserves this film. The “back” story told by this film is as important as the Gwoździec synagogue reconstruction.

Q. You only mention it briefly in the film, so explain how and why you first became fascinated with Polish wooden synagogues, and then how you connected to Museum of the History of Polish Jews.

Laura: We first learned about the wooden synagogues of Poland through a picture we were shown while working on a project at Handhouse Studio to make a wooden human-powered crane. Wooden synagogues and wooden cranes may initially seem unrelated. But for us, as artists and as lovers of history, wood and early technology, the fact that the both the wooden synagogues and the human powered crane no longer existed except in art (drawings, prints, photographs), both were constructed with large timbers joined with traditional tools and methods, and both were wonderful examples of 18th-century wooden technology, connected these objects. But that was just a connection—the start, the beginning.

We then followed the synagogue picture and story to Poland in 2003, attending a conference in Białystok, Poland where other organizations from many countries were meeting to discuss the glorious history and tragic ending of the wooden synagogues of Poland and an international desire to make a full scale replica in Poland some day. We also learned that all the wooden synagogues were destroyed by the end of WWII and that the remaining information, the documentation, drawings and photographs, was done by Polish architecture faculty and students in Poland's interwar period. Polish students 80-years ago helped to document these synagogues, and as educators, we took this idea to heart and back to our college and began organizing classes and workshops where students today could continue the

work and walk in the steps of the students from 1930's Poland - and bring back this history and work to make a full scale replica of one of the synagogue some day in Poland.

From 2004 to 2007, we worked with students and professionals, in classes and workshops, researching and making large scale models of the exterior of Zabłudow synagogue and interior paintings of Gwoździec synagogue and a full scale replica of the Gwoździec bimah. In the winter of 2007, after completing the bimah—which was filmed by Trillium Studios—we were asked to travel to New York City to meet Barbara Kirshenblatt Gimblett, who was leading the team developing the Core Exhibition of the Museum of the History of Polish Jews, a multimedia narrative experience dedicated to the 1000-year history of Polish Jews. After seeing the film and what we were doing, she asked us to go to Warsaw and meet with her team to discuss making a replica of a wooden synagogue for the Core Exhibition. That was the moment we became connected with the Museum of the History of Polish Jews.

Q. What did you learn while leading the reconstruction that most surprised you?

Rick: I always tell my students to think big, that they can create their own world, to believe in themselves and their ideas and that every moment can be a creative moment. When this project began over 12 years ago, I told my students that our goal was; “to one day build a full-scale replica of one of these magnificent synagogues.” I am a relentless optimist and I believed I was telling them the truth. I think maybe most of them thought I was a little crazy but while working on the project and learning about the significance of this lost history many of them began to believe that one day it should be made full-scale and they wanted to be part of the project. They were inspired. They became believers. They did everything it takes to make it actually happen. Since our success, many of my students have reminded me of my bold statement. They say they will never doubt me again. For myself, now looking back at our “nothing short of amazing journey to get here”, I find I can hardly believe that we actually did it.

Laura: We learned that students really can make history. Literally, students from the past made history when they documented the synagogue and students today made history when they constructed the Gwoździec synagogue in the Museum. Students, who are willing, open, young, fearless, and when led and encouraged by professionals, teachers and fellow students, can make a difference in the world—they can make history. This became the title of this learning adventure—MAKING / HISTORY: The Wooden Synagogue Replication Project.

What surprised me was the awesome power of the finished synagogue roof and ceiling to everyone who saw it, who walked under it. It made me speechless and overwhelmed. And then the lack of awareness of the history of the wooden synagogues in the Jewish world community and in Poland. And the need for more knowledge about it—the who, the what, the why—the many questions that came from directly experiencing the Gwoździec synagogue. And we cannot provide the answers. We just provided the synagogue. What surprised me was that in the end, after the years of work and hundreds of people whose hands and heart and minds went into the finished synagogue roof and painted ceiling and the bimah—that this was just the beginning. Just the beginning of many many questions.

Q. Talk about one aspect of the research you did into the original synagogue that was particularly challenging or satisfying and helped your reconstruction.

