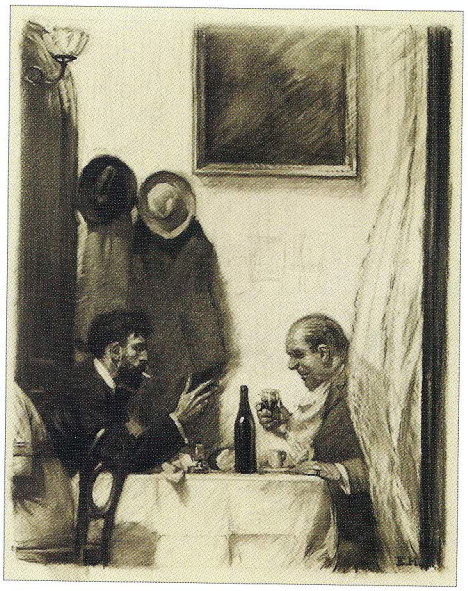
# Edward Hopper, Illustrator: An Artist's Hidden Roots

Gail Levin



Although as a boy he showed talent, Edward Hopper's ambition to become an artist worried his parents, who advised him to study not fine art but commercial illustration. He began formal training in the fall of 1899 at the New York School of Illustrating, run by Charles Hope Provost, which had just moved to 114 West 34th Street and expanded its offerings, advertised as "Learn to Draw by Mail."[1] Provost, writing on how to illustrate, noted in his 1903 book, "To many students of an extremely artistic temperament all commercial work is distasteful."[2] He might have been referring to Edward Hopper.

Despite despising the constraints of commercial work, Hopper absorbed a great deal from his study of illustration. If we ask why Hopper's art is so popular today, we might have to give some credit to his early training and practice as an illustrator. That training might have something to do with how well his work looks in reproduction, including on the internet. Yet Hopper was so bitter and discontented at having had to work as an illustrator that he rarely spoke of this experience. When he did so, it was to dismiss this time and his efforts. Yet he saved many of his original studies for illustrations as well as a number of the proofs of the illustrations that he sold and those few originals that he received back from the publishers.[3]

In 1976, when I first began to research Hopper's work as an illustrator, I was able to find a few people still alive who had commissioned work from him at the beginning of the century. They confirmed his reluctance to work in illustration. Some of Hopper's published illustrations proved to be so obscure that the Library of Congress had preserved them only on microfilm, after having discarded the originals. I first presented my findings in *Edward Hopper as Illustrator,* which, in 1979, accompanied an exhibition of his prints and illustrations at the Whitney Museum of American Art. Some agreed with me that studying his illustration work was necessary to understanding the later art, while others, such as the *New York Times* critic, Hilton Kramer, warned that I would confuse the public, which he feared could not distinguish between "high art" and illustration.[4] I followed up by republishing Hopper's illustrations in *Edward Hopper : A Catalogue Raisonné* in 1995. By now, decades after 1979, it is a commonplace that many early-twentieth-century artists of note worked as illustrators or designed advertisements – from painters John Sloan, Arthur Dove, Joseph Stella, and Reginald Marsh to the photographer and painter, Edward Steichen.

What encouraged my original research into Hopper's early work in illustration was his statement: "In every artist's development the germ of the later work is always found in the earlier. The nucleus around which the artist's intellect

**Edward Hopper** (1882–1967) / [*In a Restaurant*], c. 1916–25 / Conte on illustration board / 26 5/8 x 21 11/16 inches
Whitney Museum of American Art, Bequest of Josephine N. Hopper / 70.1449.

builds his work is himself; the central ego, personality, or whatever it may be called, and this changes little from birth to death. What he was once, he always is, with slight modification. Changing fashions in methods or subject matter alter him little or not at all."[5] Thus, Hopper's own manifesto suggested that his work as an illustrator should reveal some of the personality that informed his later art. In fact, it was this stubborn and strong personal vision that made working on commission so difficult for him.

