

**WHITNEY**  
**KIDS**

**EDWARD  
HOPPER'S  
NEW  
YORK**  
ACTIVITY  
GUIDE

# WELCOME!

Edward Hopper was born in 1882, in Nyack, New York, 30 miles north of Manhattan. He started making art when he was still a child, and began commuting to the city as an art student in his late teens. He lived in New York for most of his life—in fact he had an apartment and studio in the same building in Greenwich Village for more than fifty years. Over the decades he would wander the city, drawing constantly, trying to capture the real look and feel of New York. But back in his studio, he didn't just copy these drawings—he used his imagination to make paintings that expressed feelings, moods, and his own unique perspective on his hometown.

*Edward Hopper's New York, October 19, 2022–March 5, 2023*, explores the many ways that the city inspired the artist.

This Kids activity guide is designed to introduce you to Edward Hopper, his artworks and his New York City and encourage you to explore NYC and make it your own! Use this guide to investigate the exhibition and experiment with your own ideas.

We hope it inspires the artist in you!

Check out [whitney.org/Families](http://whitney.org/Families) for a full list of our Family Programs.

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## Image credits

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Edward Hopper, *New York and Its Houses*, c. 1906–10. Watercolor, ink, and graphite pencil on paper, 21 $\frac{3}{16}$  x 14 $\frac{5}{16}$  in. (55.4 x 37.6 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1347. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *New York Interior*, c. 1921. Oil on canvas, 24 $\frac{3}{16}$  x 29 $\frac{3}{16}$  in. (61.8 x 74.6 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1200. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Early Sunday Morning*, 1930. Oil on canvas, 35 $\frac{3}{16}$  x 60 $\frac{1}{4}$  in. (89.4 x 153 cm). Whitney Museum of American Art, New York; purchase with funds from Gertrude Vanderbilt Whitney 31.426. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Self-Portrait*, 1903–06. Oil on canvas, 25 $\frac{1}{16}$  x 22 $\frac{1}{8}$  in. (65.9 x 56.2). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1253. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Self-Portrait*, 1925–30. Oil on canvas, 25 $\frac{3}{8}$  x 20 $\frac{3}{8}$  in. (64.5 x 51.8 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1165. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *November*, Washington Square, c. 1932/1959. Oil on canvas, 34 $\frac{1}{8}$  x 50 $\frac{1}{4}$  in. (86.7 x 127.6 cm). Santa Barbara Museum of Art; gift of Mrs. Sterling Morton to the Preston Morton Collection, 1960.64. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Manhattan Bridge Loop*, 1928. Oil on canvas, 35 x 60 in. (88.9 x 152.4 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York. Image courtesy Art Resource, New York

Edward Hopper, *Manhattan Bridge*, 1925–26. Watercolor and graphite pencil on paper, 13 $\frac{13}{16}$  x 19 $\frac{13}{16}$  in. (35.4 x 50.6 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1098. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *New York Movie*, 1939. Oil on canvas, 32 $\frac{1}{4}$  x 40 $\frac{1}{8}$  in. (81.9 x 101.9 cm). The Museum of Modern Art; given anonymously. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York. Image courtesy Art Resource, New York

Edward Hopper, *Sunlight in a Cafeteria*, 1958. Oil on canvas, 40 $\frac{3}{16}$  x 60 $\frac{1}{4}$  in. (102.1 x 152.7 cm). Yale University Art Gallery, New Haven; bequest of Stephen Carlton Clark, B.A. 1903. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *On East River*, c. 1930. Fabricated chalk and charcoal on paper, 10 x 14 in. (25.4 x 35.6 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.361. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Central Park*, c. 1920. Fabricated chalk on paper, 8 $\frac{3}{8}$  x 11 $\frac{1}{16}$  in. (22.5 x 28.4 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.642. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Study of a River Landscape with Bridge and Buildings*, n.d. Fabricated chalk on paper, 8 $\frac{7}{8}$  x 11 $\frac{1}{16}$  in. (22.5 x 30.2 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.356. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Study of a Park with Bridge*, c. 1920. Fabricated chalk on paper, 8 $\frac{3}{8}$  x 11 $\frac{1}{16}$  in. (22.5 x 28.4 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.643. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

Edward Hopper, *Queensborough Bridge*, 1913. Oil on canvas, 25 $\frac{3}{8}$  x 38 $\frac{1}{8}$  in. (65.7 x 96.8 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1184. © 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

# FIRST IMPRESSION



Approaching a City, 1946

Hopper based this painting, *Approaching a City*, on sketches he made at East Ninety-seventh street and Park Avenue. The sunken track still exists today. Think about the perspective Hopper gives us. It's almost like we're down on the tracks! The rails rush off to the left, disappearing into the dark tunnel—like they're pointing into the unknown. Hopper's works often give us a feeling that something is just about to happen. He once said, "I've always been interested in approaching a big city in a train...There is a certain fear and anxiety and a great visual interest in the things that one sees coming into a great city."

What were your first impressions arriving at the Whitney today? How did you get here? What did you see along the way? In the drawing box below draw a scene that captures your experience arriving today! Write a few lines to describe the most interesting thing you remember seeing.

