



GRS<sup>®</sup> PRESENTS

# Learn

DEDICATED TO THE  
*Bench Artist*

**20 TRAINING CENTER 21**

TC SCHEDULE,  
INSTRUCTORS,  
AND CLASS  
INSIGHT

**Q&A WITH  
ADAM GUZZON**  
THE ART OF ADORNMENT

**TECHNICALLY SPEAKING**  
STONE SETTING TECHNIQUE WITH RON FINCH

**ISSUE 2** WINTER 2020

COVER ART COURTESY SAM ALFANO

# Welcome back to LEARN: DEDICATED TO THE BENCH ARTIST

GRS is proud to present our second edition of "Learn"!

Inside you will find tips, tutorials, and a Q&A with former GRSTC student Adam Guzzon. Learn about the new Training Center facility and get insight about the TC schedule with GRS Sales Manager Josh Hamlin. This issue also features the 2021 Training Center schedule.

If you have something you would like to contribute, please email GRS at [creative@glendo.com](mailto:creative@glendo.com).

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GRS would like to extend a huge thank you to **Sam Alfano**, who provided the cover art, which doubles as our 2021 Learn project. Every year we feature an artist who contributes a special Learn project to help us promote the GRS Training Center. We hope the 2021 Learn project inspires stone setting and engraving artists as we move into a new Training Center year!

## CONTRIBUTORS

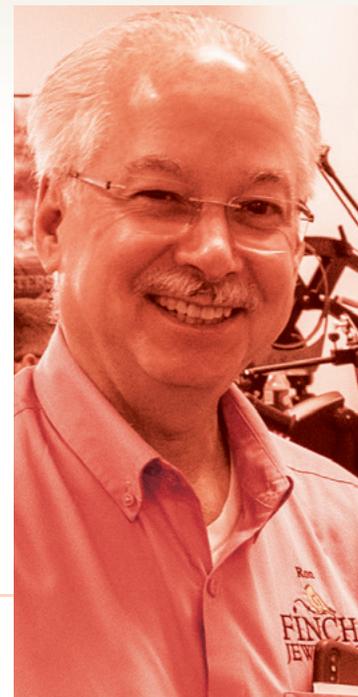


### ADAM GUZZON

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Following a lifelong passion, Adam Guzzon pursued a career in jewelry, earning both his Graduate Jeweler and Graduate Gemologist Degrees from the Gemological Institute of America. He spent three years working at Alchemy, one of the most iconic jewelry stores in the Pacific Northwest. Adam has taken part in three private courses at the GRS Training Center with Todd Daniels, Rex Pedersen & Sandy Popovich, and Sam Alfano. In 2018, he studied under Master Setter Alexandre Sidorov and earned the Optical Diamond Setting Degree. He and his partner Tessa Crowther launched Guzzon Luxury and have been working there full-time for the last two years.

Ron Finch is the proud owner of Finch Jewelers in Lancaster, Pennsylvania. His family-owned store specializes in custom designed and handcrafted jewelry. A graduate of Bowman's Technical School, he has been in the jewelry industry for 45 years. Ron is both a Jeweler of America Certified Master Bench Jeweler and a GIA Graduate Gemologist. He strongly believes in keeping up with the constantly evolving technology of the industry and prides himself on blending old-world craftsmanship with new-world style.



### RON FINCH

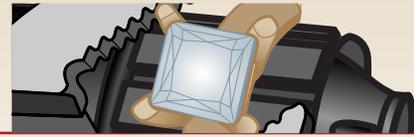
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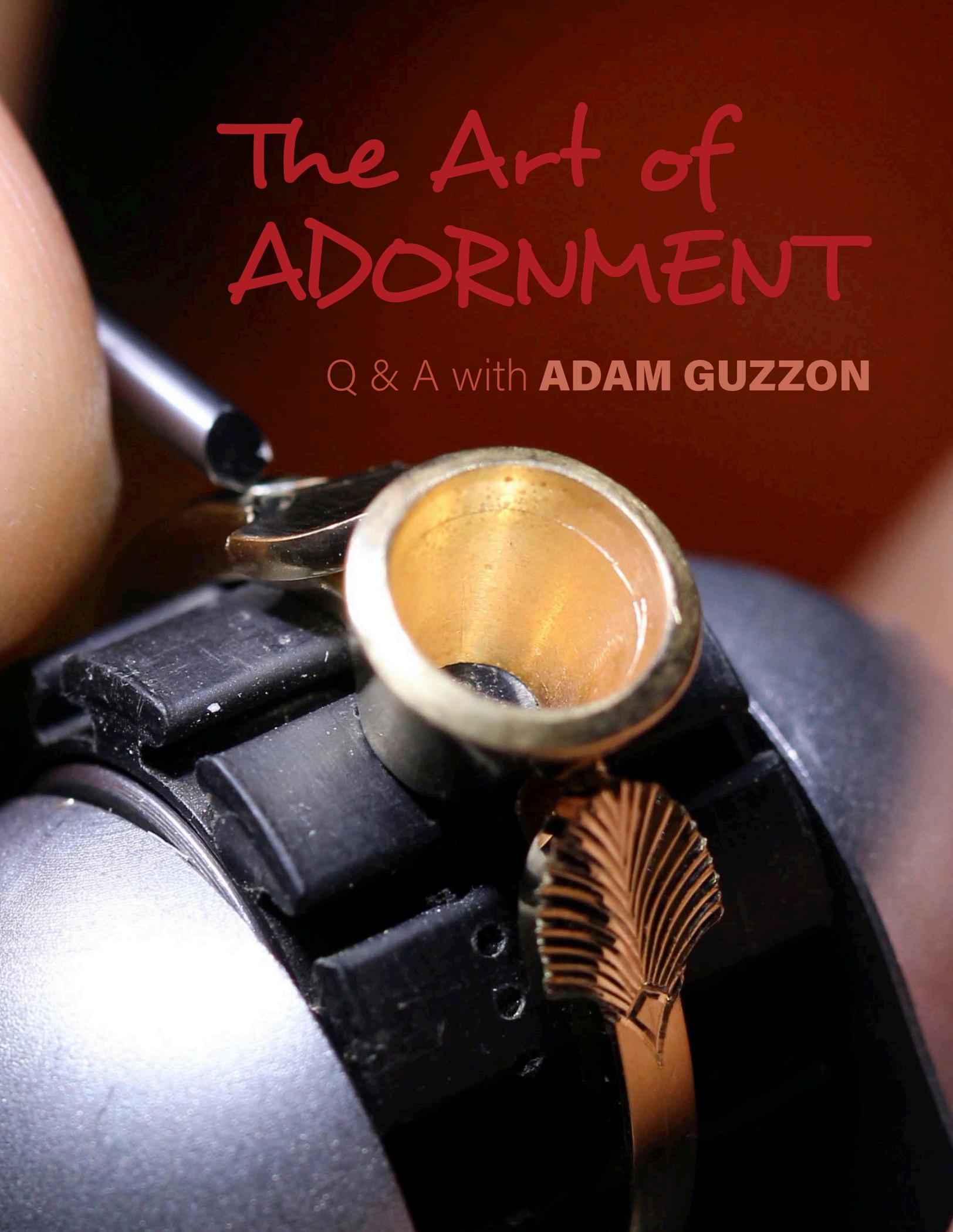
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# The Art of ADORNMENT

Q & A with **ADAM GUZZON**





### **Are you an Engraver, Jeweler, or Stone Setter?**

I am all three. I work full time as a bench jeweler, optical diamond setter, and hand engraver.

### **How long have you been an Engraver/Jeweler/Stone Setter?**

I have been working at the bench professionally for five and a half years.

### **How did you first become interested in Engraving/Jewelry/Stone Setting?**

Jewelry has been a lifelong passion for me. The first piece of jewelry I ever got was at the age of five from a market in Mexico while on a family vacation. It was a glass pendant. From then on, I was always drawn to the art of adornment.

### **How did you learn this set of skills? What training have you pursued?**

I obtained my set of skills through a few different schools and training centers. In 2013, I started my Graduate Jeweler program at the Gemological Institute of America in Carlsbad, CA (GIA). After completing that course, I obtained my Graduate Gemologist degree. Over the course of the following few years, I took hand engraving classes at the GRS Training Center with Todd Daniels, Rex Pedersen and Sandy Popovich, and Sam Alfano. In 2018, I crossed the globe and earned my Optical Diamond Setting degree at the Alexandre School in Antwerp, Belgium.

### **Please describe your work history/experience since you began metalworking.**

My first job in the trade was at Alchemy in Portland, Oregon. My mentor, David Iler, took me under his wing when I graduated from GIA. I spent three years there, learning the ins and outs of how a fine jewelry boutique runs. I was able to gain experience with high-end custom design and manufacturing, jewelry repair, sales, and client relations. It was a great environment to hone my skills and cut my teeth in the industry. After leaving Alchemy and studying in Antwerp, my partner Tessa Crowther and I launched Guzzon Luxury. I've been working full time with GL for the last two years.

**What advice would you give an artist that is debating taking the risk to start a business?**

My most important advice would be to go work for someone else first. The experience you will get is invaluable. You're going to make mistakes. Make them for the first time on someone else's clock. There's no way GL could have opened if Tessa and I hadn't worked in the business first. If you've already worked for someone, and feel ready to make the leap, do it. It's never going to seem like the perfect time. You can always go back out and get a job if it doesn't work out.