Laura: The cupola ceiling is made up of 32 curved and flat panels to create the complex cupola shape that you see today. We had, as our resource, 17 photographs of the ceiling and a print copy of the Breier painted color study of only the right side of only 1 of the 32 panels. We also had architectural drawings showing the north/south and east/west sections of the synagogue that could be used for measuring and scaling. In order to translate the 17 photographs into the cupola painted ceiling of 32 curved panels, we had to map the ceiling determining the height, width and length of each panel and the length and sweep of curve of each the panel in the cupola. The very first thing we did when starting the ½ scale replication of the ceiling in 2005 was to have each student make a model of the cupola so we all could understand the space and form of the cupola. From those models we could map the photographs, but this process was a continuous journey of discovery as the students looked closer and closer to every part of the ceiling. We literally had to get inside the painted ceiling to navigate all the architecture of the painting design and

each element. And this was all done with flat panels. When these flats were put into the final cupola shape in 2013, the painting truly became alive.

Q. In terms of the experiences that you saw the volunteers having, do you think the project was a success?

Rick: I believe everyone wants to do something significant in his or her lives. On top of that I believe that institutional education is performing far below its potential in the 21st-century.

We try to create projects that are all-encompassing: international, multi-cultural, interdisciplinary, community service minded, collaborative, cooperative, team building, high-energy, and active-learning based. We are inclusive. Everyone can participate and everyone learns. The goals are very high and almost seem unreachable. We always try to attract the best scholars, educators, design professionals and students and to put them under the same roof to replicate an object nearly lost in history. This creates a high-stakes game. People feel the significance and they want to make it work. The project triggers a will to do your best to serve the project and solve the problem before you. Everyone's personal inspiration is infectious and everyone becomes inspired to reach the goal. These projects often are like an unforgettable mythic journey. Many participants find themselves doing and achieving things they never imagined. In simple terms: signing up for a 3 credit college course that ends in building a major, nearly-lost example of significant art and architecture that is placed in a world class museum for the world to see goes well beyond the course description written in the college catalogue. At Handshouse we say: Learning is the Last Great Adventure!

Laura: I do not like using the word volunteers. We are all students—students of this amazing project that had not been done before or at least since it was originally built over 300 years ago. Volunteers give time—but students learn. Everyone learned and I think that is the success of this project. Each person has a part of himself and herself in the final Gwoździec synagogue in the Museum.

Q. You only mention it only briefly in the film, so describe why you held painting workshops in 7 different Polish towns. To what extent were these goals satisfied? What kind of reactions did you get from local Poles? What range of emotions did you encounter among Poles and Jews on your project about the history of Poland and Polish Jews during World War II?

Laura: During our years of travel in Poland, we saw the many cities and towns that had masonry synagogues but no congregation. These synagogues were now used for various purposes—storage of town archives, art centers, theaters, culture centers. Some were just empty. We suggested selecting 7 synagogues in 7 cities throughout Poland to host the workshops to replicate the Gwoździec synagogue painting. The lost synagogue painting would be replicated in masonry synagogues and the project would become part of that community. These workshop events served as teaching platform not only for those directly involved in painting the ceiling, but also for the local community. Demonstrations of the painting process were open to the public, bringing attention to local synagogues, the history of the people who worshipped in them, and the urgency of preserving existing masonry synagogues throughout Poland like those in which the workshops are being conducted.

Each city and town had its own story and personality. Each workshop was unique with individuals who expanded the story of the project. In Rzeszów we were asked to join a memorial march marking the day the Jews of the city were marched to the local train station for deportation to the camps. In Kraków, we worked in The Tempel, a grand synagogue which was large enough for us to work in the side aisle, while hundreds of visitors, from all over the world, entered the main prayer hall to see this magnificent piece of architecture and, at times, fill the prayer hall with song and prayer. In Wrocław, we worked in the White Stork, another grand synagogue that was recently restored by the Bente Kahan Foundation. It was a great honor to work there and daily visitors would come through with stories about their parents, their families, their homes and their lives.