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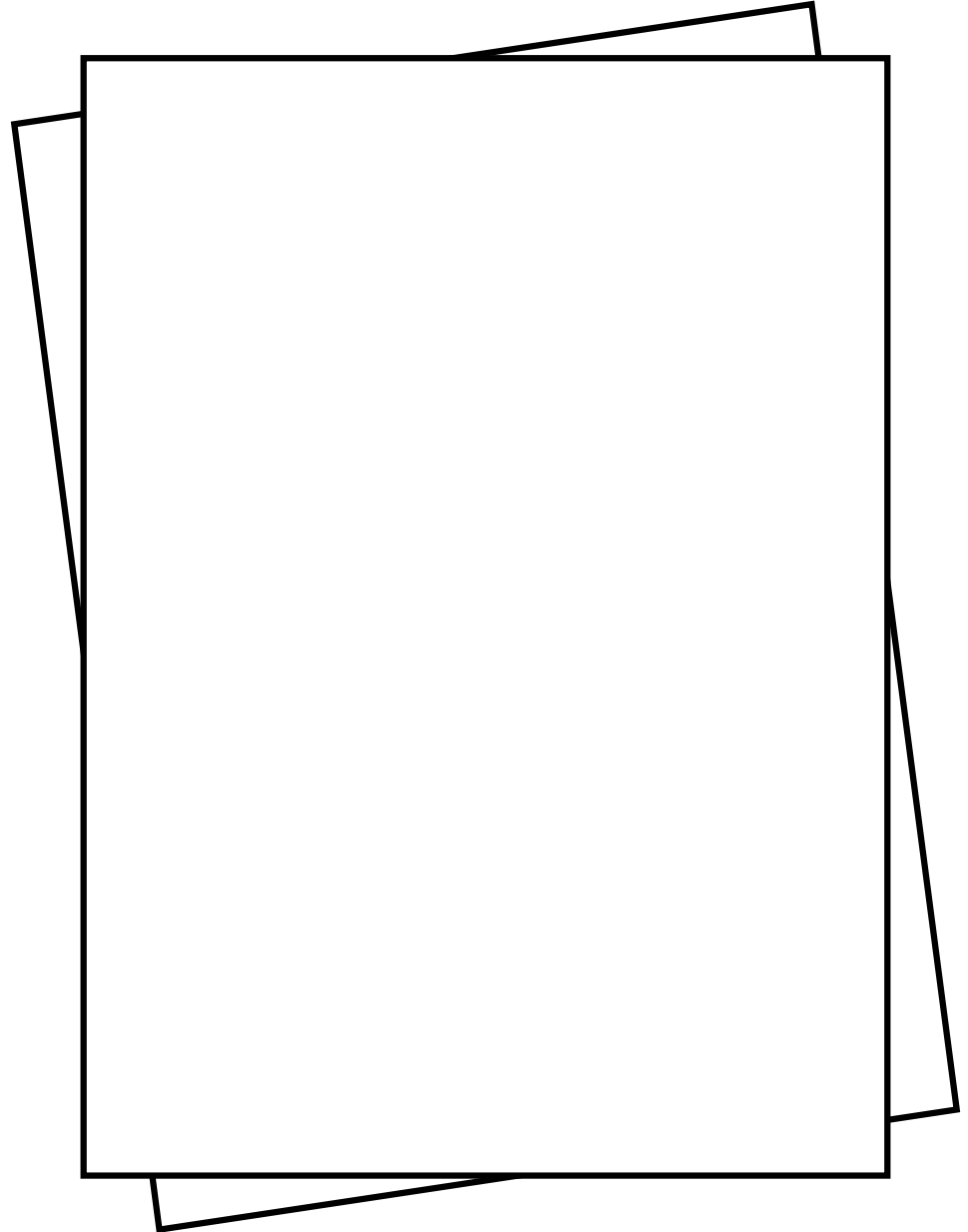
# COVER ART



New York and its Houses, 1906-10

As a young man, Hopper studied illustration and painting at the New York School of Illustrating and the New York School of Art. He became very successful as an illustrator right away. In three years he made thirty-four covers for just one publication! Today, when we think of illustrators, we might think mostly of picture books. But when Hopper began working in the early 20th century, illustrators played a much larger role. At the time, all of the images that appeared in magazine and newspaper advertisements were hand-drawn. A lot of Hopper's illustrations were inspired by New York City. This one, for *New York and its Houses*, captures a simple, everyday moment. When he was older, Hopper reflected, New York was, "the American city that I know best and like most."

Design the front page of a magazine dedicated to your neighborhood, town or city! Decide a title for your publication, and add a few headlines of the breaking news. Add images, shapes, and designs that capture your reader's attention!