*My most important advice would be to go work for someone else first. The experience you will get is invaluable.*

**Your Instagram says the stones you use are ethically-sourced stones and the metal is 100% recycled. Why is this important to you?**

We believe this industry has been hiding behind a luxurious front for far too long. We want people to understand that there are a lot of unethical standards that have been practiced for so long, and we do not stand by that. We also want people to know they don't have to be afraid of fine jewelry and gemstones. More and more companies are practicing safer, healthier, and more sustainable standards across the whole industry, and we love to see it. We are proud to source our materials from people who work together, get paid fairly, and use mining practices that don't completely ruin their environment. The industry still has a long way to go, but we are proud to be a small company that is taking the right steps towards a more honest, transparent, and safe industry.

**How do you source these materials?**

We have established accounts with a handful of vendors that we rely on for sourcing. Our metals come from a US company that is third-party certified to sell 100% recycled materials. Our gemstones come from a few different companies, both big and small, that adhere to international trade practices and maintain ethical standards. We like to keep our supply chain circle pretty tight. When we find a vendor we like, we typically stick with them. Even if that means we might forgo the absolute best price on something. Maintaining relationships is vital in this business.

**You work with your wife, who is also a bench jeweler — is your work collaborative or separate?**

Tessa and I have a collaborative work style. We have very compatible personalities and that translates well into our design and work methods. We do have our own individual tastes and styles, but they often go well with one another.





**Out of everything you have worked on, do you have a favorite project? What is your most memorable project? Why are these your favorite/most memorable?**

That's a tough question. I've had the privilege to work on some incredible and interesting pieces. I have worked on an Olympic medal, a sapphire intaglio ring that dated back to ancient times, and some incredibly fine colored stones. A piece I've personally made that is memorable was last year when I got to hand-fabricate a cathedral-style ring for a two-carat oval diamond. I did everything, from milling the metal, drawing wire for the prongs, all the way to the stone layout, all done by hand. This was the first high-end fabrication job I created after we started GL, and one of the first pieces that I got to employ my optical diamond setting skills that I had just learned from Alexandre. Because of that, it will always be memorable.

**Where do you go for inspiration? Are there particular artists that inspire you?**

My biggest inspirations are usually outside of jewelry. Architecture is massively important to me for inspiration. When I was in Antwerp, I took photos of every door that caught my eye so that I could put them into a collection of inspiration. I am also largely influenced by graphic design, painting, and other visual mediums. Andy Gilmore is a favorite digital artist of mine. He utilizes a ton of geometry and some really interesting color theory. His work resonates with me a lot because I can typically translate it to pavé layouts. I pretty much try to translate everything I see into pavé layouts or engraving patterns. Some of my favorite words are, "I should engrave that!"



### **When creating a new piece of work, what process do you go through (sketches, research, etc.)?**

My process for creating a new piece is varied and fluid. I am most influenced by things I see while out and about. Most often, these are architectural influences or even the angle of a wall or street light. I also do a lot of designing in my mind while I am cycling. Sometimes, if a piece has a theme or motif (numbers, symbols, etc.), I will dive into some research. Most often, I design based on what I see and feel. I do enjoy sketching out ideas, but oftentimes I just go straight to metal.

### **What are your interests outside of jewelry and engraving?**

I am an avid cyclist and spend as much time as possible on my bike. I have joined a team and plan to start racing in the spring of 2021. I am massively into music and everything that comes with it, including collecting vinyl, going to live shows, and obsessing over tracks and mixes. I also enjoy traveling with Tessa and our dogs, hiking, camping, shooting photography, and cooking.

### **Does that outside interest inform or influence your creativity in any way?**

Absolutely! I'm always blown away by the amount of ideas and concepts that flow from my mind and heart while I am on my bike. I always joke that I wish I had someone with a notepad riding next to me so that I could get all the ideas down on paper. I need to try out voice memos or something like that. Music definitely influences my creativity as well. I like to see music, visually. I used to paint to music, letting beats and melodies guide my paintbrush. So I apply the same concept to jewelry design. I currently have a piece in the design phase that is a visual representation of Jody Wisternoff's entire 'Nightwhisper' album where each track provides an individual design element.

### **What are your goals/dream projects?**

My goal is to win an AGTA Spectrum Award. I would also like to have a piece on permanent display at the GIA headquarters in Carlsbad, CA.

### **Where do you see the future of jewelry and hand engraving?**

I see the future of jewelry coming back to recognize the value and romance of hand-crafted, bench-made jewelry. The onset of technology in the jewelry industry, while interesting and impressive at one time, has caused us to turn our backs on some of the ways that jewelry had been made for hundreds of years. This is why GL has committed to hand-fabricating our pieces. On the contrary, I think the art of hand engraving has massively benefited from the onset of technology. The use of a microscope and a pneumatic machine has been a complete game-changer and one that allowed me to obtain that skill much quicker than I could have 30 years ago. All in all, I see the future appreciating and revering the hand-crafted work of the craftswoman and craftsman.

### **If you could pass one bit of advice on to other artists, what would it be?**

Work from your heart. There is always room to grow and new things to learn. When you're in an uncomfortable place with your art, lean into it. That's when you know you are growing. Love more, fear less.

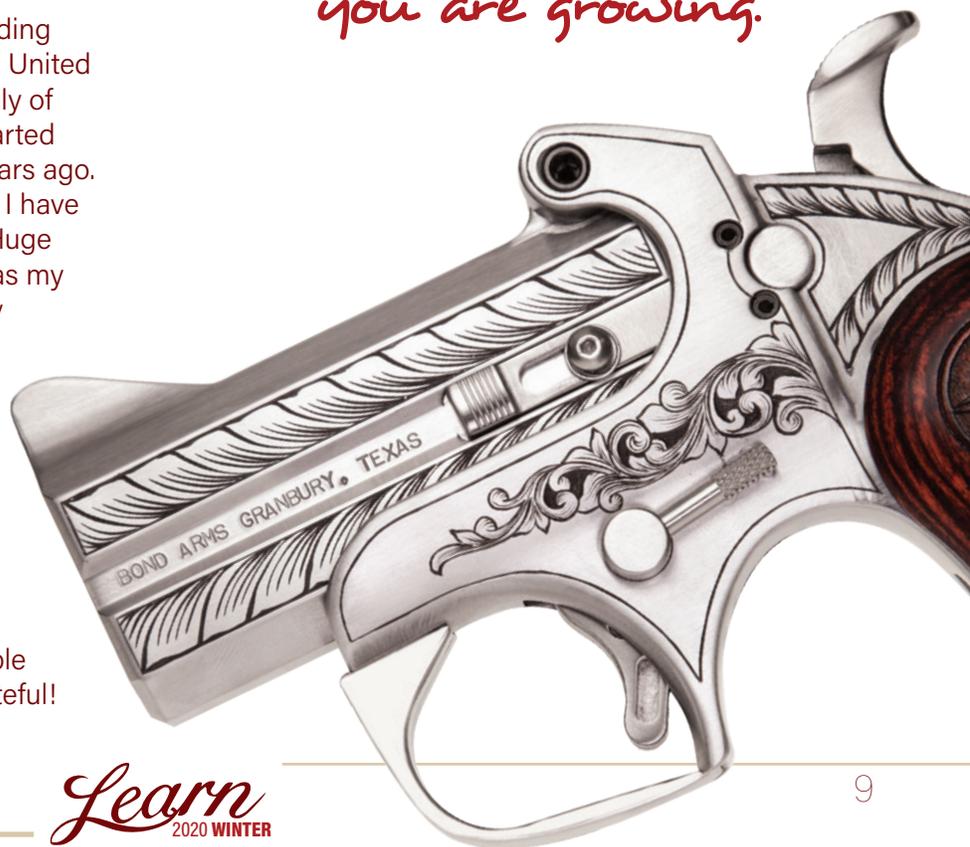
### **Is there anything else that you would like to share?**

I would like to thank the GRS family for providing one of the finest training environments in the United States. I had no idea that I'd be joining a family of artists, instructors, and employees when I started the journey of the hand engraver all those years ago. From that first step I took inside the building, I have felt complete and total support as an artist. Huge shout-out to Otis, the absolute man, as well as my birthday twin. Otis has been there for me any time I have ever needed anything or ever had a problem. Another shout-out to Chris, who had the vision and the faith to ship a bunch of GoPro cameras to a group of long-haired hand engravers so they could document the journey to class. Thanks to Todd, Rex, Sandy, and Sam for teaching me their ways. When I look back on the small taste of success I have had as an artist, I know it wouldn't have been possible without you, my GRS family. I am forever grateful!

