

## PAPIN

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.

A freelance artist since 1957, Joe Papin's work appeared in USIA'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 on staff at *The New York Daily News*, where his reportorial drawings depicted the major trials for over twenty years. He illustrated over forty-five adult and children's books, lectured at colleges and for professional societies, gave many demonstrations, and had numerous shows, including one that traveled the U.S. for over two years. He was the recipient of seven Page One Awards for graphic excellence in journalism and the New York Press Club Art Award for Reportorial Art/ Courtrooms: Outstanding Artist of the Year.

Joe Papin started as artist working his way through Ohio State University, made training films for the Army Signal Corps, and represented himself as a freelance artist for thirteen years, "thereby receiving another sort of education and just frequently enough some nice commissions, books to illustrate, and challenges to grow on." In 1969, he was invited to join the Daily News and worked to develop, enlarge, and reassert the place of the documentary artist in news coverage. For example, along with over 125 journalists and cameramen (still and T.V.), he covered the Hearst trial in San Francisco. He filed more than 400 drawings with the News, 3,000 miles away, over a portable telecopier (maximum size, 8" x 10"), the majority of which were used in the paper.

Joe Papin's work encompassed the areas usually covered by photographers. He drew U.N. scenes, military and international subjects, concerts, parades, horse races, hospital emergency rooms and thousands of street scenes. His first love and compelling interest was drawing on-the-scene, where history happens.

Joseph Wood Papin  
40 Overlea Lane  
Matawan, NJ 07747  
(201) 566-2842

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## **EMPLOYMENT**

New York Daily News, New York, NY, Editorial Artist (Courtroom art and on-the-scene drawing), 1969-present.

Freelance Artist, (Reportorial art and illustration), New York, NY, 1957-present.

## **SERVICE**

Commissioned Lieutenant, U.S. Army, 1955.

Army Pictorial Center, Long Island City, NY, 1955-1957.  
(Motion Picture Animation Director, making training films for the Defense Department).

U.S. Army Reserves, 1957-1960.

## **EDUCATION**

Ohio State University, Bachelor of Fine Arts, 1955.

Reserve Officer Training Corps (Signal Corps of the U.S. Army).

Kappa Sigma.

Contributing Artist, *Sundial* (humor magazine).

## **AWARDS AND HONORS**

Page One Award for Excellence in Journalism, 1988.  
Presented to Joseph Papin by The Newspaper Guild of New York AFL-CIO, CLC, in the category "News and Feature Illustrations, Cartoons, Newspapers" for *Jury Weighing Fate of Howard Beach Four*, in the Daily News, December 11, 1987.

Page One Award for Excellence in Journalism, 1987.  
Presented to Joseph Papin by The Newspaper Guild of New York AFL-CIO, CLC, in the category "News and Feature Illustrations, Cartoons, Newspapers" for *Did You Ever...* in the Daily News, May 22, 1986.

1987 New York Press Club Art Award.

Reportorial Art/Courtrooms: Outstanding Artist of the Year.

Page One Award for Excellence in Journalism, 1977.

Presented to Joseph Papin by The Newspaper Guild of New York AFL-CIO, CLC, for his drawings of the Hearst trial in the Daily News, February 14, 1986.

Page One Award for Excellence in Journalism, 1976.

Presented to Joseph Papin by the Newspaper Guild of New York for his series on *Child Care Abuses* in the Daily News. "Powerful, poignant illustration of the plight of children victims of child care abuse."

Page One Award for Excellence in Journalism, 1975.

Presented to Joseph Papin by the Newspaper Guild of New York for his series of Watergate Courtroom Drawings. "Papin staggers one with scores of courtroom drawings, superbly executed under deadline pressure. His art is magnificent, almost Michelangelic, and captures perfectly the characters of the persons under scrutiny and the mood of the moment."

Page One Award for Excellence in Journalism, 1974.

Presented to Joseph Papin by the Newspaper Guild of New York for his *The Throwaway Children* in the Daily News. This award cites the "range and power of artist's skill illustrating article on young girls going into prostitution."

Page One Award in Excellence in Journalism. 1971.

Presented to Joseph Papin by the Newspaper Guild of New York for his *Criminal Court: Unequal Justice* in the Daily News. Judges were "impressed by the versatility of his work."

Society of Publication Designers Award for Excellence.

Reportorial Coverage award for drawings at the National Convention of Nursing, Dallas, TX, American Journal of Nursing, 1968.

*American Artist*, "The Street is My Studio."

Featured in article about drawing in the streets, 1959.