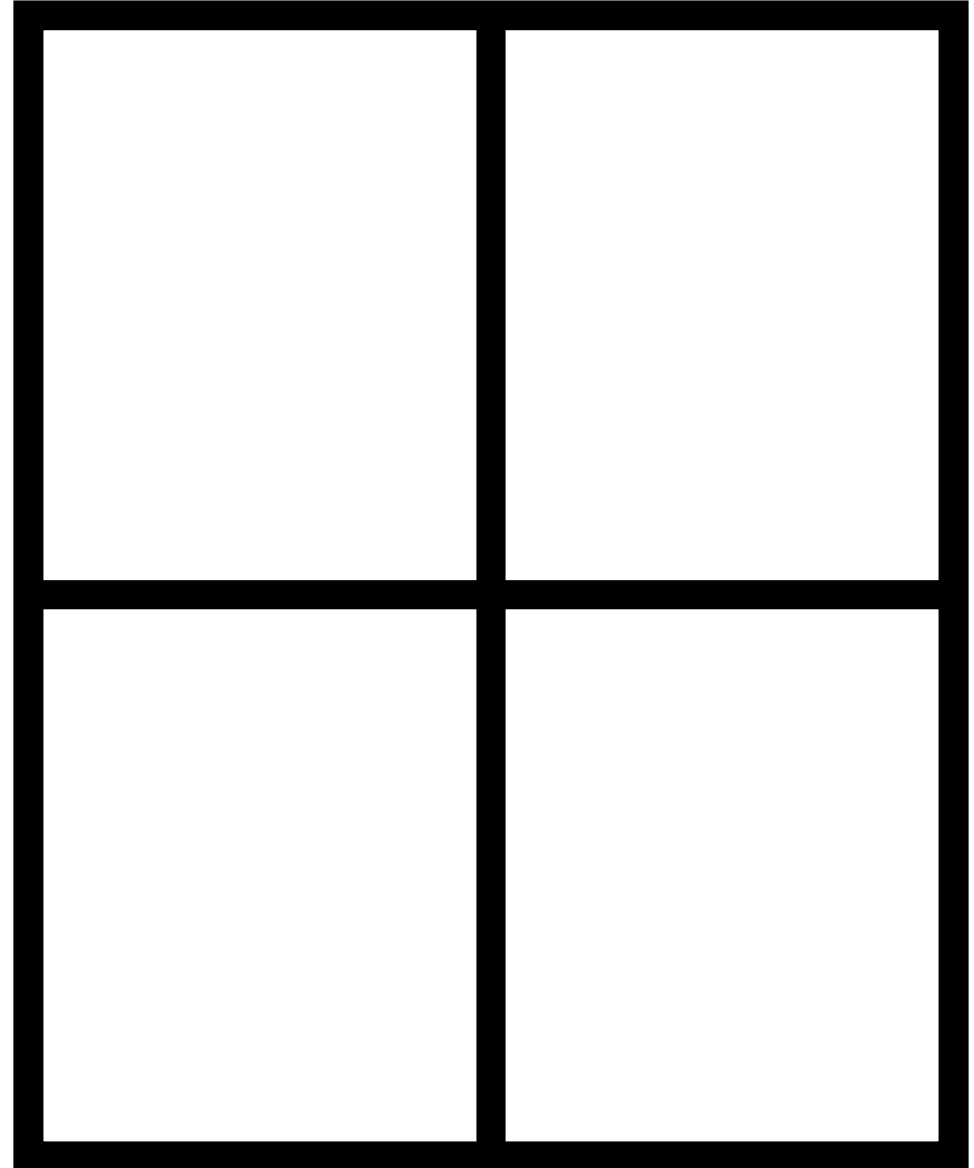
# LOOKING IN



New York Interior

Hopper loved to sketch while he rode the elevated trains that once ran above the streets along Second, Third, Sixth, and Ninth avenues! They were torn down, because most people hated the noise and shadows they created. But for Hopper, looking out of the train car window was a chance to catch glimpses of the different lives in NYC! *New York Interior* shows the back of a young woman sewing in a room. The dark vertical rectangles on either side of the painting represent the building's walls. We're seeing her through a window! Hopper, who loved people-watching, wrote, "The inner life of a human being is a vast and varied realm..."

Imagine what you might see looking into a window of your home from the outside. Choose a room to 'peek' into like the kitchen, the living room, or your bedroom. Draw a scene that might take place there! Include as many details as you can, such as furniture, food, people, toys, and animals.



# TIME AND PLACE



Early Sunday Morning, 1930

Let's begin looking at this painting by focusing on something you might not notice at first: the dark looming square in its upper right-hand corner. This seems to be a taller building, probably a large apartment building. For a lot of New York artists in the early twentieth century, the city's upward growth was very exciting—in fact, the Empire State Building was finished the same year Hopper made this painting. But he completely ignored it, and skyscrapers in general. “I just never cared for the vertical,” he explained. He liked to work at a more human scale. Here, he shows us a quiet moment before the streets in his Greenwich Village neighborhood were bustling with people. It's so quiet that the barber shop pole and the fire hydrant almost seem like its main inhabitants. You can't read any of the words on the shop windows—as though Hopper were inviting you to imagine for yourself what is inside.

Think about a place you know well. How do the sights, sounds, and smells change throughout the day? What details could you add to indicate the time of day? In the boxes, draw this place at two different times of the day.