*Want to see more of Adam's Work?*

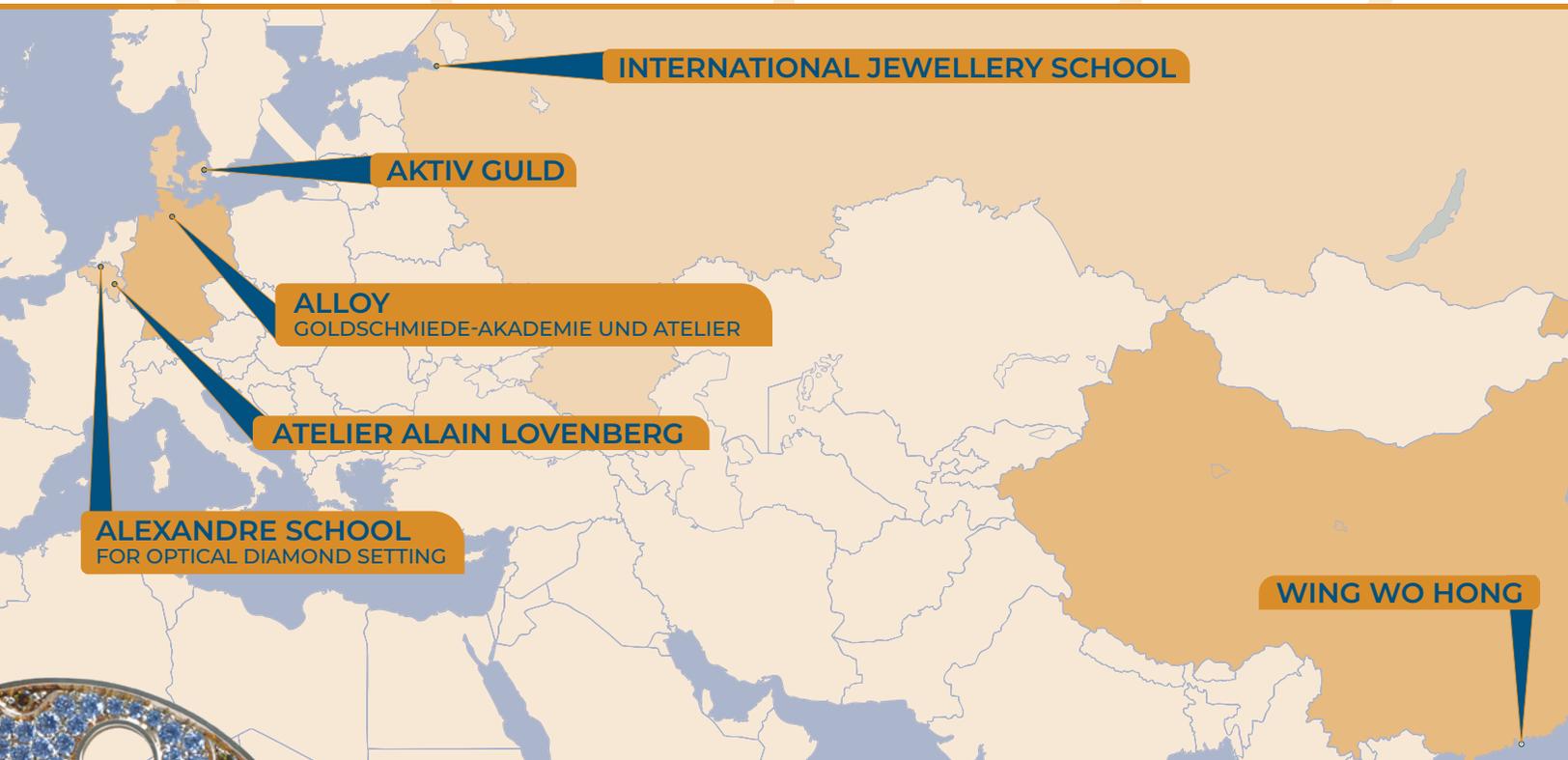
CHECK OUT  
[INSTAGRAM.COM/  
GUZZONLUXURY](https://www.instagram.com/guzzonluxury)

*There is always room to grow and new things to learn. When you're in an uncomfortable place with your art, lean into it. That's when you know you are growing.*



LEARN IN MORE LOCATIONS WITH

# INTERNATIONAL TRAINING



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ALEXANDRE SCHOOL  
FOR OPTICAL DIAMOND SETTING

WING WO HONG

[GRS.COM/INTERNATIONAL-COURSES](https://www.grs.com/international-courses)



Work by Nadja Ihnen.

Work by Roman Karakurkchi.

Work by Alexandre Sidorov.

Work by Alain Lovenberg.

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- ESU is student centered.
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- Use the highest quality engraving tools and setup from GRSTC, all available on campus.

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Visit [GRSTC.com/ESU](http://GRSTC.com/ESU) for program details.

# Welcome Back!

**GRS is excited to welcome students and instructors back to the Training Center in 2021!**

GRSTC is more than a classroom where innovative techniques are shared. It is the beginning of new friendships, an invigorating setting for artistic achievement, and a significant part of your creative journey.

No other learning experience provides the same opportunity and guidance. For over 20 years, GRS has pioneered and constantly improved this unique training. Each instructor is chosen for their ability to help you learn more in far less time. The Training Center itself is uniquely designed for individual attention in an enjoyable, small-group environment. Whether you are starting a new business, career, or adding a distinctive and rewarding skill, the GRS Training Center is truly the destination for learning. Here, you're part of something special.



5 DAY COURSES:  
**MONDAY - FRIDAY.**



CLASSROOM HOURS:  
**8:00 - 5:00**  
DOORS OPEN AT 7:50



THREE CLASSROOMS, WITH  
**12 SEATS IN EACH CLASS.**

## Enrollment, Rescheduling & Cancellation:

We reserve your seat upon receipt of course deposit. To transfer or cancel your reservation, notify GRS at least 30 days before the class start date to transfer deposit or receive a refund, less \$50. Deposits are not transferable or refundable less than 30 days before the course start date.



## BASIC COURSES

### APRIL

04/19—04/23	<b>BASIC METAL ENGRAVING</b> <i>Sam Alfano</i>	\$895
04/19—04/23	<b>BASIC WESTERN ENGRAVING</b> <i>Diane Scalese</i>	\$895

### MAY

05/03—05/07	<b>BASIC METAL ENGRAVING</b> <i>Jake Newell</i>	\$895
05/03—05/07	<b>BASIC STONE SETTING</b> <i>Mitchell Lurth</i>	\$1050
05/17—05/21	<b>BASIC METAL ENGRAVING</b> <i>Steve Dunn</i>	\$895
05/24—05/28	<b>COMBINATION CLASS FOR JEWELERS</b> <i>Todd Daniels</i>	\$1050

### JUNE

06/07—06/11	<b>BASIC METAL ENGRAVING</b> <i>Layne Zuelke</i>	\$895
06/14—06/18	<b>BASIC GUN ENGRAVING</b> <i>Rex Pedersen</i>	\$895
06/21—06/25	<b>COMBINATION CLASS FOR JEWELERS</b> <i>Todd Daniels</i>	\$1050

### JULY

07/12—07/16	<b>BASIC METAL ENGRAVING</b> <i>Rick Eaton</i>	\$895
07/19—07/23	<b>BASIC JEWELRY ENGRAVING</b> <i>Mitchell Lurth</i>	\$895

### AUGUST

08/16—08/20	<b>BASIC JEWELRY ENGRAVING</b> <i>Sam Alfano</i>	\$895
08/16—08/20	<b>MAKE. MARKET. SELL.</b> <i>Nevada Miller</i>	\$895
08/23—08/27	<b>BASIC STONE SETTING</b> <i>Mitchell Lurth</i>	\$1050
08/30—09/03	<b>BASIC METAL ENGRAVING</b> <i>Rick Eaton</i>	\$895

### SEPTEMBER

09/13—09/17	<b>BASIC METAL ENGRAVING</b> <i>Steve Dunn</i>	\$895
09/27—10/01	<b>BASIC METAL ENGRAVING</b> <i>Rex Pedersen</i>	\$895

### OCTOBER

10/04—10/08	<b>BASIC WESTERN ENGRAVING</b> <i>Jeremiah Watt</i>	\$895
10/11—10/15	<b>BASIC JEWELRY ENGRAVING</b> <i>Jake Newell</i>	\$895
10/18—10/22	<b>BASIC METAL ENGRAVING</b> <i>Layne Zuelke</i>	\$895

**PLEASE NOTE: CLASS REGISTRATION FOR ALL COURSES OPENS FEBRUARY 11TH**

## INTERMEDIATE COURSES

### MAY

05/10—05/14	<b>SCROLL DESIGN &amp; ENGRAVING</b> <i>Jake Newell</i>	\$1275
05/17—05/21	<b>START-TO-FINISH GUN ENGRAVING (1911 .45 PISTOL)</b> <i>Rex Pedersen</i>	\$1275

### JUNE

06/07—06/11	<b>PROFESSIONAL STONE SETTING</b> <i>Mitchell Lurth</i>	\$1350
06/14—06/18	<b>LETTERING FOR ENGRAVERS</b> <i>Sam Alfano</i>	\$1275

### JULY

07/26—07/30	<b>DECORATIVE SETTING &amp; ENGRAVING</b> <i>Todd Daniels</i>	\$1275
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### AUGUST

08/30—09/03	<b>DEEP RELIEF ENGRAVING</b> <i>Bob Finlay</i>	\$1275
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### SEPTEMBER

09/13—09/17	<b>FABRICATING &amp; ENGRAVING A SILVER BRACELET</b> <i>Diane Scalese</i>	\$1275
09/20—09/24	<b>ENGRAVING &amp; SHADING ARABESQUE SCROLLS ON GENTLEMAN'S LIGHTER</b> <i>Sam Alfano</i>	\$1275
09/27—10/01	<b>FABRICATION &amp; ENGRAVING: 4 PROJECTS IN 5 DAYS</b> <i>Jeremiah Watt</i>	\$1350

### OCTOBER

10/11—10/15	<b>FABRICATION &amp; ENGRAVING: 4 PROJECTS IN 5 DAYS</b> <i>Jeremiah Watt</i>	\$1350
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## ADVANCED COURSES

### JULY

07/12—07/16	<b>ADVANCED GUN ENGRAVING (DERRINGER)</b> <i>Layne Zuelke</i>	\$1675
07/19—07/23	<b>REFINED STONE SETTING FOR BENCH JEWELERS</b> <i>Blaine Lewis</i>	\$1315

### AUGUST

08/23—08/27	<b>ADVANCED STONE SETTING</b> <i>Todd Daniels</i>	\$1675
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### OCTOBER

10/04—10/08	<b>NEXT-LEVEL BULINO</b> <i>Jake Newell</i>	\$1675
10/11—10/15	<b>ADVANCED INLAY &amp; SCULPTING</b> <i>Rick Eaton</i>	\$1675
10/18—10/22	<b>SCULPTED SCROLLS ON JEWELRY</b> <i>Sam Alfano</i>	\$1675
10/25—10/29	<b>FABRICATING &amp; ENGRAVING SILVER RINGS</b> <i>Diane Scalese</i>	\$1675

# GRSTC INSTRUCTORS

## MAKE THE DIFFERENCE.



**SAM ALFANO**

Sam is well known for his elegant scrollwork and execution of techniques in a variety of metals and materials, offering a unique study for any student.



