

**Warsaw Uprising Museum  
presents**



# WARSAW UPRISING

***Based on 6 hours of original footage from the Warsaw Uprising,  
1440 hours of colorizing, 112.000 selected frames,  
648.000 minutes of film frame-by-frame reconstruction work,  
22.971.520 megabytes of data.***

***The world's first documentary made entirely of original footage.  
Filmed by the people that fought for the Country.***

***See the true Uprising.***



Production: Poland 2014  
Duration: 87 minutes

## DESCRIPTION OF THE PROJECT

“Warsaw Uprising” is the documentary film made entirely from documentary materials. It tells the story of the Warsaw Uprising of 1944 through the eyes of US airman, escaper from the Nazi camp and two young reporters, witnesses to insurgent fighting. It uses authentic newsreels filmed in August of 1944. With its cutting edge colorization and audio reconstruction as well as having ensured the cooperation of the best artists, the “Warsaw Uprising” has no comparable projects in the World.



Six hours of original newsreel footage from the Warsaw Uprising of 1944, six months of work, a team of militarists, clothing and architecture consultants, urban planners, Warsaw experts and historians, 1000 of colour editing hours, 1200 shots, 1440 hours of colorizing and reconstruction, 112.000 selected frames, 648.000 minutes of frame by frame film reconstruction, 22.971.520 megabytes of data – these are only some numbers which help appreciate the enormous effort and means put into the project. The result is an 87-minute completely restored colored, extremely touching film, which shows the Warsaw Uprising with unparalleled realism.



“Warsaw Uprising” came into being thanks to Jan Ołdakowski, Director of the Warsaw Uprising Museum, and Piotr C. Śliwowski, Head of the History Department at the Museum. Jan Komasa, the director, came up with the idea for this original storyline. Dialogues were written by Joanna Pawluśkiewicz, Michał Sufin and Władysław Pasikowski. Actors enlisted for the project included: Jeff Burrell, Piotr Adamczyk, Józef Pawłowski. We can hear their voices in the film. Colorizing work was supervised by a renowned Polish cameraman Piotr Sobociński Jr. Screenwriting was done collectively by Jan Ołdakowski, Piotr C. Śliwowski and Joanna Pawluśkiewicz while Joanna Brühl and Milenia Fiedler served as editors. The music was composed by Bartosz Chajdecki. Bartosz Putkiewicz, Kacper Habisiak and Marcin Kasiński were responsible for providing sound for what had been, until now, a completely silent documentary material.

Fragmentary nature of the surviving newsreel material, editing constituted one of the key stages in the production process. The film creators wanted to show more than just the historical event; first, and above all, they wanted to show the people who were part of it. “Insurgents appear on the screen too briefly to fully tell their story. This sparked the idea of the film protagonist to be a person who does not appear in the take, but whose presence, emotions and actions are recorded by the camera operator on film.” – says Milenia Fiedler. “We have edited the material not as an objective recording of reality but subjective truth about the person who experienced this reality.”



Striving for the best quality of the colored image, the Warsaw Uprising Museum announced a competition for coloring and post-production of the Uprising newsreels. A jury headed by Prof. Witold Sobociński selected the Orka Studio for this task. The first stage of the process involved stabilization, which required finding points of reference for each take and eliminating shaking of the image. In the next step, restoration of the material took place, including initial color correction of the black and white material, stabilization and removal of image pulsation and imperfections of the film exposure. The work also involved manually repairing image deformations, removing dirt, dust and film damages and achieving grain control.

Next the film was colored. Proper coloring of the “Warsaw Uprising” constituted a great challenge. Before starting this phase a reference base was gathered of several thousand photographs of weapons and armament, uniforms, equipment, civilian clothing, urban infrastructure, signs, several hundred photographs of different types of setts, flagstones etc. Historical accuracy was overseen by historians from the Warsaw Uprising Museum, experts in urban studies and architecture, Warsaw buffs and consultants in weaponry and armament co-operating with the Warsaw Uprising Museum.

The coloring of the film was done with unique software, made in the USA. Because the fact that material used in “Warsaw Uprising” was greatly worn out or damaged (most likely due to its developing in difficult conditions and improper storing), it was hard in many cases to select right color. Each take after preliminary coloring required detailed description and countless consultations with history experts.

