

## Rick Gregg's life celebrated

Fellow artists, family, friends gather for moving farewell to admired 'master sculptor'

BY PAUL HAIST

Approximately 60 people gathered Aug. 20 at the Milwaukie, Ore., home of Pacific Northwest Sculptor member and past president Carole Murphy to celebrate the life and mark the passing of one of the group's most distinguished members, Rick Gregg.

Eric Rolf "Rick" Gregg died on Aug. 5 after a five-year struggle with cancer. He was 68 years old. He outlived his doctors' expectations by years and worked at his art and teaching until almost the last day of his life.

"He kept talking about new projects right up to the end," said Murphy, Rick's partner, best friend and caregiver. She was speaking to guests who had gathered under a brilliant summer sun on her home's large deck surrounded on three sides by stately trees. There, they shared memories of Rick amid the background surruration of Kellogg Creek just below the deck.

Among those attending the "jubilation" were Rick's

three sisters—Mary Burton, Amy Carl and Annie Allison and three brothers—Peter "Tom" Gregg, Mark Notbohm and Will "Matt" Gregg, along with Rick's stepfather, Peter Gregg (whom Rick always called his father), and Rick's former wife, Roberta Gonzales-Gregg and her partner Françoise Blanchard. His niece and four nephews also were there. His son Billy had preceded him in death.

### He never gave up

PNWS President George Heath made the same point as Murphy about Rick's not giving up. "He didn't cancel his classes until four days before he died," said Heath.

Heath commented later on Rick's commitment to PNWS where he was a long-time board member. "Rick was always there for us board members," said Heath. "He was solid, dependable, diligent and sincere . . . it gave him a chance to further the art and make it better for all involved."

In the past, Heath said of Rick's gift for sculpture, "We should all buy his work



PAUL HAIST PHOTO

**RICK GREGG** at work in his studio. The distinguished sculptor and long-time Pacific Northwest Sculptors board member passed away Aug. 5 after a long illness. Browse Rick's work online at [www.RickGreggStudio.com](http://www.RickGreggStudio.com)

now because we all know that it's going to be worth so much more someday." Fellow sculptors in the group often called him a "master sculptor" who had a rarely found gift of excellence.

Rick was born on Dec. 9, 1947, in Cedar Falls, Iowa. When he was five

or six years old, the growing family moved to San Diego. When he was older, the family would visit the arid expanse of the desert southwest where Rick first saw the ancient artwork of the region's indigenous peoples, work that would

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Send to: newsletter@paulhaist.com  
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# A sad farewell in August

We were all saddened in August by the passing of long-time board member and PNWS stalwart Rick Gregg.

He was devoted to this organization. Whenever a project arose he would be in thick of it. The pedestals we use, the shows and demo's, near everything we've done has Rick Gregg written all over it. I always had the sense that this organization meant a lot to Rick. He certainly meant a lot to us and his influence will be felt for a long time to come.

I will not even attempt to talk about his sculpture other than to say that each new piece surprised and amazed me. His website [www.RickGreggStudio.com](http://www.RickGreggStudio.com) will remain up

as per the wishes of the family.

## PRESIDENT'S MESSAGE



GEORGE HEATH

You'll notice that the newsletter has returned to a monthly schedule. Again, without the burden of printing costs there is no reason to have it otherwise. Remember that articles about you and your work are most welcome, as are articles

by you about your work and techniques. Talk to Paul Haist our editor for details.

Diana Rogero has assumed the duties of membership chair. She is already the treasurer and the two duties are interrelated to a large degree since our source of income is almost all from member dues. Many thanks to Isabelle Johnston-Haist who had been doing the task along with being our secretary and producing and emailing the Calls to Artist. That's a big job right there. Thank you Isabelle and thank you as well Paul and Diana.

Thanks to all for being a part of PNWS,

—George Heath

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## Looney at Guardino



ALISA LOONEY will exhibit recent enamel- (glass) on-steel sculpture and wall reliefs at Guardino Gallery Sept. 29 to Oct. 23. Artist reception: Sept 29, 6-9 p.m.