**TODD DANIELS**

Todd provides intensive training opportunities on all facets of jewelry design, manufacturing, and production.



**STEVE DUNN**

Steve's mastery of knifemaking, combined with advanced engraving skills, provides a strong foundation for his role as a GRS instructor.



**RICK EATON**

Bringing together all the elements of a knife — heat treatments, steel creation, engraving, and the final finish — to make a beautiful, well-crafted piece is what Eaton loves most about his art.



**NEVADA MILLER**

Nevada Miller is leading the way in this next generation of Makers in the western community. She spends her time fabricating, engraving, and creating eclectic silver jewelry.



**JAKE NEWELL**

As a professional engraver, Newell designs and hand engraves a variety of items for larger, well-known companies.



**REX PEDERSEN**

Rex's experience as a professional gunsmith adds depth to his engraving capabilities since firearms engraving jobs often involve some gunsmithing.



**DIANE SCALESE**

Diane has been building and engraving bits, spurs, trophy belt buckles, saddle silver, and jewelry for over 30 years. Diane is passionate about teaching, which her students notice right away.

GRS provides a friendly environment with personal access to the best tools and the best instructors.

Because the engravers and stone setters of today see the value of passing on this trade to the next generation, you can learn from top professionals who are active in their fields. GRSTC instructors share a combined 164 years of teaching

experience. These pros are passionate — and they want to see you succeed. Learn to engrave, set stones, and more at the GRS Training Center in Emporia, Kansas. Instead of spending years learning to engrave, you can get started in days.



**BOB FINLAY**

Students who visit the GRS Training Center have the privilege of viewing some of Bob's extraordinary deep relief work on guns, knives, battle axes, and American nickels.



**BLAINE LEWIS**

Because so many top jewelers helped Lewis throughout the years, he knows the importance of sharing his knowledge. He passes on his skills at the GRSTC and through his own New Approach School for Jewelers.



**MITCHELL LURTH**

Mitchell's extensive training, innovative design work, and stunning technical abilities make him a great fit for teaching at the GRS Training Center.



**JEREMIAH WATT**

A native of Ontario, Canada, Jeremiah developed a love early on for the horses, the gear, and the artistry involved with the saddlemaking trade.



**LAYNE ZUELKE**

Layne's journey has taken him through education, apprenticeships, and about 25 years at the bench, to ultimately becoming a certified FEQA Master Engraver in 2017.





# Space to Grow

*Q & A with GRS Sales Manager Josh Hamlin*

*An Inside Look at the New GRSTC*

## **The GRS Training Center underwent a major expansion in 2019. What was the reason for this expansion?**

The old training center was fantastic, but it was rapidly becoming too small for our growing needs. To meet the changing demands from the market it was necessary to increase the studio space. Each engraving studio was expanded by a third, and a larger third classroom was added — it is dedicated to fabrication, smithing, stone setting, and other creative processes that were impossible to accomplish in the previous space. Now, we can better meet the demand and offer more new and challenging classes for many years to come.

## **What was the planning process like with the new building?**

One word — exciting!

The entire process was a lot of fun and challenging. Fun because we were able to bring to life so many ideas we've been talking about for the past five–seven years. It was challenging because not every idea is feasible in a multi-functional space. I learned a ton and I had a blast doing it.

## **Why a third classroom? What needs does it meet?**

The third classroom opens the door to so many new opportunities. Most importantly, our ability to facilitate a wide range of project-style classes. This new space allows our instructors to expand beyond just engraving and stone setting and incorporate more creative processes into the project, like soldering, sawing, forming, polishing, fabricating, etching, etc. Every process has its place in the new space. No more portable vent hood hooked up to the window. No more pickle pots in the kitchen. No more polishing in the break room. Everything can be done in the same space with the instructor available.

## **Since there are now three classrooms, will we be seeing three classes taking place at the same time in the future?**

This question brings me a lot of anxiety. Yes, we will absolutely offer three classes at the same time... someday. We are still working out the logistics, but it will happen. As I grow more accustomed to the idea, I am starting to realize all the great benefits.

**What is your favorite feature of the new TC?**

My favorite feature may not even be a feature — space. We have space to grow. Space to move. Space to be creative. Space to expand. Space for people to learn without limitations. The new studio has some great bells and whistles that customers will appreciate, but I am most excited about the tremendous amount space!! Ask me again in 5 years and that may change...

**What makes the GRSTC the best place to learn?**

- No interruptions (customers, kids, family, boss, etc.)
- Project-based classes
- Five TVs to watch as the instructor demonstrates
- Twelve students asking questions and offering a different perspective
- Fully equipped benches, no sharing tools
- With the manufacturing done on-site, the students have access to the full range of all GRS tools
- Instructors for the GRSTC come from a variety of backgrounds and have an extreme willingness to share. Every instructor is a professional engraver/stonesetter and can provide guidance directly related to the market and current trends.
- Small town hospitality from the surrounding community
- World-class customer service
- On-site support staff
- Twenty+ years of GRSTC operation — highly experienced staff
- Instructors average over fifteen years of teaching experience and much, much more in professional experience
- The GRSTC Family — those who have taken a class will understand what this means

**SO HOW MUCH BIGGER IS THE NEW TRAINING CENTER?**

**OLD GRSTC**



**NEW GRSTC**



*THE OLD TC COULD BASICALLY FIT IN THE BREAKROOM OF THE NEW ONE!*

**How do you decide what classes to offer?**

Classes are decided by customer feedback, market demand, instructor input, and current popular trends.

**Where do ideas for new classes come from?**

This is a group effort with different origins. We rely on instructor feedback and student suggestions for new class ideas. Often, an instructor will come to us with a commissioned project they have been working on and we figure out a way to turn that into a class. The sales and marketing teams have been known to propose some really great ideas too.

**How do you schedule those classes?**

This is the biggest challenge of my year. Several factors are considered before even putting pencil to paper. Holidays, tradeshow, vacations, hotel availability, etc. — they all come into play when putting it together. We avoid scheduling a stone setting or jewelry-related class in October or November because of the Christmas prep. Gun engraving classes shouldn't interfere with the big gun shows. And western-themed (bright cut) classes are scheduled around calving season and harvest. There's no way to accommodate everybody, but we do our best.

*Student work, from left to right:  
(Basic Metal Engraving) Bill Burke,  
(Jewelry Engraving) Andrew Dorman, and (Gun Engraving) Jordan Kasallis.*

**How is the curriculum for each class determined?**

The curriculum is based on feedback from the instructor. I present the idea to the instructor and we work together to establish an overall curriculum and a list of course objectives to cover. Communication is very important. I'm extremely lucky to work with such a great group of professionals that take a simple idea and turn it into something so incredible!

**Is the curriculum in every Basic Class from every instructor the same or are there differences?**

The curriculum is the same, but the delivery method is often different depending on the background of the instructor. Every class concentrates on the same basic principles for stone setting or engraving. The laser practice plates, or practice rings, might be different, but the concepts are the same.

Regardless if you come for a Basic Gun Class, a Basic Western Class, or a Basic Stone setting class, the goal remains the same — we aim to provide a positive learning experience and create a firm foundation of skills. How the individual applies the skills is up to them.

**WHAT IS YOUR FAVORITE THING ABOUT WORKING FOR GLENDO/GRS?**

I love the family atmosphere that comes with a small company like Glendo. A team of 54 people busts their humps daily to manufacture, sell, and ship products to over 120 countries worldwide. I am incredibly proud to be a part of something so great!



**Is there an advantage to having the GRSTC in Kansas?**

Being centrally located provides many benefits to our students. Most students in the United States are within reasonable driving distance. And our proximity to two major airports makes for an easy flight — most flights originating in the US and arriving in Kansas City or Wichita are less than three hours. The Midwest hospitality and support provided by the Emporia community is what keeps people coming back year after year. The barbecue is pretty darn good, too!

**Why don't you have classes year-round?**

We host students from all over the world and from many different climates. The weather in Kansas between November and March can be very unpredictable. It's not uncommon to experience a severe ice storm followed by hours of snow which makes travel extremely difficult and dangerous.

**What is one thing that even a student that has been here many times might not know about the GRSTC?**

The space that currently serves as our Training Center is the original site of the machine shop and production floor for Glendo. The production floor and machine shop were relocated many years ago and that space served as offices until 2005. Then, in 2005, after several years of being held one mile down the road, the training center was moved back on-site to the current location. And once again, the production floor, the business office, and the Training Center were back together under one roof.

**After fifteen years, what is your greatest memory of the Training Center?**

Trying to pinpoint only one memory is impossible, almost like asking me which of my children is my favorite. I have many fond memories, but I can't narrow it down to just one. So many wonderful relationships have developed inside these walls. I enjoy watching those bonds grow stronger each year as they return for more classes. That is special.