After standard colorization was completed the film producers invited a well-known Director of Photography, Piotr Sobociński Jr., to work on the film. As color grading supervisor, he was responsible for making the film as authentic as possible and for making sure the colors applied in post-production were the same throughout the entire movie.

Besides coloring the black-and-white documentary material from the Warsaw Uprising, The Museum opted for providing it with sound as well. Bartosz Putkiewicz, Kacper Habisiak and Marcin Kasiński sound editors, have been responsible for this exceedingly difficult task. Hundreds of hours spent in the studio trying to reproduce the sounds of the city during the uproar: gunshots, explosions in addition to collaboration with criminologist who reads lips, these are only a few challenges they have faced. As a result, the “Warsaw Uprising” will be, for the first time in history, “heard” and its heroes will speak up from the big screen.

## HOW THE “WARSAW UPRISING” CAME TO BE

The Bureau of Information and Propaganda of The Polish Underground Army Headquarters (BIP) has been established at the end of March and the beginning of April 1940. The main task of BIP was to inform the Polish society about the actions of the Polish government in London, document the activity of the German occupying forces and engage in psychological warfare with the German propaganda. Section A (Information and Film) of BIP organized clandestine workshops on photo reportage, directing and megaphone operation. Among others, the following cameramen and editing specialists worked for BIP: Antoni Bohdziewicz, Waław Kaźmierczak, Leonard Zawisławski, Seweryn Kruszyński, directors Jerzy Gabryelski, Jerzy Zarzycki, Andrzej Ancuta, Roman Banach, Ryszard Szope, Henryk Vlassak, Antoni Wawrzyniak, photographers Sylwester Braun and Joachim Joachimczyk, historians Aleksander Gieysztor and philologist Prof Kazimierz Feliks Kumaniecki.

Only a small portion of the material filmed by these people survived to this day. After WWII the filmmakers themselves were unable to estimate how much material survived. A full set of films (122 rolls) had been hidden prior to the fall of the Warsaw Uprising by soldiers of the “Chwaty” unit in a cellar of a house at 1 Wilanowska Street. Rolled up film was first placed in automobile gas generators, covered with tight lids and wrapped in tar paper and then put into containers. These containers were dug up in 1946 and the material was transferred for conservation and processing works and afterwards edited by Waław Kaźmierczak on a 35 mm film entitled “Fighting Warsaw”. Unfortunately, soon afterwards the material “disappeared” in the vast depths of the People’s Poland archives to resurface again in 1956 all cut up into short pieces and carelessly put together without maintaining chronological order.

The production process of the “Warsaw Uprising” is a story in itself. From the available newsreel footage the film makers constructed a story of two brothers, both cameramen, who documented the Warsaw Uprising. After off-line editing the film entered the restoration stage. Afterwards it was subjected to extremely painstaking and time-consuming process of colorization. To reach maximum historical accuracy a team of weapon, clothing and architecture experts had to determine the colors of reference, which served as base material for the team of color applying specialists. At the same time a group of historians from the Museum conducted preliminary research to prepare the best and most exhaustive reference material. After 6 months of colorization the time came for colour editing done by Piotr Sobociński Jr.

## RELIVING THE “WARSAW UPRISING”

The idea of colorizing the newsreel footage from the Warsaw Uprising of 1944 may seem odd at first, especially since the black and white images published in Polish books and picture albums about the Uprising became a permanent feature in the Polish collective imagination. However such traditional portrayal tends to isolate the past, separating it from the present by an impassable barrier. Applying color reduces this distance and the historical events acquire a new dimension. They simply become real. The past – as Cyprian Kamil Norwid once postulated – becomes the present „only somewhat further away”.

The Warsaw Uprising Museum is well known for projects going far beyond the standard exhibition activities. With its goal of reaching as wide an audience as possible, the Museum never hesitates to draw on pop-culture to enhance its repertoire of techniques. “The City of Ruins”, a 2010 film is the best example of this approach. It takes viewers on a journey to destroyed Warsaw. The “Warsaw Uprising” production goes a step further – its novel form combined with the visual richness and powerful message contained in the archival material make this film exceptional. The project’s exceptional educational and social value is also worth noting: by removing the black-and-white curtain we stand face to face with the Uprising as close as never before. Thanks to the



advancements of modern technology the viewers have a rare opportunity to get to know anew one of the most important episodes in Polish history.