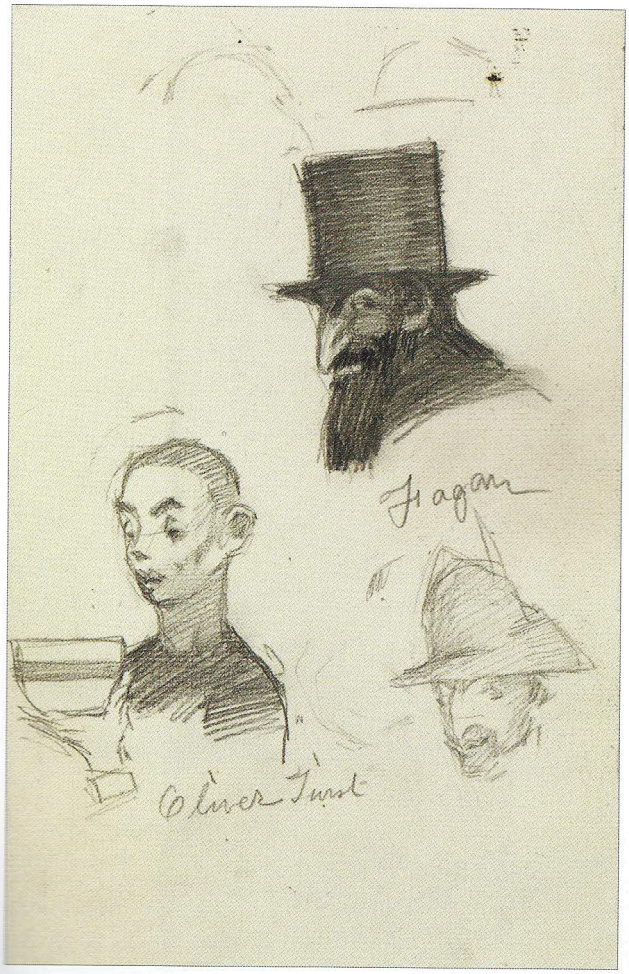
Though Hopper's precocious talent for drawing had won him recognition as a child, success was slow in coming. After his first year at the New York School of Illustrating, Hopper moved on in the fall of 1900 to the New York School of Art, a better-known art school founded by William Merritt Chase and located at 57 West 57th Street. There he spent another year studying illustration, but this more famous school also offered instruction in fine art. Arthur Ignatius Keller, who taught illustration, focused on the figure, having students sketch costumed models to aid their imagination and to improve their drawing. Many of Hopper's early drawings of the costumed models survive. Keller's own illustrations were published in the *Century,* a magazine that I am sure that Hopper consulted since I discovered that he copied from the Christmas number for 1899 an illustration called *East End Loafers* by the English illustrator Phil May. Copies Hopper made after other illustrations by Phil May suggest that he admired both his wit and his economy of line.

From this time, Hopper also produced literary illustrations, probably as a part of his studies. For example, he made drawings for Charles Dickens's characters of Oliver and Fagin in *Oliver Twist* from 1838, Tulkinghorn the inscrutable lawyer in *Bleak House* (a serial in1852–3), Sydney Carton, the sloppy but brilliant lawyer, in *A Tale of Two Cities* (1859), and for the simple-minded youth in *Barnaby Rudge* from 1841. These could have been assignments to prepare students to produce and submit their work to publishers.

Despite his dexterity in making these literary illustrations, Hopper's resolve to pursue painting rather than illustration emerges in an anecdote recounted by his classmate in illustration, Clarence K. Chatterton. One day late in the fall of 1901, Hopper came into the classroom where Chatterton was drawing and handed him a palette and brushes, insisting, "It's time you started to paint."[6] Chatterton also became a painter and a lifelong friend. Students at the school then studied painting with William Merritt Chase, J. Carroll Beckwith, F. Luis Mora, and Frank Vincent du Mond. Kenneth Hayes Miller, who then taught classes in drawing, became Hopper's favorite teacher.