## EMPLOYEE PROFILE AARON MCMICHAEL



Aaron McMichael is a long-time employee, with **18 years' experience** on the GRS Sales Team.

He likes helping customers solve their equipment needs and traveling to trade shows to meet people face to face. In his spare time, Aaron enjoys hunting, fishing, riding his Harley, machinist work, and spending time with his family (especially his grandkids!).



*Aaron showing off the latest Accu-Finish machine in 2003.*



*When the weather is nice, Aaron likes to cruise around in his little red convertible.*



*Aaron machined and assembled this replica .22 Gatling gun.*



**800-835-3519**

ASK FOR GREG GENTRY

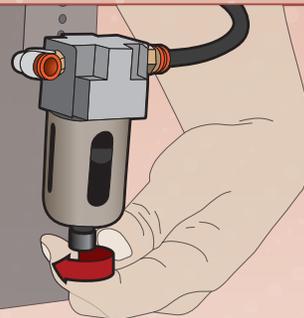
- GUIDED SELF-REPAIR
- RECOMMENDED MAINTENANCE
- SCHEDULE SHIP-IN REPAIRS

IF YOU FIND YOUR GRS MACHINE ISN'T PERFORMING LIKE IT ONCE DID, IT MIGHT BE TIME FOR SERVICE OR REPAIR.

**REPAIR IS GREG GENTRY'S MAINSTAY AND PASSION.**

He was a GRS customer for several years before taking on a job in Emporia as a resident service technician and repairman for GRS equipment.

**GREG'S MAINTENANCE TIP:**



**DRAIN EXCESS OIL BY LOOSENING THE SCREW ON BOTTOM OF FILTER BOWL.**

**Check the air filter that supplies air to your system frequently.**

If large amounts of water and contaminants are in the air supply to the system, the bowl must be drained frequently to prevent water from entering the rotary valve, hoses, handpiece, etc.



@grstools

*Original content*



mikedubber

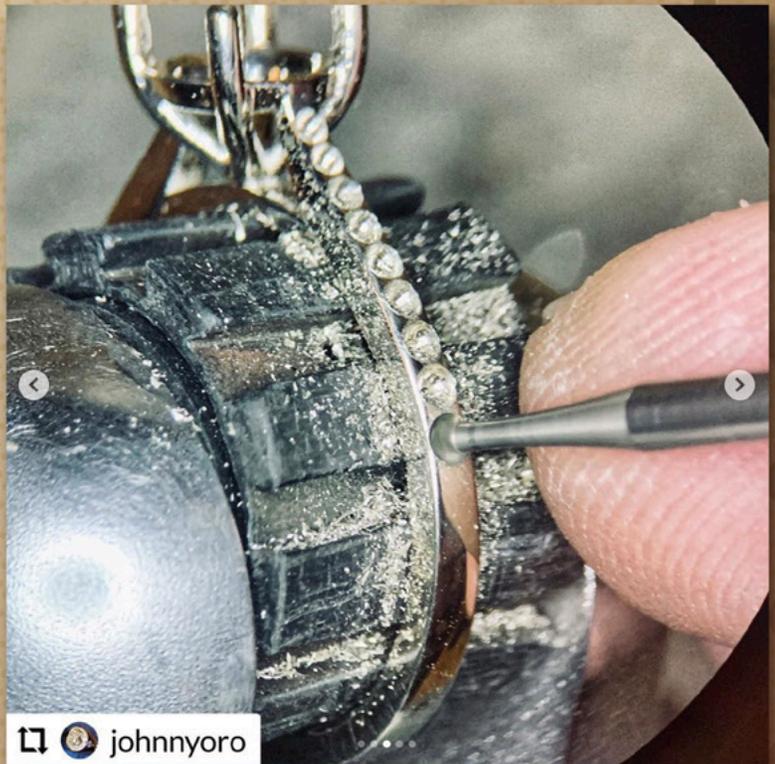
*Reposts*

*Inspiration*

*Finished work*

*Works in progress*

*News and updates*



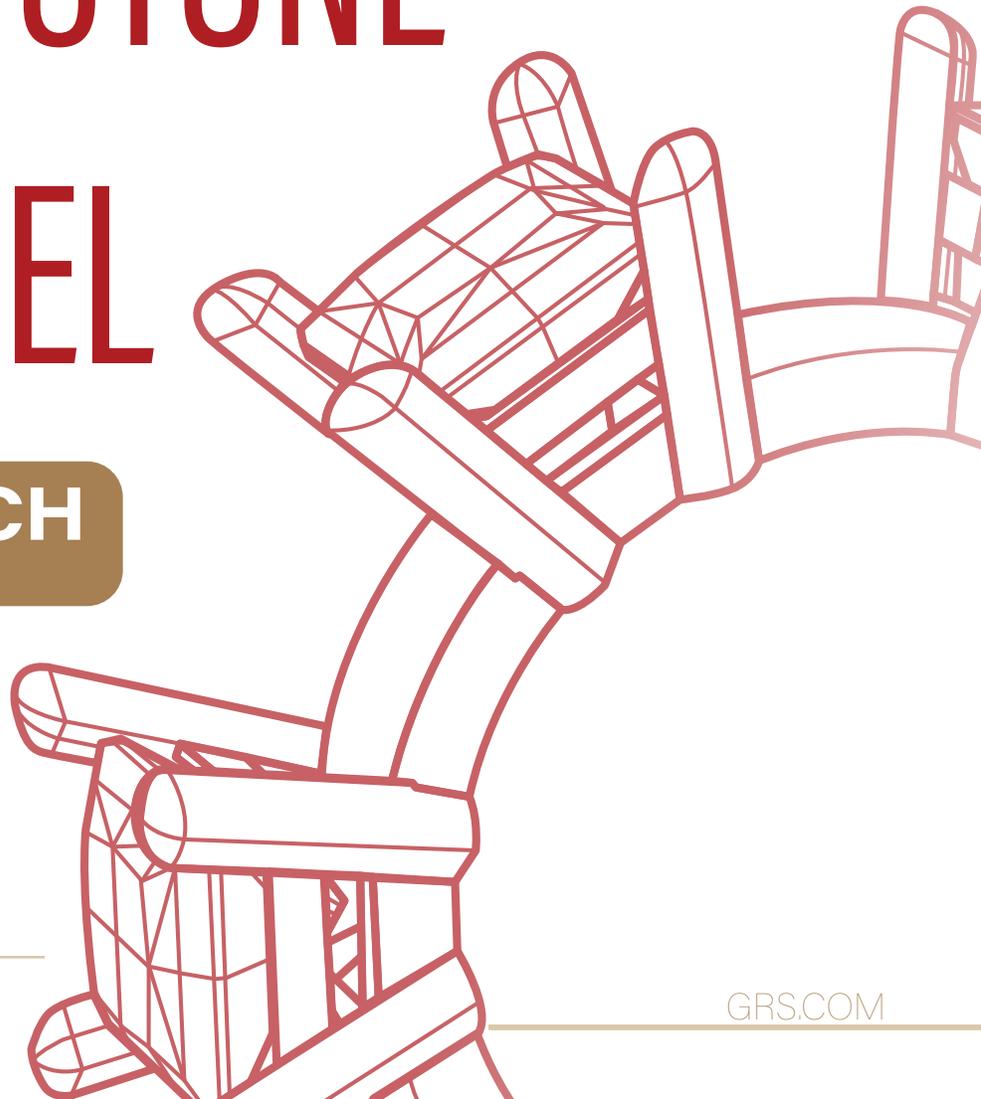
johnnyoro

#grs #grspresentslearn #grstc  
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# 5-HEAD ROUND-PRONG SQUARE STONE PINWHEEL