Honorary Member of the New Jersey Honor Legion, 1985-present.

Honorary Member of the Honor Legion of the Police Department, City of New York, 1979-present.

## **PROFESSIONAL MEMBERSHIP**

New York City Press Club, 1974-present.

Salamagundi Club, 1957-1973.

**ART WORK HAS APPEARED IN THE FOLLOWING:**

Newspapers

New York Daily News  
Villager Newspaper  
American Banker

New York Times  
Soho Weekly News  
Hellenic Times

New York Herald Tribune  
Riverdale Press

Magazines

America Illustrated (USIA)  
Forbes  
Newsweek  
Pan Am  
Theater Arts  
Car and Driver  
Golf  
News Pix (NY News Inc.)  
Aviation  
Clipper  
Interplay: The Magazine of  
International Affairs

Harper's Magazine  
American Heritage  
Reader's Digest  
Playboy  
Gourmet  
HiFi/Stereo Review  
Ski  
Metal Age  
Building Materials  
Clipper Cargo Horizons  
Nation's Business  
Sales Management: The  
Marketing Magazine

Business Week  
The National Review  
The Reporter  
Opera News  
Columbia Journalism Review  
Progressive Architecture  
Italics Magazine  
Roller Sports Illustrated  
Soviet Life  
Gentleman's Quarterly  
Coronet

Books Illustrated

Agle, Nan Hayden, and Bacon, Frances Atchinson. *The Ingenious John Banward*. New York: Seabury Press, 1966.

Associated Press. *The World in 1976*. U.S.A.: George Banta Company, 1977.

Benedict, Dorothy Potter. *Bandoleer*. New York: Pantheon Books, 1963.

Benedict, Dorothy Potter. *Fabulous*. New York: Pantheon Books, 1961.

Bowen, Walter S., and Neal, Harry Edward. *The United States Secret Service*. New York: Popular Library, 1961.

Bullfinch's Mythology. *The Age of Fable*. New York: Nelson Doubleday, 1968.

Cabell, Charles A., and St. Clair, David. *Safari*. Garden City, New York: Pan Am & Double Day and Company, 1968.

Catherall, Arthur. *Camel Caravan*. New York: The Seabury Press, 1968.

Channel, A. R. *Karawane in Gefahr*. Stuttgart: Schweizer Jugend-Verlag Solothurn, 1968.

Clark, Allen P. *Growing Up in Colonial America*. New York: Sterling Publishing Company, 1961.

Clark, Allen P. *Growing Up in the Wild West*. New York: Sterling Publishing Company, 1961.

Christopher, Bruce. *The God Player*. New York: The American Billiard Review, 1975.

Davidson, Marshall B. *The American Heritage History of Antiques*. New York: American Heritage Publishing Company, 1969.

Drury, Allen. *A Senate Journal*. New York: McGraw Hill, 1963.

Folsom, Franklin. *Famous Pioneers*. Irvington on Hudson, New York: Harvey House, 1963.

Gaan, Margaret. *Last Moments of a World*. (Condensed edition). New York: Reader's Digest Association, 1979.

Gard, Robert E., and Semmes, David. *America's Players*. New York: The Seabury Press, 1967.

Gaustat, Edwin Scott. *Historical Atlas of Religion in America*. New York: Harper and Row, 1962.

Govan, Christine Noble, and West, Emmy. *The Mystery of the Dancing Skeleton*. New York: Sterling Publishing Company, 1962.

Guthrie, A. B. *The Blue Hen's Chick*. New York: McGraw Hill, 1965.

Hathaway, Lulu, and Heppe, Margaret. *They Lived Their Love*. New York: Friendship Press, 1966.

Heaps, Willard A. *The Story of Ellis Island*. New York: The Seabury Press, 1967.

Heaps, Willard A. *Wandering Workers*. New York: Crown Publishers, 1968.

Honan, William H. *The Greenwich Village Guide*. New York: The Bryan Publications, Inc., 1959.

Jaworski, Leon. *The Right and the Power*. (Condensed edition). New York: Reader's Digest Association, 1977.

Josephy, Alvin M. *The American Heritage History of the Congress of the United States*. New York: American Heritage Publishing Company, 1975.

Kenrick, Bruce. *Come Out the Wilderness*. New York: Harper & Brothers, 1962.

Lurie, Richard G. *Passports and Profits*. Garden City, New York: Doubleday and Company, 1964.

Masters, Robert V. *The Story of Fires and Fire Fighting*. New York: Sterling Publishing Company, 1962.

