

expression in which she submerged all use of pigment and relied exclusively upon the bite of the press to create an embossment that lived through light and shadow.

Although always an artist, Lorraine's personal life was at the very core of her being. Nothing took precedence over the relationships and responsibilities of her family. It was not unusual for her to lay aside a sketch or a plate for weeks in order to attend to family needs. She was no stranger to carpools, markering, preparing a feast, or spring cleaning. Family trips were memorable: a winter week in the heavy snows of the Sierras, trips to Yosemite Valley, the drive along Highway 1 to Big Sur, a picnic at Hurricane Ridge in the Olympic National Park, a barbecue on the shores of Jackson Lake at the foot of the Tetons. There was warmth and love and challenge within the family. Her most classic etchings were those in which her children were her models. There is much love and tenderness in *Children How Shall I Send Thee*, *Tapestry*, and in her final work, *Shoshana*.

In 1971 Lorraine became ill with cancer. The next year, her final summer, was marred by pain, a lack of physical strength, and concern for her family. She was no longer able to work on her plates or prepare an edition of prints. However, as if by some miracle, in the early autumn she was able to accept an invitation to speak at the United Nations Non-Governmental Disarmament Conference in Geneva, Switzerland. She and her husband were joined by her physician, Dr. Melvin Avedon, and Barbara Avedon, the founder of "Another Mother for Peace." Together they spent three wonderful weeks in Switzerland, southern France and Paris. Ten days after returning to Los Angeles, Lorraine was admitted to the hospital for the last time.

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