with **RON FINCH**  
written by **SARA GALLO**



# MATERIALS

**5-HEAD PINWHEEL PRACTICE RING**

**(5) 6 MM PRINCESS CZS**

# TOOLS

**LARGE FLAT FILE**

**DIGITAL CALIPER**

**#4 ESCAPEMENT BARRETTE FILE**

**1.6 MM CUP BUR**

**0.6 MM BALL BUR**

**#6 BUD BUR**

**SEARS' IGNITION PLIERS**

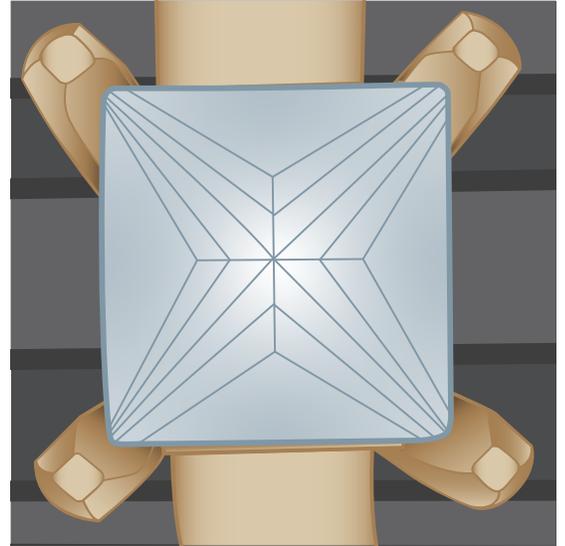
**DIVIDER**

**#40 FLAT GRAVER**  
Can be used to remove any metal left after filing.

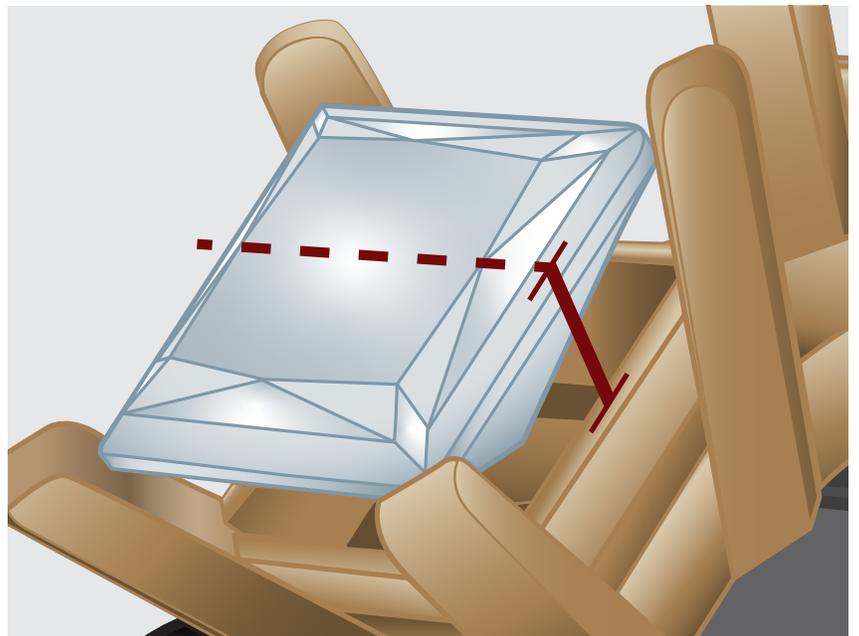
# HOW TO CUT A SEAT

1.

Sit a 6 mm princess cut stone upside down inside the prong setting. It should fit just inside the edges of the prongs. Adjust prongs as necessary.

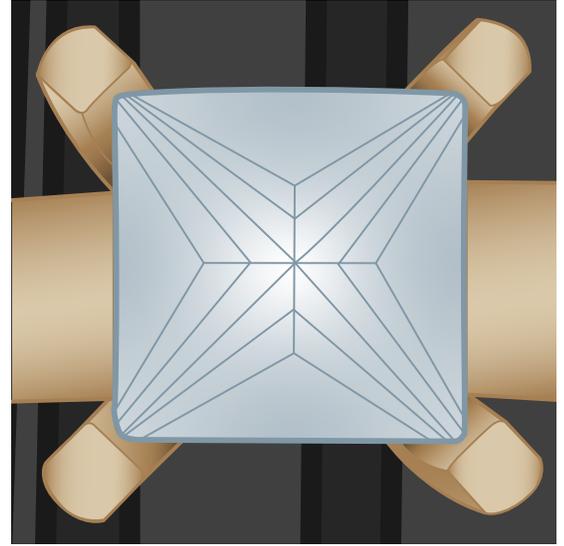
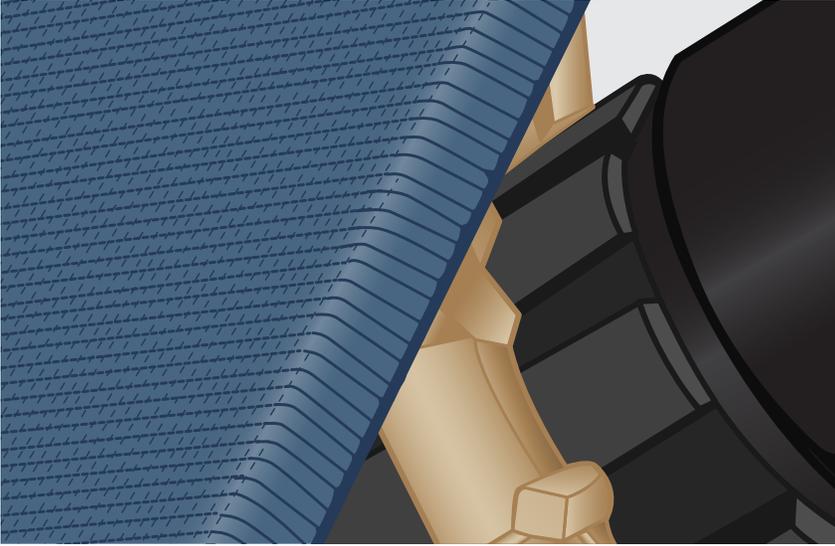


There should be clearance between the top gallery rail and the edge of the stone's table.



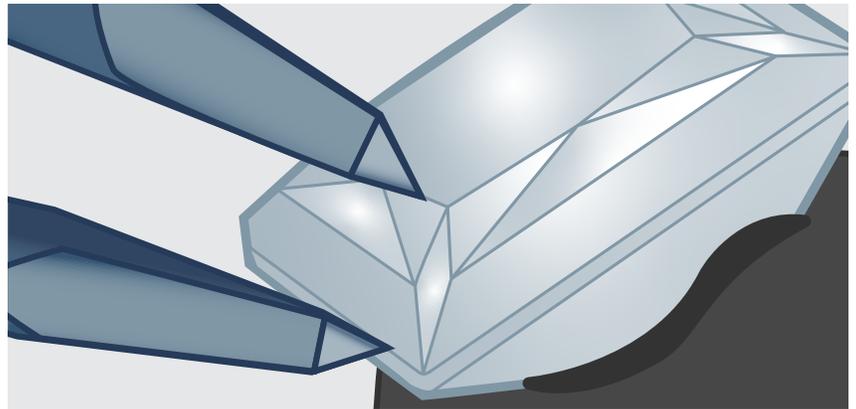
# 2.

Prepare the setting for the stone by first filing the tops of the prongs flat using a **large flat file**. Rotate the piece in a ball vise while filing to create even surfaces on prongs.



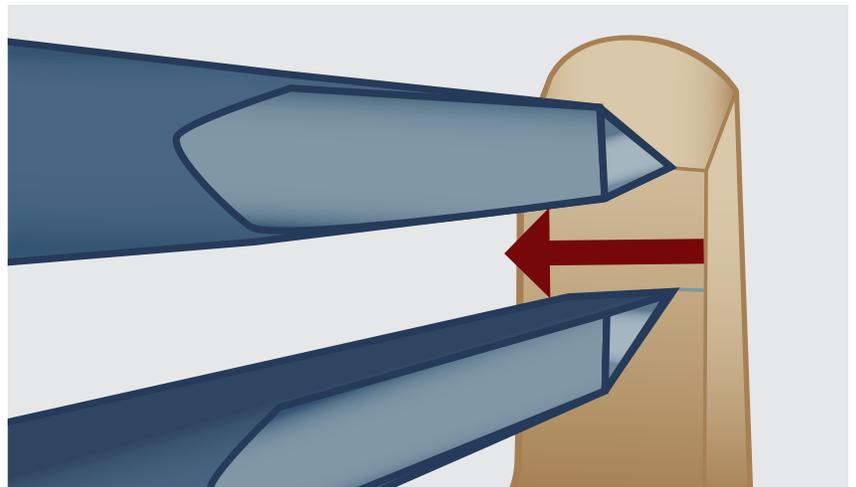
# 3.

Use **dividers** to measure the distance from the stone's girdle to its table.



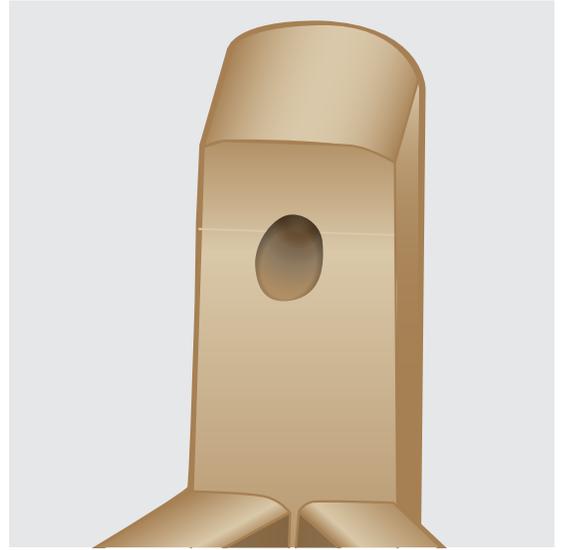
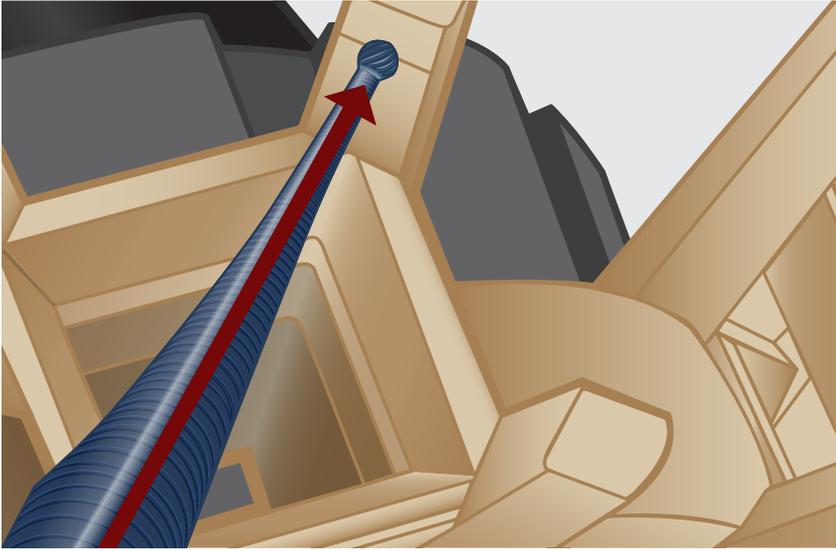
# 4.