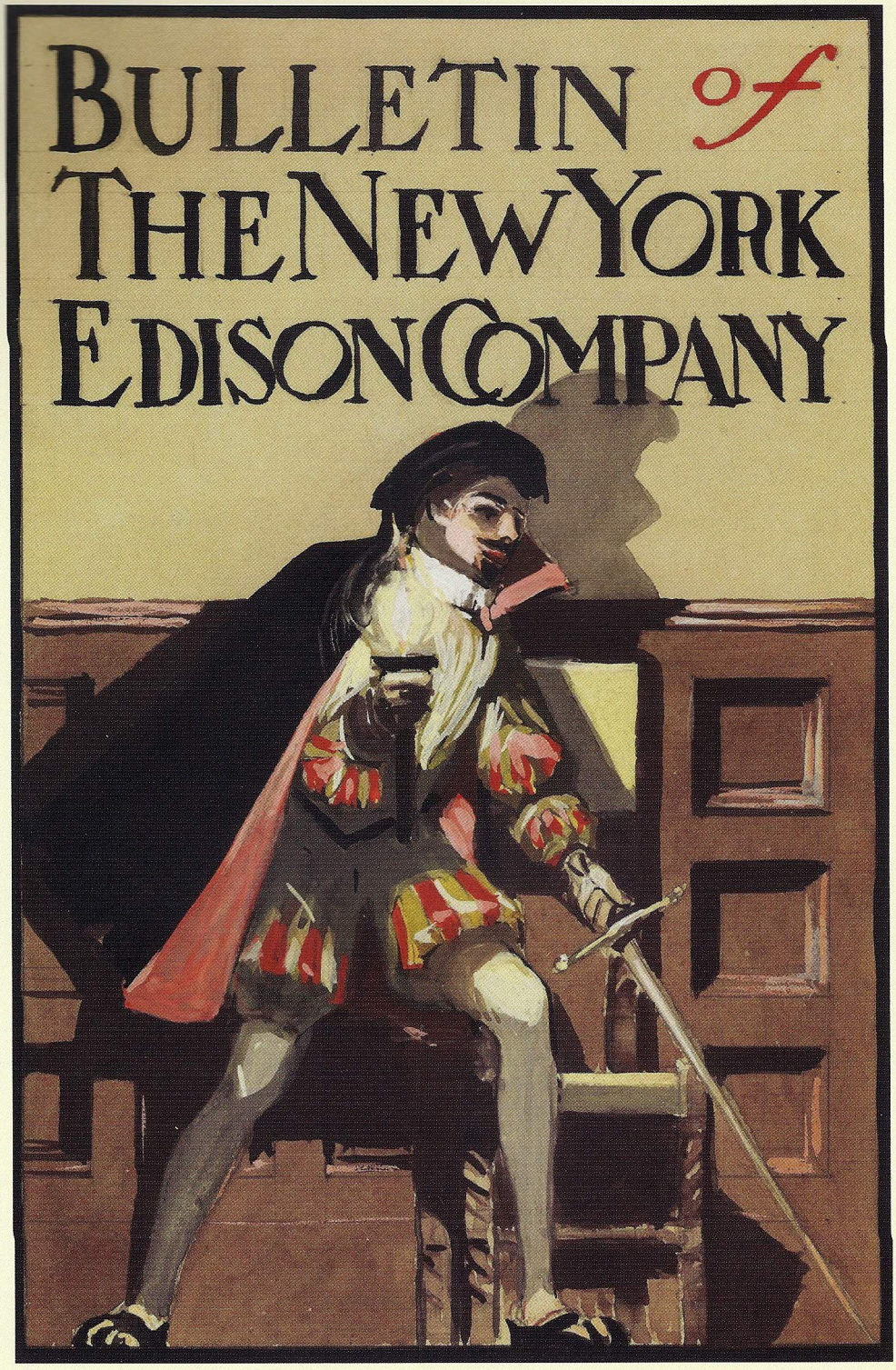
Not until the fall of 1902, as Hopper started his third year at the school, did he encounter a new teacher, who would change his ideas about art, when Robert Henri, then thirty-seven, joined the faculty. While Chase had taught "art for art's sake," Henri challenged his students to study life around them and paint "art for life's sake." As Guy Pène du Bois, another Hopper classmate and close friend,

