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It was a lovely evening in California's Capistrano Beach when 30-some people gathered at the home of Tom and Nancy Hawkins to visit, have a light "stand up" dinner and view art. The Hawkins had opened their home to their friends for the occasion, and invited us to take over their walls. We hung about 50 pieces that day, rather transforming their home into a gallery. At about mid-point in the evening we gathered all together for a presentation of what this art is all about, how it's sprung up as latent talent, and how it's only indicative of something every one of us has within, waiting to be developed. It was also a little overview of some of the art itself—the thought process into its making, compositional considerations, color, craft, and all the rest. It's the kind of evening we could well do more of, and may, depending on friendly hosts. It's all because, well, the world needs more art.

Left, Tzeltal Flower Man, Chiapas, Mexico, acrylic on canvas, 35"x46." Commissioned by the Hawkins.

Suicide Prints Enjoy Lively Vitality



The process can be as evocative as the finished product in Anne's "suicide prints." These are linocuts that go under the knife again between ink runs. Think of a wood block print. A linocut is like that, but the material is a more malleable piece of linoleum. She draws her design directly on the material in pencil then cuts away with a set of craft knives. The parts left will take the ink. She places the linoleum block under a piece of special printing paper and runs it through her hand press, one color at a time. She makes about ten of the first run, more or less, depending on how many she'll want in the end, and knowing there will be waste. She lays them out to dry between colors. Then she goes back to the plate (the linoleum block) and carves again for the shapes of the next color. That's the "suicide" part; she'll never be able to go back and do the first run again. The plate is continually changed until all the colors are completed. **Shown above** are products of the first three runs. The one on the left already has two colors applied, the one on the right has a third. **Below** is the final product with the fourth color applied. Color registration is a challenge, but I say that's part of the hand-made charm.



Mola Church, linocut,
10"x10," artist's proof.
The title taken from the
famous molas made by
Panamian indians, artforms
made from layers of fabric
sown together.

Check out more of Anne's
work on
www.annemooreprints.com.

Feeding of the Three Thousand in Switzerland, and Alaska



Remember this one? We featured it in e-gallery about a year ago. It's a 25-ft. mural installed in Waxhaw, North Carolina. Friends from Switzerland were at the unveiling and later got the vision to reconstruct it in mosaic form for a special celebration coming up. They sent photos of the process, apologizing for the over-brightness (but glad for such weather). Later this month I'll travel to Anchorage with a 15-ft. print of the same image to speak on the topic represented. More reasonably sized prints are available at www.hyattmoore.com. You'll find them under "The Last Supper" heading . . . this being along the same lines.





Finally, here's **A Recent Portrait** done of one Kristan and her boys. It started with an e-mail inquiry, then a visit with Anne to Kristan's home, alive with her love for color, particularly greens. She wanted the portrait setting at the Capistrano Mission. I would do the photography. We tried some different angles, and she chose the most creative one. It's unusual, to be sure, particularly for an unusually attractive woman. But it was the love she wanted to show the most, the focus of her life, and now her living room.

Until next time, keep your eye out for art, and keep loving those you're close to.