

CLASSIC SILVER UNIPESOAL, LDA.

Filigree came to Eduardo by his father's hand, and his grandfather's hand before him. Tiago, his son, is apprenticed to the art and will assure his legacy in time.

Eduardo Pereira inherited the workshop from his father at a time when following in the family's line of work was a matter of honour and any alternative was never even considered. Along with the workshop, he inherited the crucible, the mould, the tongs, the melting pot, the awl, the cylinder, the planks, the threader, the rubies, the blowtorch, the laminator, the pliers, the scale, and a never-ending panoply of tools which only a Filigree artisan can truly know.

He inherited knowledge and collected memories immortalized in a jewel of sentimental value: an elegant little basket luxuriously decorated in Filigree. It is kept in the safe as his most precious valued treasure. It was made by his father; aware of the fashion of his days where the ladies of society took to spa to recover from physical maladies — just as Queen Amelia of Portugal had done in 1894 when she first went to the spa for treatment of her ailments — he created a basket as a holder for the traditional oval glass used to drink the spa waters. The glass itself, being small and light, was quite plain and unworthy of being seen in the hands of a high-society lady, even in the context of a spa. The Filigree decorations enriched it and distinguished the ladies, a synonym of status and wealth. Eduardo never had the desire to copy it; he just contemplates it. The jewel is one of a kind, and he intends it to remain such.

From his father's days to today, little has changed. Eduardo remains faithful to his legacy, to his artisanal production method, to his original workshop. To the forge, the mould, the pliers and the endless array of machinery and tools. However, there is one key characteristic: everything is done using four hands, between him and Tiago, as if it was a musical orchestration, both playing the strings of the same *Stradivarius*: Filigree.

In the workshop, Eduardo's orchestra is based on the domain of a much wider territory: silence. The melody of Filigree has no musical notes, but its antiquity sounds magnificent! The baton starts the performance. Eduardo and Tiago melt the metal at high temperature and move it to the mould using the tongs and performing the first thickness reduction using the drawing die. They adjust the bar on the threader and draw the thread through the ruby until it is thinner than a violin string. Together, Eduardo and Tiago twist two threads together by hand and pass them between two planks in a perfect symphony. The resulting threads then put again in the kiln to make it more malleable and easier to work. From then on, the orchestra goes into *crescendo*. The structure outlines the jewel, but the filling defines it. After soldering, the piece is beaten to give it shape and the polishing gives it the shine of the spotlights as expected for a *grand finale*.

Guided by the *maestro*, Eduardo's father lives in his memories. In their workshop Filigree is the *Stradivarius*, but the artisan will forever be the virtuoso.

Texts by Sónia Felgueiras

Enchant yourself with the story
of Eduardo in video

