

# EDWARD HOPPER

Lesson For Ages 8 - 9



# Step 1 - Introducing the Edward Hopper Slideshow Guide

**BEGIN READING HERE**

## MOTIVATION

Raise your hand if you enjoy going on trips away from home. How do you like to travel, by train? Airplane? Car? If you go by car or train, it's fun to look out the window at all the interesting scenery. Today we are going to travel with our master artist, Edward Hopper, as he toured around the United States painting very interesting things he saw. He and his wife loved to travel by car and explore distant places. So let's go along for the ride and explore like they did!

**Click Start Lesson To Begin**

## DEVELOPMENT

Let's first meet our traveling companions. I would like to introduce master artist Edward Hopper in his self-portrait.

### 1. **SELF-PORTRAIT**

Let's guess what kind of traveling companion we have in Edward. Did he have a quiet or loud personality? Show me your answer with a quiet, closed mouth or an open mouth. Edward was a very quiet and lonely person throughout his life, and we can see his personality through his paintings. From looking at this portrait, guess whether he was tall or short. Show me with your hands held up high or down low. Edward was very tall! In fact he had a nickname when he was just twelve years old. He was called "Grasshopper" because of his very long legs. He was over six feet tall in sixth grade!

Raise your hand if you know what you'd like to be when you grow up. Edward knew by age seven that he wanted to be an artist. He wrote the words, "Would-Be Artist" on his paint box so everyone would know his future plans. His mother always made sure he had art supplies even though there were no art classes at his school. Since he was a quiet, shy boy he spent a lot of time alone reading and drawing.

Our other traveling companion is Edward's wife Jo. Let's meet her. You'll see what Edward and she had in common.

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## 2. Jo in Wyoming

Yes, Jo was also an artist. She and Edward met in art school but didn't marry until they were 35 years old. They were a striking couple. Jo was very short and tiny, 5'2", and Edward was a towering giant at 6'5". Jo also had a very different personality. She was bubbly, chatty, and outgoing while Edward was very serious and quiet. They had no children and lived a very plain life.

One of their joys was driving around the country and painting scenes of American life. Hopper used Jo as his model for all the women in his paintings. Sometimes he changed the color of her hair or put her in different costumes. She always encouraged him and admired his work, and put her work second to his.

Now that we've been introduced to Edward and Jo, let's set out on our road trip. Jo is already in the car, ready to go. I think you'll enjoy our first stop.

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## 3. Gloucester Beach

Raise your hand if you enjoy going to the beach like they did. In fact, this is very near where Jo and Edward spent their honeymoon. Hopper painted simple pictures, like he lived his life. What are the three main bands of color in this painting? (**SAND—WHITE, WATER—DARK BLUE, SKY—LIGHT BLUE**) What bright colors catch your attention? (**ORANGE, YELLOW, WHITE UMBRELLAS; STRIPED BLUE AND WHITE CHAIRS**) Does it look peaceful and quiet? (**YES**)

Now let's look at the ocean and horizon line to discover something else the Hoppers enjoyed doing.

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## 4. SAILING

Raise your hand if you've ever been sailing or would like to some day.

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## 5. HOPPER IN ROWBOAT

Edward grew up near a river in New York and had a love of all kinds of boats. As a teenager he even built his own boat.

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## 6. SAILING

Jo wouldn't let him sail by himself, so they had many happy days sailing together. Does this look like a good day to sail? Why? (**YES, WINDY**) Notice again his simple

composition and how important lines are. He used a combination of several—vertical, horizontal, and diagonal. Point them out to me. **(VERTICAL—LEFT SIDE OF SAILS, PEOPLE; HORIZONTAL—HORIZON, SEA, BOAT; DIAGONAL—SAILS, BOAT)** This was a very important painting for Hopper because it was the very first painting he ever sold. He sold it for \$250.

Now let's direct our attention to another interesting scene we can spot from our beach chairs. Let's just turn our heads and discover. . .

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## 7. The Long Leg

What did you discover in the background? **(LIGHTHOUSE)** Time and time again Hopper painted lonely lighthouses. Sometimes he painted the same lighthouse from different angles. He liked useful things, working buildings that showed strength and purpose. Edward painted realism with details. Let's pretend we can sail right up to the shore, beach our sailboat, and hop out to explore it up close.

