



100 Cricklewood Lane, London NW2. 01 - 450 8969

*The Silversmiths  
At The  
Production Village*



The everyday world of The Production Village: On Y Stage, bordering the pond, the set builders have erected almost an entire carriage of a London tube train for the opening sequence of the rock movie 'Breaking Glass'. Reflected in the solid silver clapperboard (right), a product of the nearby silversmiths' workshop, is the film's star, Hazel O'Connor, her make-up receiving last minute attention before the camera starts to turn.

The Production Village, with its ten studio stages, production offices and set construction workshops, is steeped in the atmosphere of film-making. But the original concept called for more.

Something not previously thought to be a necessary part of studio planning: the elements of traditional village life.

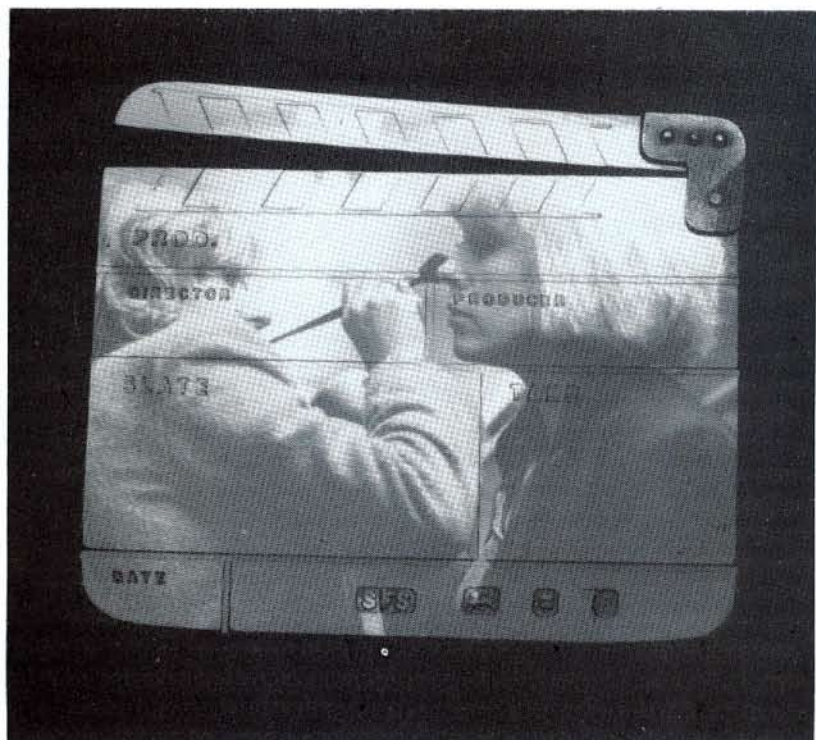
A village green, a pub called The Magic Hour, a corner shop in which jars of sweets rub shoulders with 400 ft. rolls of colour film stock, camera tape, anti-flare, and the paraphernalia of film-making, and a silversmiths' shop in which all the major processes of a very English craft are carried out on the premises, are the ingredients of a truly creative ambience which sets The Production Village apart from other film studios, past and present.

As a glance through the contents of this brochure will reveal, the silversmith's art, perhaps more than any other, has an essential sympathy with that of the film-maker. The shapes and form of film production translate happily into the silversmith's idiom, and in terms of imagery and contemporary awareness who can say that either medium has an advantage over the other?

The selection of silversmithing as the village's one traditional craft has proved to be doubly felicitous. As a creative nerve centre it has spawned virtually all of the interior design themes which are unique to the village and which, more than any other single feature, have singled it out for the attention of television, radio and the national press.

For the Silversmiths at The Production Village, these are early days. It is impossible to say what fate will befall so unlikely a project. Will it recede into the darkness of things that are easily forgotten? Or will it be remembered for its brightness as it streaks comet-like across the sky for a brief moment of time? Is it possible that the workshop will endure so that articles bearing its hallmark and dated to the present year will come to be prized, not just for their intrinsic artistic worth, but because subsequent events show them to be the first examples of a continuing and courageous attempt to extend man's reach beyond his grasp?

Time alone will tell, but such is the magic of the assay office's hallmark, all those who come to own a piece — however modest — of the silver and goldware produced at the Production Village will become participators in an unfolding story.