\_\_\_ : \_\_\_ am/pm

\_\_\_ : \_\_\_ am/pm

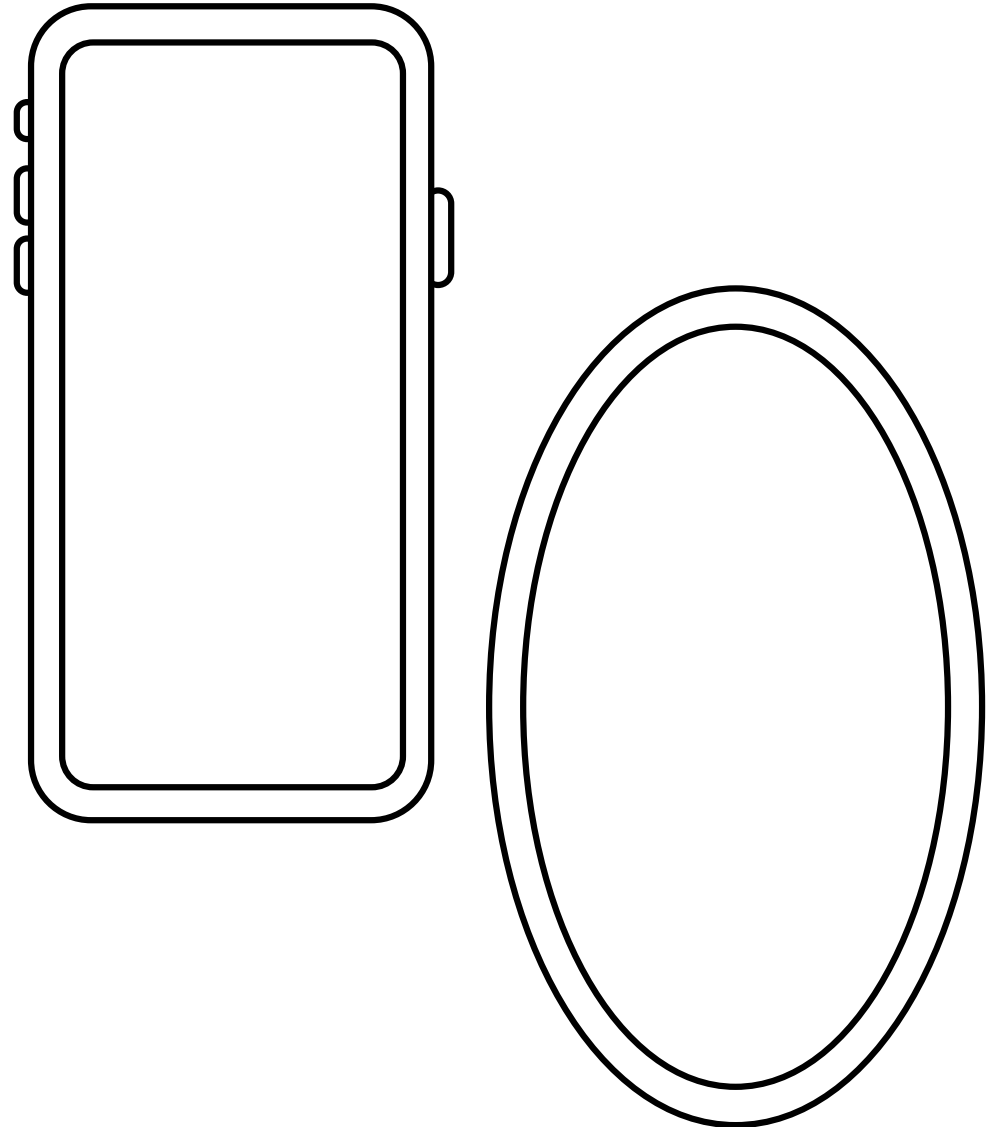
# DOUBLE TAKE

Create two self-portraits! The first will be a drawn “selfie”, showing what you look like now! The second artwork will express parts of your personality that can’t be seen. What are your passions and interests? What images, objects, ideas and even words could you draw to tell us about your interior self? What do you think or even dream about? Draw it here!



(left) *Self-Portrait*, 1903-06. (right) *Self-Portrait*, 1925-1930

*Self-Portrait*, 1903-06, is one of many self-portraits Hopper drew and painted early in his career! *Self-Portrait*, 1925-1930, is the only one he completed later in life. His thoughtful expression reflects the view of an older artist. Hopper’s choices in clothing, backgrounds and paint colors give each work a different mood. In both self-portraits, Hopper captures a moment of deep reflection. Hopper said, “The man’s the work. Something doesn’t come out of nothing.”



# POINTS OF VIEW



(top left) Edward Hopper, *Manhattan Bridge Loop*, 1928. (top right) *Manhattan Bridge*, 1925-26. c. 1901 (bottom left) *Manhattan Bridge Entrance*, 1926. (bottom right) *Manhattan Bridge*, 1925

His entire career, Hopper walked around NYC in search of interesting subjects! He asked, “Why I select certain subjects rather than others, I do not exactly know unless it is that I believe them to be the best medium for a synthesis of my inner experience.” Hopper returned to places again and again to draw multiple points of view! These paintings show the Manhattan Bridge from different perspectives! Hopper started his work by making many in-person sketches then he used the drawings to inspire his final paintings. Hopper claimed, “More of me comes out when I improvise.”

Choose a spot in the galleries that you find visually interesting. This might be a bench, a sculpture, a window, a doorway or a water fountain. In the boxes, draw this one spot from a variety of perspectives! Use your imagination to draw it in ways that are not visible to the eye.

|                        |                        |
|------------------------|------------------------|
| <b>Front view</b>      | <b>Side view</b>       |
| <b>Back view</b>       | <b>Zoom in</b>         |
| <b>Bird's eye view</b> | <b>Worm's eye view</b> |



