

# EDWARD HOPPER

Lesson For Ages 10 - Adult



# 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 the 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? 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, try to guess whether he was tall or short. 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, since 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**)

Let's now 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.

At the end of each summer, the Hoppers reluctantly had to return to the city. So let's travel with them, by train this time.

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### 14. APPROACHING THE CITY

Hopper mistrusted the big city. He usually associated it with crowds and noise. Does he show that in this oil painting? **(NO)** It's like he makes the city into someplace where he would be comfortable—quiet, and lonely. Edward said he wanted to express the feelings of "interest, curiosity, and fear" he experienced when first entering a strange city by train. Which do you sense—interest and curiosity, or fear?

Jo said that her husband chose the least attractive scenes to paint in the places they visited. He liked the ordinary places people worked and lived, like you see here. Do these buildings look fresh and new? **(NO)** Edward preferred to show the effects of age and weather, and very few things he painted look new.

Now that we're in the city, we're hungry and need to find a place to eat. Let's look around.

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### 15. Tables for Ladies

Will this do? As we look in the large, plate-glass window to the interior, what catches your attention? **(FOOD ON DISPLAY, WAITRESS, DARK BACKGROUND)** What do you notice different about his use of lines? **(ADDED MANY CURVED LINES IN FOREGROUND CONTRASTING TO STRAIGHT LINES IN BACKGROUND)** Do the people look wooden with no expressions? **(YES)** Hopper doesn't show his people being individuals but rather like examples of people, placed in various situations. He simplifies faces to make them generic.

We spend the whole day exploring the city, and now we are going to turn the clock forward to very late at night. Do you want to go in here?

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## 16. Nighthawks

Does this look inviting? **(NO)** Does it look quiet and lonely? **(YES)** Edward liked to watch people without being seen. He spent hours in cafes, restaurants, and diners making quiet observations how people ate, drank, or simply sat—like they are doing in this painting. Are these people communicating? **(NO)** Hopper usually painted isolated, detached people throughout his career, perhaps despite his marriage to Jo, that is how he felt himself.

The title of this famous painting is “Nighthawk.” Why? Here is your clue. Look at the man’s nose. Is it hooked, hawk-like, like a bird’s beak? **(YES)** A hawk functions well after dark, like an owl. Are we looking through a window again? **(YES)** We feel like we are watching quietly from outside in the street, like Edward did. We are separated from the characters only by the glass of the front window as we pass by. Should we look more closely?

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## 17. DETAIL: DINERS AND COUNTERMAN

Can you see the “Hawk’s Beak” better now? What other small details did Hopper include? **(SALT & PEPPER SHAKERS, NAPKIN DISPENSER, CIGARETTE, SHADOWS, ETC.)** Use your imagination to create a story to go with this painting. Is it just a quiet, non-eventful scene, or could something mysterious happen at any moment?

Quickly count to yourself how many diagonal lines you find. **(ABOUT TEN)** Show me with your fingers how many you found. Do diagonal lines make us feel a little more unsettled than vertical or horizontal lines? **(YES)** How do the colors match the mood? **(GREEN—ERRIE, STRANGE; YELLOW—TOO BRIGHT, GLARING; BLACK—DANGEROUS)**

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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.

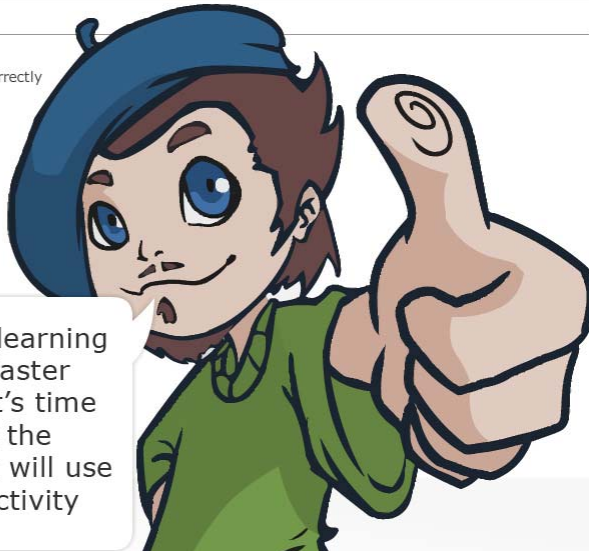
## QUIZ

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).
8. Summer was over so we returned on the train to the \_\_\_\_\_ (**CITY**, Hotel, Beach).
9. There we searched for a \_\_\_\_\_ (Fast Food Drive-Thru, **RESTAURANT**, Hotdog Stand) to have lunch.
10. And finally we found ourselves very late at night looking into a diner that made us think of the beak of a \_\_\_\_\_ (chicken, parrot, **NIGHTHAWK**).



