

was attacked. She told me how she and her friends were ridiculed by the guards at the internment camp when they visited these victims of white prejudice and avarice. She cursed when the Chicanos were bludgeoned and jailed during the "Pachuco" riots of the early 1940s in Los Angeles. She reached out to all people and was, in turn, touched by them.

During World War II Lorraine interrupted her undergraduate art studies at UCLA and became certified as an occupational therapist. She worked in the psychiatric wards of the Army's Dibble General Hospital at Menlo Park, California in 1945 and 1946. In 1946 and 1947 she worked with paraplegics at the Veteran's Hospital in Staten Island, New York. This involvement, in a therapeutic role, with the tragic human consequences of war along with her early background in Los Angeles played a large part in the protest nature of much of her work.

Lorraine's sensitivity is thus manifest in her work and reflects the traditional function of the artist as the conscience of her environment. Her smallest etching, *Primer*, has sent its message that "war is not healthy" to every corner of the earth. The elegantly executed *Lottery* deals with the same subject in another way: a roulette wheel with six pie-shaped etchings of World War I. The *White Citizens* and the *Twenty-second of November* burst with dark rage as comments on the paramount issues of Civil Rights and political assassination.

After World War II Lorraine received her B. A. and teacher's credential at the University of California at Berkeley and taught briefly at a junior high school in Richmond, California. In 1946 she married Stan Schneider whom she met at UCLA during World War II. From 1949 to 1960 she was too involved with raising a family of four children to engage in any concentrated effort in art. She did some painting and sketching, but it was not until 1960 when she enrolled as a graduate student in printmaking at San Fernando Valley State College that she found her medium.