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## 8. The Lighthouse at Two Lights

What details can you point out? **(WINDOWS, RAILINGS, LIGHTS, CHIMNEY, ETC.)** Raise your hand if he used vertical, horizontal, and diagonal lines again. **(YES)** And I see more lines than just the buildings or landscape. What has created even more lines? **(SUN AND SHADOWS)** Hopper loved the effect of sunlight on the side of buildings. Notice how he has us looking at the lighthouse from below, so it soars so high it goes right off the canvas.

It's time we travel on and leave the ocean for a while. Back in our car with Jo and Edward, we head inland. But there's a stop we definitely need to make before too long.

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## 9. GAS

Why are we stopping? **(NEED GAS)** This is a typical gas station in the 1940's when the Hoppers were taking road trips. Edward went to a nearby gas station to draw this station realistically. He made notes on his pencil sketch to remind him of the colors and details. Does this painting make you feel a bit spooky? Why? **(LONELY, ISOLATED, DARK)** Hopper gives us stories that don't have a definite beginning or end. He sets the stage and invites our imaginations to create a story. What is this man doing? Was this a good day for business? Should we stop here or wait for the next station? Hopper painted ordinary things, like gas stations, and made them special, so we want to take a second look. Now we've filled our gas tank, but it's getting dark, so let's look for a place to spend the night. Do you think there will be a motel nearby?

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## 10. Rooms for Tourists

Does this look friendly and welcoming? **(OPINIONS WILL VARY)** Since it's the only place around, we will check it out from our car. Find the sign that gives the name and details. If we went even closer it would say "Rooms for Tourists." It is brightly lit like it's inviting us weary travelers in. The warm interior lights offer us beds, food, and comfort for the night. Do you notice the importance of line again?

Look at how Hopper painted details of the interior furniture. He usually contrasts the outside with the inside through windows. Do you feel like we shouldn't be looking in the windows?

After a good night's sleep we're off again. Many times Hopper sketched from the moving car as Jo drove. That way he captured the landscape and sights along the routes. He and Jo bought land and built a house on Cape Cod in Massachusetts. It was a perfect place to spend summers and to paint. So that's where we're headed now.

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## 11. Road and Houses, South Truro

Do you approve of their choice in location? After his childhood on the river, Hopper always loved water. So they built their house on top of a hill right next to the bay. The land was treeless but Edward liked the "fine big hills of sand." What colors did Hopper use here to show his love of this area? **(WARM COLORS OF ORANGE, YELLOW, BROWN)** He rarely showed landscapes without buildings and life. He wanted to show the relationship between nature and people. Raise your hand if he used these other contrasts: shadow and light? **(YES)**, horizontal and vertical lines **(YES)**. Good observations!

And what was life like for Edward and Jo in Cape Cod? Let's take a look at a morning scene. Do you think he used Jo as his model?

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## 12. Cape Cod Morning

Yes, he used Jo again, but changed the color of her hair. Do you see his fascination with light again? **(YES)** We see a woman looking out her window. It is early in the day and the sun has not warmed the air outside. The morning light makes the lines and angles of the house look crisp and sharp. Look at the contrasts between the warm yellow of the grass, and the cool blues of shadows, and the velvety black of the shutters.

Let's let our imaginations answer these questions that Hopper has posed. What is she looking at? What is she thinking? Is she waiting for someone? Why is she holding so

tightly to the table? It's like Hopper writes the first chapter in the story, and we are left to finish it.

This was one of Hopper's favorite paintings. He said it doesn't matter what it meant to him but what a picture means to us when we look at it.

Now we're going to look at this same house in the evening. Turn the clock forward.

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### 13. Cape Cod Evening

Listen to Hopper's words about this painting. "The grove of locust trees was done from sketches nearby. The figures were done almost entirely without models, and the dry, blowing grasses can be seen from my studio window in the late summer or autumn."

Does it look lonely to you? Are the people talking to each other? **(NO)** Remember Edward reflected his personality into his pictures, and he was a lonely man. Jo was the only person he was close to, but he was extremely quiet even with her.

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### CONCLUSION

We will end our travels with the Hoppers with this quiet scene and will have fond memories of our discoveries. Let's take a quiz to see what you remembered.