Looking at the archival material used in this feature film we experience a cognitive dissonance – while it still represents an important page in Poland’s history, the film looks as if it were shot contemporary with the help of film set designers, costume experts, abundance of authentic props and numerous visual effects.

### THE STORY OF THE “WARSAW UPRISING”

The protagonists of the film are two brothers, BIP cameramen, who receive an assignment to document the Uprising and US airman, escaper from the Nazi camp, assigned to their unit. They want to film “real” war and try everything to join one of the insurgent units. Unfortunately this is not easy as soldiers chase them away – the military always had a hard time tolerating journalists. So initially they document the lives of the civilians: the baking of bread, the cooking, the manufacturing of insurgent weapons etc. This is what their boss expects them to do by assigning them with the task of shooting newsreel for the “Palladium” cinema. Looking for the right shots they go deeper and deeper – literally and figuratively – into the heart of the Uprising. And finally they succeed in joining one of the units for a battle.

Then the old saying proves true that God penalizes people by granting their most secret wishes – the brothers are finally able to shoot “real” war, but it turns out to be horrific. The protagonists become aware of participating in something indescribable – in a world following the apocalypse. They become aware of their role - documenting the apocalypse and trying to preserve the rolls of film at any cost...

### ORIGINAL AUTHORS OF THE “WARSAW UPRISING”

Having the access to the archives the makers of the “Warsaw Uprising” successfully identified many people involved in BIP operations, some of whom created the material seen on the screen.

**Antoni Bohdziewicz “Wiktor”** (born 10 September, 1906 in Wilno, died 20 October, 1970 in Warsaw). Director and screen writer. In 1928 he graduated from the Warsaw University of Technology and worked in a regional broadcasting station of the Polish Radio in Wilno. Between 1931 and 1935 he lived in Paris after receiving a film scholarship. Outbreak of WWII prevented him from finishing a feature film he was working on. During the Warsaw Uprising he headed a team of camera operators of the Insurgent Newsreel, he was also the voice commenting newsreels shown in the Palladium cinema during the Uprising. Following the end of WWII he became involved in the production of the Polish Newsreel, but when he criticized the socialist realism, he was banned from making films. Between 1948 and 1966 he served as head of the Directing Department of the National Film School in Łódź and between 1966 and 1969 he lectured at the Institut National Supérieur des Arts du Spectacle in Brussels.

**Jerzy Zarzycki “Pik”** (born 1 January, 1911 in Łódź, died 2 January, 1971 in Warsaw). Graduate of the University of Warsaw, Department of Art History. He worked as a cameraman since 1930 and in 1931 started directing documentaries, among other: “Kercelak”, “Wieś Podolska” (1932) and “Morze” (1933). In 1938 he graduated from the Directing Department of the State Theatre Institute in Warsaw. His directing debut was a feature film called “Ludzie Wisły” released the same year. During the September 1939 Warsaw siege by the Germans he served as a cameraman in the film crew of the Command for the Defence of Warsaw. During the Warsaw Uprising he was actively involved with the crew of the Office of Film and documented the Rising in Wola and North City Center districts. Following the end of WWII, between 1955 and 1961 he was an artistic director of the Film Studio “Syrena”. Between 1947 and 1970 he worked as director and screen writer.

**Andrzej Ancuta “Kier”** (born 10 February, 1919 in Mińsk Litewski, died 14 February, 2009 in Warsaw). Corporal Cadet. Cameraman, producer of documentaries, educator. During the Warsaw Uprising he was on the crew of the Office of Film. After the fall of the Rising he was imprisoned in German POW camps and after WWII he enrolled in the National Film School in Łódź. Between 1950 and 1996 he lectured at the Faculty of Cinematography. Between 1958 and 1963 and again between 1969 and 1972 he served as dean of the Faculty of Cinematography and in the years 1975 – 78 he became Deputy Vice Chancellor on Teaching. Between 1987 and 1990 he headed the Institute of Cinematography. Author of textbooks on cinematography.

**Stefan Bagiński “Stefan”** (born 6 June, 1910 in Warsaw, died 25 April, 2002 in Warsaw). Lieutenant. Cameraman. During the Warsaw Uprising on the crew of the Office of Film. He documented the Uprising in the North City Center and Old Town districts. Following the fall of the Warsaw Uprising he left Warsaw with civilians. After WWII he worked on production and editing of film documentaries. Screen writer.