McCaig, Robert. *That Nester Kid*. New York: Charles Scribner's Sons, 1961.

Maylor, Phyllis Reynolds. *The Dark Side of the Moon*. Philadelphia: Fortress Press, 1963.

Pahk, Induk. *The Hour of The Tiger*. New York: Harper and Row, 1965.

Reader's Digest Association. *Fireside Reader*. Pleasantville, New York: Readers Digest Association, 1978.

Salesbury, Joyce. *Iberian Popular Religion*. New York: Edwin Mellen Press, 1985.

Scovel, Myra. *Richer By India*. New York: Harper and Row, 1964.

Scovel, Myra. *To Lay A Hearth*. New York, Harper and Row, 1968.

Selvin, David F. *The Other San Francisco*. New York: The Seabury Press, 1969.

Silk, Leonard. *Economic Commentary: Reflections and Critiques from the Pages of Business Week*. Business Week, 1966.

Taylor, Robert Lewis. *A Journey to Matecumbe*. New York: McGraw Hill, 1961.

Traub, James. *Too Good to Be True*. New York: Doubleday, 1990.

Van Doren, Charles. *Growing Up in the Great Depression*. New York: Hill and Wang, 1963.

Weiss, David A. *The Great Fire of London*. New York: Crown Publishers, 1968.

Welfing, Weeden. *Principles of Economics*. New York: McGraw Hill, 1971.

Werstein, Irving. *The Trespassers*. New York: E. P. Dutton and Company, 1969.

Winn, Dilys. *Murder Ink*. New York: Workman Publishing, 1977.

Wood, Clement Biddle. *Welcome to the Club*. New York: McGraw Hill Book Company, 1966.

Wood, James Playsted. *Washington, D.C.* New York: The Seabury Press, 1966.

#### **CLIENTS: CORPORATE AND OTHERS**

ABC News, Radio Division--on the scene drawing, extensive coverage of ABC Radio operations, 1967.

American Bar Association--*Litigation: The Journal of the Section of Litigation*, American Bar Association, Volume I, Number 2, Spring 1975.

American Express--*For Members Only: Travel Letters*, 1984-1985.

Architectural Digest--promotional ads.

Associated Press--illustrations of Israeli raid on Entebbe, 1976; illustrations of architect Edward Durell Stone, 1973.

Banker's Trust Money Center--booklet on services.

Board of North American Missions--illustrated publications, yearly report, and brochures, 1969.

Carborundum Corporation--drawings of industrial processes.

Council of Churches--illustrated brochures, 1972.

Council on World Tensions Inc.--informational bulletins and pamphlets, 1963.

East Harlem Protestant Parish--illustrated all publications, monthly bulletins, and Christmas cards, 1958-1963.

Harvard Business School--on the scene report for *Business Week* (cover story), 1967.

IBM--Informational Services pamphlets.

McGraw Hill Publications--illustrated corporate survey of McGraw Hill Publications Magazines.

NBC--personalities for NBC, "Huntley-Brinkley Report."

NBC Special Report--"Sit-in: White Paper #2," (Lunch counter sit-in, Nashville, Tennessee).

New York Telephone Company--Annual Report, 1974.

RCA (Allegro Records)--three album covers.

Reader's Digest--corporate brochures, trade publications, and magazine advertisements.

Reuters--Pizza Connection Trial, 1985.

St. George's Church, Stuyvesant Square, NY--illustrated Annual Report, 1965.

UPI--Son of Sam Case, 1978.

WCBS--drawings at the "Bess-Mess," Judge's chambers during jury selection, 1988.

WPIX--Drawings of Gotti Trial and other trials.

Screened premier films and designed promotional drawings for foreign and domestic films (*The Bridge, Sky Above, Mud Below, Freud, Purple Noon*), 1960-1962.

Contributed to various foreign publications (magazines and newspapers)--1959-1988.

## **EXAMPLES OF TRIALS COVERED**

Julio Inglesia/Song Title Infringement Trial, 1991.

Mike Tyson Assault Trial, 1990.

Michael Milken Trial, 1990.

Central Park Jogger Trial, 1990.

All three John Gotti Trials, 1986-1990.

The Bobby Manna Trial, 1989.

Representative Robert Garcia/Jane Garcia, 1989.

Leona Helmsley Trial, 1989.

Gene Gotti Trial, 1989.

Paul A. Bilzerian (Corporate Raider), 1989.

GAF Trial (Insider Trading), 1989.

Wallach, et. al. Trial, 1989.

WEDTECH Trial, 1988.

