

JANE LINCOLN
More Than ENOUGH

August 8 to September 19, 2020

Welcome to my exhibition.

Following a previous cancellation due to the pandemic, the Cotuit Center for the Arts generously offered me both the lower and upper galleries.

This is the lower gallery which displays my paintings; the series is called *Color Zones*.



JANE LINCOLN
More Than ENOUGH



Following the arrows for social distancing,
I will walk you through the exhibition.

Show Statement:

Artist Jane Lincoln's lifelong exploration of color converges with her outrage over the epidemic of gun violence.

This exhibition features paintings and prints based on color interaction. Together they reveal Jane's special sensibility for color even when she substitutes a hammer and spike for her paintbrush.

Originally scheduled for May 2020, this show has not only been rescheduled but has been expanded as the Cotuit Center for the Arts offered additional space in the lower gallery.

With gratitude, Lincoln added even "More", including her new series "Quarantine Diary" which chronicles the impact of Covid-19 on our lives.

The works now include:

Color Zones (paintings)

Color Conversations (prints)

Personal Puzzles (paintings)

ENOUGH (paper)

Quarantine Diary (film)



Color Zones

Color Zones are the most premeditated of my work and typically require months of contemplation as I seek out color relationships that will influence emotions and create distinctive optical effects.

Each piece is named for the encounters the subject color has with neighboring colors. Consider the piece *Outspoken Orange* on the right where the color orange seeps amongst the reticent violet dominating the conversation with its neighbors. The barely distinguishable shift from gray to violet to blue-violet forces these colors to be listeners to the raucous orange.

The dimensions and orientation of each *Color Zone* vary depending on the character of the colors; *Outspoken Orange* for example is 24 x 12 inches. Some edges between the colors are cut, some painted, and some cast shadows.

The thinnest edges can be an optical illusion inviting closer inspection. In *Outspoken Orange*, orange shifts to red-orange asking which hue matches the thin orange stripe below.

Interference pigment causes some colors to shift as the viewer passes the work, altering the relationships between the adjacent colors. A close look at the bottom of *Outspoken Orange* where a razor thin pink meets the orange below illustrates this visual effect.

Viewing *Color Zones* may trigger a memory or may be a new experience, but all are intended to allow the viewer a moment to pause and observe the power of color.

Outspoken Orange, 24 x 12 inches, 2016



The arrangement of *Color Zones* was created by Michelle Law, the exhibition curator at the Cotuit Center for the Arts.

For me it was revealing to see the groupings she created.

The first group of three to the left of *Outspoken Orange* connect with the use of yellow.

All *Color Zones* are hand painted acrylic on BFK Rives paper, collaged onto archival hardboard.



From Left:

Rational Rust
24 x 12 inches, 2015

Laudable Lemon
14 x 11 inches, 2016

Radiant Red
14 x 11 inches, 2015



Left:

Paltry Pink

24 x 24 inches, 2016

Right:

Brazen Blue

14 x 11 inches, 2018



From Left:

Tall Teal
diptych 16 x 8 inches, 2018

Competent Coral
24 x 18 inches, 2018

Telluric Turquoise
18 x 12 inches, 2016

Latent Lilac
16 x 16 inches, 2016



Bedazzling Blue
23 x 18 inches, 2020

Titles of *Color Zones*
usually reference the
action taken by the
subject color.



Back wall from left:

Versatile Viridian
24 x 18 inches, 2018

Benevolent Butterscotch
10 x 10 inches, 2015

Pink Link
diptych 14 x 11 inches, 2015

Youthful Yellow
22 x 18 inches, 2018

Ubiquitous Umber
12 x 12 inches, 2018



Left:

All About Aubergine
16 x 20 inches, 2015

Right:

Reclusive Red
8 x 10 inches, 2015



From left:

Voracious Vermilion
6 x 6 inches, 2015

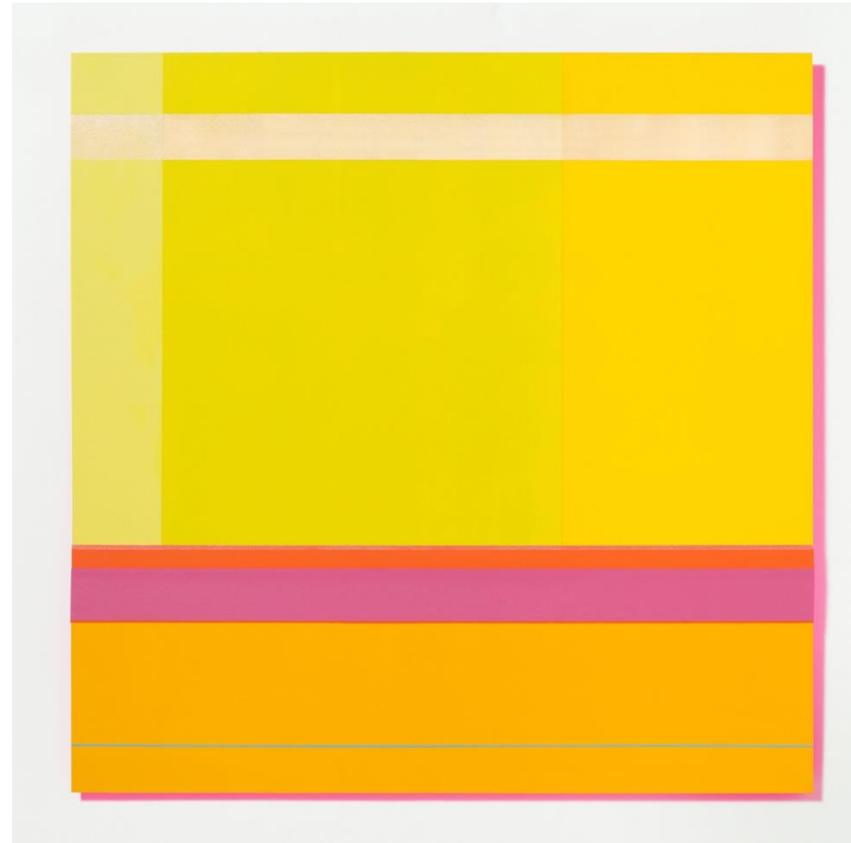
Orange Crush
6 x 6 inches, 2015

Daring Diarylide
6 x 6 inches, 2015



August Heat
24 x 24 inches, 2017

This painting was exhibited at
Kingston Gallery, Boston,
in the 2017 show "Heated".



Left:

Polite Pink
14 x 11 inches, 2015

Right:

Lively Lilac
14 x 11 inches, 2018



Walking into the next gallery space to view the *Quarantine Diary* series.



Beginning at left are
two March,
one April,
two May,
two June,
two July,
and one August.

The following
slides will describe them
in more detail.



From left:

March 17, 2020

Boston's St. Patrick's Day parade cancelled.
My 70th birthday celebration marks the last time with family and friends before I begin to shelter-in-place.

March 23, 2020

Governor Charlie Baker issues emergency order to close all non-essential businesses and limit gatherings to 10 people. Massachusetts Department of Public Health issues a two week stay-at-home advisory.

April 28, 2020

Confirmed cases of Covid-19 exceed one million in the United States.



Top:

May 1, 2020

Governor Charlie Baker orders all Massachusetts residents to wear a mask in public places.

Bottom:

May 25, 2020

George Floyd is killed during an arrest in Minneapolis.



Left:

June 21, 2020

A day at the beach. I realize how fortunate I am to live on Cape Cod during this unprecedented time.

Right:

June 23, 2020

Anthony Fauci, infectious disease chief at the National Institutes of Health, tells Congress people need to avoid crowds and wear masks as cases rise in half the states.



Top:

July 8, 2020

Confirmed cases of COVID-19 infections in the United States reaches 3 million, more than any other country. Thirty-seven states see a surge in infections. A record 60,000 new cases were reported in a single day.

Bottom:

July 12, 2020

Florida shatters the single-day record with 15,300 new COVID-19 cases.

Right:

August 1, 2020

It is time to frame the Quarantine Diary works for this show.

Recorded to this date in the United States:

Confirmed Cases: 4,719,363

Deaths: 157,042

Recovered: 2,329,236

You may follow daily posts on Instagram:
[@jane.lincolntartist](https://www.instagram.com/jane.lincolntartist)



Exiting the elevator on the second floor there are three white-line woodblock prints.

I learned this century-old technique from Ruth Hogan, a fellow member of the art group “Twenty-One in Truro”.

The printing method was developed in Provincetown Massachusetts and is also called “The Provincetown Print.”

Those familiar with the prints of Blanche Lazzell or Ferol S. Warthen will see my connections to this historic technique. I improvise with a modern grid format in order to explore and inform the limitless qualities of color.

I carve on a Shina plywood block and print on Kochi paper using gouache. The process accepts multiple layers of color for each square which allows for intricate adjustments to the color.



I began the first series of white-line woodblock prints in 2004 and called them *Colorblocks*.

The concept derived from a period of physical and emotional disruption to my creative process and served as a means in which my art could travel with me. These grids of 36 squares are both playful and serious. The printing process and mixing of color are stimulating. The concentration purely on color serves as conditioning similar to a musician practicing scales. The grid format reflects organization and simplicity which are vital to me.

The subject for each print (the title) is a tube of gouache and explores the variety to be found within the hue. The challenge is to stay within the hue while showing as much variety as possible. Each square is different.

I abandoned this series in 2008 with over one hundred prints.

Left:
Chinese Orange
White-Line Woodblock Print,
8 x 8 inches, April 2006



The second series of white-line woodblock prints are diptychs of 30 squares with four vertical stripes in the center.

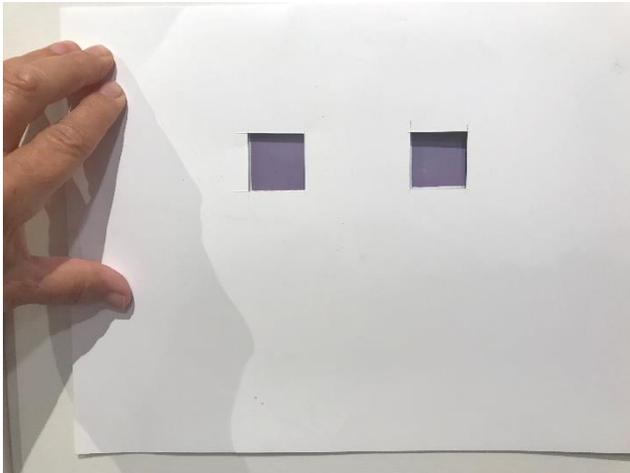
Left:
Coral Pink; Cyprus Green
White-Line Woodblock Print,
7 x 10 inches, August 2009

Right:
Smalt Blue; Permanent Yellow
White-Line Woodblock Print,
7 x 10 inches, February 2009



Inspired by Josef Albers teaching, the same color will appear different. Two identical squares are placed in the same location for each work.