We tiredly say goodbye to the Hoppers, and thank them for allowing us to tag along to see the places Edward made famous in his artwork.

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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Click Next To Finish  
Lesson

to exit this unit  
click Back To Units

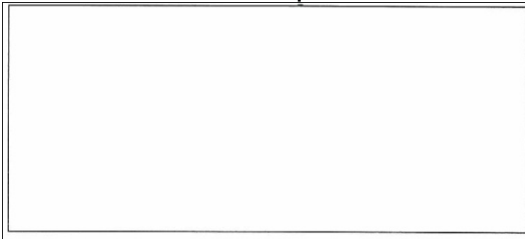


## Step 2 - Learning From: Edward Hopper

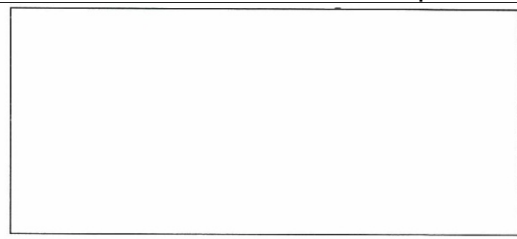
Edward Hopper painted boats, lighthouses and people in his seascapes.

Look at the sailboat on Page 2. Notice how each boat has four parts. Draw the separate parts on the sailboat.

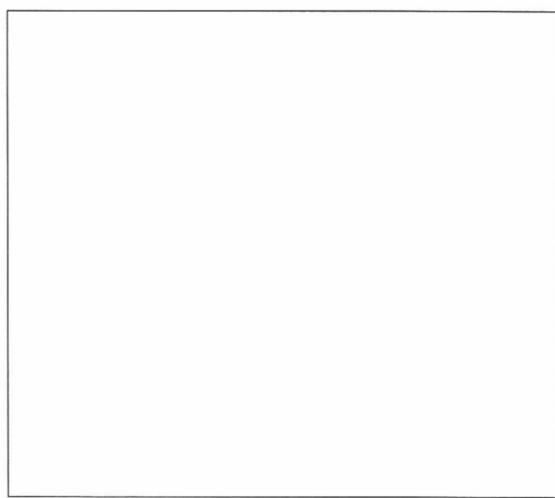
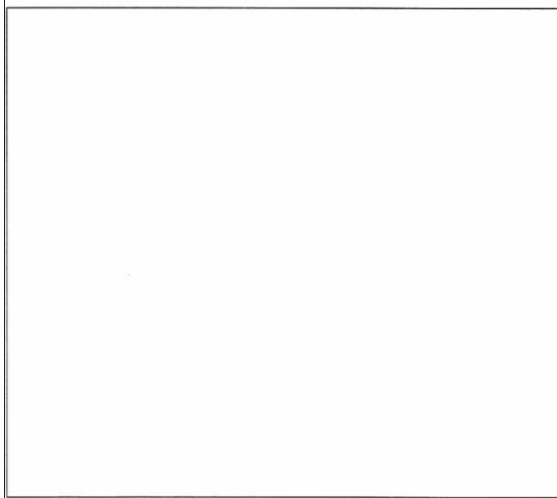
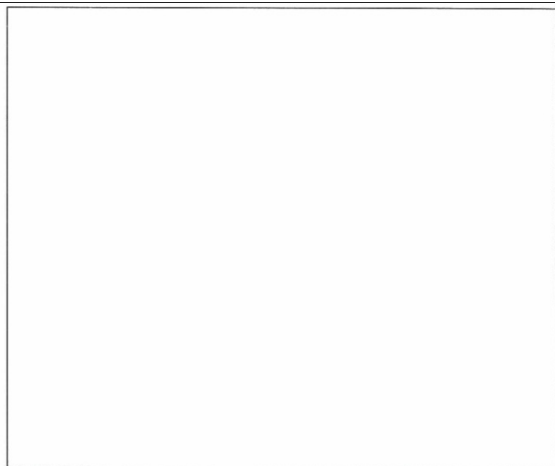
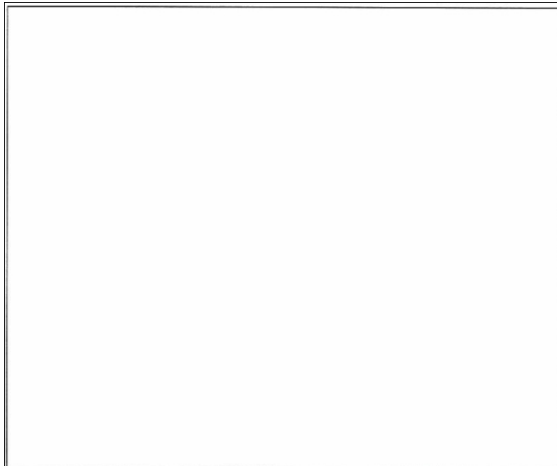
Draw a hull shape