### Quiz

1. We first traveled to their honeymoon spot at the \_\_\_\_\_ (**BEACH**, mountains, desert).
2. We then enjoyed Edward's boyhood fun by going \_\_\_\_\_ (Rock climbing, **SAILING**, Fishing).
3. We hopped off our sailboat to explore the tall \_\_\_\_\_ (Redwood Trees, Totem Pole, **LIGHTHOUSE**).
4. We had to stop our car for \_\_\_\_\_ (Food, New Tires, **GAS**).
5. And then we were so tired we found \_\_\_\_\_ (**ROOMS FOR TOURISTS**, Campground, my Aunt's Mary's house ).
6. After a good night's sleep, we headed to Cape Cod and saw where they built their \_\_\_\_\_ (Boat House, **SUMMER HOUSE**, Doll House).
7. Hopper painted the same house twice, in the \_\_\_\_\_ and \_\_\_\_\_ (**MORNING AND EVENING** / Winter and Summer / Spring and Fall).

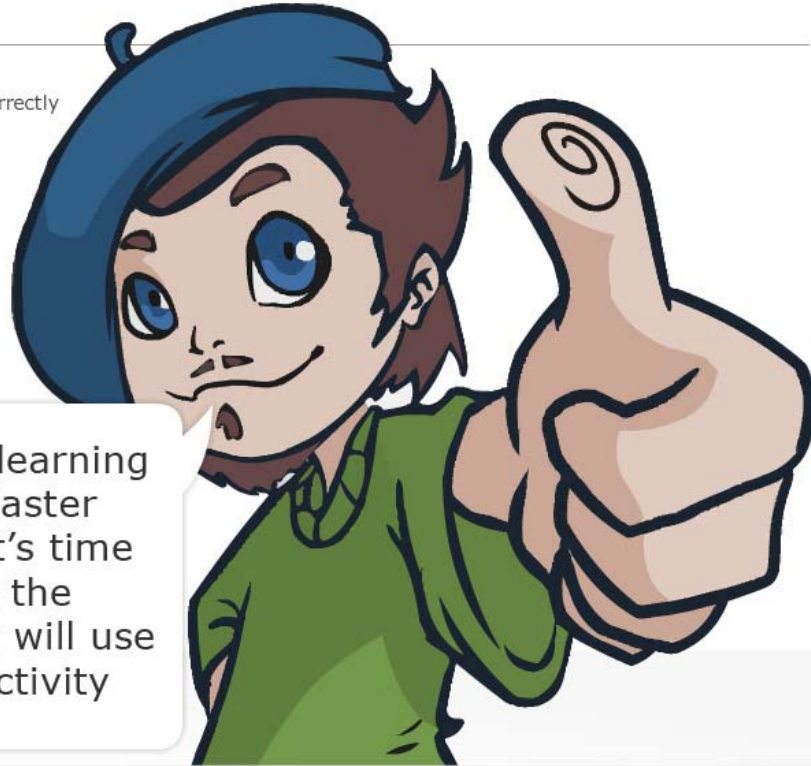
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to exit this unit click [Back To Units](#)

### Lesson Finished

You have answered

10 out of 10 questions correctly



Did you enjoy learning about our Master Artist? Now it's time to practice the techniques you will use in your art activity



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## Step 2 - Learning From: Edward Hopper

Edward Hopper painted pictures of people and places that he knew. His pictures have strong LINES.

A horizontal line goes across from left to right.

**Horizontal**



**Draw three horizontal lines**

Make one WAVY.  
Make one DOTTED.  
Make one THICK.

A vertical line goes from top to bottom.

**Vertical**



**Draw three vertical lines.**

Make one CURVY.  
Make one CROOKED.  
Make one THIN.

A diagonal line is slanted.

**Diagonal**



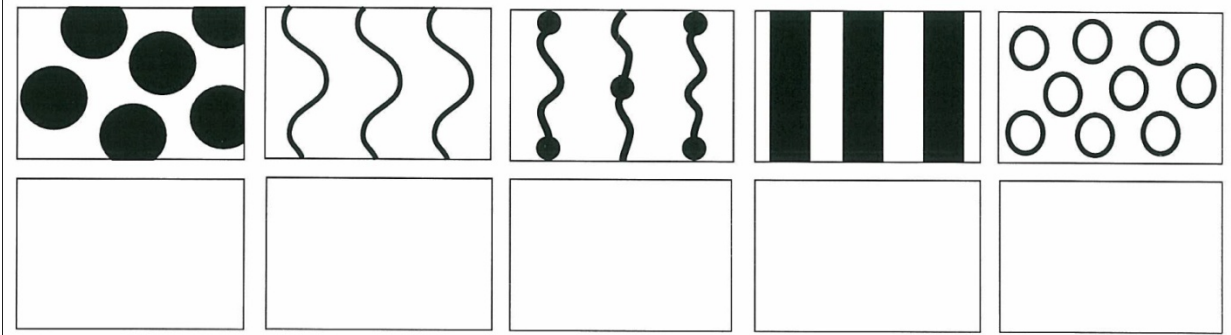
**Draw three diagonal lines.**

Make one STRAIGHT.  
Make one ZIGZAG.  
Make one WAVY.

