

## Document Citation

Title	<b>Restoring Blimp</b>
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Source	<i>Publisher name not available</i>
Date	
Type	article
Language	English
Pagination	
No. of Pages	1
Subjects	Motion picture film preservation
Film Subjects	The life and death of Colonel Blimp, Powell, Michael, 1943



*Anton Walbrook as Candy's friend*

## Restoring Blimp

For some years, the only existing full-length showprint of *The Life and Death of Colonel Blimp* has been that held in the National Film Archive. Being an original Technicolor nitrate print, its use has been severely restricted, and even within those restrictions it has become increasingly worn. It also has an innately limited life before it becomes subject to irreversible nitrate decay.

The need to replace this print with modern safety copies and thus give *Blimp* a much-requested new lease of life has therefore become more and more urgent. Fortunately, the NFA had acquired from Rank Film Distributors, in 1956, their original nitrate Technicolor pro-master separations, allowing the technical possibility, at least, of one day creating a new, complete negative and prints. Only the relatively high cost of doing archival colour work of this kind

has, until now, stood in the way.

Thanks to a number of colluding factors — the setting-up at the Archive's technical centre of a colour printing facility under the supervision of Paul de Burgh, the collaboration of BFI Distribution, and generous financial help from the Rank Organization and the Sainsbury Charitable Trusts — this goal suddenly became possible.

From the NFA's pro-masters a new colour internegative was manufactured on the Archive's printer and a re-recorded sound negative made at Rank Film Laboratories. These elements were used to produce at Rank Labs the first modern prints of the full-length *Blimp* to contain colour and definition of an acceptable screening standard. They remain, moreover, permanently available for making further projection copies, under the aegis of Rank Film Distributors, so that *Blimp* can potentially once again reach eager audiences around the world.

**Clyde Jeavons**