In Gdąnsk, we were invited by the Rabbi to work in their newly returned synagogue which had a small congregation. Our whole group of 30 were honored and thrilled to be included in their Sabbath meal. In Sejny, we worked in the White Synagogue which is the center of the Borderland Foundation that has brought cultural connections and

healing through music. There we painted the coves and enjoyed evenings of klezmer and other local music. In Kazimierz Dolny, we painted during the day and enjoyed the cultural festivities of that city during the evenings. Many visitors were constantly coming through. In Szczepleszyn, we found a wonderful community of friends and great food. And then back to Wrocław to the White Stork. We circled Poland and painted the ceiling.

Rick: Our first objective was to replicate a wooden synagogue built in the 18th-century. This of course was only the point of departure. Learning how to make the object quickly turned into a multi-faceted learning adventure on a global scale. This project could not and should not have been studied in a petri dish. The history that surrounds this object is not a local history. It is global and it was relevant when it was made and destroyed and remains relevant to the world to this day. The project inherently needed to be researched, analyzed, and reproduced by a wide range of active participants including many individuals, organizations, communities, and countries. The idea to replicate the project in Poland was obvious because the history took place in a specific Polish town, but the complexity of the history is relevant to the entire country of Poland and more. Enjoining greater numbers of participants shares the learning possibilities and incorporates an expanding audience that became active players in re-discovering this nearly lost history.

Q. What was it like to see, for the first time, all of the painted ceiling panels at once, after they'd been installed in the reconstruction? Did it have an impact? Were you able to step back and assess what has come from the massive time and effort you've poured into this project?

Rick: It was very difficult to put this into words. It was overwhelming, it is beautiful, it is significant in that it will evoke emotions, and raise questions and inspire many people. I am overjoyed to have had the opportunity to do this project as a learning adventure.

But first of all for me, I always am reminding myself that our objective is “learning”. I am far more interested in the process than in the final object. From a learning perspective, it is far more important learning how to get there than being there. Bringing this object back after having been lost in history reminds us of how fragile objects and life itself actually is. In the end, when we build anything we really are building ourselves.

Q. What's next? It's hard to imagine trying to top Gwoździec?

Can we top this project? There is so much work to be done in the world. I don't doubt for one minute that we can find another topic for other powerful learning adventures.

P.S. We have begun work on a full scale Trojan Horse using period art and building methods as the basis for reconstruction.



RAISE THE ROOF ARCHIVAL MATERIALS

Archive of Science of Polish Academy of Sciences (PAN) and Polish Academy of Arts and Sciences (PAU)

Wooden synagogue in the town of Gwoździec

Three drawings from the series by Karol Maszkowski, 1894

AN PAN i PAU, sygn. PAU WI - 108, fot. nr 50

The Art Institute of the Polish Academy of Sciences

Interior of Chodorow Synagogue

IS-PAN R0000026359

Interior dome, Zhidachov Synagogue

Photograph by Szymon Zajczyk.

IS-PAN 0000174282n

Polaniec Synagogue

Drawing by St. Blonski 1927

IS PAN No. 121933

Przedborz Synagogue

A painting.

IS PAN No. 143376

Pilica Synagogue

View from the northwest

IS PAN No. 1596712

Olkienniki Synagogue

Interior of the cupola.

IS PAN No. 18657 b

Zabludow Synagogue Bima

Photograph by Szymon Zajczyk.

IS- PAN No. 19209

Kornik Synagogue.

View from the southwest, photograph by R. Ulatowski.

IS-PAN No. PAN No. 159665

Piaski Synagogue

View from the southwest.
IS PAN No. 18709

Wolpa Synagogue

Interior of vaulting, photograph by Szymon Zajczyk.
IS PAN No. 19196

Wolpa Synagogue

Exterior view
IS PAN No. 233560

Sniadowo Synagogue

View from the west.
IS PAN No. 5903 B

Suchowola Synagogue

Photograph by Szymon Zajczyk.
IS PAN No. 19141

Gwoździec Synagogue

IS-PAN Negative No. Nr174277

Zabludow Synagogue

Detail of gable.
IS-PAN no.233572

Zabludow Synagogue,

West elevation drawing.
IS-PAN ID: Piechotkas No. 13358

Art Resources, New York

Harvest by Vladimir Orlovsky (1842-1914)
National Art Museum of Ukraine, Kiev, Ukraine
Photograph by Alfredo Dagli Orti
Image number: ART425864