**Arthur Ignatius Keller** (1867–1924) / *High Noon*, 1924 / Illustration for *High Noon* by Crosbie Garsten, *Ladies' Home Journal*, February 1925
Oil on canvas / 24 x 34 inches / The Kelly Collection of American Illustration





Left: **Edward Hopper** (1882–1967) / *Barnaby Rudge*, (recto), 1899 / Illustration for Charles Dickens's *Barnaby Rudge* (1841)
Pen and ink and graphite pencil on paper / 12 9/16 x 8 11/16 inches / Whitney Museum of American Art, Bequest of Josephine N. Hopper / 70.1566.144.
Right: **Edward Hopper** (1882–1967) / *Studies for Fagan and Oliver Twist*, (recto), c. 1899 / Illustrations for Charles Dickens's Fagan and Oliver Twist (1838)
Graphite pencil on paper / 9 5/8 x 6 inches / Whitney Museum of American Art, Bequest of Josephine N. Hopper / 70.1560.115.




**Edward Hopper** (1882–1967) / Cover for *Bulletin of The New York Edison Company*, 1906/07
Transparent and opaque watercolor, and graphite pencil on paper / 10 7/8 x 7 9/16 inches / Whitney Museum of American Art, Bequest of Josephine N. Hopper / 70.1608

put it: "The difference was monumental."[7] Henri taught his "Special Composition Class," devoted "to a critical study of the principles of pictorial and decorative composition, with a view to their practical application in painting, illustrating, and designing."[8] Thus, Henri continued to prepare students to illustrate as a profession as well as to become painters, the goal which Hopper preferred as his own. However, in Hopper's later view, Henri stressed "Art is life, an expression of life, an expression of the artist and an interpretation of life."[9]

Henri's presence at the school encouraged Hopper to extend his studies. By late May 1905, however, he was growing restless and was eager to earn some money. Several of his classmates, such as Walter Tittle and Clarence Coles Phillips, were already working as illustrators. Hopper too began working part-time for C. C. Phillips and Company, a New York advertising agency founded by Coles Phillips, who had attended the New York School of Art in 1905. Hopper began work in the new agency's offices at 24 East Twenty-Second Street, where he produced cover designs for trade magazines such as the *Bulletin* of New York Edison, where he illustrated the advantages of electric light in the home by showing a man in colonial dress struggling to read by candlelight. Phillips closed his agency the next year to pursue his own very successful career as an illustrator.

In his last year at the school, Hopper studied briefly with John Sloan, who taught Henri's classes while his friend took off to pursue a portrait commission. Hopper admired Sloan's realist paintings of people observed in the city, but he must also have known that Sloan had worked for a newspaper in Philadelphia, producing decorative illustrations related to the poster movement and *art nouveau*. At this moment, however, Hopper chose to pursue his talent in Paris, following a number of his classmates and the earlier example of Henri himself.