**Roman Banach “Świerk”** (born 15 July, 1912 in Czortków, died 12 August, 1966 in Warsaw). Qualified lancer. Director and screen writer of documentaries. Author of newsreels from the September of 1939 defence of Warsaw. During the Warsaw Uprising member of the film crew documenting military operations and everyday life. His insurgent documentaries were shot in the North City Center and Mokotów districts of Warsaw. After the fall of the Warsaw Uprising he was imprisoned at POW camps, later became a producer, director, editor and screenwriter of documentaries.

**Jerzy Gabryelski “Orski”** (born 30 October, 1906 in Lwów, died 3 February, 1978 in New York). Director, documentary film-maker. Graduate of the State Theatre Institute in Warsaw. At the beginning of the 1930s lived in France after winning a film scholarship. There he worked on experimental cinematographic projects. Author of newsreels from the September of 1939 defence of Warsaw. During the Warsaw Uprising he was involved in documenting and reporting. Because of his Home Army membership he was persecuted by the Soviet NKVD after WWII, imprisoned and brutally interrogated. After 1956 the state authorities permitted him to produce only documentaries and educational films. Since 1962 until his death he lived in exile.

**Seweryn Kruszyński** (born 12 June, 1911 in Monastyrk in the Ukraine). Cameraman, documentary film-maker. He became fascinated with cinematography while training at a film equipment workshop, in 1931 he trained as assistant cameraman. Between 1934 and 1939 he gained experience as cameraman assistant and member of equipment maintenance crew in “Sfinks” film studio and film production center “Falanga”. During the Warsaw Uprising he joined a team documenting the military operations and everyday life in the City Center district. Since 1945 he worked in the WFDiF film studio in Warsaw on the production of the Polish Newsreel. In 1946 he joined the production crews of feature films as cameraman, between 1962 and 1976 made documentaries in the “Czołówka” film studio.

**Ryszard Szope** (born around 1916, died 2 September, 1997 in Warsaw). Cameraman, documentary film-maker. During the Warsaw Uprising he worked as cameraman documenting the military operations and everyday life. He carried out his reporting duties together with his brother Edward (born 9 September, 1911). Following the fall of the Warsaw Uprising he left the city with civilians. After WWII he worked as cameraman and documentary screenwriter. In 1966 he was recognized by the Minister of National Defence for a documentary “Za waszą wolność i naszą” and in 1968 awarded at the International Film Festival of Friendly Armies in Veszprém, Hungary for a documentary “Wietnamu dzień powszedni”.

**Edward Szope** (born 9 September, 1911, date and place of death unknown). Brother of Ryszard. After WWII he used the last name of Szopa. Cameraman and documentary film-maker. Corporal. He trained at a film lab in his senior year at high school. Between 1932 and 1933 he served in the 1. Anti-aircraft Artillery Regiment in Warsaw. In the 1930s he worked as film lab technician. During the September of 1939 campaign he served in the Polish Army and returned home in mid-October

of 1939 to settle in Warsaw. He took up trading for a living during the German occupation. Since 3 August, 1944 he worked as cameraman, documenting military operations and everyday life of the Warsaw Uprising. He carried his reporter's tasks together with his brother Ryszard. He was wounded on 8 September and remained in insurgent hospital at Chmielna 32 until the fall of the Rising. Following the Rising he was transferred to a hospital in Krakow, from where he fled on 11 January, 1945. In the middle of March 1945 he returned to Warsaw. Between 1948 and 1949 he worked in "Epidia" in Warsaw (Pogonowskiego 15) as film lab technician. Later unemployed. Further fate unknown.

**Henryk Vlassak "Wania"** (died most likely around 1955 in Hungary). Polish cameraman of Hungarian descent. In the 1930s he shot several feature films, among other "Przeor Kordecki – Obrońca Częstochowy" (1934), "Wierna rzeka" (1936), "Kościuszko pod Raławicami" (1938) and co-authored documentaries. He also worked in film editing and set design. In 1938 he received the Minister of Foreign Affairs Award at a Film Festival during the Eastern Trade Fair in Lwów for his film "Kościuszko pod Raławicami". Author of newsreels from the September of 1939 defence of Warsaw. During the Warsaw Uprising he worked as cameraman, documenting military operations and everyday life in the City Center district. He photographed attacking German tanks with Polish civilians driven in front of them as human shields. His post war fate is known.