These matching squares are closest to the center and second from the top.



Left:
Coral Pink; Cyprus Green
White-Line Woodblock Print,
7 x 10 inches, August 2009



Turning the corner and walking along the balcony are twenty more white-line woodblock prints.

The diptychs became tedious to carve and print, so I redesigned to continue the theme of “the same color appears different”.

With a grid of nine squares, I carved a block for each primary and secondary color, so I can use them innumerable times in any combination.

These are my series titled *Color Conversations*.

For this exhibition, the installation became an extension of colors conversing.

Color Conversations are gouache on Kochi paper, 5 x 10 inches

The series number over one hundred.



Color has astonishingly limitless qualities. This series explores these subtle and disparate characteristics. Each print is a dialogue on the infinite combinations of color which always leads to surprising revelations.

When looking at these prints, colors can meld together or sometimes pop forward and back. They appear soft or intense, quiet or raucous.

Together they invite the viewer to discover these limitless qualities for themselves.

Top Left:
Turquoise Green; Scarlet

Bottom Left:
Leaf Green; Chinese Orange

Right:
Yellow Ochre; Turquoise Green



The matching pair of colors for *Zinc Green*, *Permanent Rose* are the bottom middle square in the left grid and the top middle square in the right grid.

The left square in the greens will appear lighter and more pink while the right square in the pinks will appear darker and more brown.

Right:
Zinc Green, *Permanent Rose*



Left:
Brilliant Pink; Raw Sienna

Top Middle:
Cadmium Red; Blue Violet

Bottom Middle:
Cadmium Red; Burnt Umber

Right:
Aqua; Ultramarine



These images will have some prints repeated in order to show the placement of them in the installation.

Left:
Cinnabar Green; Purple Lake

Top Middle :
Pink; Marigold

Bottom Middle:
Magenta; Orange

Right:
Brilliant Pink; Raw Sienna



Left:
Marigold; Permanent Green

Right:
Cinnabar Green; Purple Lake



Top Left:
Aqua Blue; Linden Green

Bottom Left:
Red Brown; Ultramarine

Right:
Marigold; Permanent Green



Top Left:
Yellow; Gray

Bottom Left:
Linden Green; Caput Mortum

Top Right:
Aqua Blue; Linden Green

Bottom Right:
Red Brown; Ultramarine



Left:
Gray; Carmine

Top Right:
Yellow; Gray

Bottom Right:
Linden Green; Caput Mortum



Left:
Turquoise; Burnt Sienna

Top Middle:
Turquoise Green; Gray

Bottom Middle:
Burnt Sienna; Ash Blue

Right:
Gray; Carmine



Turning the corner from
Color Conversation prints
are the series *Personal Puzzles*.



I selected ten for this space and all are derived from fellow artists.

The series numbers over one hundred and includes family, friends, and more artists.

Personal Puzzles are acrylic and graphite on BFK Rives paper, 30 x 22 inches.



I made the poster at right to explain the process of creating each *Personal Puzzle*.

Each work mimics the layout of a Sudoku puzzle to create portrait-like grids. I began creating these works as a graduate student at the Fine Arts Work Center in Provincetown and have completed over 100 since 2010.

Personal Puzzles are interactive with participants selecting three to five colors from my set of 314 color aids or using industrial paint samples (e.g. Sherwin Williams). I stress that the relationship of these colors should be more important than if the colors stood alone.

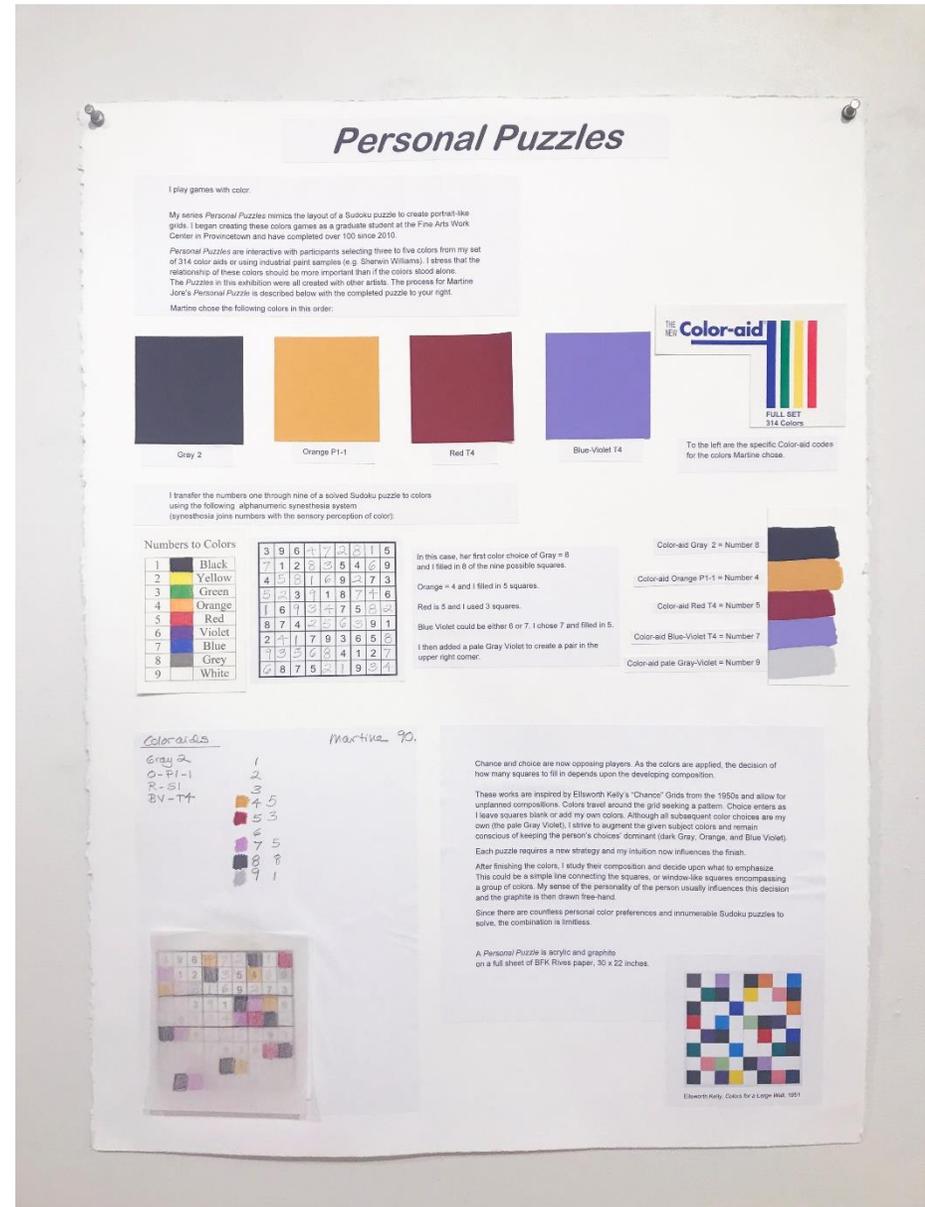
Chance and choice are now opposing players. As the colors are applied, the decision of how many squares to fill in depends upon the developing composition.

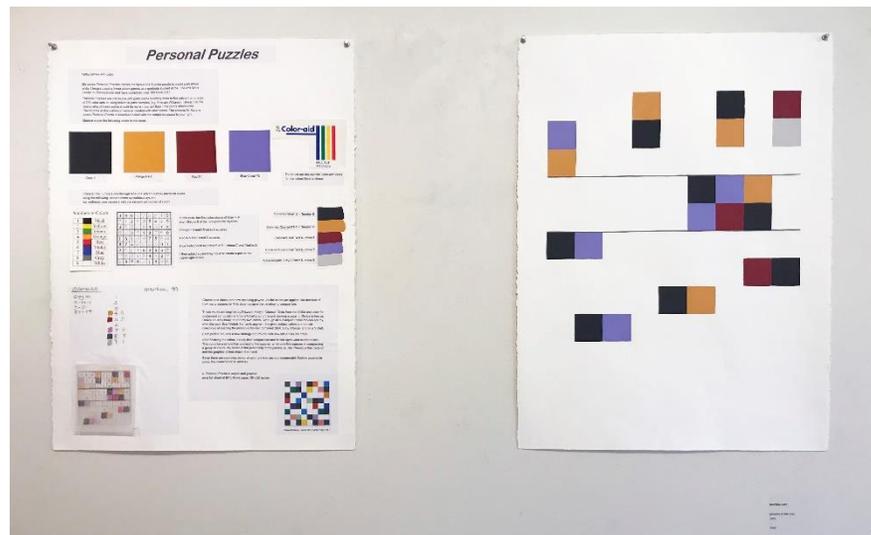
These works are inspired by Ellsworth Kelly's "Chance" Grids from the 1950s and allow for unplanned compositions. Colors travel around the grid seeking a pattern. Choice enters as I leave squares blank or add my own colors. Although all subsequent color choices are my own, I strive to augment the given subject colors and remain conscious of keeping the person's choices' dominant.

Each puzzle requires a new strategy and my intuition now influences the finish.

After finishing the colors, I study their composition and decide upon what to emphasize. This could be a simple line connecting the squares, or window-like squares encompassing a group of colors. My sense of the personality of the person usually influences this decision and the graphite is then drawn free-hand.