### Guardino Gallery

2939 NE Alberta St., Portland, Ore.  
503-281-9048

Tues.: 11 a.m.-5 p.m., Wed.-Sat.: 11 a.m.-6 p.m., Sun.: 11 a.m.-4 p.m., Mon.: Closed



**THE SCRAP BIN** at Leland Waltuck's Standard Steel Companies in Portland captured the interest of the first of two groups of Pacific Northwest Sculptors members who attended Waltuk's annual PNWS barbecue and toured his new state-of-the-art site.



**AN EXTENSIVE SELECTION** of metal finishes including rust oxidizers, coatings, patina oxidizers and more got close scrutiny from sculptors at the PNWS barbecue.



**PNWS MEMBERS** dined on hamburgers, hotdogs, salads and hor d'oeuvres at the Standard Steel Companies annual Pacific Northwest Sculptors barbecue. At the foreground table are Standard Steel CEO Leland Waltuck and his wife Renie.



**JOSE LOPEZ**, in ballcap, a Standard Steel employee, explains how the company's new AccurShear metal shear works. It can slice half-inch steel plate.

PAUL HAIST PHOTOS

# Sculptors gather at Standard Steel for annual BBQ

BY PAUL HAIST

**M**embers of Pacific Northwest Sculptors gathered August 13 at Leland Waltuck's spacious new steel campus on Columbia Boulevard in Portland for the annual PNWS barbecue, which Waltuck hosts each year.

The new Standard Steel Companies facility is several blocks from the Steel Yard that Waltuck established in 1990 and it is light years ahead of the old site in terms of customer convenience, high-tech service and comfort.

The company was originally established in 1945 as the Standards and Junk Company by Waltuck's father and grandfather.

The steel sculptors at the barbecue seemed duly impressed by the variety of carbon steel in stock and the state-of-the-art machinery in place for

shearing, burning and sawing steel to exacting specifications.

Waltuck's crew can cut steel with computer-controlled high-definition plasma, flame and lasers, as well as with the latest saws and shears.

Amid the astonishing supply of steel and an impressive array of the latest technology, the first thing to capture the artists' undivided attention on a tour led by employee Jose Lopez was the scrap bin, filled to the brim with steel in clearly exciting shapes and thicknesses.

It was a blistering hot day, but it was cool in the entrance foyer of the office where tables were set up for people to eat their meal and schmooze. The guided tour of the facility covered a lot of real estate, outside and inside, and, when it was over, it was a pleasant surprise inside one of the cavernous steel buildings to be led through a door

back into the cool office area.

The tour, however, was not quite complete.

Between the rear entrance and the front entrance where the tables were set up was a showroom of welding and safety supplies, abrasives, ornamental iron and more. What everyone noticed was the display of a wide array of metal finishes including rust oxidizers, coatings, patina oxidizers and still more.

The showroom also includes Waltuck's own metal sculpture collection, which also attracted attention.

Waltuck refers to his facility as "an industrial candy store."

"Lots of sculptors come through and comb through our piles," he said.

The tours ran in two shifts. When both were complete, everyone settled in to eat. Waltuck provided hamburg-



**CAROL MURPHY** with Rick's father, Peter Gregg, during Rick's jubilation..

keep secrets," she told everyone.

Two months ago when Rick hosted a members' meeting at his Southeast Portland home and studio and could no longer hammer glowing hot forged steel, "he told me how to do it," Looney added. "Rick just became more a big heart," she said. "It was always there, but it became more and more evident."

PNWS board member Dave Gonzo was close to Rick. He remembered when they worked together at the PNWS booth at Art in the Pearl. "One of his students came by thanking him for the gift he (Rick) gave him in his classes," said Gonzo. "He will always be here in my heart," Gonzo added. "He taught me a lot about life and art."