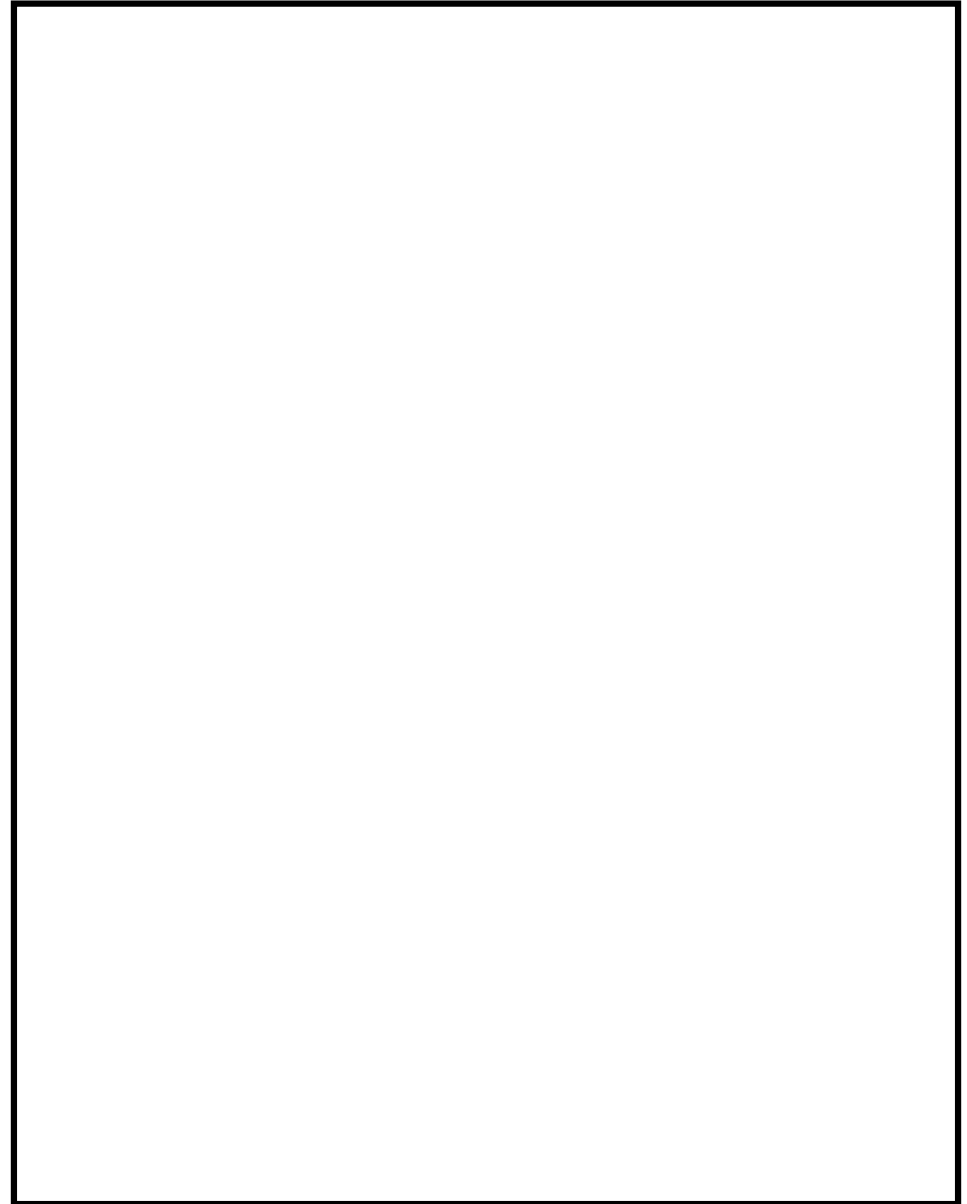
# PARKTIME

What natural place or space do you love? What makes it so special? Think about what's your favorite time of year to visit and what you like to do there. Draw a picture of yourself enjoying this special place! Add some clues to show the season



November, Washington Square, 1932/1959

Edward Hopper lived at 3 Washington Square North for over five decades! After he moved with his wife Josephine Nivison Hopper into a space overlooking the park, Hopper began *November, Washington Square* in 1932. The painting shows the Judson Memorial Church, its ten-story bell tower and other buildings to the south of the park. The bare trees and empty fountain tell us that it's autumn. Hopper finished the painting when he filled in the blue gray sky twenty-seven years later! Washington Square Park was an oasis of nature for Hopper. He described, "My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature."



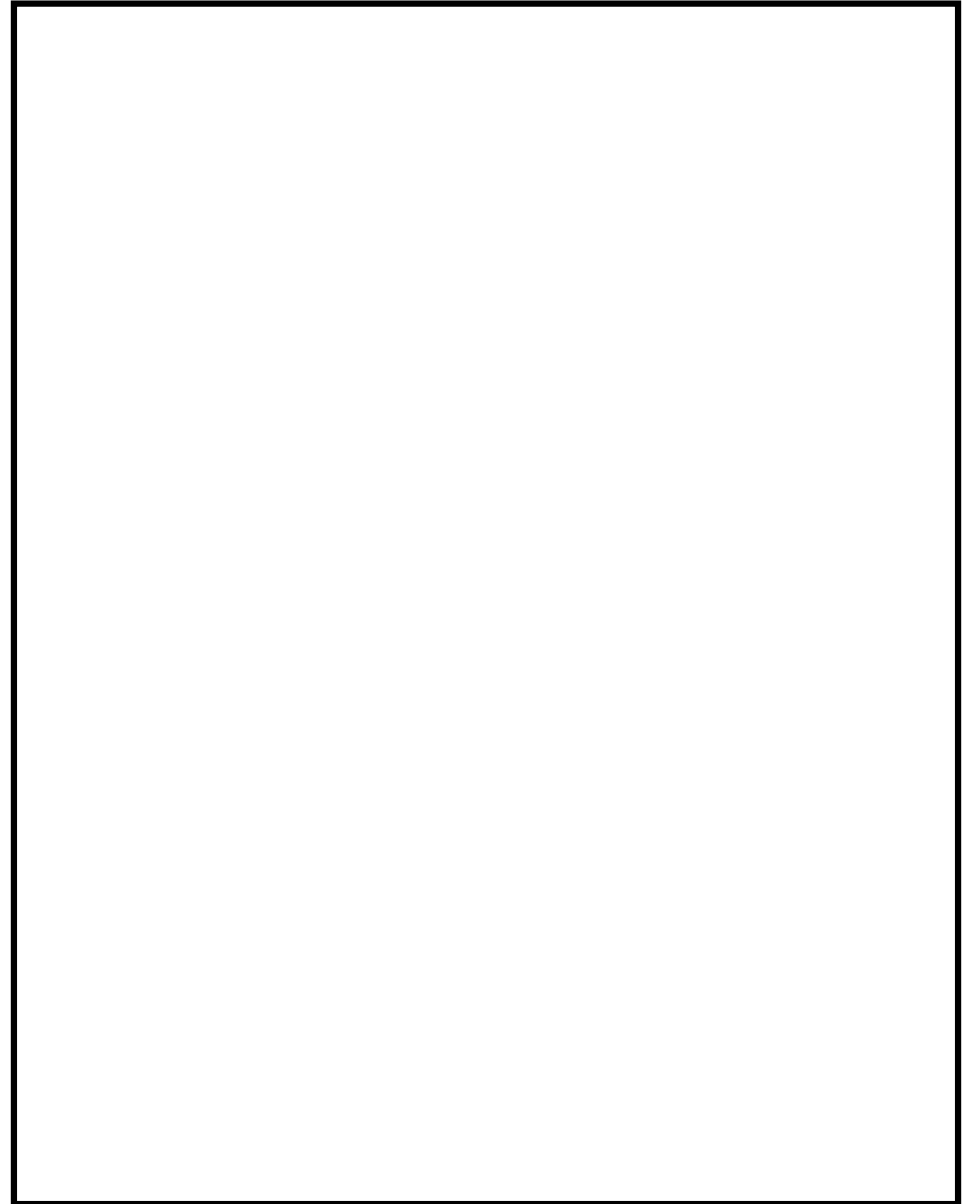
# OBSERVING OBSERVERS



New York Movie, 1939

The Hoppers loved going to the theater and movies. In eleven years they saw over 100 theatrical productions! *New York Movie* is divided into two zones by a leafy column, the movie screen and moviegoers to the left and the uniformed usher and stairs on the right. The job of an usher is to lead the audience to their seats. They end up seeing movies over and over again—what do you imagine this usher feels about that? The theater in the painting is inspired by drawings Hopper made at the Globe, the Palace, the Republic and the Strand theaters. Hopper's wife Jo posed for all the women in his paintings, including this usher. As you look around the exhibition, you'll see that she looks very different from canvas to canvas.