At The Production Village dreams are made with hammers and nails, but for most people it is the clapperboard which symbolises the filmmaker's craft. Etched deep into silver or gold, the clapperboard provides an attractive format for the inscription of a message from the giver which (unlike the clapperboy's piece of chalk) will endure for ever. Here the Silversmiths have used it as the anchor for a keyring. The larger size makes a fine presentation piece. The Silversmiths are happy to arrange for engraving to customers' requirements.

The world of illusion of the cinema is left behind at the door to the film star's dressing room where harsh lights allow of no deception. So if this bracelet looks chunky, it is because it truly is chunky. The Silversmiths have drawn on the tools of the film technician, past and present, for their inspiration and cast them solid in silver and in gold. Here we see a K lamp (called a 'pup'), a Movietone News microphone, a Nagra III tape recorder and a Newman Sinclair clockwork camera. There are many other carefully detailed miniatures in the range.

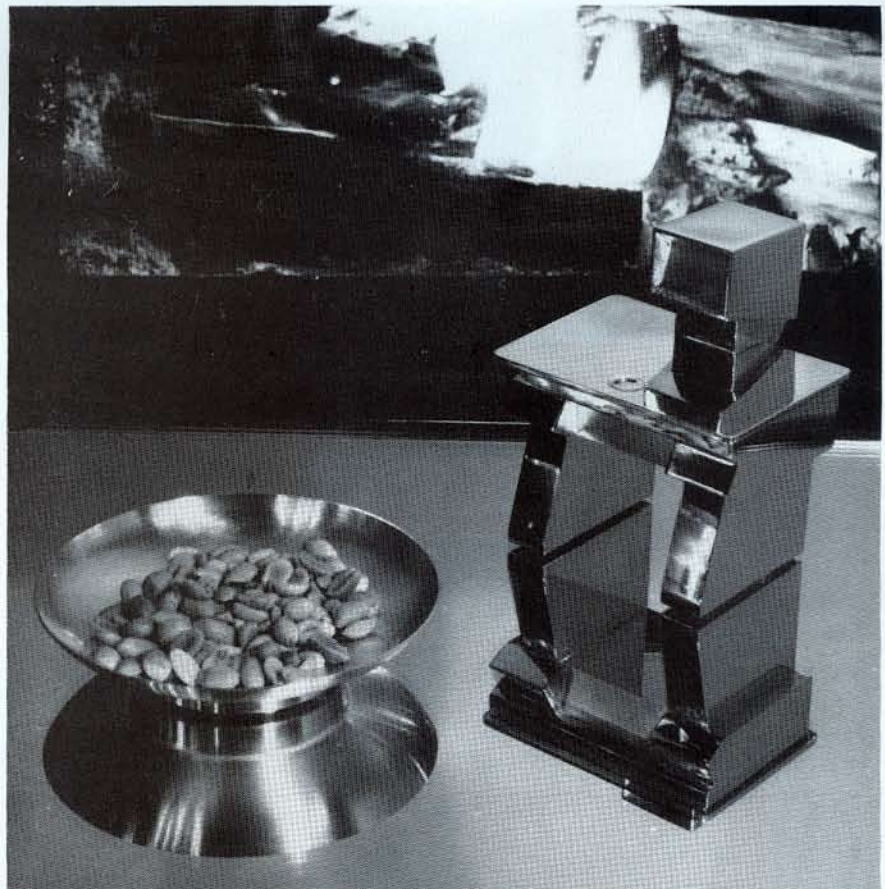




Creating the Handley Page O/100 First World War bomber in silver has been a labour of love twiceover for David Charles, silversmith and aeroplane enthusiast. As the meticulously modelled aeroplane soars above dome-like clouds of silver and silver gilt it will commemorate the fact that what is now The Production Village's largest studio stage, X Stage, was the first home in Cricklewood of Frederick Handley Page. There, approaching three quarters of a century ago, he designed and built the O/100 for the Royal Navy. The piece is predestined for presentation on a civic occasion.

Olivia Hall returns to work on this private commission entitled "Ecce Femina" (Behold the Woman) for an hour or two at a time, perhaps two or three days a week. Little by little the figures, seen here roughly modelled in plasticine, are being translated into silver with stark originality, in the manner of a wind-up tin toy. The piece recalls the tragic deed of a mindless society in the year AD 1955.