Rick's family largely shared memories of their early years together,

Continued on facing page

PAUL HAIST PHOTOS

**THE FAMILY**—Back row from left: Peter Gregg, father; Roberta Gonzales-Gregg, ex-wife and mother of Rick's two kids; Francoise Blanchard, Roberta's Partner; Peter "Tom" Gregg, Rick's brother; Ellen Notbohm, Rick's sister-in-law, married to his brother Mark; Mary Burton, Rick's sister; Mark Notbohm, Rick's brother; Amy Carl, Rick's sister. Front row: Kevin Carl, Rick's brother-in-law, married to Amy; Annie Allison, Rick's sister; Carole Murphy, Rick's partner, best friend and caregiver; Will "Matt" Gregg, Rick's brother

Continued from page 1

influence his art in years to come. He once said, "They really touched me. I could relate to them instantly." That long-ago influence is readily apparent even in his recent work, as is the indelible impression left on him by the not altogether different ancient cave drawings at Lascaux in France.

Tim Tanner, a farrier turned metal

sculptor, said Rick and he worked together a lot. "[Working] with others, there's a lot of problems with egos," he said, "but with Rick, it was so easy. It was kind of magical working with him; it was always wonderful what came out."

Fellow metal sculptor Alisa Looney agreed. "I could always ask him questions [about technique]; he didn't

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PAUL HAIST PHOTO

**CAROLE MURPHY** releases a little cloud or Rick's ashes into Kellogg Creek, beginning his journey to the ocean to join his son.

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beginning with the night Rick was born during an Iowa blizzard, a breach baby who landed in this world on his feet.

One sister recalled a small thing, a

momentary incident that she has remembered all her life: how, as a child, she accidentally kicked sand into Rick's eyes at the beach—he wore contact lenses then—and that “he was so nice

and had a great sense of humor.”

Another sister commented on his parenting skills. “One thing to know

See **RICK**, page 6

## Upcoming Meetings

### September Board Meeting

Friday, Sept. 9, 10 a.m.  
Diana Rogero residence  
4015 NE 69 Ave, Portland, Ore.  
Phone: 503-347-3623

**NOTE:** Since May 2016, board meetings take place online via Skype. Members may attend the online meetings, but Skype limits attendance to a total of 25. Should that limit be exceeded or for members who cannot access Skype, members may attend at the board member residence identified above.

### September Member's Meeting

Wednesday, Sept. 14, 7 p.m.  
Form 3D Foundry  
Demo—Digital Sculpting, enlarging, 3D printing and more!  
Potluck—bring a dish/beverage  
Hosted by Rob Arp,  
2808 SE 9th Ave., Portland, Ore.  
503-816-3330.  
www.form3dfoundry.

### October Member's Meeting

Friday, Oct. 13th, 7: p.m.  
Potluck—bring a dish/beverage

Hosted by Bill Leigh  
5015 NW 127th  
Vancouver, Wash.  
www.billleigh.com

### November Member's Meeting

Friday, Nov. 11th., 7 p.m.  
Alisa Looney's studio  
Demo—Enameling  
Potluck—bring a dish/beverage  
Hosted by Alisa  
5234 NE Multnomah St.  
Portland, Ore.  
503 367-3555  
www.alooney.com

# Ideas aired on how to remember Rick

BY PAUL HAIST

The late Rick Gregg is greatly admired for his artistic achievement as a sculptor and as a leader of Pacific Northwest Sculptors where he served a long tenure on the group's board of directors.

It was not surprising, therefore, that when, after a long illness, he died on Aug. 5, many called on PNWS to memorialize Gregg in perpetuity.

This issue came up informally at the August meeting of the PNWS board, which happened to take place on the day Gregg died. Gregg passed away at 10 a.m. Board member Dave Gonzo, who attended Gregg's passing, contacted the board during its meeting to inform them.

The idea was presented again at the PNWS members' meeting Aug. 13, the annual barbecue hosted by Leland Waltuck at his Standard Steel Companies,

and again at the celebration of Gregg's life hosted Aug. 20 at the home of Carole Murphy. PNWS board members also have exchanged emails on this topic.

The board members were shocked on first receiving the news. President George Heath said then that the organization should take steps to memorialize Gregg, but—at that moment—it was too soon to make a substantive proposal.

At the members' meeting, all present toasted the memory of Gregg. PNWS member Marty Eichinger brought up the topic of memorializing Gregg. His first suggestion was to name an annual PNWS event in Gregg's memory. Later in the meeting, Eichinger so moved and the members approved.