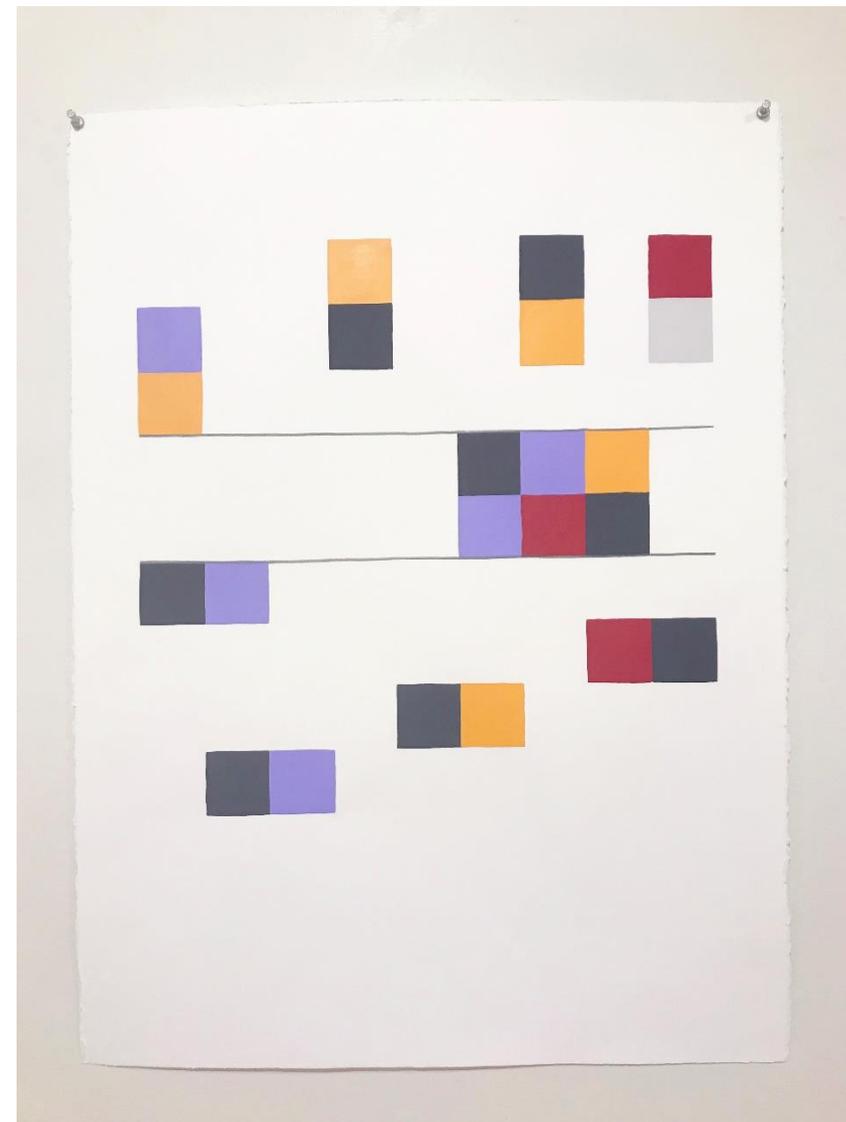
Since there are countless personal color preferences and innumerable Sudoku puzzles to solve, the combination is limitless.





The poster shows the process for Martine Jore at right.

Right:
Martine Jore
2015



These images will show three works at a time, repeating the one on the right in order to show the connection of the works along the wall.

Left:
M'Lou Sorrin
2015

Middle:
Jerre Moriarty
2015

Right:
Erica Licea-Kane
2015



Left:
Erica Licea-Kane
2015

Middle:
Nancy White
2010

Right:
Rose Olson
2015



Left:
Rose Olson
2010

Middle:
Suzanne M. Packer
2015

Right:
Maryalice Eizenberg
2015



Left:
Maryalice Eizenberg
2015

Middle:
Christie Velesig
2015

Right:
Jane Lincoln
2015



Passing through the double doors
is the installation of **ENOUGH**.



ENOUGH

focuses on mass shootings which have occurred in the United States.

The series numbers 41.

The definition for a mass shooting varies, but this series uses the FBI number of 5 or more victims.

Since this space is above the theatre, the installation of **ENOUGH** has a black space below and a black velvet curtain along one side, adding to the mood of the subject.



As you enter the installation there is information on pedestals.

The first is a statement for **ENOUGH**.

Artist Jane Lincoln put aside the traditional tools of the trade for this series that focuses on mass shootings which have occurred in the United States.

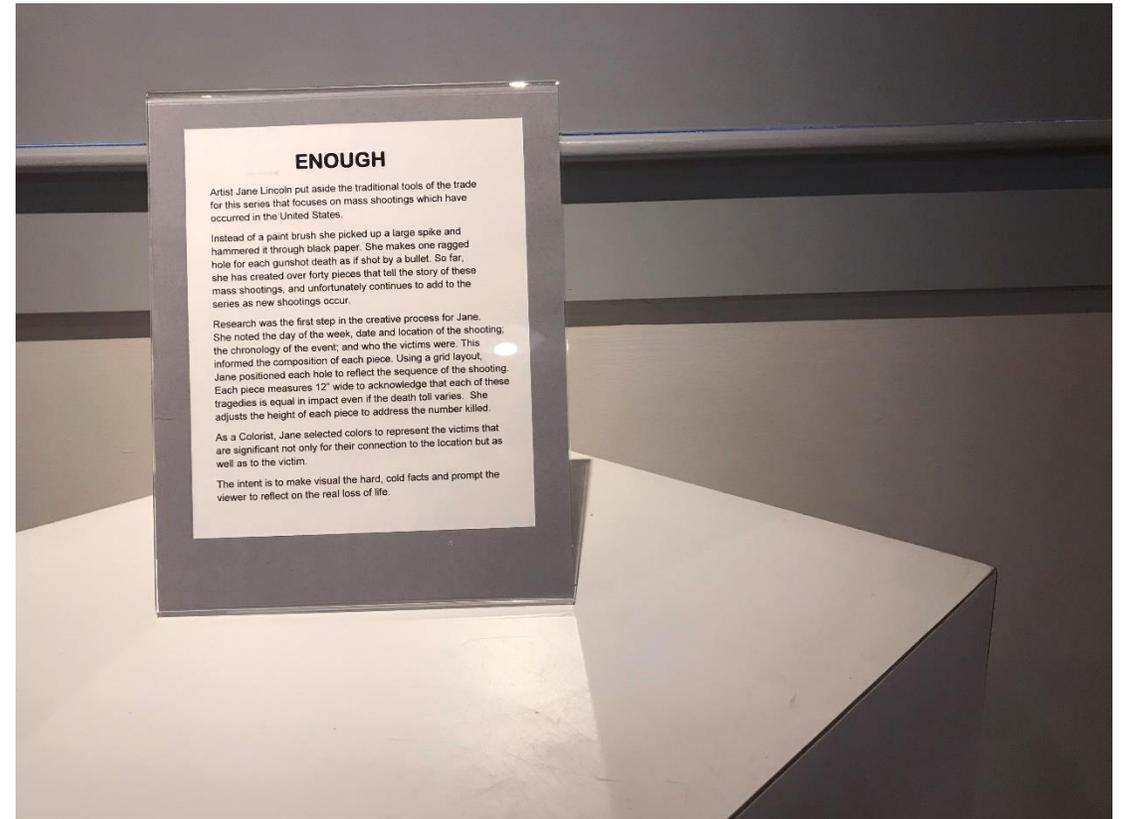
Instead of a paint brush she picked up a large spike and hammered it through black paper. She makes one ragged hole for each gunshot death as if shot by a bullet. So far, she has created over forty pieces that tell the story of these mass shootings, and unfortunately continues to add to the series as new shootings occur.

Research was the first step in the creative process for Jane. She noted the day of the week, date and location of the shooting; the chronology of the event; and who the victims were. This informed the composition of

each piece. Using a grid layout, Jane positioned each hole to reflect the sequence of the shooting. Each piece measures 12" wide to acknowledge that each of these tragedies is equal in impact even if the death toll varies. She adjusts the height of each piece to address the number killed.

As a Colorist, Jane selected colors to represent the victims that are significant not only for their connection to the location but as well as to the victim.

The intent is to make visual the hard, cold facts and prompt the viewer to reflect on the real loss of life.



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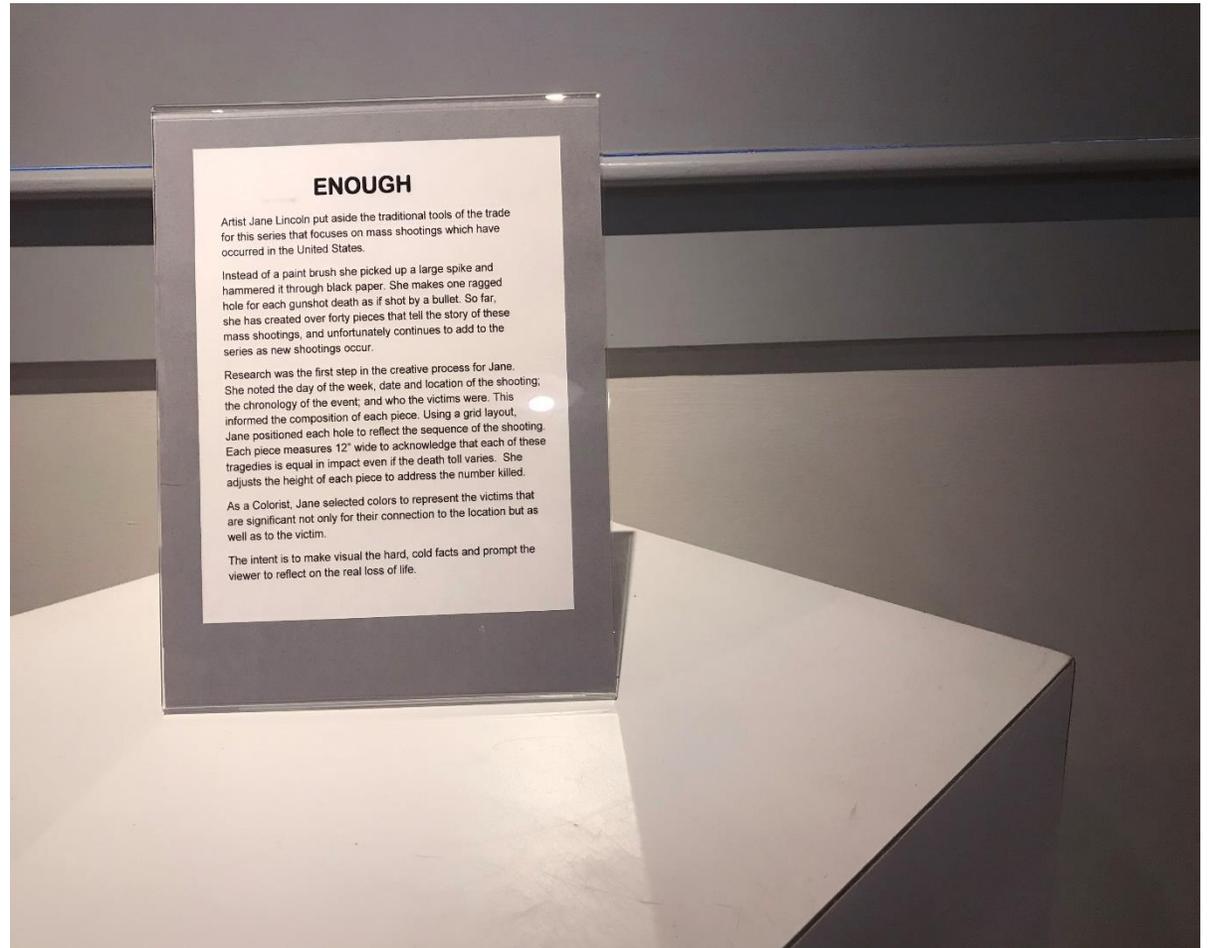
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I made comparisons of when and where mass shootings have occurred.