The "Bess Mess" (Bess Myerson, Andy Capasso, Judge Hortence Gabel), 1988.

Imelda Marcos Hearing, 1988.

Salerno Trial, 1988.

Mutulu Shakur/Marilyn Jean Buck Trial, 1988.

Brinks Robbery Sentencing, 1988.

Congressman Mario Biaggi-Meade Esposito Trial, 1987.

Howard Beach Trial, 1987.

Nussbaum-Steinberg Case, 1987.

Ray Donovan Trial, 1987.

John Zaccaro Trial, 1987.

Larry Davis Hearing, 1987.  
 John Hinckley Trial, 1987.  
 The Pizza Connection, Two, 1987.  
 Darrel Norman/Steven Bowman (Marla Hanson) Trial, 1987.  
 Steve Sullivan Trial (Eleanor Bumper's Case), 1987.  
 Hell's Angels Trial, 1987.  
 Bernhard Goetz Proceedings, 1985-1987.  
 Westies Trial, 1987.  
 All the Mob trials, 1986.  
 Municipal Corruption Trial, 1986.  
 USFL vs. NFL Anti-Trust Suit, 1986.  
 Jack Henry Abbott Trial, 1986.  
 Johnson vs. Johnson, 1986.  
 United Bamboo Crime Syndicate Trial, 1986.  
 Michael Stewart Trial, 1985.  
 Five Families "Commission" Trial, (Gambino, Genovese, Luchese, Bonanno, Columbo), 1985.  
 The Pizza Connection, 1985.  
 Matty Torres Trial (Murder at the Met), 1985.  
 The Devil Cult Trial, 1985.  
 General Westmoreland vs. CBS Trial, 1985.  
 General Sharon vs. *Time* Trial, 1984.  
 CBS Murders, 1984.

Bonanno Family Trial (First Trial), 1982.  
 Jack Henry Abbott Trial, 1982.  
 Claus Von Bulow Trial One, 1982.  
 Reverend Moon Trial, 1982.  
 The Brinks Armored Car Robbery Trial, 1981.  
 ABSCAM Trial, 1981.  
 Jean Harris Trial, 1981.  
 Craig Crimmins, 1980.  
 Scotto Trial, 1979.  
 Michael Sindona Trial, 1979.  
 Doctor X (Dr. Mario Jascalovich), 1978.  
 Son of Sam (David Berkowitz), 1978.  
 Patty Hearst Trial, 1976.  
 Karen Ann Quinlan, 1975.  
 Senate Watergate Hearings, 1974.  
 John D. Ehrlichman Trial (and Others), 1974.  
 Mitchell-Stans Trial, 1974.  
 Calzadilla Kidnap Trial, 1974.  
 Dr. Montemarano Trial, 1974.  
 Watergate (The Dirty Tricks Inquiry), 1973.  
 Joanne Chesmiard, 1973.  
 H. Rap Brown, William Kunstler, and Lawyers, 1973.  
 Patrolman William Phillips Trial, 1972.  
 J. V. Kenny Trial, 1971.  
 Black Panthers Trial, 1970.

#### **EXAMPLES OF GENERAL SUBJECTS COVERED**

Family Court, 1970's to present.  
 Madison Square Garden Events (equestrian shows, ice-shows, circuses, sporting events), 1970-1987.  
 Rhinebeck Aerodrome, 1985.  
 Democratic National Convention, 1984.  
 United Nations, 1981.  
 Democratic National Convention, 1980.  
 Belmont Stakes, 1979.  
 New York Marathon, 1979.  
 Bellevue Hospital, 1973.  
 Drawings from the Tombs (Metropolitan Corrections Center), 1972.  
 Westchester Classic, Westchester County, 1971.  
 Hudson Institute, 1968.

International Monetary Fund, Meeting in Washington, D.C., 1968.  
 National Nurses Convention, 1968, 1967.  
 Ceremonies and Festivities related to the Inauguration of Lyndon B. Johnson, 1965 (by invitation).  
 Hunt in Fairfax County, Virginia 1965.  
 Surgical Operations, Mayo Clinic, 1965.  
 AFL-CIO Convention, 1962.  
 Air Force Academy, North American Air Defense Command, 1960.  
 Central City Opera, Colorado, 1960.  
 Aspen Festival, 1960.  
 Jimmy Hoffa, Washington, 1960.  
 United Nations, Nikita Krushchev, 1959-1960.