At the centre of The Production Village overlooking a duck pond is 'The Magic Hour', a pub in the traditional manner named after the moments of golden light, deep shadow and incandescent sky, beloved of film cameramen and their directors, which bring the day to a close. The Magic Hour has been described by *The London Villager* magazine as "the most interesting pub in London" and is rapidly becoming a fashionable rendezvous for people from all walks of life as well as the film and television folk for whom it was intended. With copious supplies of real ale to hand, gas lamps and the warm dancing light of open fires it must surely be every photographer's dream location.

At top left, silhouetted against the arched Victorian hearth is part of the range of napkin rings, textured and plain, classic and ornate, produced by the Silversmiths. Theirs is a collection which, for sheer versatility and choice, would rival any offered by leading West End jewellers. Suitably engraved, such objects make an ideal gift for family and formal occasions.

Before the open log fire and reflected in a mirror-topped table (bottom left) is a cigarette box fashioned from 20 ozs troy of sterling silver, in the style of the famous Steenbeck editing table. This piece is to be a surprise gift for a certain charming lady, and is the end result of many many hours of painstaking effort. Standing beside it is an example of a more fundamental skill involving the use of the spinning lathe which dominates one corner of the Silversmiths' village workshop. Dishes, plates, salvers, bowls, goblets and similar objects in a limitless assortment of shapes, patterns, and sizes can be produced to customer's individual requirements.

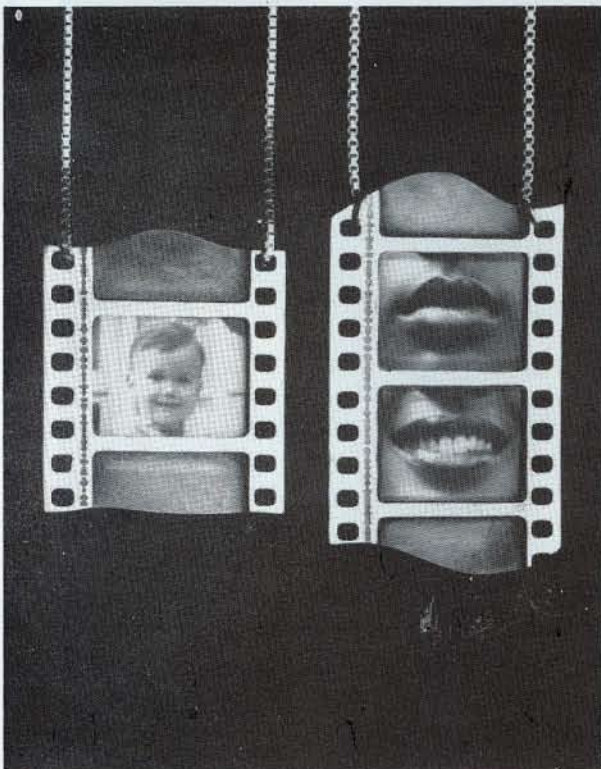
The distinctive diamond pattern of Samcine Rigidised Aluminium, the stuff of which most camera equipment cases are made, takes on a luxuriant appearance when applied to precious metal. The Silversmiths use it in many guises, including cufflinks and tiny jewel boxes. In the picture on the right the familiar texture is seen in action as a money clip.