Harvest Worker (detail) by Nikolai Pimonenko, (1862-1912)
National Art Museum of Ukraine, Kiev, Ukraine
Photograph by Alfredo Dagli Orti
Image number: ART425869

Wolpa, Poland

The Jewish Museum, New York ART172788

Boston Public Library

Three etching from the book, *Historische, physische und öconomische Beschreibung des Waidtes*
By Daniel Gottfried Schreber. 1752
Call number 3843.13.

Bridgeman Images

Southeast View of the Tabernacle

Private Collection© Look and Learn/Bridgeman Images

Image number: LLM664749

Martyrdom of Simon at Trent, after a woodcut in 'Liber Chronicarum Mundi'

Published Nuremburg, 1493 (woodcut), Wolgemut or Wolgemuth, Michael (1434-1519)"

Image number CHT 465700

David Brandt

Dresden Turkish Tent

Photograph © David Brandt

Das Bundesarchiv / German Federal Archives

German soldiers observe burning wooden synagogue in Lithuania during World War II, Dated 1941

Image number Bild 183-L19427

German soldiers observe burning wooden synagogue in Lithuania during World War II, Dated 1941

Image number Bild 1011-208-0041-04

Center for the Documentation in Sejny Borderland

Sejny Borderland Archipelago Foundation

Jews of Galicia, Western, Ukraine, 1821

Ukrainian Jews from Galicia Mukachevo

Faculty of Architecture, Polish Warsaw University of Technology

From the Department of Drawing *Grodno synagogue - cross section - scale 1:50*

Ref. 1143. dated 1922.

The German Historical Museum

Deutsches Historisches Museum, Berlin

Entsatz von Wien am 12. September 1683

Inv.-No.: Gm 92/10

Photograph by A. Psille

Event Communications, Ltd.

First Settlements

Forest Visual

Shetlel Overview

JP Visuals

Getty Images

Page from the book *The Nuremberg Chronicle*, by Hartmann Schedel, 1493. Artist: Michael Wolgemut

Image number: 464447525 (RM)

Hällisch - Franconian Museum of Art and Cultural History

Prayer hall interior, detail by Elieser Sussman

Handhouse Studio

Obelisk in rotation
Handhouse crew carrying timbers
Image number: DSC_0030
Making Zabłudow model
Finished Zabłudow model
Wrocław group photo

Lahdelma & Mahlamäki Oy

Rendering of The Museum of the History of Polish Jews, view from above.
Museum of the History of Polish Jews “Plaza”
Museum Floor Plan

The Picture Alliance /Dresden State Art Collections

Ottoman tent
by Ralf Hirschberger/dpa /The Picture Alliance number: 10086132

Library of Congress

The tabernacle in the wilderness, and plan of the encampment. Printed by John Henry Camp.
File number: LC-DIG-pga

Korporation Luzern

Diebold-Schilling-Chronik 1513

Max Planck Institute for the History of Science

Margarita philosophic, Strasburg 1508, Gregor Reisch

Museum of the City of Leipzig

Die Polacken, Opitz

Museum of the Lubomirski Princes at Ossoliński National Institute, Wrocław, Pawlikowski Collection

Carnage in Prague 1798 by Aleksander Orłowski (1777-1832)

Museum of the Warsaw University of Technology

Archival postcard 59



National Archives in Krakow, Wawel Castle

Rejestr osób żydowskich w parafii zasławskiej na pogłównie spisanych r. 1764.
Archiwum Narodowe w Krakowie, Archiwum Sanguszków, sygn ASand rkps 1023/82d.
(The register of the Jewish people in the parish Zasławskiej written in 1764.)

National Archives and Records Administration, Iraqi Jewish Archive

A Zohar from 1815—a central text of kabbalah (Jewish mysticism), with a hand-drawn page.
Livorno 1815 Zohar al ha-torah, Published in Livorno, Italy
UR: <http://shfg.org/shfg/wp-content/uploads/2010/07/2035-Zohar-lores-.jpg>

National Archives and Records Administration

World War II footage of the German invasion of Poland,
The devastation of Warsaw and civilians return to Warsaw.