## **EXHIBITIONS AND SHOWS**

- "Courtroom Artists of New York City: Updates," Southern District Federal Court, New York, NY, 1991.
- "New York Salute to Courtroom Art," Formal national traveling show and proposed permanent exhibit, awaiting legislative funding, 1991.
- "New York Salute to Courtroom Art," John Jay College of Criminal Justice, New York, NY, 1990.
- "Courtroom Artists of New York City," Eastern District Federal Court, Brooklyn, NY, 1990.
- "Courtroom Artists of New York City," Southern District Federal Court (NYSD), 1989.
- "New York Salute to Courtroom Art," Federal Plaza, New York, NY, 1988.
- "New York Salute to Courtroom Art," John Jay College of Criminal Justice, New York, NY, 1987.
- Public Relations Officers Society of New York (PROS) City Hall Proclamation of "New Salute to Courtroom Art Week," 1987.
- "The Players Salute Courtroom Artists," Players Club, New York, NY, 1987.
- "New York Salute to Courtroom Art," Society of Illustrators, New York, NY, 1987.
- "Reportorial Artist: Joseph Papin," Manhattan Savings Bank, 1987.
- "Courtroom Art," New York Technical College, 1986.
- "Reportage Drawing: Four Courtroom Artists," Bologna Landi Gallery, East Hampton, NY, 1985.
- "Courtroom Art," Traveling show, three years, Lowe Art Gallery, Syracuse University, 1979-1982.
- "Criminal Proceedings," Clock Tower Building, New York, NY, 1980.
- "Courtroom Scenes," Annual Art Exhibition, The Association of the Bar of the City of New York, 1978.
- Special Guest Artist, Showcase IV, Monmouth County Arts Council, NJ, 1976.
- Featured Artist, Showcase III, Monmouth County Arts Council, NJ, 1975.
- National Cartoonist's Society Show, Lambs Club, New York, NY, 1972.
- "Bull-Fighting in Portugal," Portuguese National Travel Agency, New York, NY, 1967.
- Judged the New Jersey Fall Festival of Arts (with Donald Delue), NJ, 1966.

Pan American Gallery, New York, NY, 1966.

McGraw Hill Gallery, One-person show, New York, NY, 1962.

J. W. Thompson Gallery, One-person show, New York, NY, 1959.

**TEACHING AND LECTURES:**

"Reportorial Art: Joseph Papin," Lacey Township Library Association, NJ, 1990.

"Artist on the Courtroom Scene," Church of Jesus Christ of the Latter Day Saints, NJ, 1990.

Annual Audience Participation Show/Art Demonstrations, National Cartoonist's Society, Manhattan Savings Bank, 1974-1987.

Society of Newspaper Designers, New York, NY, 1986.

"Display, Presentation, and Lecture: Reportorial Art," Bernard Baruch College, NY, 1986.

Society of Illustrators Lecture Series, New York, NY, 1985.

"Joe Papin: An Illustrated Lecture," Center for Communication Arts, New York, NY, 1985.

Beaux Arts Ball, Art Students League, New York, NY, On-the-scene drawing and discussion, 1982.

Center for Communication Arts, New York, NY, 1981.

Society of Illustrators Lecture Series, New York, NY, 1979.

Society of Constituent Relations Officers, Dallas, TX, 1979.

Demonstration and Lecture, Hunter College, NY, 1974.

"The Effective Use of Reportorial Art," Guest Lecturer Program, Defense Information School, Fort Benjamin Harrison, Indiana, 1972.

Matawan Regional School District, NJ, Art Demonstrations, 1964-1968.

East Harlem Protestant Parish, New York, NY, Art Classes, 1958-1963. Taught classes of boys and girls (ages 7-21) in basic drawing (composition, pen and ink, charcoal, basic wash).

**RADIO AND TELEVISION INTERVIEWS:**

"New York and Company," WNYC Radio, "Interview: Overview of Gotti Assault Trials, Watergate, and Other Trials," 1990.

"Featured Interview," WPIX Television, Gotti Assault Trial, 1990.

"Interview with Irene Cornell," WCBS Radio, Howard Beach Trial, 1987.

"Featured Interview," WPIX Television, Municipal Corruption Trial, 1986.

"Five Alive Interview," Channel 5 Television, NY, Interview about work at the New York Daily News, 1984.

**MAGAZINE AND NEWSPAPER ARTICLES:**

"A Fine Line in the Courtroom: Artist Draws on Human Drama," *Panorama*, Asbury Park Press, 1989.

"Scenes of Life by Joe Papin," Arts and Entertainment, *Denton Record Chronicle*, 1979.

"Interview with Joseph Papin: A Case for Courtroom Art," *Scholastic Newstime*, 1973.

