



Starting to Finish

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<u>Key Points</u>	<u>Notes</u>
Sensitivity	Each piece deserves unique consideration —one size does not fit all.
Two Steps	a) determine the proper finish for a given piece b) learn how to achieve that finish
Factors	The proper choice of finish will: <ul style="list-style-type: none"> – integrate with the form and content – withstand normal use – be something within your skills and equipment
Sequence	As much as possible, follow a sequence that allows you to go back a step if the finish is not right for the piece. For instance, go from <ul style="list-style-type: none"> Pickle —> Scratchbrush —> Patina —> Satin finish —> Burnishing —> Buffing
Unify Steps	We often think of our process as being three distinct phases — design, construction, and finishing. It is better when these elements merge and overlap. Finishing starts when the piece is nothing more than a pencil mark on paper.

Surface Shape Jewellerymaking almost always entails making unwanted marks, for instance when we use a file to smooth a sharp edge. In close-up the grooves of a file or sandpaper look like the furrows of a plowed field. In cross-section we see this as a sawtooth pattern.



When the valleys are deep, light becomes trapped there and the result is a dull finish. As the surface becomes flatter, more light bounces back and we see a brighter shine. When the surface is perfectly flat we see a mirror polish.

Move / Remove Because metal is malleable we have the option to press the high spots down or to shave them away. Tools that push the surface down include hammers, burnishers, microburnishers (steel wool, brass brush), and tumblers. Tools that remove metal include files, abrasive papers, scrapers, and polishing compounds.



Tools that Move



Tools that Remove