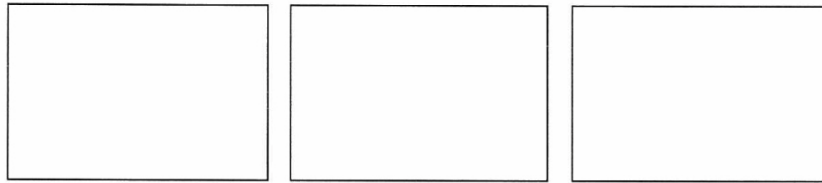


A pattern is a set of shapes that repeat.

Copy the patterns in the boxes below:



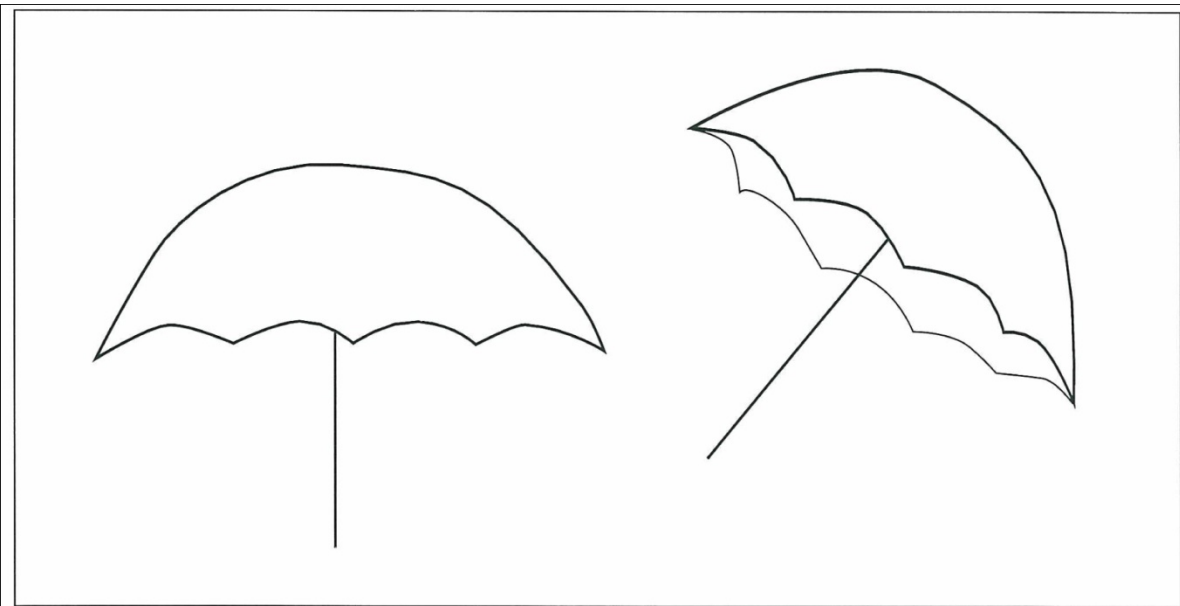
Draw three patterns of your own.



Edward Hopper liked to paint seascapes. At the seashores he painted colorful beach umbrellas.

In the rectangle below:

1. Draw a brown, wavy, horizontal line in the foreground so that the umbrellas are standing in the sand.
2. Draw a blue, straight, horizontal line in the background (behind the umbrellas to make the ocean horizon line).
3. Decorate the umbrellas with colorful, simple patterns.





The last few pages of this section contain the Art Activity for Edward Hopper. This step-by-step outline will be a guide for instructing your child(ren) through the activity. The parent/instructor should review all steps necessary to complete this project before beginning any work.

Cut out the Artist Profile Slip below and attach it to the back of the completed art project.