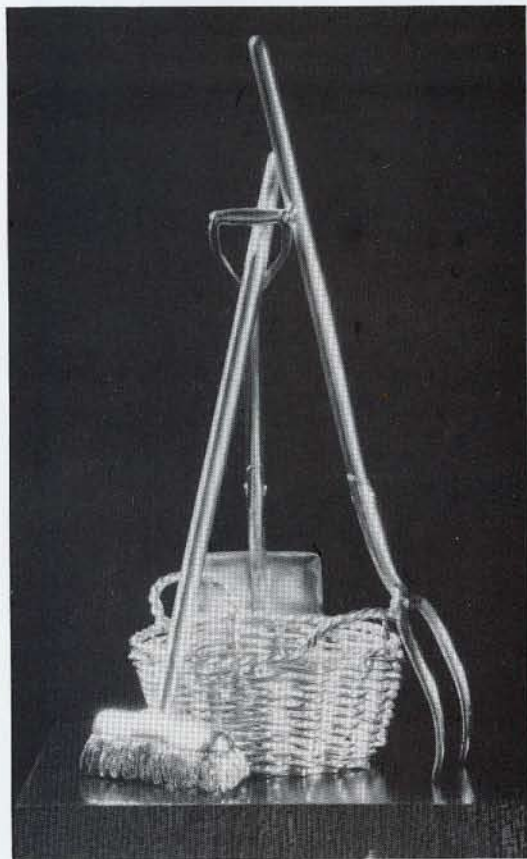
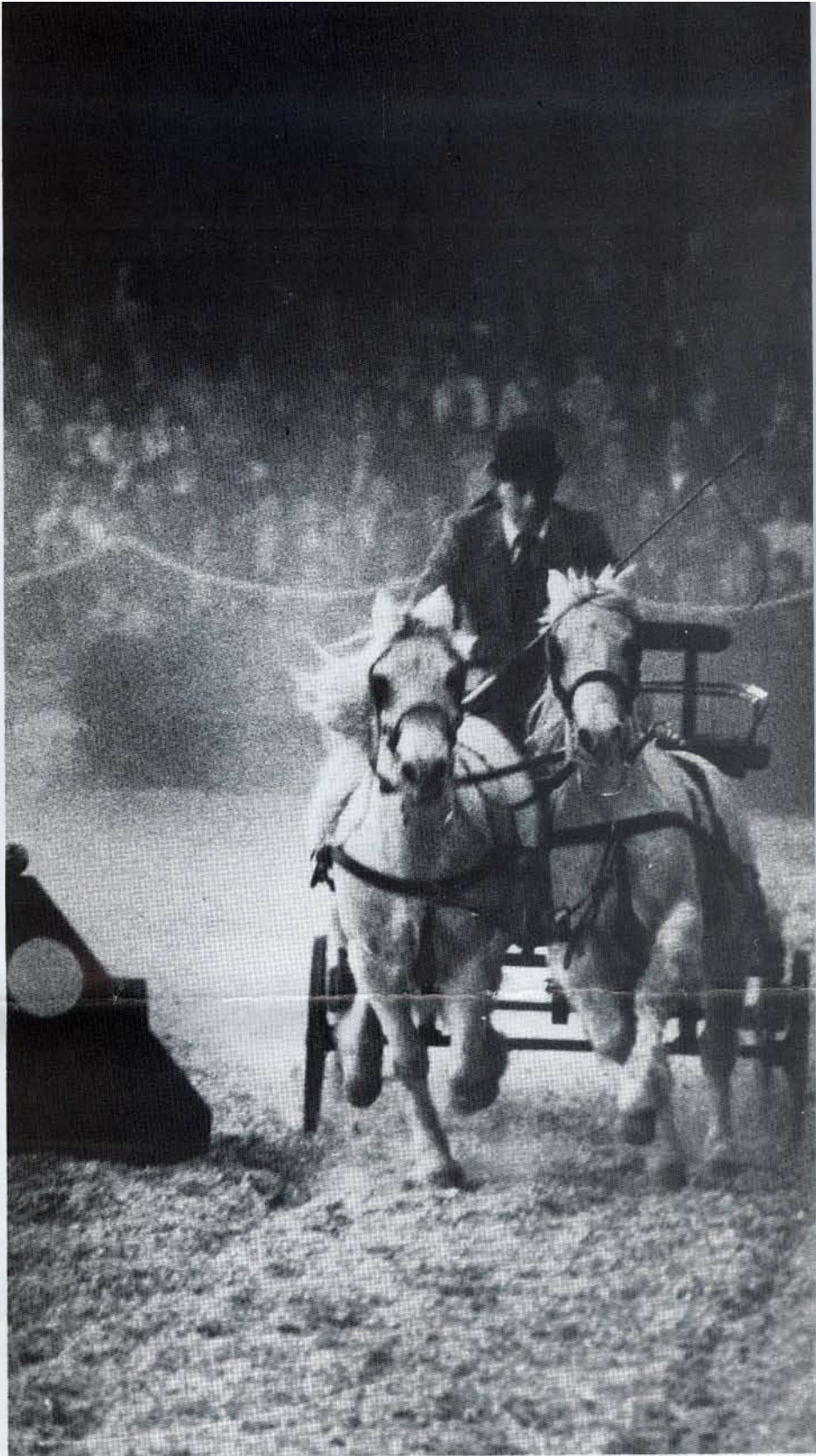




The design of these film spools harks back to the days of silent movies. Cast in silver in their village workshop, the Silversmiths apply them in a variety of ways. Here they are seen on the left of the picture as pendants, the spool double sided and complete with a core of silver gilt film. On the right, the spool pattern takes the form of a pair of earrings. Many of the items illustrated in this brochure can be made up in the form of pendants, brooches, tie pins, key fobs and earrings to customers' wishes.