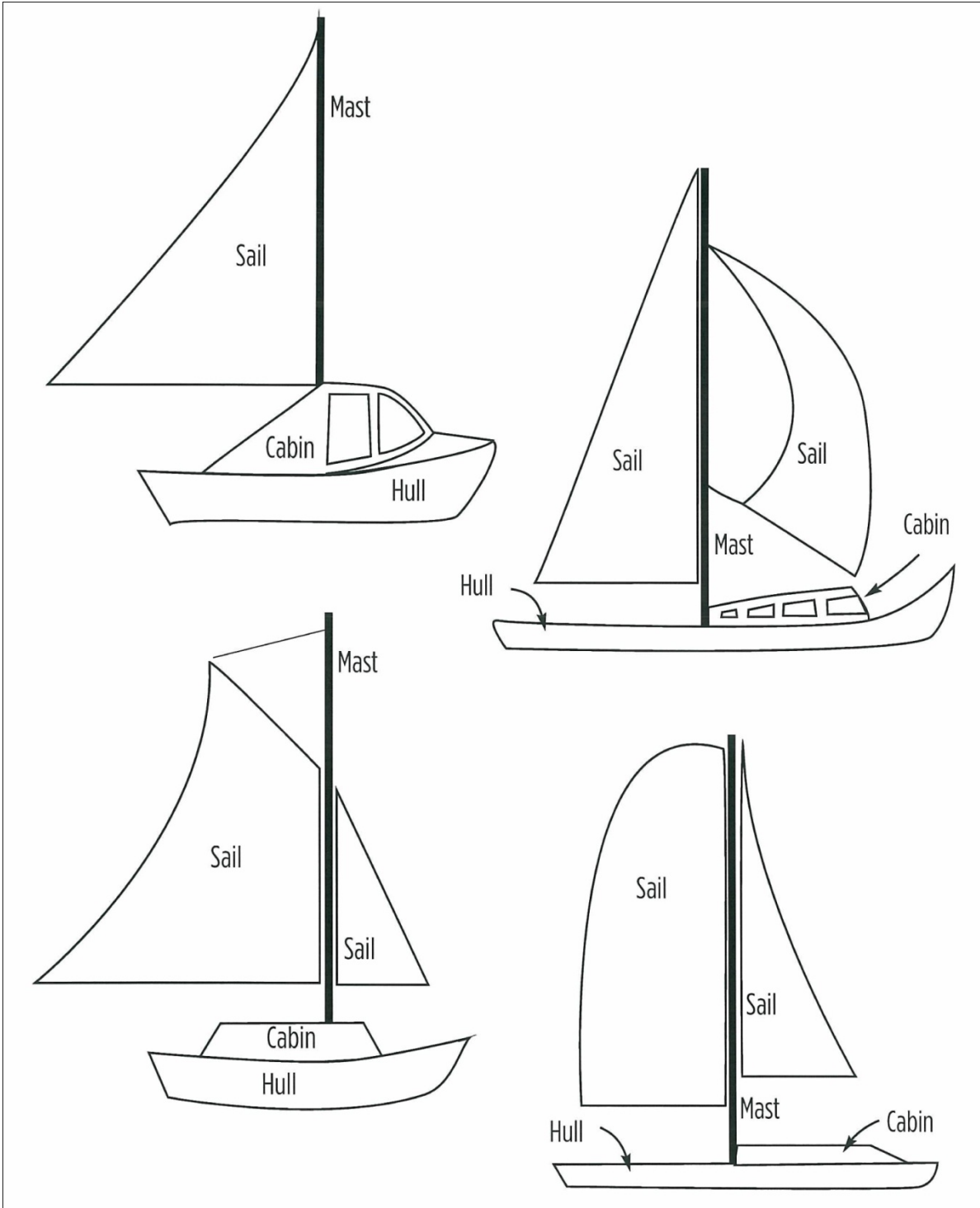


Draw a cabin shape