Heath mentioned that Gregg had expressed the desire that a scholarship might be created in his name.

When Eichinger noted that Gregg "was always there to help people" and that we should perhaps follow that

model, Treasurer Diana Rogero added that one of the things PNWS does is mentor artists. "Maybe we could sponsor a Rick Gregg Mentoring Program," she suggested.

Sue Quast suggested that PNWS sponsor workshops for welding students at local community colleges. (Gregg was renowned for his astonishing and innovative skill at welding), and Waltuck, the meeting's host, suggested that PNWS Secretary Isabelle Johnston-Haist send a notice to all PNWS members asking for their ideas on how to honor and remember Gregg.

Heath concurred, saying, "Send your ideas to George."

It was Eichinger again who opened the topic at the celebration of Gregg's life. There, he proposed an annual Rick Gregg Memorial Volunteer Award for a person "who is most like Rick."

The PNWS board will continue the discussion at its next meeting on Sept. 9.

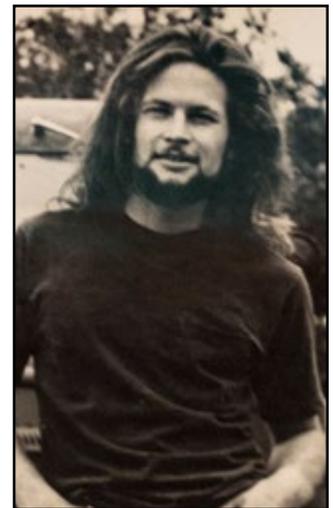
## RICK: Guests sprinkled his ashes in Kellogg Creek



**RICK GREGG'S** niece and nephews: From left, Henry, Greyson and Kali Carl and Manny and Max Gregg.



**RICK GREGG** as he looked as a younger man.



Continued from preceding page

about Rick: Kids come first. He was a very good father."

His brothers spoke proudly of him, while his former wife shared a deeply moving coming-of-age mes-

sage in a card Rick's parents had sent him on his 21<sup>st</sup> birthday.

When the sharing of memories ended, Murphy took the time to punctuate the transition with a haunting vocalization, something like song and chant, almost

prayer-like music both of mourning and exultation, jubilation.

The jubilation concluded with the sprinkling of Rick's ashes in Kellogg Creek. He requested this disposition so that his remains would be carried to the ocean to join

those of his son Billy.

Each guest was able to carry a small cup of ashes to the creek bank where, watched over by wood ducks paddling on the babbling brook, adult and child paused for reflection before setting free a little part of Rick.

# How to be successfully non-existent

## My life as a sculptor in the bush of ghosts

BY KARI JENSEN

I don't exist, but I am prolific; kind of like a bacteria really, though much better dressed. I am a ghost artist by profession, and while this has been useful, it leaves me with a sort of identity confusion that, in turn, makes me confusing to deal with.

I enjoy being a member of PNWS and, to help confuse you all the more, I thought I'd put in a little spiel here about the non-existential joys of producing other people's work.

Sculpting, as you may have figured out by now, is not a common thing to do because three dimensional sensory perception is kind of rare. There is just something different about being able to take a piece of clay (or whatever substance you like) and be able to translate an abstract concept visually.

It's no shame for an artist in another medium to ask another artist in a different medium to help translate their vision into form, something that has been done probably since before the Venus of Willendorf was created.

There are problems with communication, of course, but the subtle problem with ghosting in any medium is one of non-existence.

As a ghost, I have had employers rather than clients or patrons. Usually,

### New monthly newsletter

This PNWS Newsletter is its first monthly appearance.

In the past, it was published every other month, which caused some problems with the timing of event announcements and timely stories: sometimes too early and sometimes too late.

Where the bimonthly edition was usually eight pages, the monthly is intended to be four pages, with some upward flexibility. This month, with the passing of Rick Gregg and the level of coverage necessitated by that, another eight-page edition was called for.

In the future, the monthly edition will typically be four pages.