**Antoni Wawrzyniak "Antonio"** (born 13 June, 1883 in Warsaw, died 6 September, 1954 in Łódź). Cameraman. Senior Sergeant. Between 1924 and 1939 shot 28 feature length films, both documentaries and short films. During the Warsaw Uprising he worked as cameraman documenting military operations and everyday life in North City Center district. Following the end of military operations he left the city with civilians. After 1945 he worked in Educational Film Studio, mostly involved in making short films.

**Wacław Feliks Kaźmierczak "Wacek"** (born 5 August, 1905 in Dulinowo, died 10 April, 1981 in Warsaw). Editor, screenwriter and director of documentaries. Before WWII he worked as cameraman in the Polish Telegraphic Agency. During the Warsaw Uprising he headed a film lab and edited insurgent newsreels entitled "Fighting Warsaw". Following the end of WWII he made and contributed to many documentaries and won awards at national and international film festivals, among other in Cannes (1947), Florence (1965) and Monte Carlo (1967).

**Stanisław Bala "Giza"** (born 10 November, 1922 in Starowiskitki, died 9 September, 2013 in San Francisco). Cameraman, documentary film-maker. In the underground since 1 March, 1940. Since 1 July, 1943 he worked in the Bureau of Information and Propaganda. Between 1940 and 1942 he studied in the Wawelberg School and graduated with a technician's diploma. In 1943 he graduated from the School of Field War Reporters and in 1944 from the School of Field Military Reporters. During the Warsaw Uprising worked as cameraman documenting the fighting in Wola and City Center districts, filmed the capturing of the Holy Cross Church and the neighbouring police headquarters. Following the fall the Rising he was imprisoned at German POW camps: Lamsdorf, Gross-Born, Sandbostel and Lubeck. After the end of WWII he stayed abroad, lived in France and the United Kingdom, where he finished technical studies. In the first half of the 1950s he settled in the US.

**Kazimierz Pyszkowski** (the date and place of birth unknown, died in 1974 in Warsaw). Cameraman. During the Warsaw Uprising member of the Office of Film's crew, worked under special authorisation from the chief of the Secret Military Publishing House of the Bureau of Information and Propaganda; produced insurgent newsreels. Between 1946 and 1947 he lived abroad. His post war activity is not well known.

## CONTEMPORARY AUTHORS OF THE “WARSAW RISING”

The material filmed by BIP employees became only a basis for the “Warsaw Uprising” project. The team of many artists who contributed to the project was led by:

**Jan Komasa**, born in 1981. Graduated from the Film and TV Directing Department of the National Film School in Łódź and the Faculty of Philosophy at Cardinal Stefan Wyszyński University in Warsaw; well-known and respected Polish director of the young generation, winner of numerous film awards, including awards at the prestigious Cannes Film Festival. In 2005 directed one of the three parts of “Ode to Joy”. In 2008 made “Wrocław Golgotha”, a 90 minute play for the Television Theatre of Fact. His feature film debut entitled “Suicide Room” was showered with awards from all over the world and constituted a breakthrough in his career.

**Władysław Pasikowski**, born in 1959. Film director and scriptwriter, theatre director, and author. Graduated from Cultural Studies Department at the University of Łódź and Direction Department of Łódź National Film School. Debuted in film directing with “Kroll” in 1991. Director of legendary Polish films such as “Psy”, “Psy2”, “Demony wojny wg Goi”, “Pokłosie” and “Jack Strong”. Decorated with the Knight’s Cross of the Order of Polonia Restituta.

**Joanna Brühl**. Started working in 1990 as editing assistant for the film “Życie za życie” by Krzysztof Zanussi. Since 1991 has cooperated on German film productions awarded at film festivals in Cork, Clermont Ferrand, Locarno and Venice. At the same time has worked as sound editor on many feature productions for German TV stations, such as ARD, ZDF and Sat1. Since 2008 has worked as image editor in Poland.

**Milenia Fiedler**, born in 1966. Studied film editing at the Film and TV School of the Academy of Performing Arts in Prague (FAMU). Since 1990 has worked as editor of feature films, documentaries, TV films. Worked with Andrzej Wajda, Krzysztof Zanussi, Janusz Majewski, Mariusz Trelński. Twice received awards for editing at the Gdynia Film Festival. Edited Oscar nominated “Katyń” by Andrzej Wajda. Lectures in film editing at the Film School in Łódź.