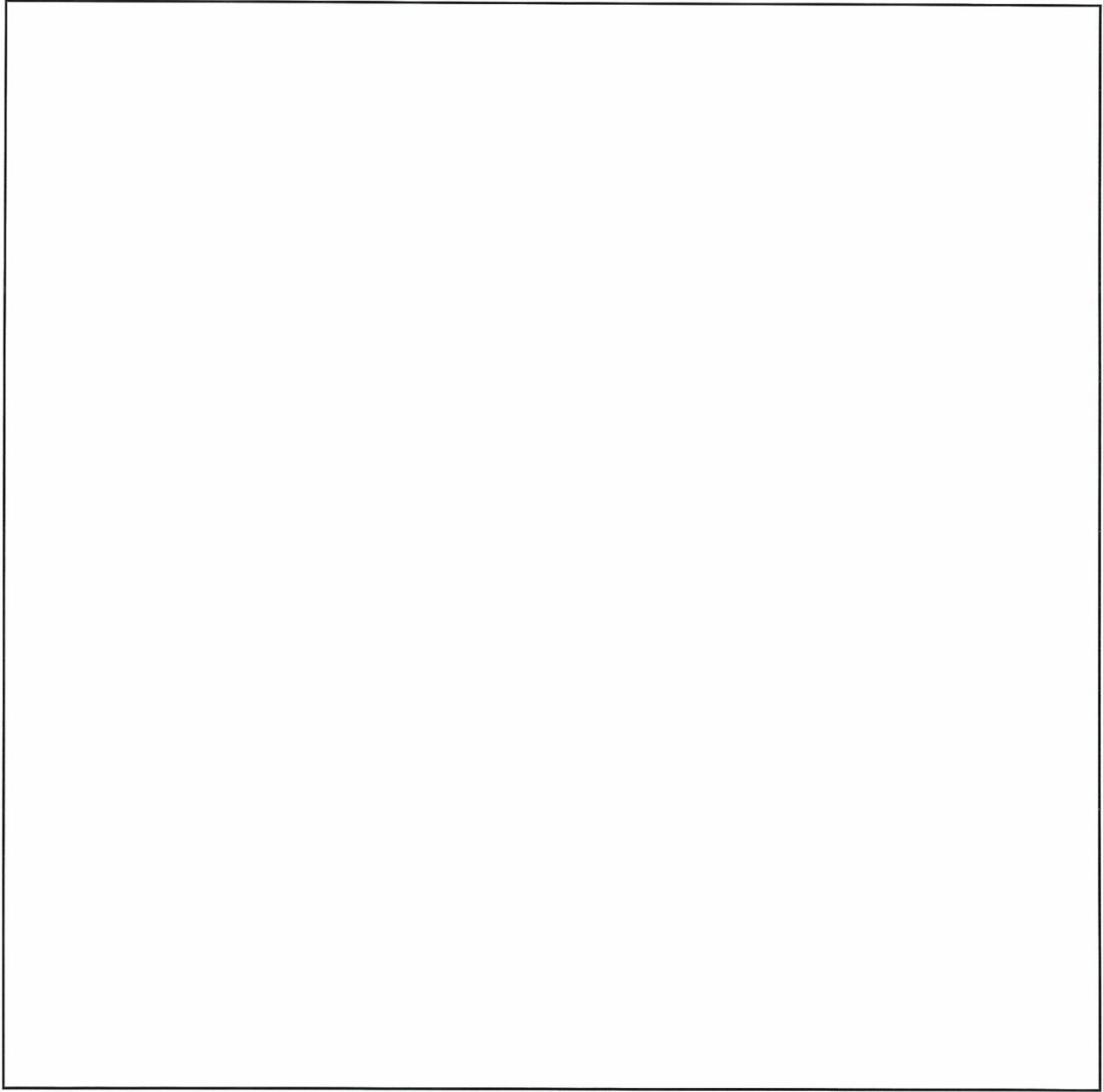


Draw some sails with masts.