I post on Instagram the image of a mass shooting for each anniversary.

The months in which the most have occurred are August with 7 and October with 5. The least number has been with 1 in January and 2 in December. The rest of the months have either 3 or 4.

The map of the United States shows the states in which mass shootings have taken place. The most have occurred in Texas with 7, California at 5, and Florida at 4. States colored green and blue have 2 or 1 mass shootings respectively. States which are white have not had a mass shooting.

Mass Shootings per Month			
January	23, 2019	SunTrust Bank	Sebring, Florida
February	14, 2018	Margery Stoneman Douglas HS	Parkland, Florida
	18, 1983	Wah Mee Social Club	Seattle, Washington
	26, 2020	Molson Coors Brewery	Milwaukee, Wisconsin
March	10, 2009	Geneva County	Sampson, Geneva, Alabama
	21, 2005	Red Lake High School	Red Lake, Minnesota
	30, 1975	Easter Sunday Massacre	Hamilton, Ohio
April	3, 2009	American Civic Association	Binghamton, New York
	15, 1984	Palm Sunday Massacre	Brooklyn, New York
	16, 2007	Virginia Tech	Blacksburg, Virginia
May	20, 1999	Columbine High School	Littleton, Colorado
	18, 2018	Santa Fe High School	Santa Fe, Texas
	23, 2014	University of California, Santa B	Isla Vista, California
June	31, 2019	Municipal Center	Virginia Beach, Virginia
	12, 2016	Pulse Night Club	Orlando, Florida
	17, 2015	Emanuel African Methodist Church	Charleston, South Carolina
July	26, 2018	Capitol Gazette	Jacksonville, Florida
	18, 1994	McDonald's	Annapolis, Maryland
	20, 2012	Century 16 Movie Screening	San Ysidro, California
August	29, 1999	Momentum Securities & All-Tech	Aurora, Colorado
	1, 1966	University of Texas	Atlanta, Georgia
	3, 2019	Walmart	Austin, Texas
September	4, 2019	Ned Peppers Bar	El Paso, Texas
	5, 2012	Sikh Temple	Dayton, Ohio
	10, 1991	Wat Phnomkumaram Buddhist Temple	Oak Creek, Wisconsin
October	20, 1986	U.S. Post Office	Waskie, Arizona
	31, 2019	Midland/Odessa Highway	Edmond, Oklahoma
	5, 1949	Walk of Death	Midland and Odessa, Texas
November	16, 2013	Washington Naval Yard	Camden, New Jersey
	25, 1982	George Banks Massacre	Washington DC
	1, 2017	Mandalay Bay Resort and Casino	Wilkes-Barre, Pennsylvania
December	1, 2013	Linquua Community College	Las Vegas, Nevada
	12, 2011	Salon Meritage	Roseburg, Oregon
	18, 1991	Luby's Cafeteria	Seal Beach, California
December	27, 2018	Tree of Life Synagogue	Killeen, Texas
	5, 2017	First Baptist Church	Pittsburg, Pennsylvania
	7, 2018	Fort Hood	Sumnerland Springs, Texas
December	2, 2015	Inland Regional Center	Killeen, Texas
	14, 2012	Sandy Hook Elementary School	Thousand Oaks, California
			San Bernardino, California
			Newtown, Connecticut



Places where mass shootings
have occurred:

14 Businesses

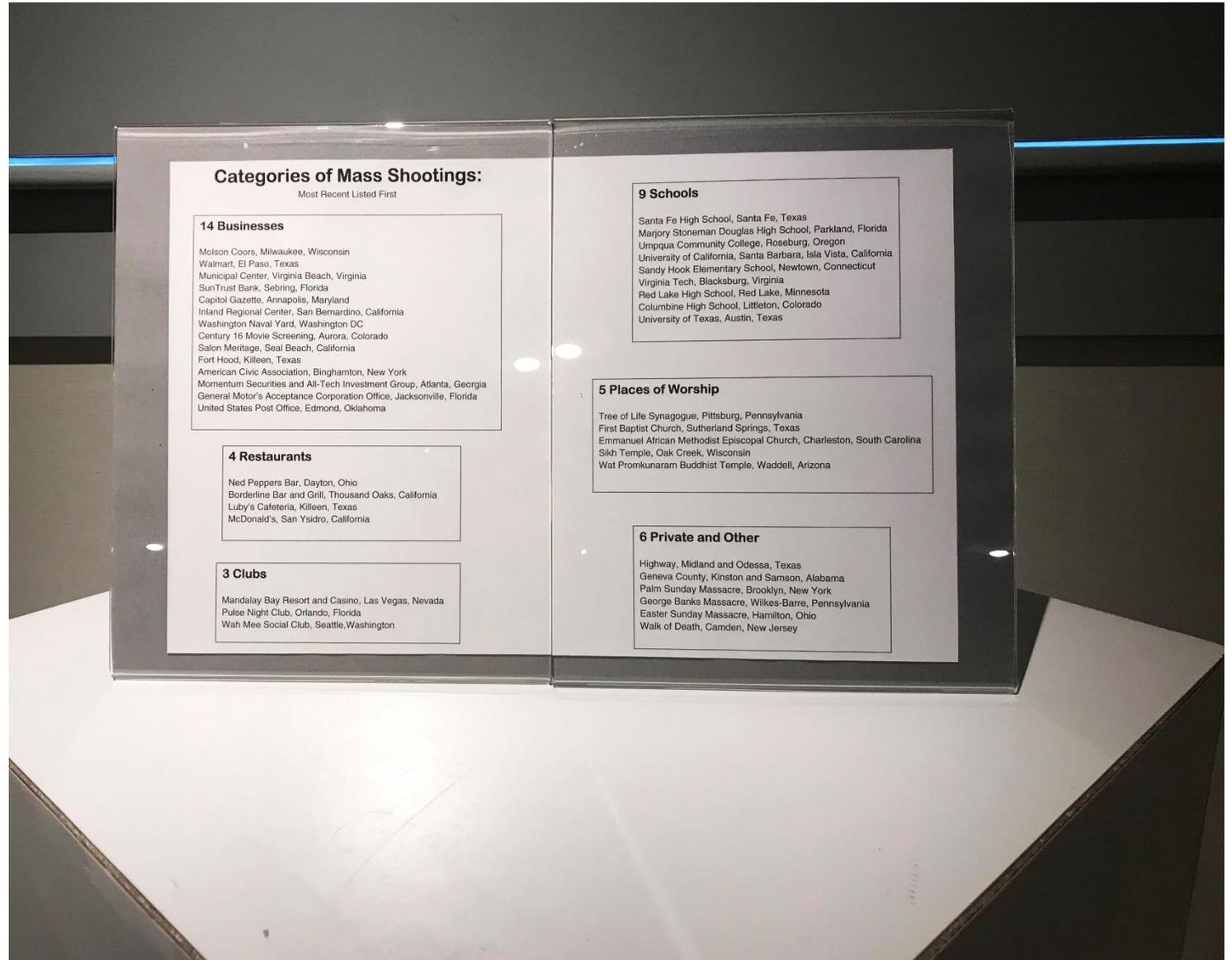
9 Schools

5 Places of Worship

4 Restaurants

3 Clubs

6 Private and Other

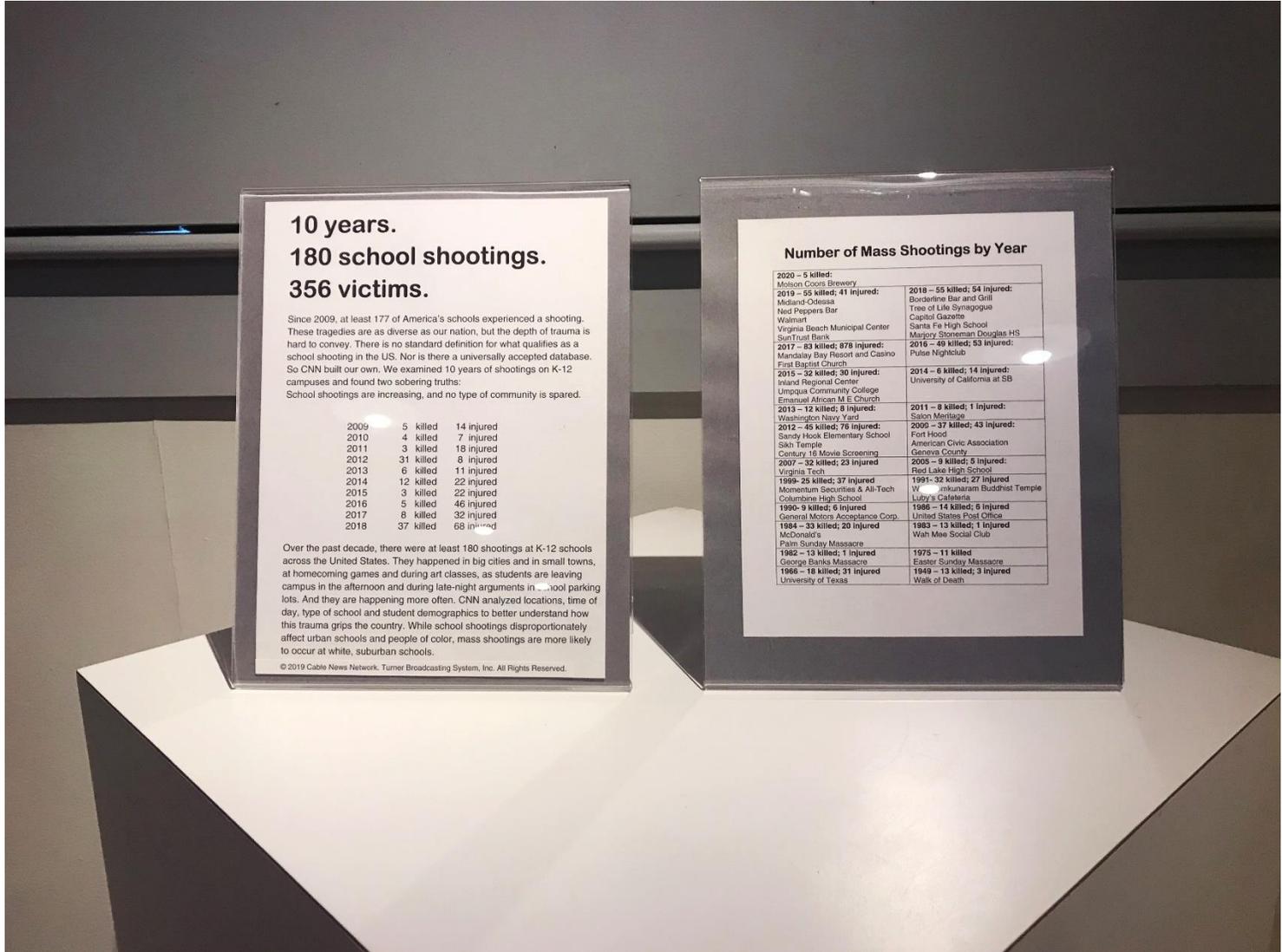


A special focus on school shootings:

Year	Killed	Injured
2009	5	14
2010	4	7
2011	3	18
2012	31	8
2013	6	11
2014	12	22
2015	3	22
2016	5	46
2017	8	32
2018	37	68

The first recorded mass shooting was Walk of Death in 1949. Not every year has had an incident, but these are the most recent:

Year	#	Killed	Injured
2019	5	55	41
2018	5	55	54
2017	2	83	878
2016	1	49	53



This notebook holds my notes on canary legal paper where I recorded the information for each mass shooting, researching the incident on Wikipedia:

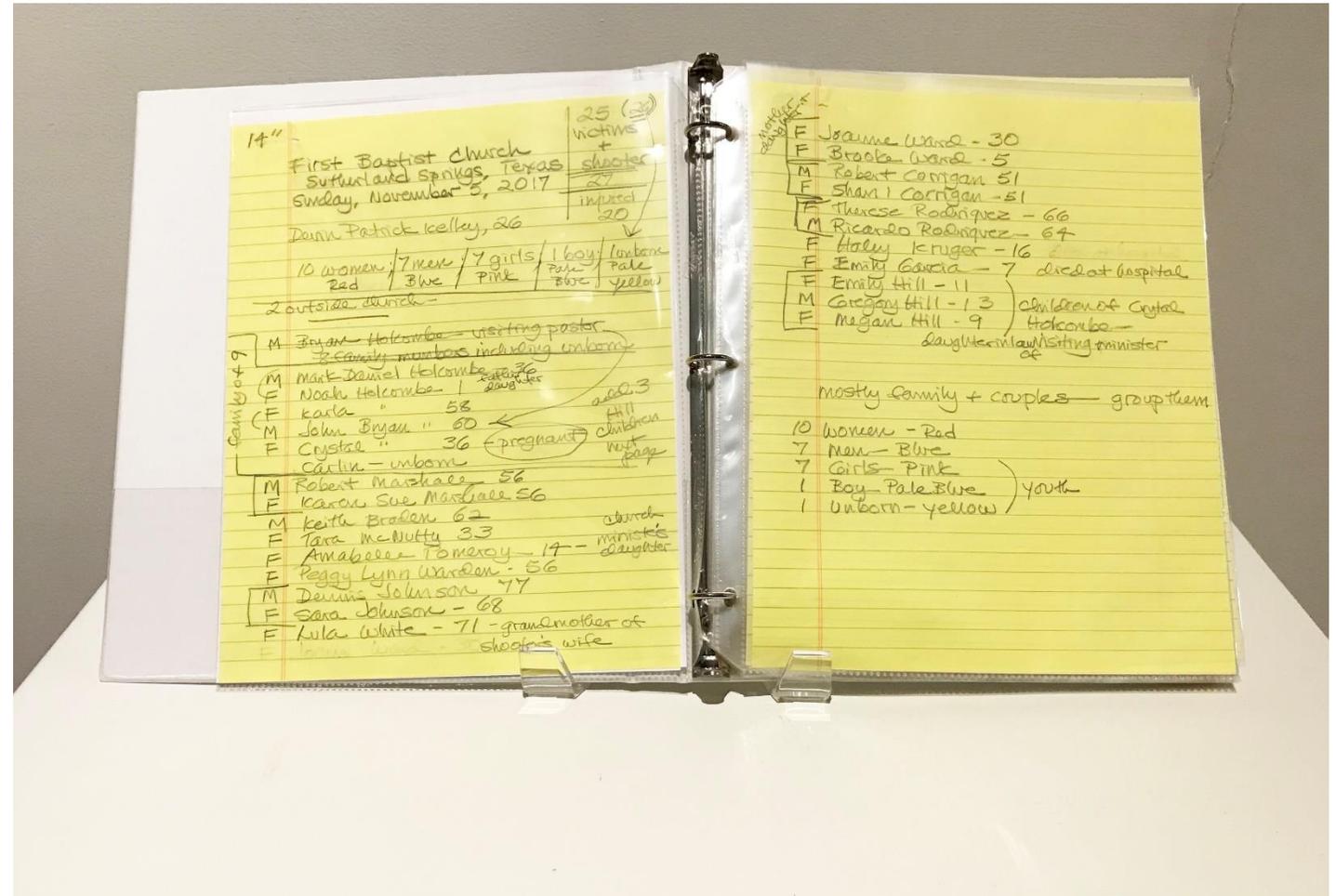
- Location and Date
- The Attack
- The Perpetrator
- The Victims
- The Injured

This information first determined the composition as I represented the sequence of the event.

The colors selected to represent the victims are significant and were chosen for their connection to the location as well as to the victim.

If the perpetrator died as part of the incident, he/she is represented at the bottom with a black hole.

For the more recent incidents, it was necessary to wait a few weeks as an injured may not survive and would move to a victim; or if the perpetrator was killed or arrested; and what title the mass shooting would be known as.



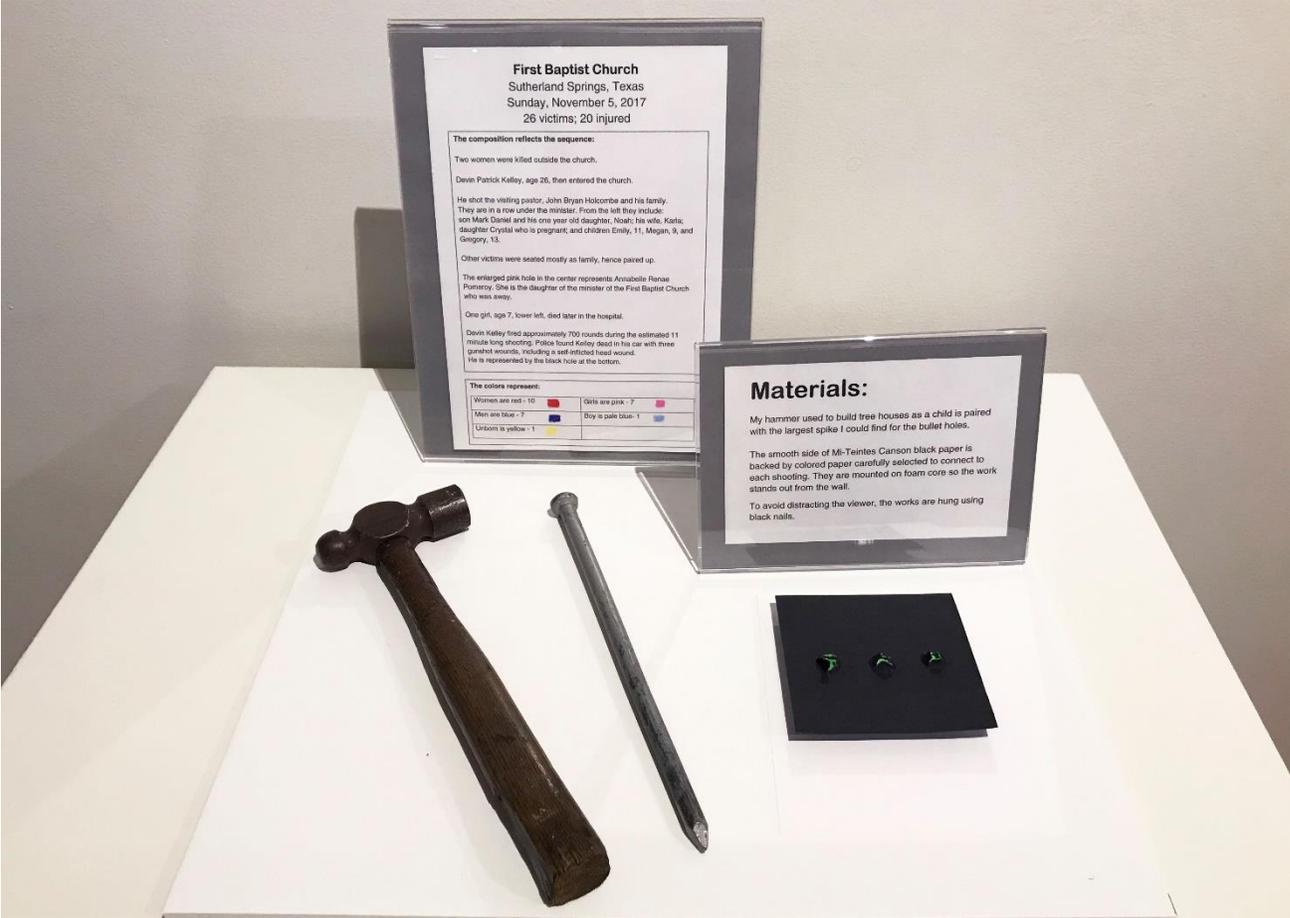
Materials:

My hammer used to build tree houses as a child is paired with the largest spike I could find for the bullet holes.

The smooth side of Mi-Teintes Canson black paper is backed by colored paper carefully selected to connect to each shooting.

They are mounted on foam core so the work stands out from the wall.

To avoid distracting the viewer, the works are hung using black nails.



The first work is accompanied by wall text which explains the process:

At right:

First Baptist Church

Sutherland Springs, Texas
Sunday, November 5, 2017
25 Victims; 27 Injured

The colors of the victims:

Women – red; Men – blue; Young girls – pink; Young boys – light blue;
Unborn – yellow.

The composition reflects the sequence:

Two women were killed outside the church.