Set **dividers** to  $\frac{3}{4}$  of this distance and scribe a line onto the inside of each prong. This mark will indicate where to create relief cuts that will accommodate the pavilion and girdle of the stone.



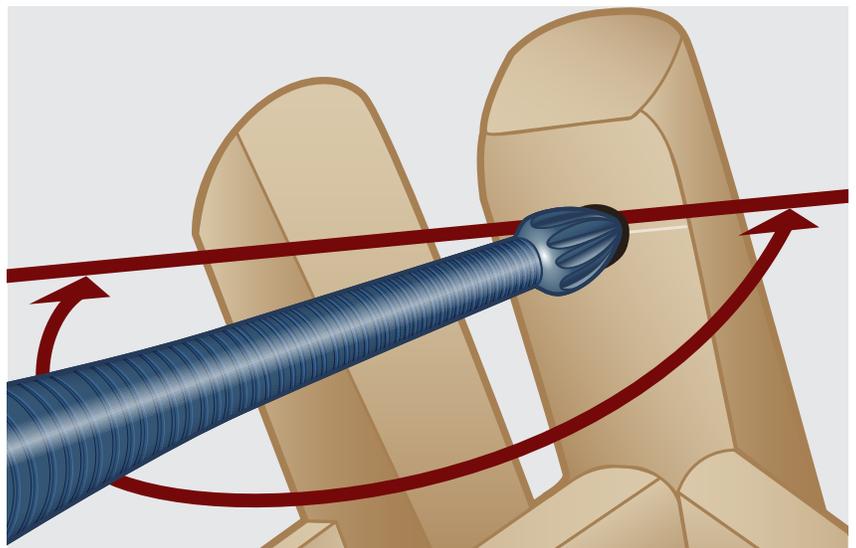
5.

Create relief cuts. Align the shank of a **0.6 mm ball bur** opposite the prong to be cut. Have the bur situated on the midpoint of the scribed line and continually sink the bur into the prong until it's fully into the prong, but no deeper than halfway through the thickness of the prong. Sinking the bur tip more than halfway into the prong will weaken the prong's structure. Continue to cut reliefs into each prong to accommodate the stone's corners.



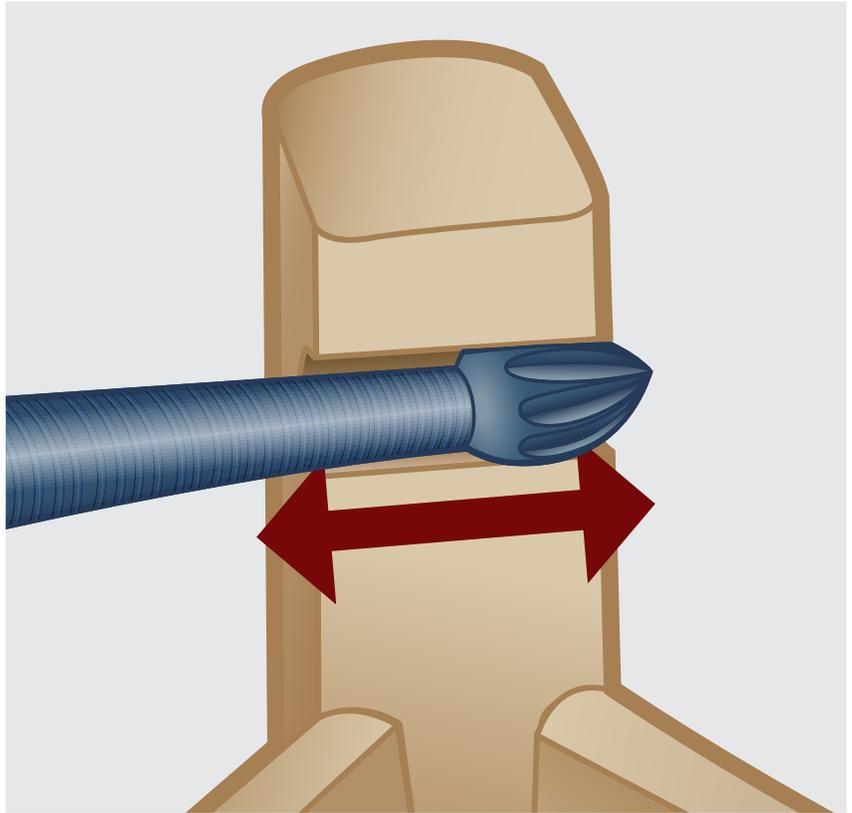
6.

Use a **#06 bud bur** to cut along the scribed line. Sink the tip of the bud bur into the relief hole and angle it to be perpendicular with the prong, cutting along the scribed line. Do this on either side of the relief hole, all along the scribed line. Cut about half the depth of the bud bur into the prong to create a pocket.



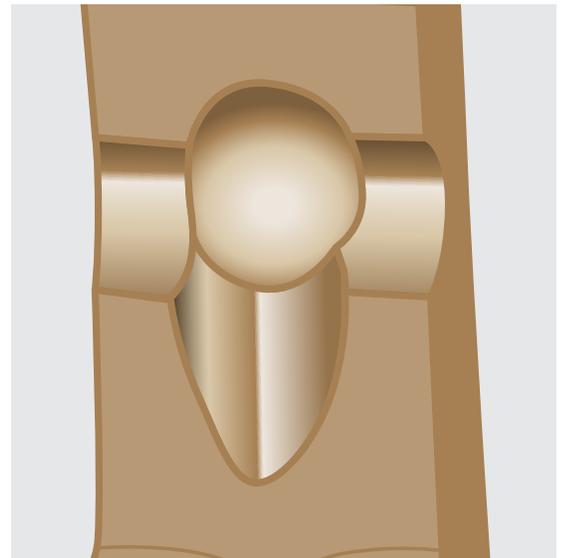
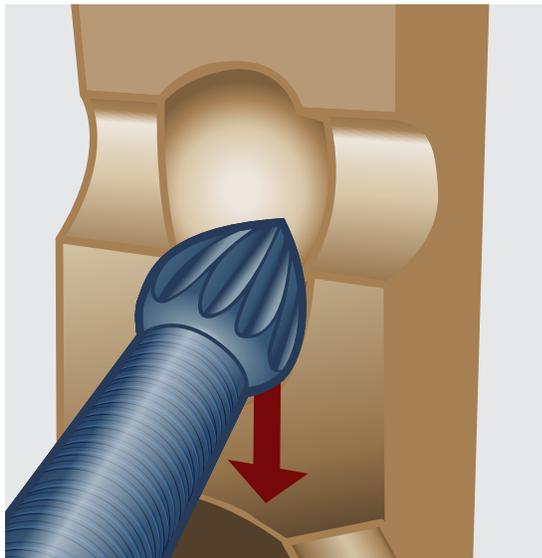
7.

Smooth out the pocket by taking the **bud bur** across the scribed line. Go back into the relief hole with the **ball bur** to clean up any flashing.



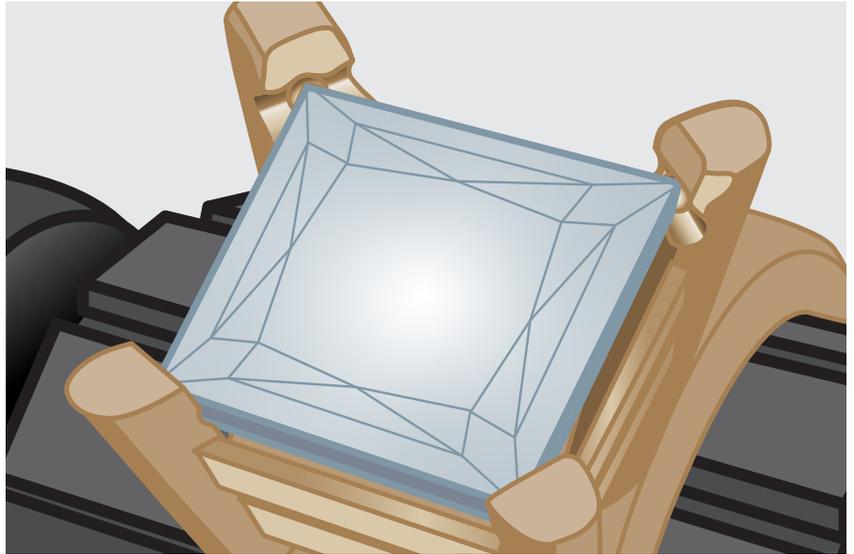
8.

Using a **#06 bud bur**, create a cut along the length of the prong to accommodate the stone's corner facet junction. This cut should match the cut made along the scribed line cut previously. Make sure the relief hole/pocket is still distinct. Cut back into the hole to clean any flashing that occurred while cutting lines. Remember the circular pocket cut is there to protect the fragile corner point of the princess cut gem. Our goal is to pinch the sides of the point without applying pressure to the point.