Drawing a seascape composition:



1. Using the parts that you drew on Page 1. draw a simple sailboat (hull, cabin, mast and sails) near the centre of the square.
2. Draw a straight horizontal line  $\frac{2}{3}$  of the way up and behind the boat to create the horizon line.
3. Draw some “wavy” horizontal lines in the foreground to show movement in the water.
4. Use your pencil to shade and detail the boat and water.



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

Advanced

©

### VOCABULARY

Horizon, seascape, triangle, three-dimensional

### PRINT

*The Long Leg*

### SUGGESTED MUSIC

Music of the 1900s

### MATERIALS FOR INSTRUCTOR AND STUDENTS

One 9" x 12" light blue construction paper  
One 9" x 12" bright blue construction paper  
One 4" x 9" white construction paper  
One 4-1/2" 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 (2 per student)  
Cotton Balls (2 per student)  
Water cups  
Black Crayons or Oil Pastels  
White and Blue Tempera Paint (Add about one tsp. blue and 2 tsps. white onto each 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 [3] 2 Q-tips, 2 cotton balls, black crayon or oil pastel to each student

**PAPER [7]** One sheet of newsprint, one 9" x 12" light blue construction paper, one 9" x 12" bright blue construction paper, one 4" x 9" white construction paper, one piece of sandpaper, one paper towel, and artist profile slip to each student  
Instructor will pass out filled water cup and 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**

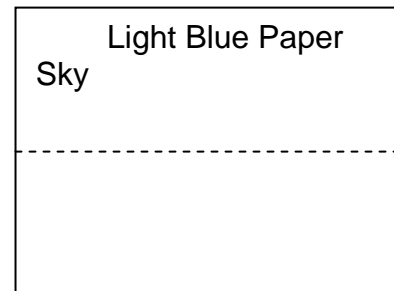
**ORGANIZE YOUR WORK AREA [ 3 minutes ]**

- 1.Center the newsprint on the top of your desk with the light blue paper on top.
- 2.A paper plate with paints should be placed in one corner of your desk with a water cup.
- 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 other papers at the other corner of your desk.
- 6.Have your glue and scissors close by.

**SKY [ 5 minutes ]**

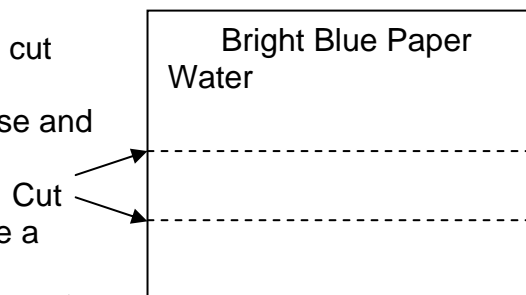
- 1.Fold your light blue paper in half lengthwise.

2.On the top half only, paint the sky using a cotton ball, water, and white and blue paint. Dip part of the cotton ball lightly into water and squeeze out excess water. Dab the cotton ball in white or blue paint and then dab on the clean part of the paper plate or towel. Drag the cotton ball horizontally across the top half of the light blue paper. Repeat the dip, dab, and dab process with both colors. Have the children notice the different effects of dragging the cotton and dabbing and twisting the cotton ball. Set aside to dry.



**WAVES [ 5 minutes ]**

- 1.Fold the bright blue paper in half lengthwise and cut along the fold.
- 2.Fold one piece of the bright blue in half lengthwise and cut on the fold, leaving three long pieces.
- 3.Tear one long edge of each small piece to create a gently rolling ocean.
- 4.Slightly and gently crumple both small pieces to create



texture!



### PAINTING THE WAVES [ 5 minutes ]

Using a pencil or crayon, roll the top edges of the waves forward. Dip a cotton ball or Q-tip in a small amount of white paint and lightly dust color across the top of waves. Set aside to dry.

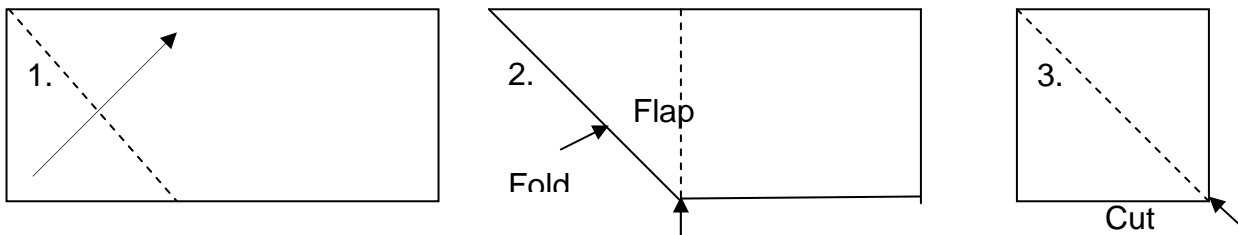
### SANDPAPER [ 3 minutes ]

Tear the sandpaper in half lengthwise, keeping the edges “wavy.” Tear into two or three irregular pieces. Set aside.