With *New York Movie* Hopper invites us to be observers of observers. Take a look around the galleries. What do you notice about the people around you? How are they looking at artworks in the galleries? What else are they doing? Make some drawings of your observations!



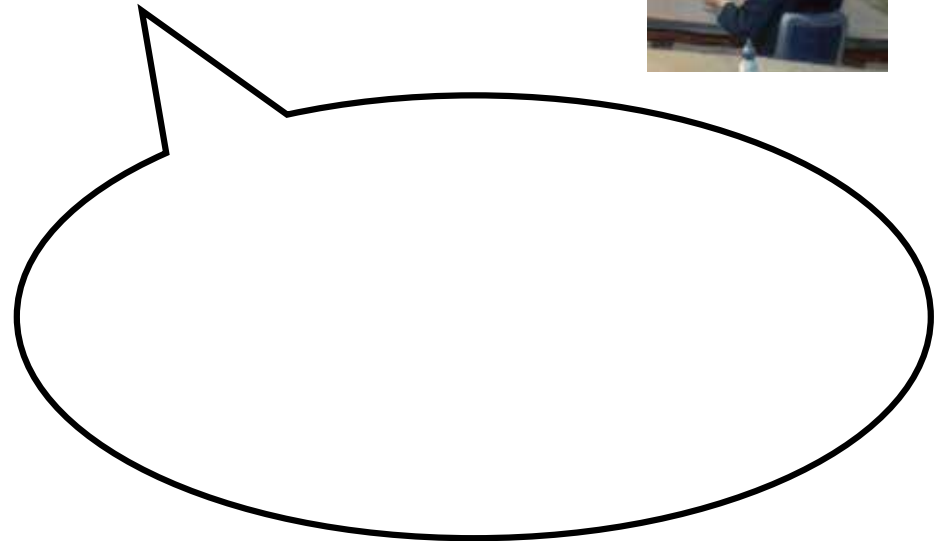
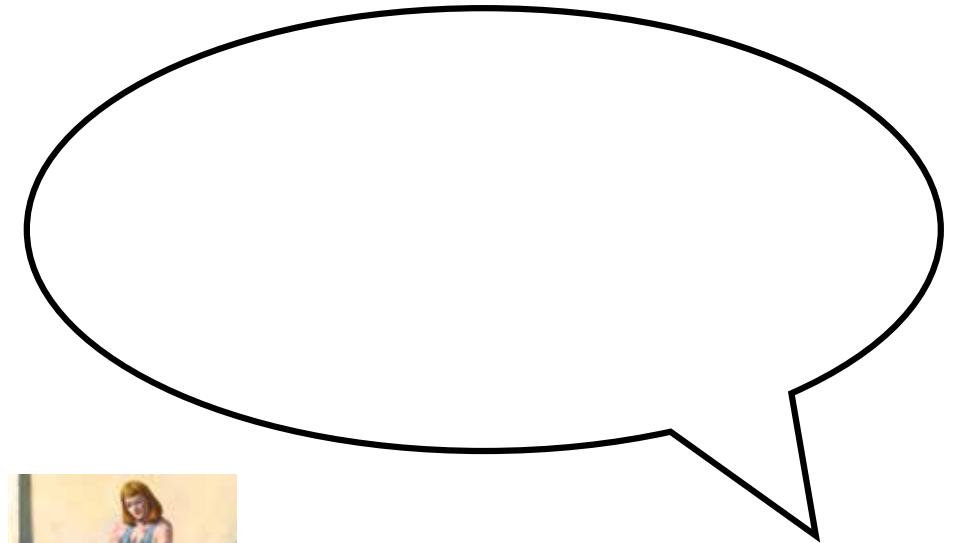
# MOODY MOMENTS

Imagine you could hear the thoughts or words of these two people. What do you think they might be? What could they be saying to each other? What else could be going on in their minds? Write your ideas in the thought or speech bubbles below.



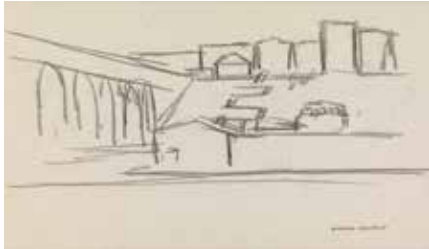
A boat on the Hudson River, 2015

Hopper believed great painters can use the “medium of paint and canvas into a record of their (own) emotions.” What do you think of the way the two figures are sitting in this space? What is the mood of this scene? How do you think Hopper achieved this? For Hopper, painting was about expressing your inner self—even when he was painting other people, or a scene with no people in it at all. “I don’t think I ever tried to paint the American scene,” Hopper explained, “I’m trying to paint myself.”



# SKETCHING NYC!

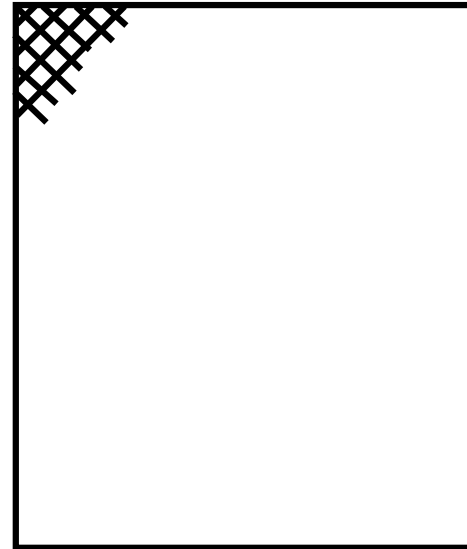
Step out onto the outdoor galleries or terraces! Look carefully at the city around you. See if you can discover hidden or unusual scenes! In the four spaces below try experimenting with different drawing techniques as Hopper did!