NARA numbers: 11 FB 48 R1; 111 OF 2 R4 & R5; 111 M 527-59 R2; 242 MID 3919 R3



**The National Center
for Jewish Film**
www.jewishfilm.org

National Center for Jewish Film at Brandeis University

Battle for Survival, archival footage.

National Library of Israel

Illustration from *Portae Lucis*, the 1516 Latin translation of Joseph ben Abraham Gikatilla's (1248 -1305) work *Sha'are Orab—Gates of Light*.

National Library of Warsaw

Buying on Sabbath, 1830 by A. Goldberg, Lithograph produced by George Schafner.
Signature: G.24025/II

National Museum Krakow, Princes Czartoryski Foundation

Koncert, 1778, by Jan Piotr Norblin de la Gourdain (1745-1830)
Item number: XV-Rr.1163

National Museum Krakow

Pobrebyszcze, general view of the village by Napoleon Orda, 1872.
Inventory number: MNK III-R.A.- 2897

Jewish merchants by the church, by Aleksander Orłowski (1777-1832)

National Museum Warsaw

The pogrom of Jews, in Warsaw for Seweryn, December 26, 1881, by Jan Stanisławski (1860-1907).
Inventory number: Rys. Pol.3882

Wedding party, by Wincenty Smokowski (1797-1876)

The Old Synagogue, The Historical Museum of the City of Kraków

Yom Kippur in the Old Synagogue in Krakow. 1870-1875 by Jan Kanty Hruzik

Scientific Library of Polish Academy of Sciences and Polish Academy of Sciences (PAU)

Lamentation over the death of credit, 1655.

Przedborz synagogue, Interior looking at east wall
Photo by A. Szyszko-Bohusz 1926.

The Royal Castle in Warsaw

Miodowa Street, Painting by Bernardo Bellotto known in Poland as Canaletto.
photo by Andrzej Ring & Lech Sandzewicz

Royal Castle, National Museum Warsaw

The Republic at Zenith of Power. Golden Liberty, from the series *History of Civilization in Poland; Election A.D. 1573* by Jan Matejko (1838–1893): Oil; canvas; 72.5 x 113. Painted 1889
Photo © Copyright by Ligier Peter / National Museum in Warsaw

Sheldon Stern

A Rabbi at the wooden synagogue of Jablonow,
Painting by Isidor Kaufmann 1897

Tel Aviv Museum of Art, Alois Breier's Collection

Photographs and drawings of the Gwoździec synagogue from the Alois Breier's Collection.

Timber Framers Guild

Architectural drawings of the Gwoździec synagogue roof and ceiling.

Cary Wolinsky, Trillium Studios

The *Turtle* the Revolutionary War submarine during reconstruction. Dugout log pieces take shape at Handshouse Studio. Image number DSC_0685.jpg.

The *Turtle* reconstructed by Handshouse Studio is launched in Duxbury harbor.
File title: Turtle launch1

Rick Brown in the *Turtle* the reconstructed Revolutionary War submarine.
File title: Rick in Turtle

Perronet Crane
Image number: Slide 67

Yad Vashem

Photograph of Symon Zajczyk
Letters and Postcard, Yad Vashem Archives, Number: 75616, Archival signature: 5531

YIVO Institute for Jewish Research, Moldovan Family Collection

At the Goose Market, 1869 by Unger wg obrazu Aloisa Schona (1826-1897)
YIVO number: 2098i10

Juifs Polonoise. Paysans et Mineurs del la Haute - Silesie a l'embarcation d'une Mine, by August Jakob Theodor Von Heyden. Etching, c. 1862–1867. Printed by Delâtre, Paris. Published by A. Cadart and F. Chevalier, Paris.
YIVO number: Moldovan1_078

Lithuanian Jewess by Henry Dawe. Illustration from Robert Johnston, *Travels through Part of the Russian Empire and the Country of Poland, along the Southern Shores of the Baltic* (London, 1815)
YIVO number: Moldovan5_102