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**EDWARD HOPPER**

(*HOP-per*) American 1882-1967

American artist, Edward Hopper, simply and beautifully painted his love of the sea, countryside, and city life. The students took his simple lines and colors and created a seascape in his style with paint and paper collage.

**ART ACTIVITY EMPHASIS:** Line in Seascapes

**MEDIA:** Sandpaper, Paint, Wood

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## Step 3 - Working With: Art Activity Instructions

### ARTIST

Edward Hopper (*HOP-per*)  
1882 - 1967  
American

### ART ELEMENTS

Line

### MEDIA

Paint, torn paper construction

### EMPHASIS

Seascape composition

### LEVEL

Intermediate

### VOCABULARY

Horizon, diagonal, composition,  
pattern, horizontal, seascape

### PRINT

*The Long Leg*

### SUGGESTED MUSIC

Music of the 1900s

©

### MATERIALS FOR INSTRUCTOR AND STUDENTS

One 9" x 12" light blue construction paper

Two 6" x 12" pieces of bright blue construction paper

Two 4" x 4" bright colored construction papers (for umbrellas)

Student chooses two colors from red, orange, yellow, bright pink, lime

One 9" x 2-3/4" Sandpaper

One sheet of newsprint paper (preferably at least 9" x 12")

One Paper Plate

1 Paper Towel

Artist Profile Slip

Q-Tips (4 per student)

Cotton Balls (1 per student)

White and Blue Tempera Paint (Add about two teaspoons of each color onto the paper plate)

Masking tape (for instructor only)

Scissors

Glue

### PREPARATION

Place the Hopper print in front of the room. Construct an example to become familiar with the procedure. Tape your 9" x 12" light blue paper to the board. Have your paper plate with paints and other supplies close by.

### SET-UP [ 5 minutes ]

Distribute the materials:

SUPPLIES [2] 4 Q-Tips, 1 Cotton Ball to each student

**PAPER [7]** One sheet of newsprint, one 9" x 12" light blue construction paper, two 6" x 12" pieces of bright blue construction paper, two 4" x 4" bright colored papers, one piece of sandpaper, one paper towel, and artist profile slip to each student

Instructor will pass out one paper plate with white and blue paint.

**ORIENTATION [ 1 minute ]**

Hopper enjoyed relaxing days at the seashore. He painted seascapes showing the beauty of the sky, water, and sand. Today we, too, will create a seascape in a very fun and simple way.

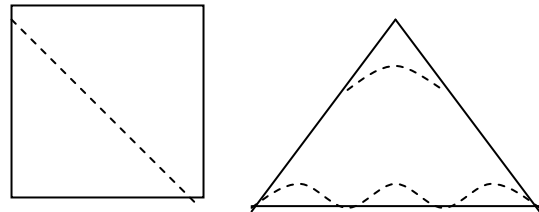
**Demonstration AND ACTIVITY**

**ORGANIZE YOUR WORK AREA [ 3 minutes ]**

1. Center the newsprint on the top of your desk.
2. Place your paper plate with paints in one corner of your desk.
3. Put your paper towel next to your paper plate.
4. Lay your Q-tips and cotton ball on the paper towel.
5. Place the artist profile slip and colored papers at the other corner of your desk.
6. Have your glue and scissors close by.

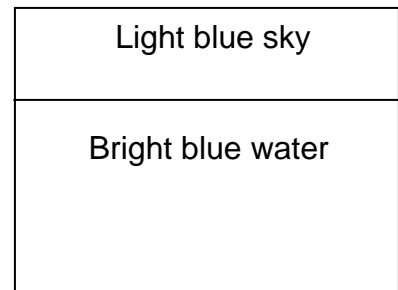
**UMBRELLA [ 7 minutes ]**

1. Fold both of the 4" x 4" bright-colored papers in half diagonally and cut each in half on the fold.
2. With your scissors round the top of each triangle to create four umbrella shapes.
3. You will use three umbrellas for your composition. Trade one color of umbrella with a neighbor if you want three different colored umbrellas. If desired, students can cut a scalloped edge for the bottom of the umbrella.
4. Use a Q-tip and white paint to paint a simple pattern on your umbrella shapes. Your learning packet will help you with pattern ideas. Set it aside to dry.