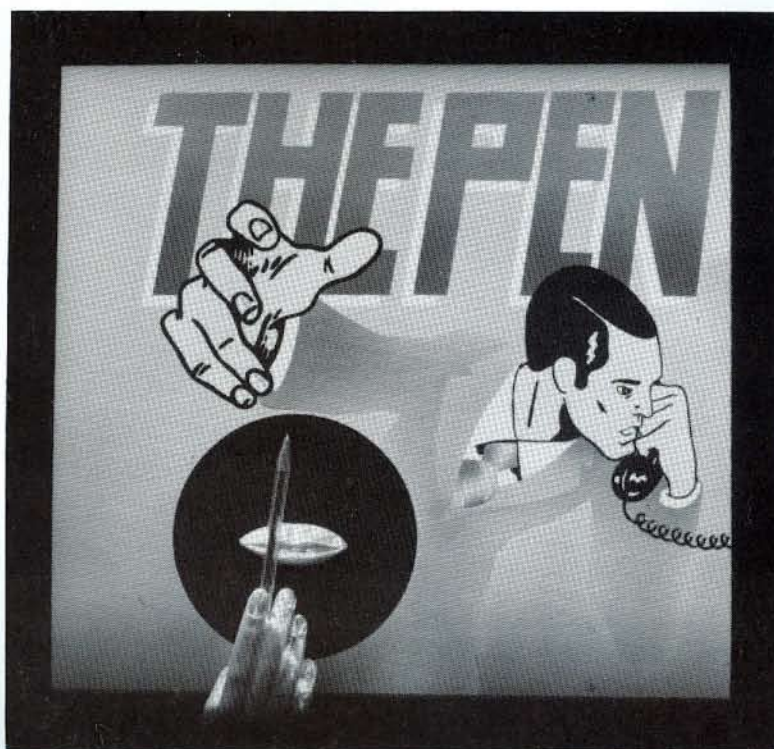
Film itself, perhaps, is the most evocative film industry theme of all; and, translated into silver, certainly the most useful! These lockets furnish the answer to the dilemma of what to do with the myriad contact prints, enprints and polaroid snaps which lay around the house in ever increasing quantity in today's affluent society. The locket is available in single and double form, and as a pendant or a brooch.





From the film industry to horses may seem a far cry but the greater part of the Production Village was originally a Jobmaster's stableyard. The rings to which the horses were tied can be seen to this very day. The clatter of hooves from the Victorian era is echoed in the unique range of charms (shown on the opposite page) produced in the Silversmiths' workshop which must surely appeal to 'horsey' people of every generation. The Silversmiths also design and manufacture sporting trophies to special order – and not least (naturally) for contests of an equestrian kind.

In the photograph above Mark Broadbent, his Welsh Mountain Ponies at full gallop, heads for home and victory in the first ever Double Harness Relay Scurry Championship. Introducing the contest to a nationwide television audience of millions, commentator Dicky Davies used many superlatives in his description of the silver and silver gilt Championship Rosette which went to the winning team and the "trophy of mucking-out equipment" which was presented to the competitor who did worst. The Silver Ribbons of the Rosette (which weighs three quarters of a pound) are textured in the manner of watered silk.



While the Silversmiths at the Producton Village bring to their ancient craft years of apprenticeship and not a little workshop experience, they still have on their side the fresh approach of youth.

Inkstands, once a favourite subject for the silversmiths's art, are now a thing of the past, but pictured above is a first experimental essay towards finding a solution to the present day problem of how to permanently locate a pen within reach of the telephone. If all goes well, this domestic object, executed in gold and ebony and mounted on silver, will be made available by subscription in the late Summer. No home will be complete without one.

In the meantime visitors to the Silversmiths' village workshop in Cricklewood Lane are always assured of a warm welcome.

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