### BOAT AND SAILS [ 5 minutes ]

Refer to the Learning Packet to inspire shapes for the hull, cabin, and sails for your boat.

1. Fold the 4” x 9” white paper on the dotted line shown in box 1, corner to flat side, lining up straight edges.
2. Hold down the folded flap and cut along the edge of the triangle.
3. Take the folded piece, unfold, and cut on the fold line to create two triangle sail shapes.



Cut

4. Use the remaining 4” x 5” white piece to sketch and then cut the hull and cabin shapes. Keep the hull large and the cabin about half of the hull length.
5. Set all boat and sail pieces aside.



### MAST [ 1 minute ]

Break the cotton tip off of the clean Q-tip. Discard cotton. Wood stick will become the mast for the sails.

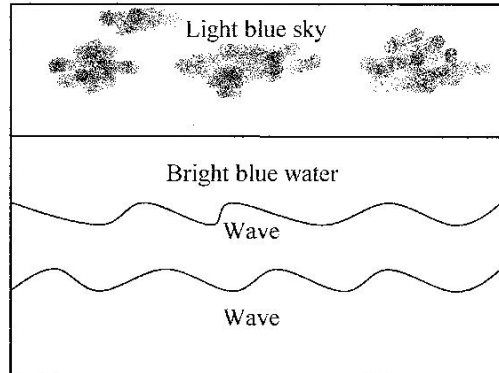
### MOUNTING THE ARTIST PROFILE SLIP [ 2 minutes ]

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

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.

**COMPOSITION** [ 12 minutes ]

1. Carefully arrange the three bright blue pieces on the bottom of the light blue paper, lining up edges carefully. Start with the large blue piece to create the horizon line which should be above the fold line of the sky piece. Glue the bottom of the blue pieces only. Next glue each of the smaller blue wave pieces.

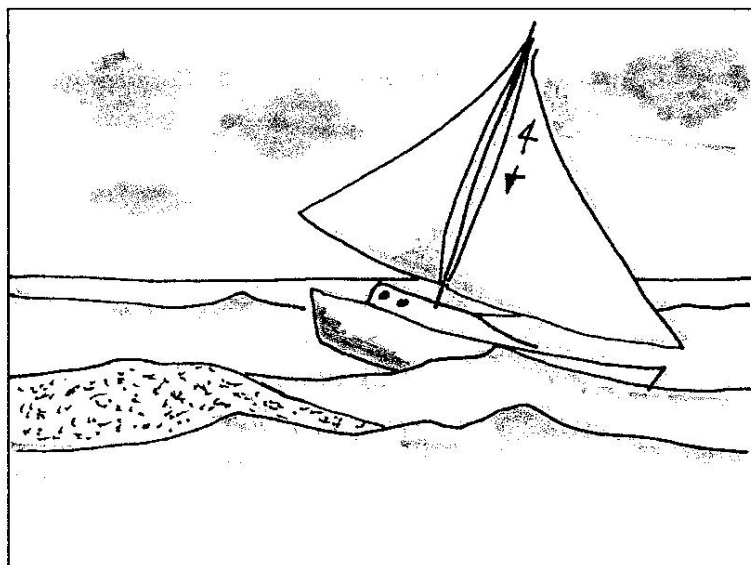


2. Insert “sand” pieces between waves or along the bottom of the page.
3. Arrange boat pieces between waves, placing mast and sails in composition, not in the center.

**SHADING AND DETAIL** [ 2 minute ]

Use the black crayon or oil pastel to lightly shade and detail the boat and sails. Details can include sail numbers, portholes, or windows. Shadows will happen on the bottom of the boat and bottom corners of the sails.

Glue all pieces, keeping sails and waves away from the background by gluing only the edges. This will create a three-dimensional look.





## CONCLUSION

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

**THIS CONCLUDES EDWARD HOPPER UNIT.**