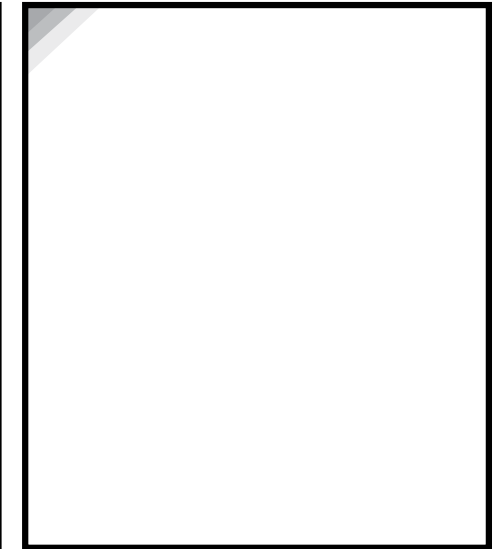
(top left) Study of a River Landscape with Bridge and Buildings, n.d.  
(top right) On East River, c. 1930. (bottom left) Study of a Park with Bridge, c. 1920. (bottom right) Central Park, c. 1920

The painter Robert Henri, one of Hopper's teachers at art school, told his students to be "sketch hunters." They should explore the city, look intensely, and draw all types of urban places. Hopper maintained this habit his entire career! He constantly sketched and captured a rapidly changing NYC. He even drew objects that are usually overlooked, like fire hydrants. Hopper said, "anything will make a good composition." He experimented with different drawing techniques like hatching, cross-hatching and blending. His sketches became the starting point for many paintings he made in his studio. Hopper reflected, "I get most of my pleasure out of the city itself."

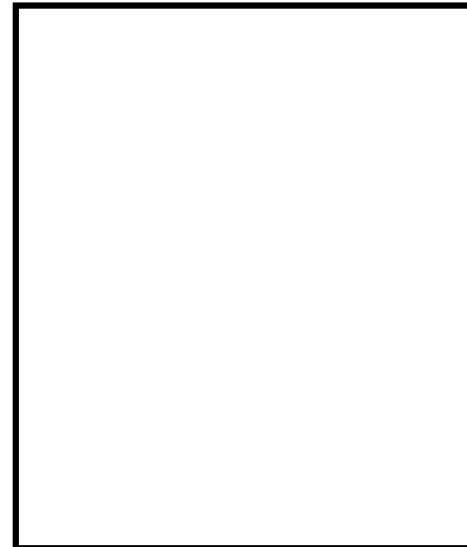
**Do some cross-hatching**



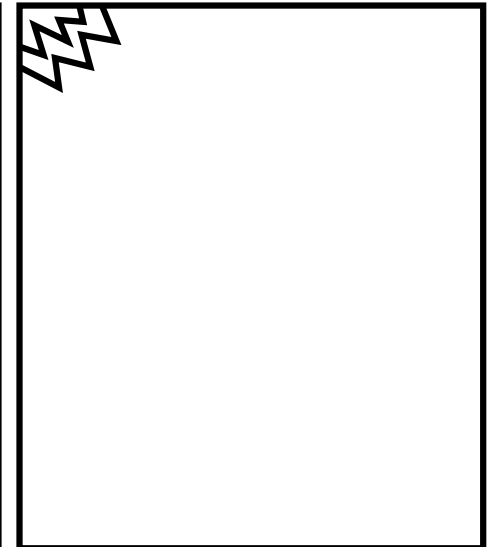
**Try some shading**



**Use 10 lines or less**



**Doodle**



# THEN AND NOW

NYC dramatically changed in Hopper's lifetime, like today! Imagine a place you know very well! What do you think it might have looked like 100 or more years ago? How does it look today? What do you think it would look like in the future? Draw what you imagine below!



Queensborough Bridge, 1913

As a young man, Hopper lived near the Manhattan end of the Queensborough Bridge. The Bridge connects Manhattan and Queens and was opened to traffic in 1909, the same year as the Manhattan Bridge and after the Williamsburg Bridge opened in 1903. The first decade of the 1900s included many engineering feats! With his art Hopper created personal takes on a constantly changing city.