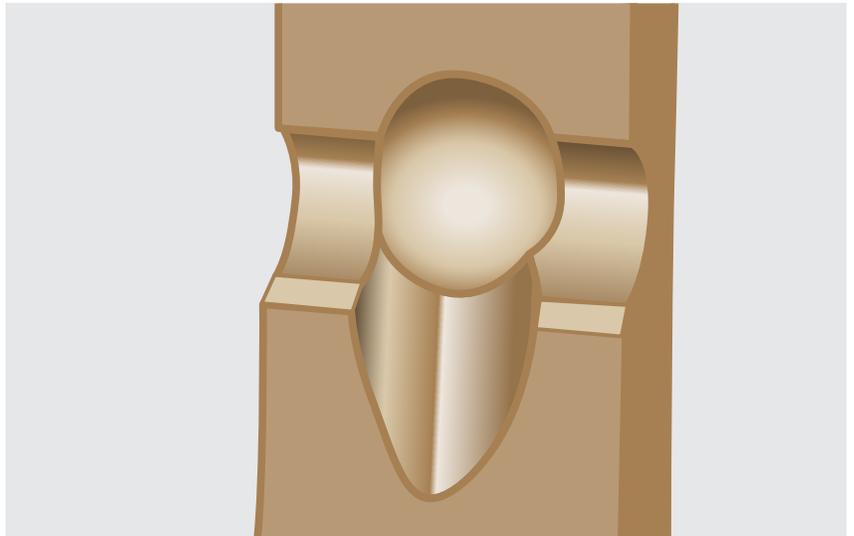
9.

Place the stone into the setting to check its placement once again.



10.

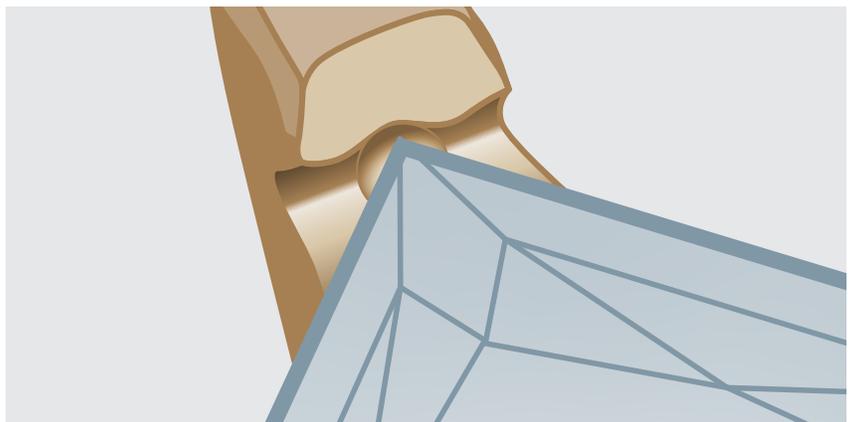
If needed, use a **barrette escapement file** to create a flat edge on the lower portion of the pocket. This edge accommodates the pavilion angle of the stone for a better fit. Be sure to file all prongs evenly.



## SETTING THE SQUARE STONE

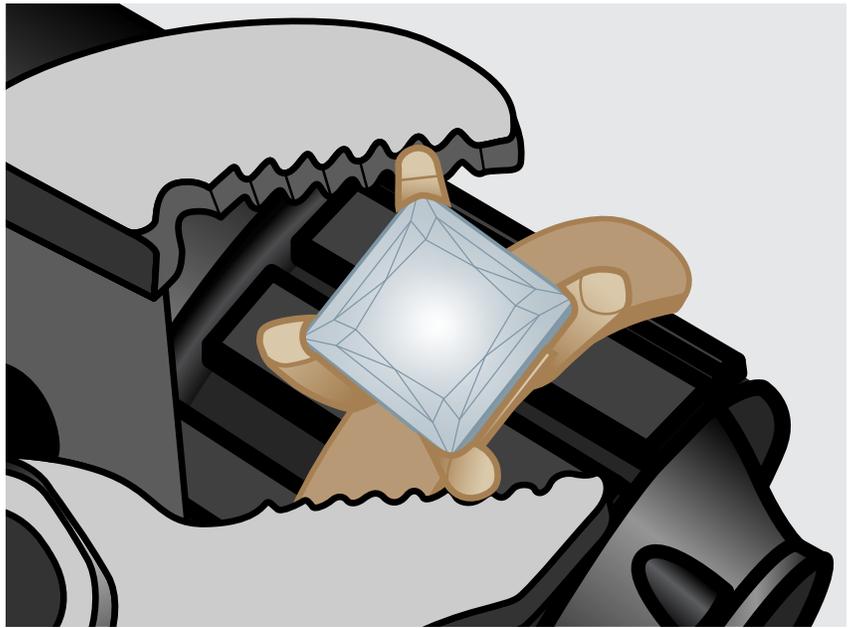
1.

Place the stone into the seat. It should snap into the relief holes and be positioned as if it were set.



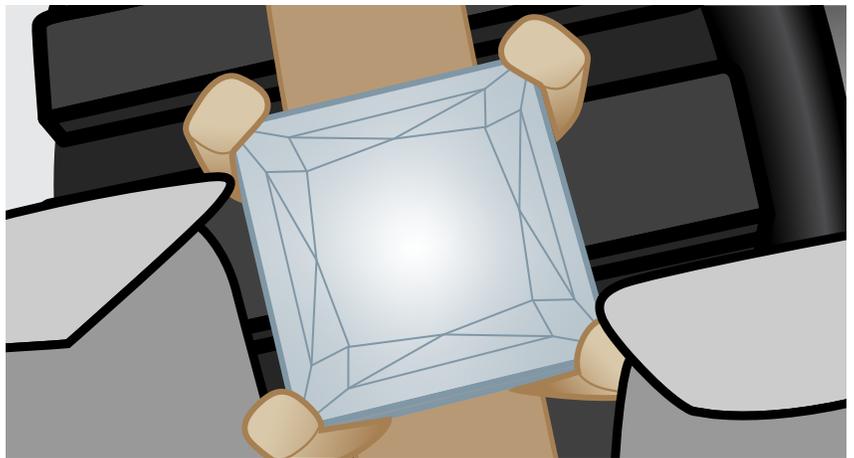
# 2.

Use **Sears' ignition pliers** to squeeze opposite prongs together with the pliers gripping the bottom of one prong and the top of its opposite prong. Rotate around the setting, pulling opposite prongs over the stone. The prongs should fit into the pliers' teeth. If the pliers mar the prongs, the prongs were not fully prepared for this step.



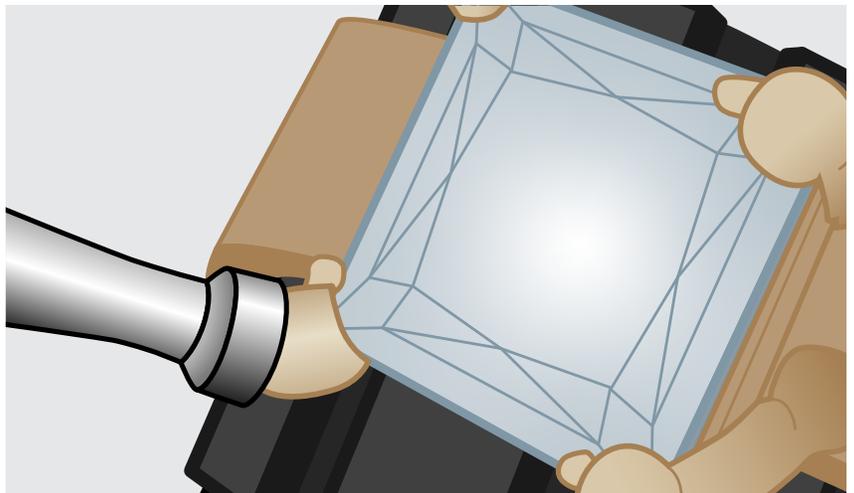
# 3.

Check that the stone is tight in the setting. It should not move when touched. Check that the stone is square in the setting.



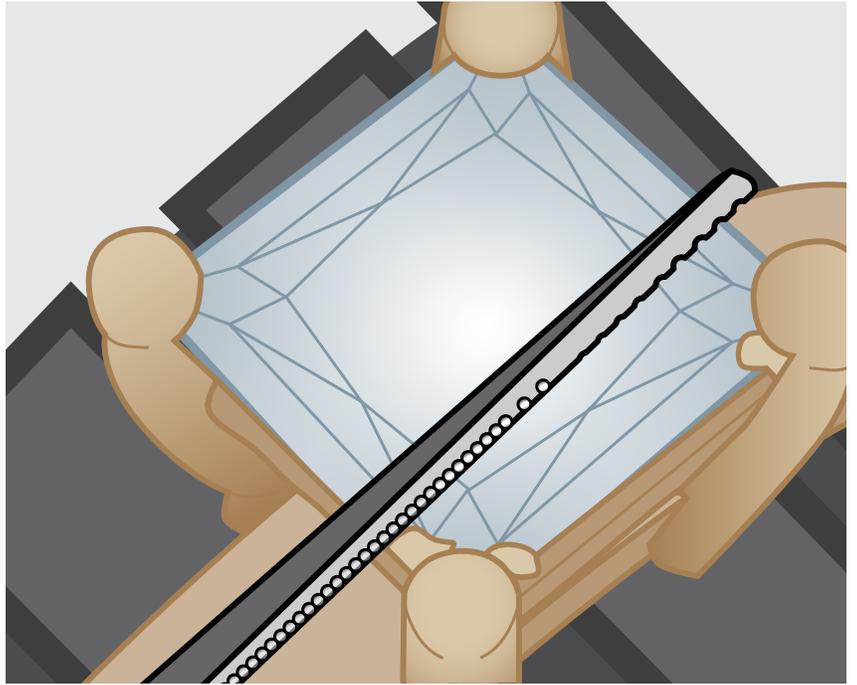
# 4.

Use a **cup bur** that fits slightly over the tip of the prong to round its tip. Roll the cup bur over the prong in a circular motion, starting at the back and rolling the bur to the front.



5,

Use a **small barrette escapement file** to clean up flashing metal around the prongs.



6,

Use a **rotary tool** and **bristle brush** to finish.



Have you tried these techniques?  
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Post your photos  
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