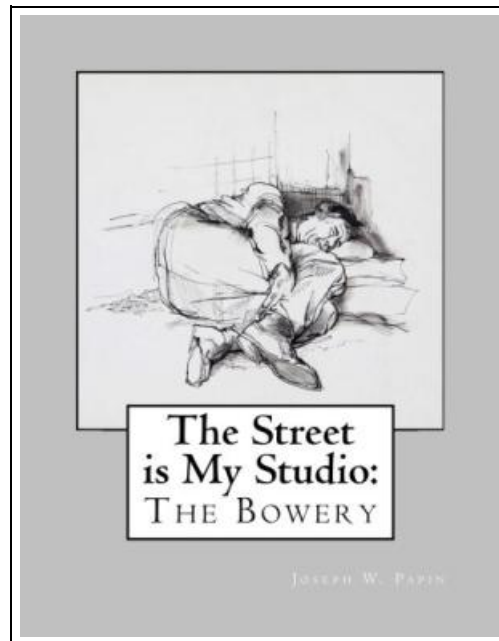


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As an example of my wanderings, let me briefly introduce New York's Bowery. There was never a street like it in the world; its bespattered pavements have seen the great cavalcade of its colorful history fade and die, remaining only a rendezvous for the misbegotten. A street of vivid contrast still, robbed of its El-thrown patchwork blanket of shadows, now exposed before the degrading sun: here the city keeps its backwash. Its businesses, cheap restaurants, flop-houses, saloons, and missions have been my setting. Its citizens - drifters, hobos, down-and-outers - all a little worse for wear, are people nonetheless, who once lived normally and now merely exist. They have all been my subjects and I have learned a great deal from them. Joseph Papin, *The Street is My Studio*, *American Artist*, Volume 23, Number 2, Issue 222, February 1959

Joseph Papin specialized in reportorial art - on-the-scene drawing - the artist as reporter. He illustrated Washington, covering legislation in the House and Senate, and all the activities of a Presidential inauguration. He covered most of the major U.S. trials for over two decades, the Watergate hearings, the United Nations, and a spectrum of events, large and small. This book is a collection of 74 of Joe Papin's early drawings of the Bowery, along with some interview transcripts. It is the first of a series of books highlighting his work. A freelance artist since 1957, Joe Papin's work appeared in *USA's American Illustrated*, *Harper's*, *Newsweek*, *Business Week*, *The Reporter*, *American Heritage*, *Forbes*, *Playboy*, *The National Review* and a host of specialty magazines. Among newspapers he contributed to *The Herald Tribune*, *The New York Times*, and worked...

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