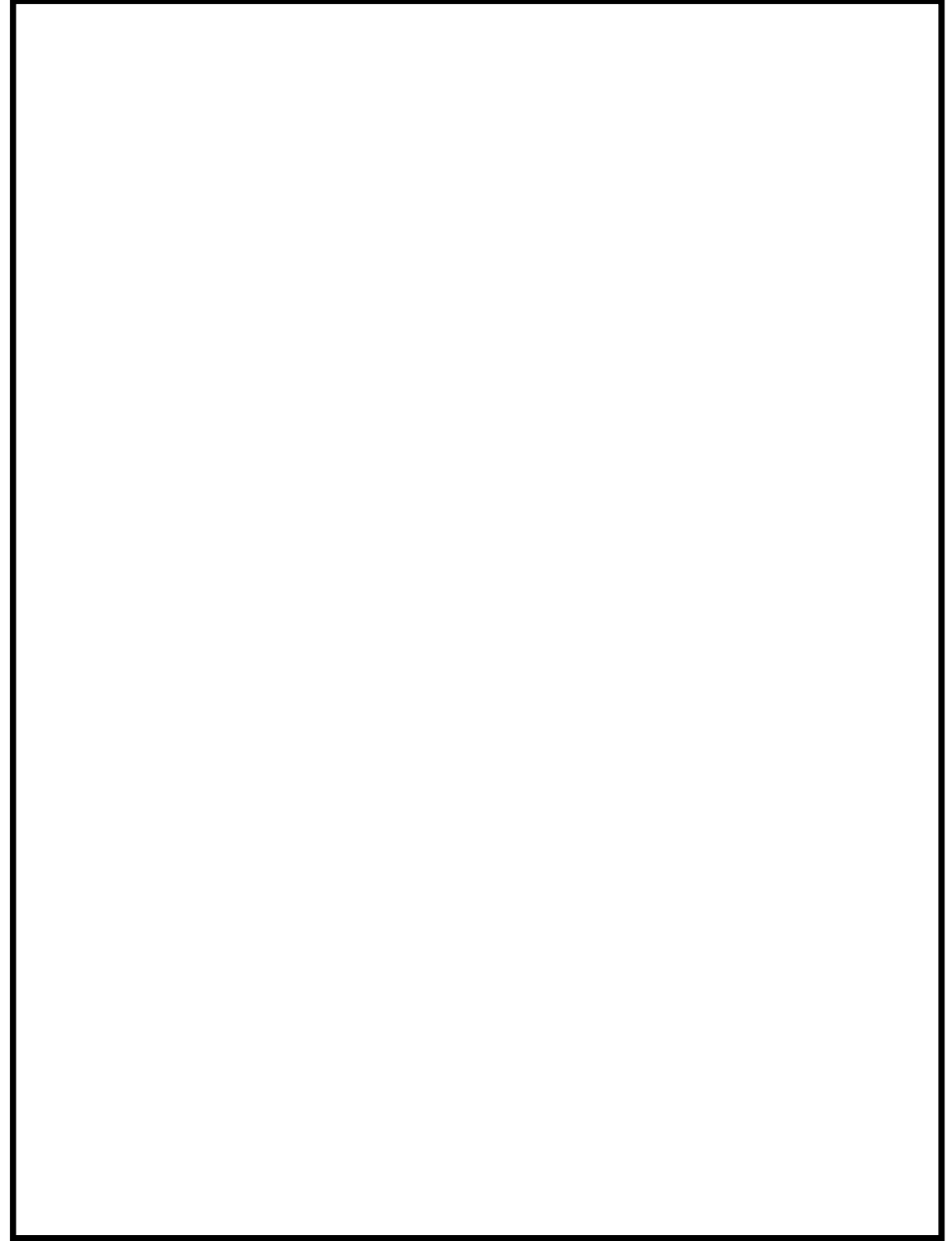
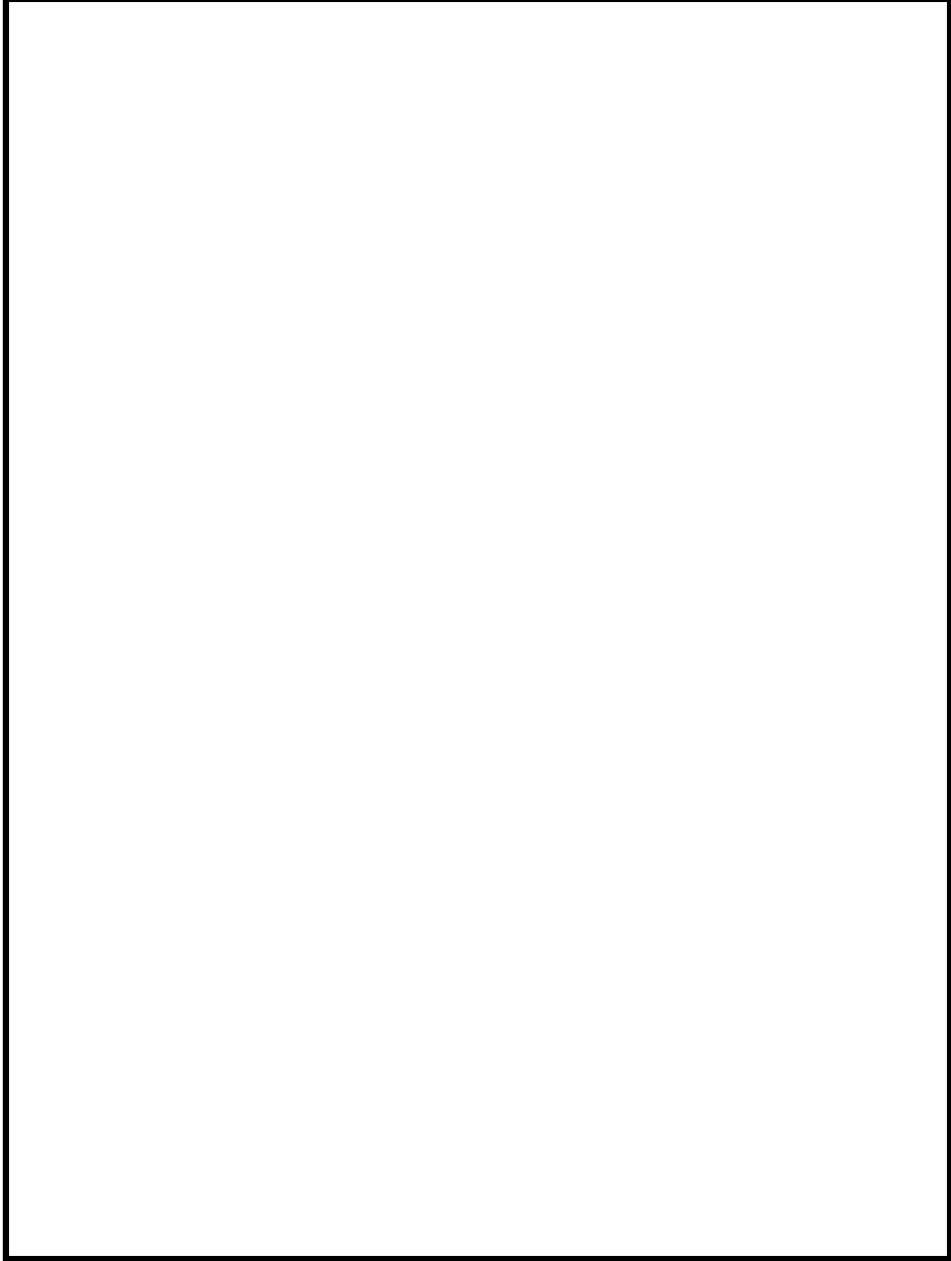
**100 + years ago**

**Today**

**100 + years in the future**

# KEEP DRAWING

Continue to explore the neighborhood and Museum.  
Draw what you see!



**SIGUE DIBUJANDO**

Continúa explorando el barrio y el Museo.  
!Dibuja lo que ves!