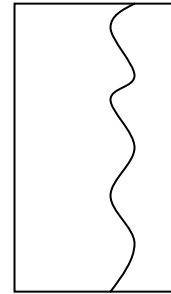
**HORIZON LINE [ 2 minutes ]**

Glue one of the 6" x 12" bright blue papers (for water) to the bottom of the 9" x 12" light blue paper sky to create the horizontal horizon line.



**WAVE [ 5 minutes ]**

1. Tear the remaining piece of 6" x 12" bright blue paper in half lengthwise, creating a larger piece and a smaller piece. Tear a gently curving line that will be like ocean waves.
2. Roll torn edges of wave pieces around your pencil towards you.



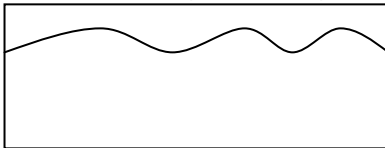
**MOUNTING THE ARTIST PROFILE SLIP [ 2 minutes ]**

(Profile slips for each artist are provided. They give a brief description of the artist, the technique, and the media used in the art activity.)

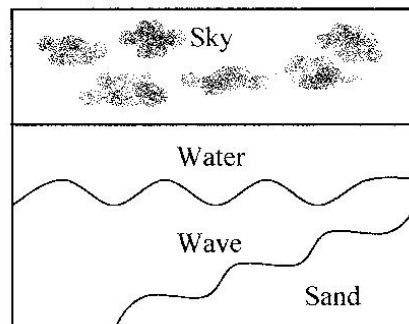
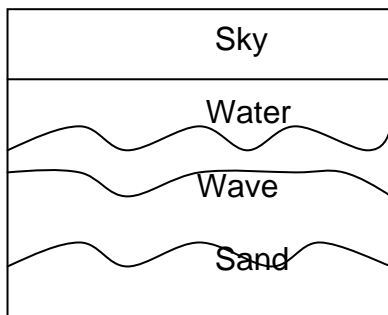
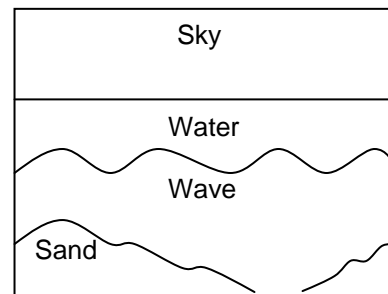
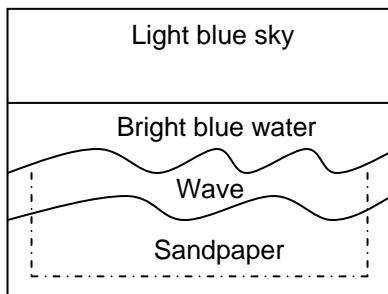
1. Write your name on the front of the artist profile slip.
2. Using glue, mount the profile slip on the back of your artwork.
3. Encourage students to discuss their artwork at home using this artist slip of information.

**SANDPAPER [ 5 minutes ]**

1. Tear off the long side edge of the sandpaper (very small scrap).



2. Assemble first to try desired composition. Glue back pieces first and work toward the front as you glue pieces down. Glue only side edges and bottom edge, leaving the top of the wave and top of the sandpaper edge unglued. See dotted line for glue placement on the back of the wave sheet. The students can vary their composition in the following ways.



## **PAINTING THE WATER [ 10 minutes ]**

- 1.Lift up the top of the wave and bend it forward. Using a Q-tip dipped in a small amount of white paint, drag it along the edge of the paper only, and lightly “dust” color onto the waves and ocean. (Only use one Q-tip.)
- 2.Dip the cotton ball in white and blue paint to paint the sky. Dab excess paint on the paper plate. Use dip, dab, dab technique to add color to the sky.
- 3.Vary direction of the cotton ball when dabbing and encourage overlapping to create clouds. Emphasize leaving plenty of blue sky showing.

## **ATTACHING UMBRELLAS [ 5 minutes ]**

- 1.Glue the clean Q-tips with the cotton ends under the sandpaper. Arrange umbrella poles in an interesting balanced composition. Tilt poles to be diagonal.
- 2.Glue umbrella sides only (not the bottom or top) over the Q-tip with the tip sticking out of the top. Pinch the umbrella shape towards the center to create a three-dimensional effect.

## **CONCLUSION**

I hope you enjoyed creating your beautiful seascapes as much as our master artist, Edward Hopper did.

**THIS CONCLUDES EDWARD HOPPER UNIT.**