Opinion

# Courtroom Artists

ROBERT LONG

When courtrooms were closed to photographers in the 1930s, in the wake of media attention that threatened to turn the Lindbergh kidnapping trial into a travesty, the contemporary courtroom artist came to prominence. Although drawing such dramatic scenes was far from new—one thinks of Daumier's views of 19th century French courts of justice, and of William Glackens's and John Sloan's drawings for newspapers in the early part of this century—the idea of drawing for a daily or television deadline was something different.

"Reportage Drawing: Four Courtroom Artists," at the Bologna-Landi Gallery, Sag Harbor Road, East Hampton, brings several of the most notable, most highly visible practitioners in the genre here.

Some courtroom artists, who have been referred to by the New York Daily News as "sketch artists," work in a sketchier way than others. Joseph Papin, perhaps best known for his work for the Daily News (including a famous front-page rendition of David (Son of Sam) Berkowitz while under cross-examination), tends to work with heavy, fast strokes, with little filling in, when portraying emotional moments in a trial. His record of Jean Harris being questioned by the prosecutor as to how she held the gun in the murder of Herman Tarnower is enlightening. Mr. Papin shows us four versions of Ms. Harris's face as she explains, over and over, the struggle for the gun that night in Westchester.

## The Harris Trial

Three of the four artists show renditions of the Harris trial.

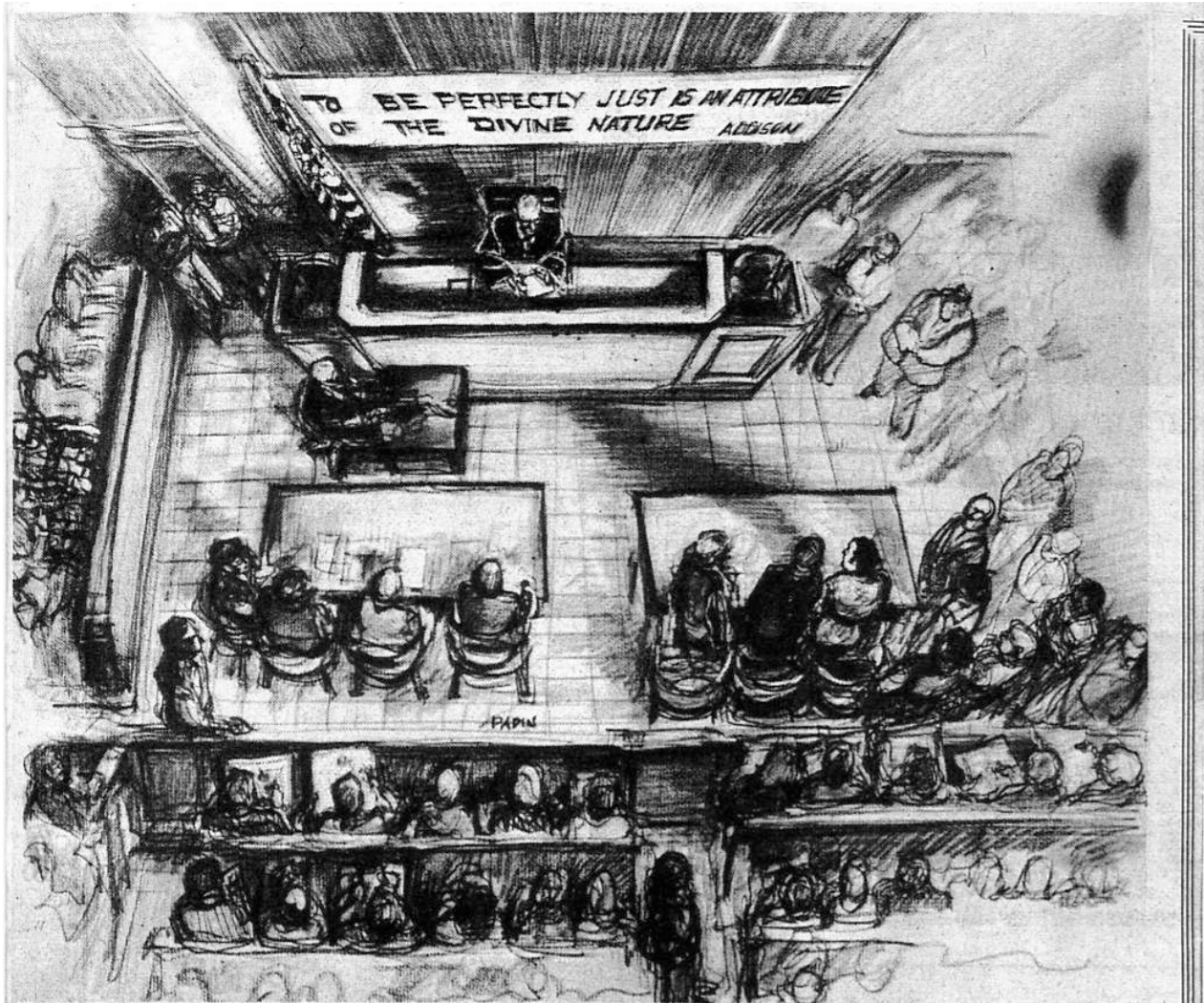
Marilyn Church, who draws both for Channel Seven and for the New York Times and lives in Springs, uses a darker paper than the others and includes accurate architectural detail. Her palette of pastels allows for quick but telling strokes of color. In general, her drawings have a softer, fuller look than the others here. Her version of the Harris case includes a view of judge and jury, and Ms. Harris, head held slightly back in profile, looking simultaneously wounded, highly vulnerable, and almost wildly proud.