**Bartosz Chajdecki**, born in 1980. Graduated from the Academy of Music in Kraków, student of Zbigniew Preisner, composed music for several dozen theatre plays. As composer and music consultant cooperated with prestigious cultural institutions in Poland and abroad, such as the Samuel Beckett Theatre in Dublin and Yale School of Drama in the US. Composed music for a TV series “Days of Honor” which brought him a nomination by the International Film Music Critics Association in 2011. Jan A.P. Kaczmarek awarded him with the “Transatlantyk Oceans Award 2011” „for the most promising composer of film music among the young generation”. Composed music for such films as “AmbaSSada”, “Chce się żyć”, “Bogowie”.

**Bartosz Putkiewicz**. Sound director, composer, sound designer. Member of the Polish Film Academy. Contributed to many films at the stage of sound postproduction, such as: “Suicide Room”, “Pokłosie”, “Hania”, “Jestem”. Twice awarded the “Eagle” Polish Film Award. Cooperated with many directors and cameramen, including Oscar winner Janusz Kamiński (“Schindler’s List”, “Private Ryan”).

**Marcin Kasiński**. Sound designer, member of Motion Picture Sound Editors (MPSE). Graduated from Sound Engineering Department of the Fryderyk Chopin University of Music in Warsaw. During his career worked with many acclaimed directors including Agnieszka Holland, Jerzy Hoffman, Małgośka Szumowska, Władysław Pasikowski, Dorota Kędzierzawska. In 2007 at the 32. Gdynia Film Festival won the award for the best sound in the movie “Time to Die” directed by Dorota Kędzierzawska.

**Kacper Habisiak**. Sound designer, member of Motion Picture Sound Editors (MPSE). Graduated from Sound Engineering Department of the Fryderyk Chopin University of Music in Warsaw. During his career worked with many acclaimed directors including Agnieszka Holland, Jerzy



Hoffman, Małgośka Szumowska, Władysław Pasikowski, Dorota Kędzierzawska. In 2007 at the 32. Gdynia Film Festival won the award for the best sound in the movie "Time to Die" directed by Dorota Kędzierzawska.

**Piotr Sobociński Jr.** Graduated from the Cinematography Department of the National Film School in Łódź. Son of cameraman Piotr Sobociński and grandson of cameraman Witold Sobociński. Since 2007 has worked on both feature films and advertisements as image director. Photographed such films as "Róża", "Drogówka" or "Układ zamknięty". Jointly photographed "Wenecja" by Jan Jakub Kolski, "Katyń" by Andrzej Wajda, or "Plac Zbawiciela" by Krzysztof Krauze and Joanna Kos-Krauze. Received many international awards for his work.

**Jeff Burrell.** American actor living in Berlin. Has worked with acclaimed directors such as Roman Polanski, Lars von Trier and Tom Tykwer. Graduate of New York's High School of Performing Arts and Oberlin College. In 1990 moved to East Berlin on a Fulbright Scholarship to study at the Hochschule für Schauspielkunst Ernst Busch. His film credits include "The Ghost Writer", "Nymphomaniac", as well as the "The Guide". German Language films include the post WWII drama "Phoenix", "Resturlaub" and "Das Zeugenhaus". "Warsaw Uprising" was Jeff's second time working with Władysław Pasikowski, after "Jack Strong".

**Piotr Adameczyk,** born in 1972. Graduate of the National Academy of Dramatic Art in Warsaw and BADA Academy in London. Recognized for his film roles in Poland and abroad; decorated with the Silver Medal for Merit to Culture – □ "Gloria Artis. Created hundreds of film roles, of which the most important ones are Karol Wojtyła in an Italian film entitled "Karol. The Man who Became Pope" and Fryderyk Chopin in "Chopin. Pragnienie Miłości". Appeared more than 800 times on the radio and in dubbed films. His work on the soundtrack of a non-fiction war drama "Warsaw Rising" was a very special assignment because of his family's history.