IN HER STUDIO, Kari (her preferred spelling) Jensen, a ghost sculptor in Camas, Wash., now reaching out for her ectoplasm in an effort to assert her own artistic identity.

these employers are the middlemen, hiring staff to produce their client's work according to the middleman's standard and based off of their interpretation of their client's designs.

Occasionally, I get to deal with the client myself, and that is preferable financially (for both of us), but also for the fluidity of communication. It requires a fair amount of experience to be able to quote a job accurately, to translate another's vision into three-dimensional reality, and to do it within sometimes a severe timeline.

Is it a sell-out? Not at all. I have never considered being paid for producing any kind of art as compromising my artistic integrity in any way because I can refuse (and have) any job that I feel badly about.

I learn and refine my skills with each job, so it's helping me on my own creative journey, as well as sometimes paying for my Internet connection. The jobs are out there, but are often industrial or highly repetitive in nature. Think about balancing quality with quantity before submitting a bid on these jobs if you hear of them, and remember to leave room for re-dos

which will inevitably happen.

I have worked in the retail theming department of Disney, helping sculpt, paint and prop the scenery and characters you see placed around the windows and perimeters of the older Disney Stores. I have worked in animation, in a scale model shop making thousands of tiny neighborhoods, and I have made logos, painted clogs, done dog portraits, made props and sets for theater and film, made giant characters for Caesar's in Las Vegas. I've done sea life and cemetery angels. I've had my paintings in galleries, but my sculpture I have always done for hire.

Now, my sculpture is being born on its own, and on my terms. I am the client to my own experience and getting paid in the satisfaction of realizing my own visions. I am story-centered, so my work in any medium usually is story- or myth-based, and nature is my respite and partner in this.

As a ghost, I am not allowed legally to show you a lot of my work, because it's not "mine," per se, but the physical manifestation of someone else's vision. So please bear with me, as I become real once again.

# Artists Repertory Theatre venue for Sirchie

The Geezer Gallery will present mosaic multimedia works by Denise Sirchie in conjunction with The Artists Repertory Theatre in its premier production of "Trevor," a heart-wrenching new comedy.

The show runs Sept. 6 through Oct. 9. The artist's reception is Sept 14 from 6:30 p.m. to 7:30 p.m.

Sirchie will present a series of mosaic masks that mirror the play—swinging between reality and fantasy.

The theater is located at 1515 SW Morrison Street.

For more information, visit [www.artistsrep.org](http://www.artistsrep.org).

Learn more about the Geezer Gallery online at <https://geezergallery.com>

Learn more about the artist online at [www.mosaic-snw.com](http://www.mosaic-snw.com).



## Volunteers

### Board thanks Robert McWilliams

The Pacific Northwest Sculptors board of directors wants no volunteer to go unthanked for their dedication to helping the organization meet its goals and to prosper.

Member Robert McWilliams has handled the mailing of the PNWS newsletter for several years.

Once each new edition was printed, he would pick it up from the printer, apply address labels to each copy and then deliver it to the post office.

With the recent decision to distribute the newsletter henceforth entirely by electronic means, McWilliams' job disappeared.

The board did not want

McWilliams long commitment to go unrecognized.

"It is only with the commitment of volunteers like Robert that PNWS can exist," said PNWS President George Heath.

"Almost everything that our group accomplishes is the result of the generous commitment of time by volunteers. It has been said many times that without volunteers there would be no PNWS," he added.

"People like Robert keep us going and we need to make sure they understand our collective and unanimous gratitude. On behalf of the board and all PNWS members, Thank you, Robert."

## BBQ: Rick Gregg remembered



"DAMSEL," a dragonfly, is one of many metal sculptures on display at the Standard Steel Companies facility.

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ers, hotdogs, potato salad, macaroni salad and some hors d'oeuvres.

The conversation turned to the recent passing of PNWS board member Rick Gregg, whose welded sculptures routinely

astonish artists and art lovers alike. Many there expressed the desire that PNWS take steps to commemorate Gregg's memory in perpetuity (see story on page 6).

Learn more about Standard Steel Companies online at <http://www.thesteelyard.com>.