Aggie Whelan Kenny's work, along with that of Ms. Church, is the most finished-looking in the show. In many cases, it is difficult to believe that each of these drawings was made in one quick sitting. Ms. Kenny often uses a fine ink outline to capture an astounding amount of detail, and watercolor and pastel are used to lend volume. Another of her drawings—the Christine Craft trial—is especially remarkable for its all-inclusive view of the courtroom, sight lines and perspectives slightly skewed, as if one were viewing the scene through a wide-angle lens.

## Artistic Selection

Selection of detail and composition are all-important in this mode. Often courtroom artists must compress a scene by moving key figures from the edge of the room to the center of the





A VIEW OF JUSTICE that could induce vertigo, Joseph Papin's "Courtroom View" is among the sketches now on view at the Bologna-Landi Gallery in East Hampton.

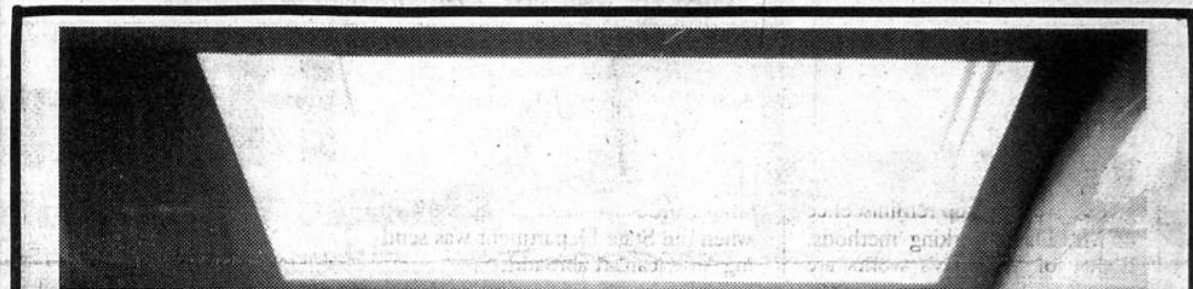
paper, in order to achieve the compositional impact needed for a few moments' viewing on a television screen. This kind of artistic choice and selection of viewpoint is what makes the best of these drawings satisfying on a level beyond documentation.

Joseph Papin's two overhead views of courtrooms are a case in point. Mr. Papin here chooses to take a bird's eye view of the nameless proceedings, pulling back for a moment, rather like Hitchcock in "The Birds," from the heat of the action. This perspective encourages reflection.

Richard Tomlinson's drawings, often seen on Channel Five, also depend on artistic choice. His two versions of the Westmoreland vs. CBS trial are interesting to see together. In one, General Westmoreland leans forward in the witness stand, adjusting his glasses, mouth set in determination, as he prepares to read testimony. In the second, we see the General in profile, leaning back in a chair, legs crossed, chin resting on the splayed fingers of his left hand. Nearby, signboards defining, in large letters, methods of "infiltration" lean against a table, ready for use. Far-

ther away, television monitors, lawyers. The unexpected intrusion of the lettering on the boards lends an ominous feeling to the scene. Mr. Tomlinson's work is deceptively relaxed-looking. His sketching is loose, his shading and coloring quick, but his eye is unerring.

Although subject matter is what initially stirs the viewer here, it is the accomplishment of these artists in the face of unusual challenge that becomes, finally, the most interesting aspect of the show. The exhibit runs until June 6.