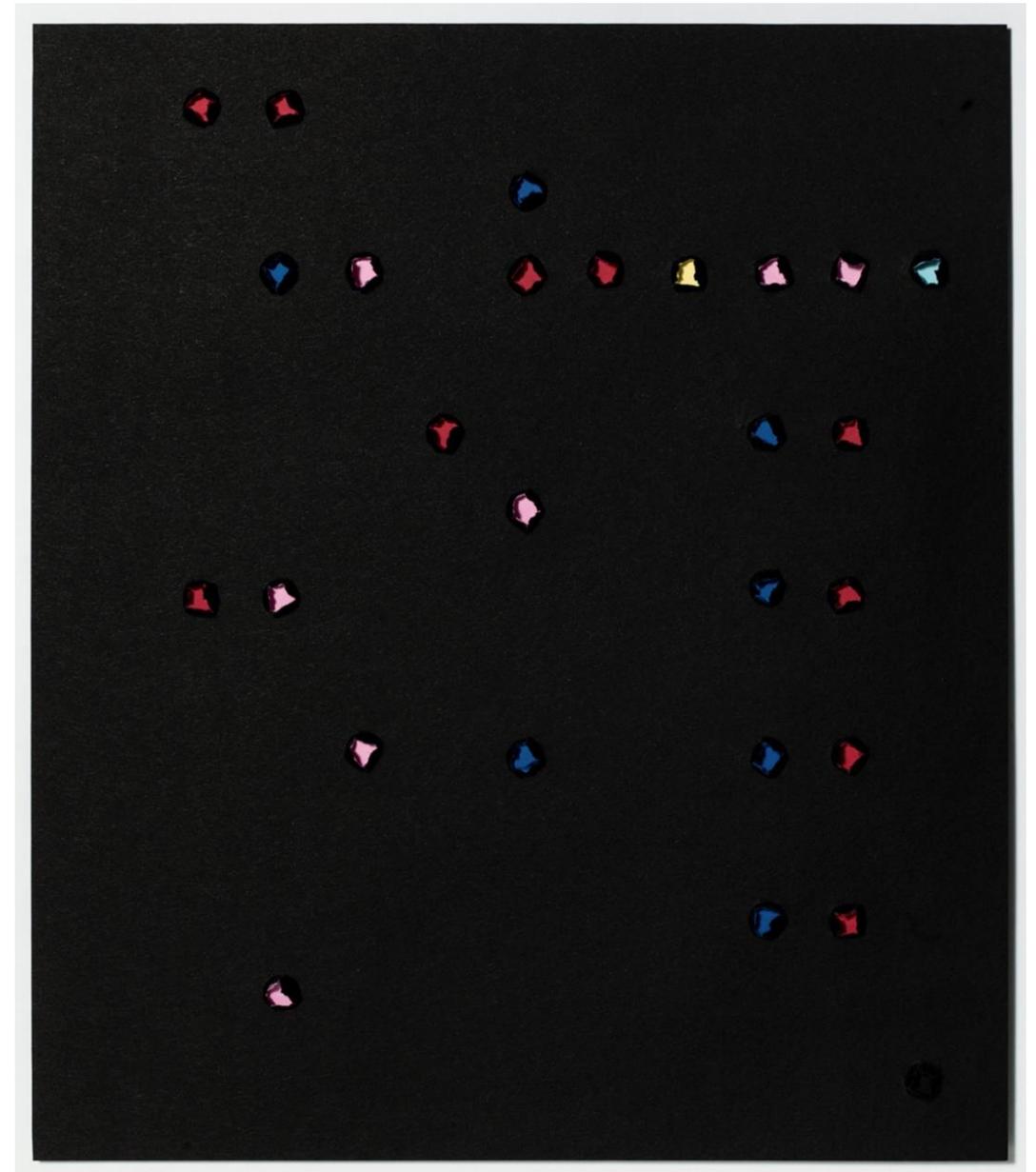
Devin Patrick Kelley, age 26, then entered the church.
He shot the visiting pastor, John Bryan Holcombe and his family.
They are in a row under the minister. From the left they include:
son Mark Daniel and his one year old daughter, Noah; his wife, Karla;
daughter Crystal who is pregnant; and children Emily, 11, Megan, 9,
and Gregory, 13.

Other victims were seated mostly as family, hence paired up at right.

The enlarged pink hole in the center represents Annabelle Renae
Pomeroy. She is the daughter of the minister of the First Baptist
Church who was away.

One girl, age 7, lower left, died later in the hospital.

Devin Kelley fired approximately 700 rounds during the estimated 11
minute long shooting. Police found Kelley dead in his car with three
gunshot wounds, including a self-inflicted head wound.
He is represented by the black hole at the bottom.

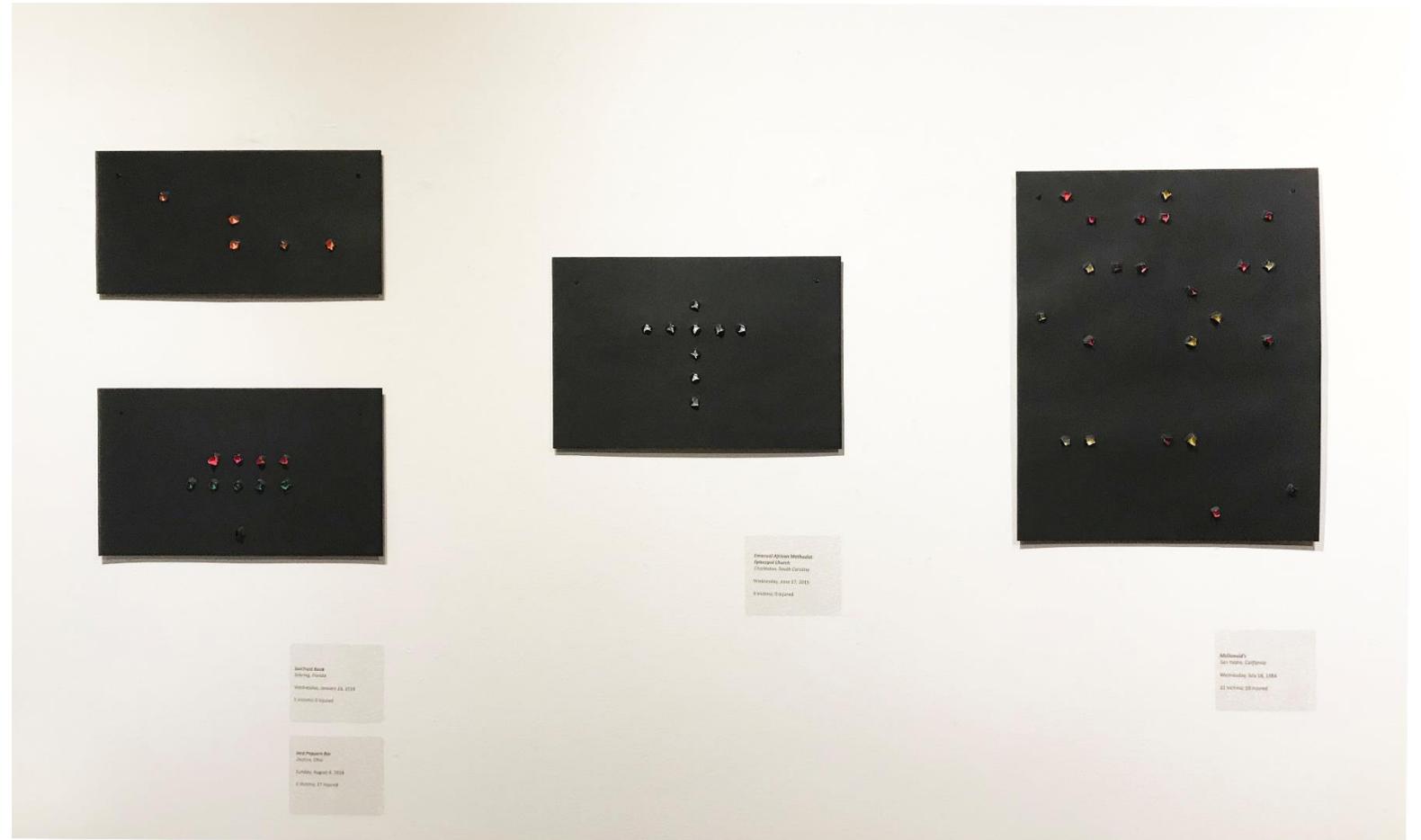


Top Left:
SunTrust Bank
Sebring, Florida
Wednesday, January 23, 2019
5 Victims; 0 Injured

Below:
Ned Peppers Bar
Dayton, Ohio
Sunday, August 4, 2019
9 Victims; 27 Injured

Middle:
Emanuel African Methodist Episcopal Church
Charleston, South Carolina
Wednesday, June 17, 2015
9 Victims; 0 Injured

Right:
McDonald's
San Ysidro, California
Wednesday, July 18, 1984
21 Victims; 19 Injured



Left:

Washington Navy Yard

Washington DC

Monday, September 16, 2013

12 Victims; 8 Injured

Top Right:

U.S. Post Office

Edmond, Oklahoma

Wednesday, August 20, 1986

14 Victims; 6 Injured

Middle Right:

Molson Coors Brewery

Milwaukee, Wisconsin

Wednesday, February 26, 2020

5 Victims; 0 Injured

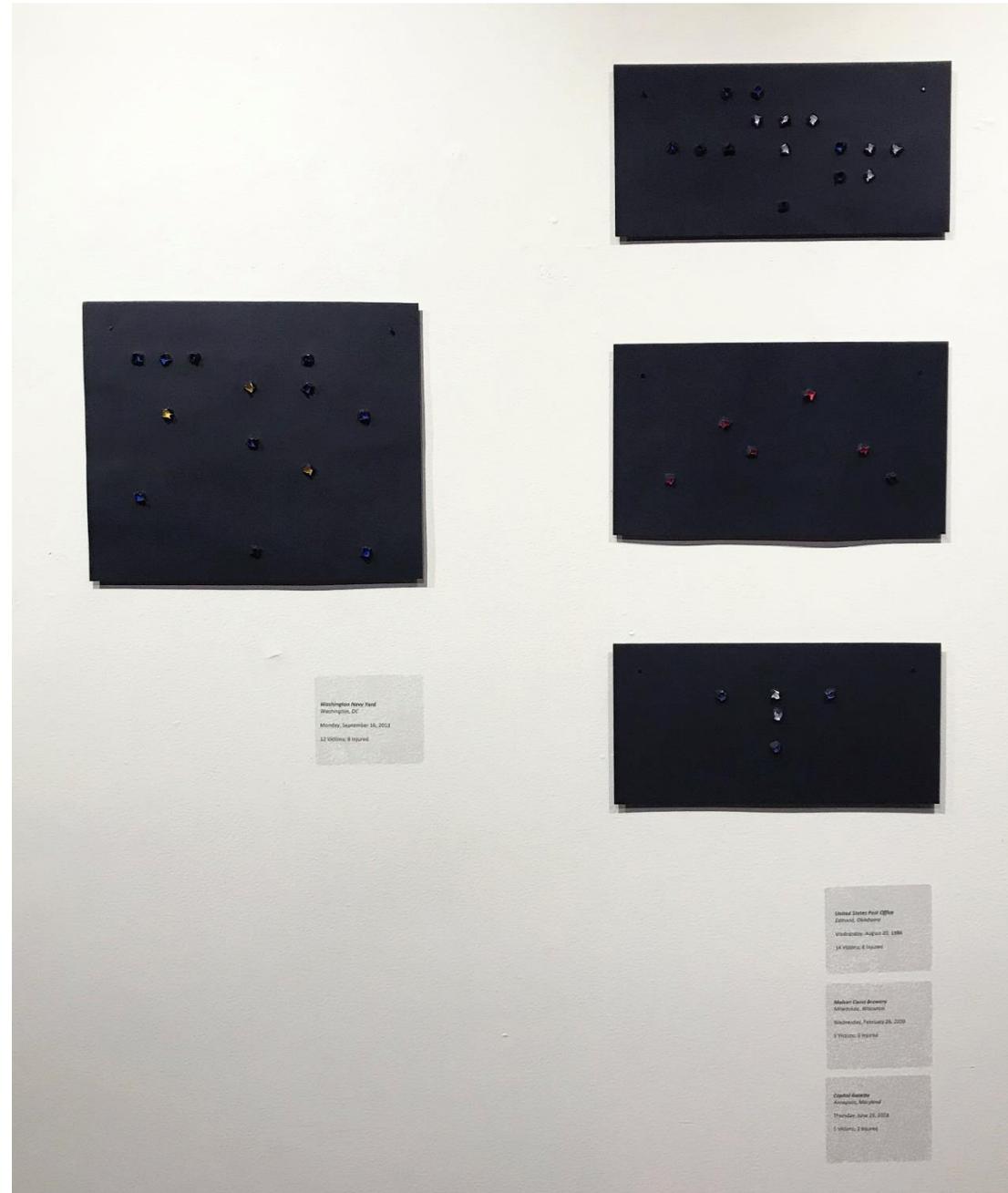
Bottom Right:

Capitol Gazette

Annapolis, Maryland

Thursday, June 28, 2018

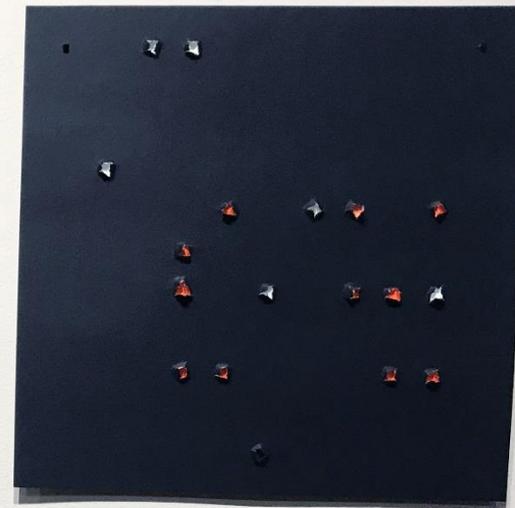
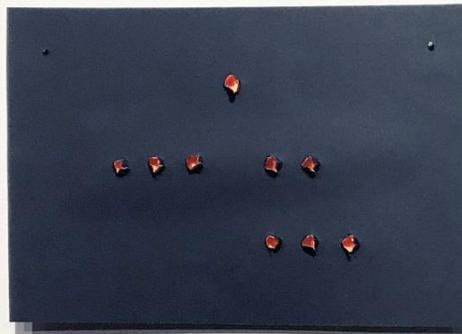
5 Victims; 2 Injured



Top Left:
Wat Promkunaram Buddhist Temple
Waddell, Arizona
Saturday, August 10, 1991
9 Victims; 0 Injured

Bottom Left:
Umpqua Community College
Roseburg, California
Thursday, October 1, 2015
9 Victims; 8 Injured

Right:
University of Texas
Austin, Texas
Monday, August 1, 1966
18 Victims; 31 Injured



Wat Promkunaram Buddhist Temple
Waddell, Arizona
Saturday, August 10, 1991
9 Victims; 0 Injured

Umpqua Community College
Roseburg, Oregon
Thursday, October 1, 2015

University of Texas
Austin, Texas
Monday, August 1, 1966
18 Victims; 31 Injured

Left:
Inland Regional Center
San Bernardino, California
Wednesday, December 2, 2015
14 Victims; 22 Injured

Top Middle:
Midland-Odessa
Midland and Odessa, Texas
Saturday, August 31, 2019
7 Victims; 25 Injured

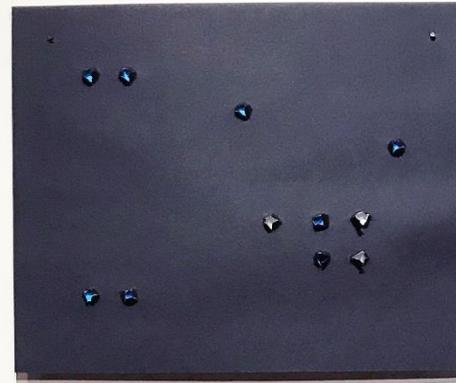
Bottom Middle:
Fort Hood
Killeen, Texas
Thursday, November 5, 2009
14 Victims; 33 Injured

Right:
Walmart
El Paso, Texas
Saturday, August 3, 2019
22 Victims; 24 Injured



Top:
Tree of Life Synagogue
Pittsburg, Pennsylvania
Saturday, October 27, 2018
11 Victims; 7 Injured

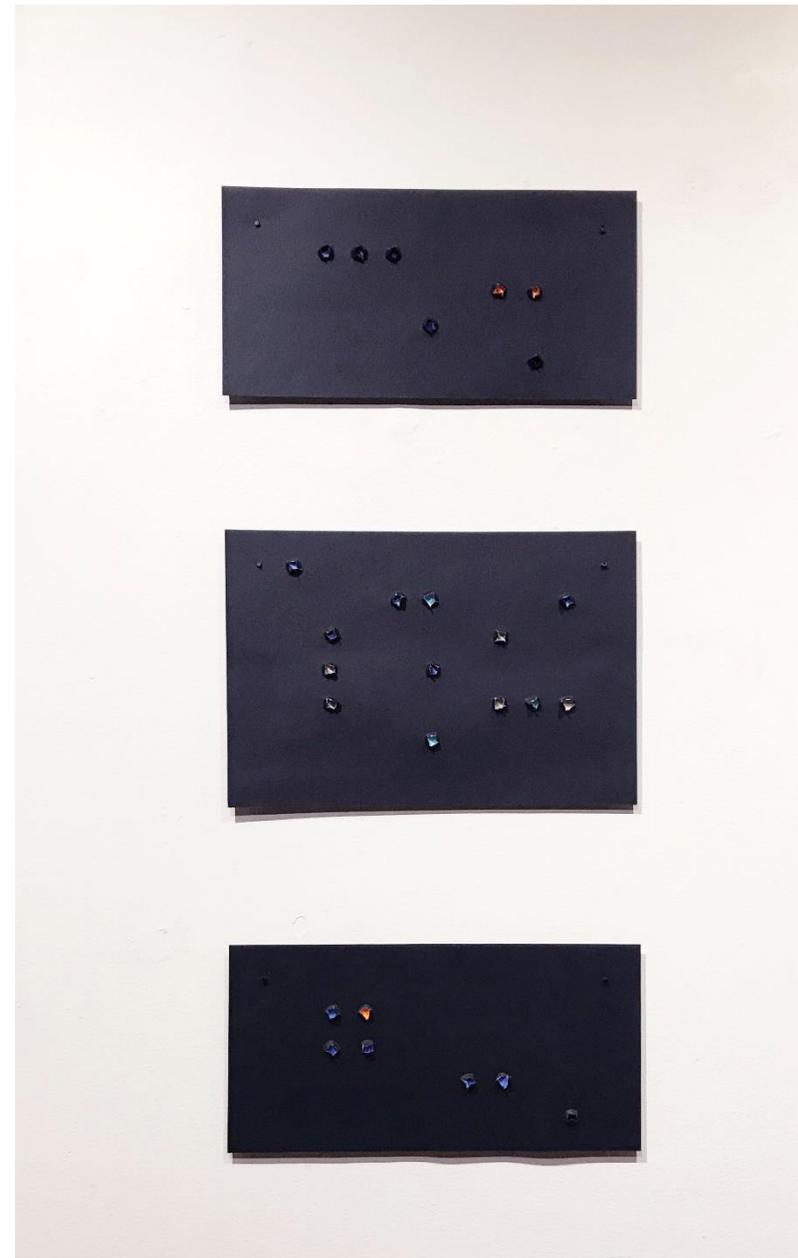
Bottom:
Century 16 Movie Screening
Aurora, Colorado
Friday, July 20, 2012
12 Victims; 70 Injured



Top:
University of California, Santa Barbara
Isla Vista, California
Friday, May 23, 2014
6 Victims; 14 Injured

Middle:
Walk of Death
Camden, New Jersey
Monday, September 5, 1949
13 Victims; 3 Injured

Bottom:
Shikh Temple
Oak Creek, Wisconsin
Sunday, August 5, 2012
6 Victims; 4 Injured



Top Left:

Geneva County

Kinston, Samson, and Geneva, Alabama

Tuesday, March 10, 2009

10 Victims; 6 Injured

Bottom Left:

**Momentum Securities and All-Tech
Investment Group**

Atlanta, Georgia

Thursday, July 29, 1999

12 Victims; 13 Injured

Top Right:

George Banks Massacre

Wilkes-Barre, Pennsylvania

Saturday, September 25, 1982

13 Victims; 1 Injured

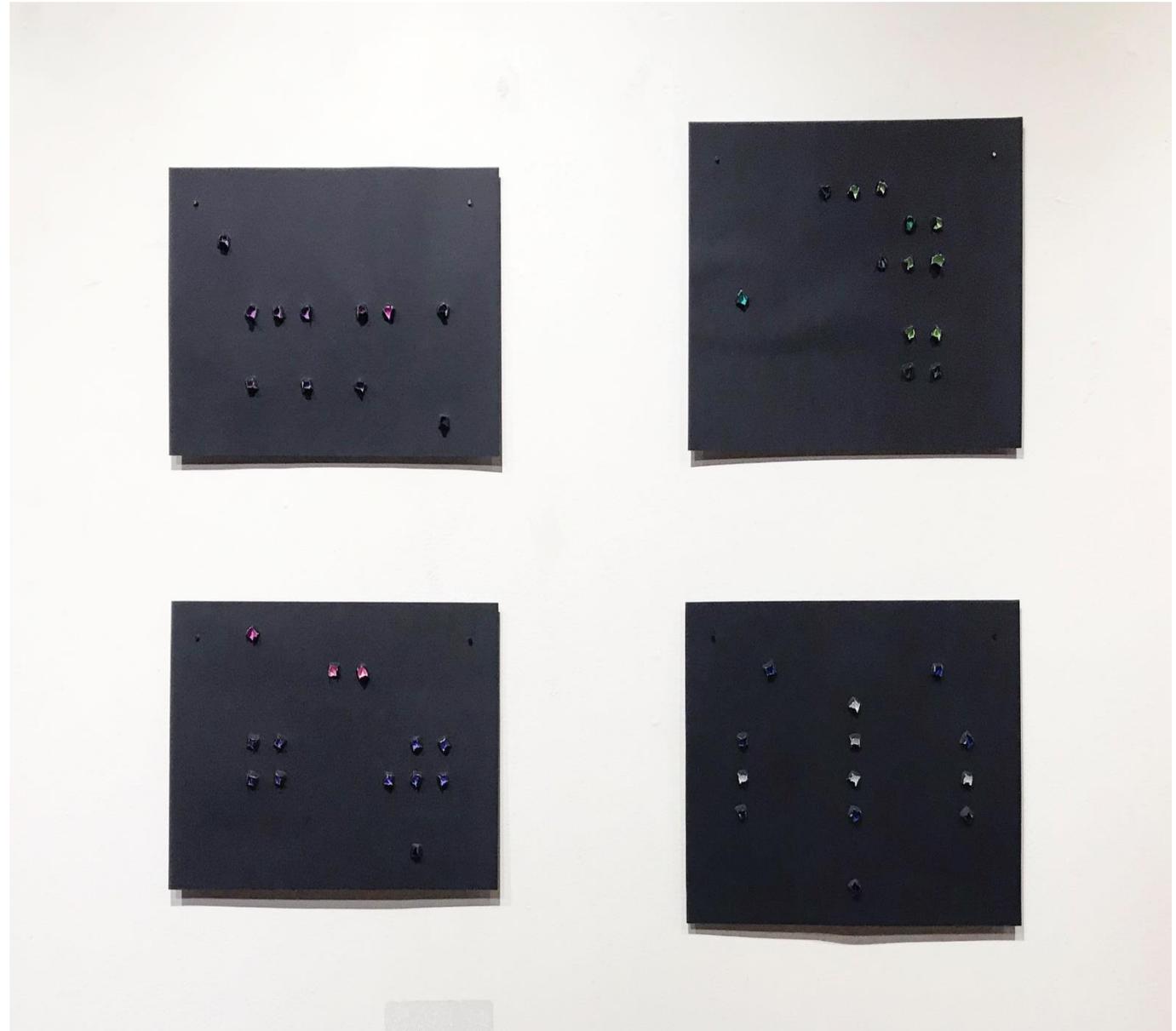
Bottom Right:

Virginia Beach Municipal Center

Virginia Beach, Virginia

Friday, May 31, 2019

12 Victims; 4 Injured



Left:
Easter Sunday Massacre
Hamilton, Ohio
Sunday, March 30, 1975
11 Victims; 0 Injured

Right:
Borderline Bar and Grill
Thousand Oaks, California
Wednesday, November 7, 2018
12 Victims; 15 Injured

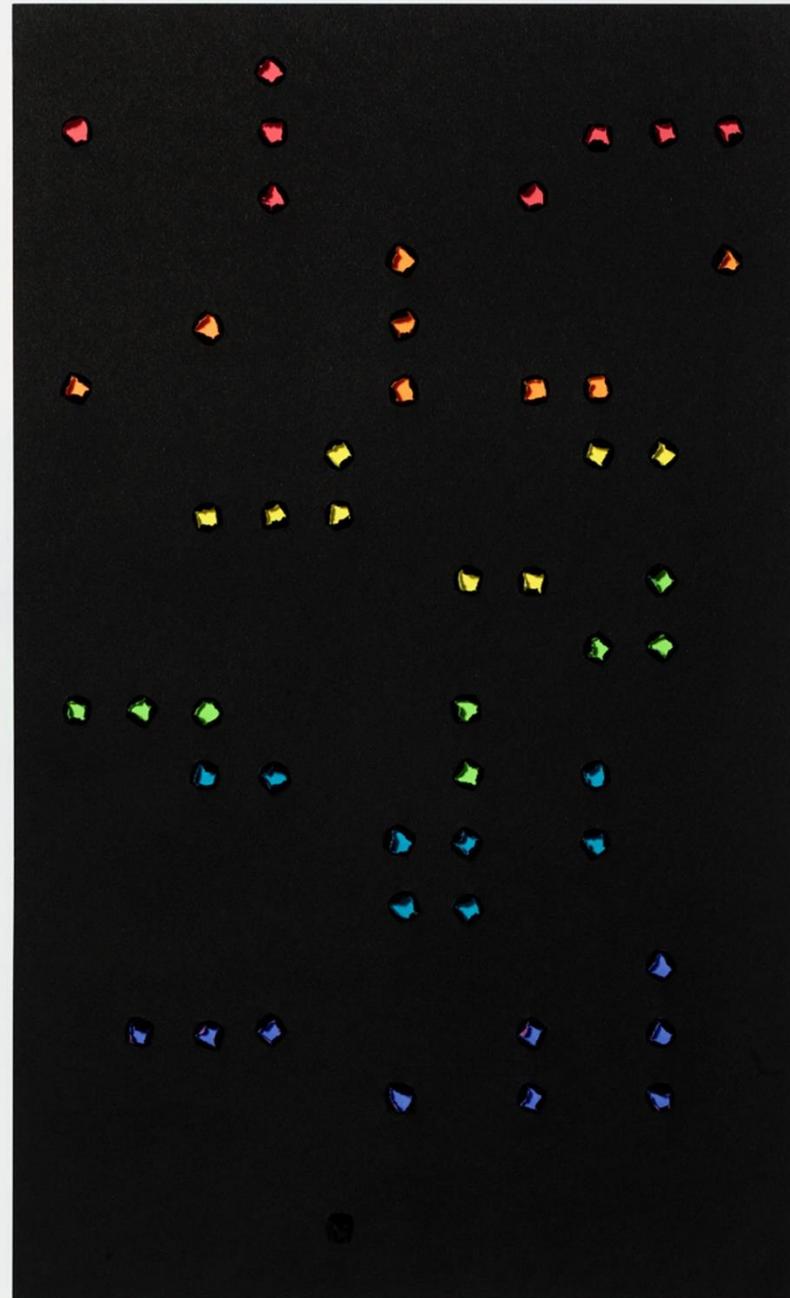


Easter Sunday Massacre
Hamilton, Ohio
Sunday, March 30, 1975
11 Victims; 0 Injured

Borderline Bar and Grill
Thousand Oaks, California
Wednesday, November 7, 2018
12 Victims; 15 Injured

Pulse Night Club
Orlando, Florida
Sunday, June 12, 2016
49 Victims; 53 Injured

The colors represent the
LGBTQ movement.



Left:
Virginia Tech
Blacksburg, Virginia
Monday, April 16, 2007
32 Victims; 23 Injured

Right:
General Motors Acceptance Corp.
Jacksonville, Florida
Monday, June 18, 1990
9 Victims; 6 Injured



Virginia Tech
Blacksburg, Virginia
Monday, April 16, 2007
32 Victims; 23 Injured



General Motors Acceptance Corp.
Jacksonville, Florida
Monday, June 18, 1990
9 Victims; 6 Injured

Left:
Santa Fe High School
Santa Fe, Texas
Friday, May 18, 2018
10 Victims; 13 Injured

Top Right:
American Civic Association
Binghamton, New York
Friday, April 3, 2009
13 Victims; 4 Injured

Bottom Right:
Red Lake High School
Red Lake, Minnesota
Monday, March 21, 2005
9 Victims; 5 Injured



Left:
Luby's Cafeteria
Killeen, Texas
Wednesday, October 16, 1991
23 Victims; 27 Injured

Middle:
Marjory Stoneman Douglas High School
Parkland, Florida
Wednesday, February 14, 2018
17 Victims; 17 Injured

Right:
Wah Mee Social Club
Seattle, Washington
Friday, February 18, 1983
13 Victims; 1 Injured

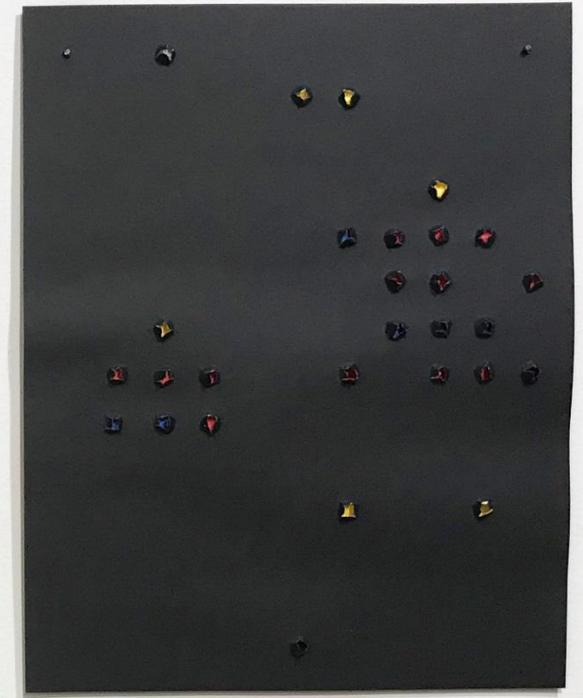


Left:
Palm Sunday Massacre
Brooklyn, New York
Sunday, April 15, 1984
11 Victims; 1 Injured

Right:
Sandy Hook Elementary School
Newtown, Connecticut
Friday, December 14, 2012
27 Victims; 2 Injured



Palm Sunday Massacre
Brooklyn, New York
Sunday, April 15, 1984
11 Victims; 1 Injured



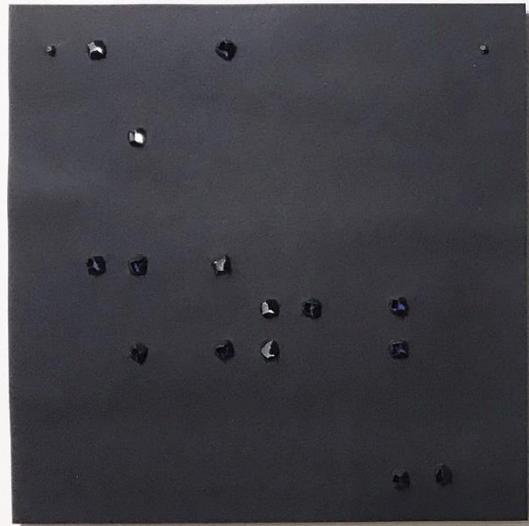
Sandy Hook Elementary School
Newtown, Connecticut
Friday, December 14, 2012
27 Victims; 2 Injured

Right:
Mandalay Bay Resort and Casino
Las Vegas, Nevada
Sunday, October 1, 2017
58 Victims; 85 Injured



Left:
Columbine High School
Littleton, Colorado
Tuesday, April 20, 1999
13 Victims; 24 Injured

Right:
Salon Meritage
Seal Beach, California
Wednesday, October 12, 2011
8 Victims; 1 Injured



Columbine High School
Littleton, Colorado
Tuesday, April 20, 1999
13 Victims, 24 Injured



Salon Meritage
Seal Beach, California
Wednesday, October 12, 2011
8 Victims, 1 Injured