**Józef Pawłowski,** born in 1990. Graduate of the National Academy of Dramatic Art in Warsaw. Debuted on the big screen in Andrzej Wajda's film: "Wałęsa. Człowiek z nadziei". Also played in the film "Jack Strong" directed by Władysław Pasikowski and "Bilet na Księżyc" by Jacek Bromski. Recently he has starred in a Polish super-production "Miasto '44" by Jan Komasa. Currently awaiting premiere is a film "Warsaw by Night" by Natalia Koryncka. Lives in Warsaw.

**Jan Ołdakowski,** born in 1972 in Warsaw. Director of the Warsaw Rising Museum. Graduated from the Faculty of Polish Studies of the University of Warsaw. Worked as director of the Media Department in the Polish Ministry of Culture and National Heritage as well as chief of cabinet for Minister Kazimierz Michał Ujazdowski. One of the originators of the Warsaw Rising Museum and its first director since 2004. Decorated with the Silver Medal for Merit to Culture - *Gloria Artis*, Gold Medal of Protector of National Remembrance Sites and Officer's Cross of the Order of *Polonia Restituta*.

**Piotr C. Śliwowski,** born in 1972. Head of the History Department at the Warsaw Rising Museum. Graduated from the Cardinal Stefan Wyszyński University and Stanisław Staszic University of Science and Technology in Kraków. Author of several exhibition projects, supervised the construction of a replica Liberator bomber. Coordinator and manager for the "City of Ruins" project. Author and co-author of numerous WWII publications. Decorated with Golden Cross of Merit and the honorary badge of the GROM Special Forces Unit.

## TECHNOLOGY BRINGS OUT THE TRUTH

Many post-production and restoring techniques were applied during the production phase to achieve an unprecedented effect. When watching the “Warsaw Uprising” we are literary moved to the reality of the Warsaw Uprising, feeling the great emotions experienced by the film protagonists while registering even the smallest details of the image. The entire process was time and effort consuming that it is worth knowing what it involved.

### **Stabilization**

Stabilization involves finding points of reference which are relatively fixed or moving in a predictable manner and aligning the entire shaky image with these points. When the instabilities of the image are eliminated, the so-called warps are removed, which are unnatural deformations of the film, interfering with the natural geometry of the film frame. Thanks to stabilizing the material some shots acquired a completely new dimension: only now one notices the swinging motion of the BAYER neon sign moved by the wind or the shaking hands of the frightened woman whose ID is being checked ...

### **Restoring**

Restoring refers to manually removing small pieces of dirt from the film (e.g. dust), manually levelling the scratches and defects such as holes or markings. These repairs are time consuming and require finding a happy medium between removing as much damage as possible without deforming the image. Because the material came from many different sources, it needed to be processed to acquire a consistent look.

### **Colorization**

The film was coloured using a unique software, invented and created in Hollywood. Because the material unitized in the “Warsaw Uprising” was greatly worn out and damaged, it was difficult to select the right color. After preliminary coloring each shot required a detailed description and countless consultations with history experts.

### **True to history**

Properly coloring the “Warsaw Uprising” was a great challenge and ensuring historical accuracy caused the entire team many headaches and countless sleepless nights. Before starting the coloring phase a reference base was gathered of several thousand photographs of weapons and armament, uniforms, equipment, civilian clothing, urban infrastructure, signs, several hundred photographs of different types of setts, flagstones etc. Historical accuracy was overseen by consultants in urban studies and architecture, experts on the city of Warsaw as well as weapons and armament consultants.

The ORKA studio was responsible for image postproduction work.

## THE WARSAW UPRISING MUSEUM

The Warsaw Rising Museum opened on July 31<sup>st</sup>, 2004 in the building of a former Tram Power Station in the Wola district of Warsaw. The mission of the Museum is to document in detail the Warsaw Uprising and cultivate remembrance about the Rising. The Museum exhibition is spread on three floors, over the total area of more than 3000 sq. meters. Apart from the main Museum building within the same area there is a 156 m long Wall of Remembrance with the names of almost 11 thousand soldiers of the Home Army killed during the Warsaw Uprising.

Apart from its exhibition, research and educational activities (The Stefan Starzyński Institute) the Museum conducts various other activities – organizes meetings and concerts, competitions and urban games, publishes photo and music albums. Since 1 August, 2010 visitors can watch a film entitled “The City of Ruins” which is the first Polish 3D reconstruction of a city destroyed during WWII. Detailed information available at: [www.1944.pl](http://www.1944.pl)



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