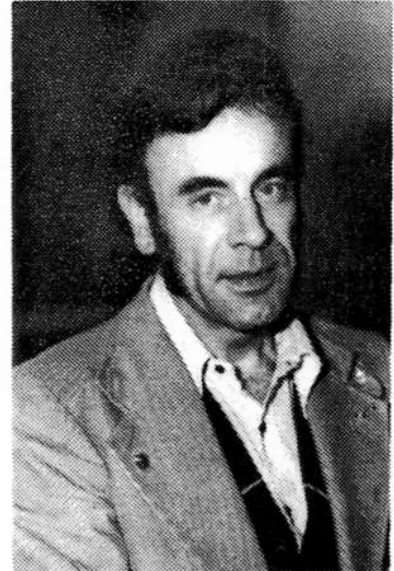
# JOSEPH PAPIN

## Reportorial Artist and Illustrator

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(201) 566-2842

I am in the process of establishing a lecture tour throughout the United States which focuses on my career as a reportorial artist, both freelancing in New York City for a number of years, and for the last 16 years as the reportorial artist for the New York Daily News. My specialty is on-the-scene drawing -- the artist as reporter.

I have covered most of the major U.S. trials of the last decade, the Watergate hearings, Washington, D.C., the House and Senate, the United Nations, and a spectrum of events, large and small. In addition, I have illustrated over forty-five adult and children's books, lectured at colleges and professional societies, given many demonstrations, and had numerous shows, including one which traveled the U.S. for over two years. I am the recipient of five Page One awards for graphic excellence in journalism.



I started as an artist working my way through Ohio State University, made training films for the Army Signal Corps, and began freelancing over twenty-five years ago. I represented myself for thirteen years, thereby receiving another sort of education and just frequently enough some nice commissions, books to illustrate, and challenges to grow on.

In 1969, I was invited to join the Daily News and have since struggled to develop, enlarge, and reassert the place of the documentary artist in news coverage. My role at the Daily News has been a pioneering one and has consistently proved its worth, even in the face of the diminution of newspapers in general, the increasing challenge of television, and the struggle to retain readership. Reportorial art concerns the artist as reporter, a recorder of events, even more effective in the age of electronic media. For example, along with over 125 journalists and cameramen (still and T.V.), I covered the Hearst trial in San Francisco. I filed more than 400 drawings with the News, 3,000 miles away, over my portable telecopier (maximum size, 8" x 10"), the majority of which were used in the paper.

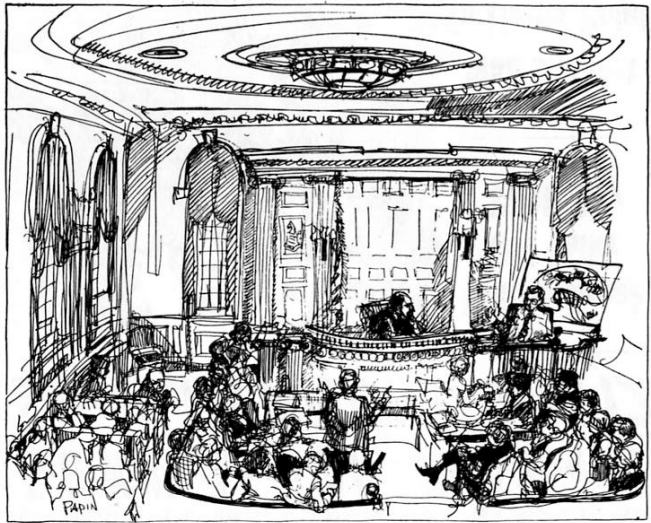
New York City is the Big Apple, an ever-changing kaleidoscope where so much that happens effects us all. No one covers the city itself like the Daily News, for so long one of the largest papers in the U.S. My participation as a part of this news team is in a position unique to what has traditionally been photographic coverage.

## PAPIN

Following in the grand tradition of artist reporters, Joseph Papin records the events, large and small, that affect all of us. He has illustrated Washington, covering legislation in the House and Senate, and all the activities of a Presidential inauguration.

A freelance artist since 1957, his work has appeared in USIA'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 has contributed to *The Herald Tribune*, *The New York Times*, and is currently on the staff at *The New York Daily News*, where his reportorial drawings have depicted the major trials of the last ten years. He has illustrated over forty-five adult and children's books and is the recipient of five Page One Awards for graphic excellence in journalism. Joe has lectured extensively at colleges and for The Society of Illustrators. He has had several one-man shows exhibited throughout the United States.

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