On his three trips to Paris, in 1906–07, 1909, and 1910, Hopper developed a regard for contemporary French illustration. He brought home three issues of *Les Maitres Humoristes*, illustrated by Albert Guillaume, a leading caricaturist during the Belle Époque; and Jean-Louis

*Edward Hopper (right foreground) as illustrator for C. Coles Phillips Agency*, c. 1906 / Silver gelatin print
The Arthayer R. Sanborn Hopper Collection Trust / Illustrator C. Coles Phillips is seated across from Hopper

Forain, an impressionist painter who began his career as a caricaturist. Hopper also collected a copy of *Le Sourire,* a humor magazine. On his first trip to France, Hopper spent time producing watercolor caricatures on his own of various types of French men and women, especially women of loose morals. Observing prostitutes of every rank appealed to the Baptist boy from Nyack, who found popular French illustrations much more interesting than avant-garde experiments in painting. These popular illustrations served as inspiration for some of Hopper's later paintings, from *Soir Bleu* (1914) to *Hotel Room* (1931).

Back home after his last trip to Europe during the summer of 1910, Hopper had no success as a fine artist and tried to earn his keep working as an illustrator. He was reluctant, not fond of producing work on commission. "Sometimes I'd walk around the block a couple of times before I'd go in, wanting the job for money and at the same time hoping to hell I would not get the lousy thing," he told an interviewer decades later, when his bitterness held firm even as his fame as a painter was secure.[10] Another time he insisted, "Illustration didn't really interest me. I was forced into it in an effort to make some money. That's all. I tried to force myself to have some interest in it. But it wasn't very real."[11]

It was perhaps designing advertisements that Hopper found most unsuitable for his temperament. He produced advertising illustrations for various clients in the garment industry handled by the Sherman & Bryant advertising agency of New York and Chicago. Hopper's use of a bold graphic sense with very shallow depth and careful use of decorative pattern was often closer to John Sloan's illustrations and to *art nouveau* than it was to Hopper's own later work.

After making these advertisements, it must have been with relief that Hopper turned to magazines instead, working for *Everybody's,* a publication active in the muckraking movement. At first, he produced black and white line drawings about young boys for the editor, Trumbull White. Later, he continued to work for *Everybody's,* producing more complex drawings pertaining to the First World War in Europe and other exotic locales such as "equatorial forests," which he never himself saw. It was quite a stretch for Hopper who wanted to paint subjects based on life as he observed it, not subjects from someone else's imagination.[12]

A more suitable set of assignments came from *System, the Magazine of Business,* the forerunner to *Business Week,* which published Hopper's illustrations from 1912 to 1916. The articles were frequently set in offices, a subject that Hopper found so appealing that he returned to it for several paintings of his maturity: *Office at Night* of 1940, *Office in a Small City* of 1953, and *New York Office* of 1962. Hopper's choice of the office as a setting for each of these paintings of interiors was unusual in the history of art. When asked to explain his painting, *Office at Night,* years after his work in illustration, Hopper hinted, "My aim was to try to give the sense of an isolated and lonely office interior high in the air, with the office furniture which has a very definite

**Edward Hopper** (1882–1967) / *Worn under the Negligee Shirt, and over the Under Shirt,* c.1917–20 / Advertising illustration for Knothe Unseen Suspenders, Fifth Avenue
Transparent and opaque watercolor on paper / 17 5/16 x 7 5/8 inches / Whitney Museum of American Art, Bequest of Josephine N. Hopper / 70.1615.

meaning for me."[13] The "very definite meaning" of the office furniture which Hopper alludes to could refer to his early illustrations for *System Magazine,* which provided him with a meager living when he was struggling to find himself and make a reputation as an artist.

An eyewitness to Hopper's struggles and to his work as an illustrator was the artist Walter Tittle, who spent fourteen years living in the adjoining studio at 3 Washington Square North, beginning in January 1914. Tittle, who had also been a classmate at the New York School of Art, wrote in his diary that Hopper "made his living at this time by the doing of odd commercial jobs." Tittle remembered that Hopper's designs for the Wells Fargo Company included his posters for "the sides of their wagons." "Occasionally he had some illustrations to do, and, being well in touch with that field, I recommended him to editors, sometimes with success," Tittle recalled. The illustrations for Wells Fargo included some images of trains produced around the same time as Hopper began to show his etchings in 1918. Trains also began to appear in his etchings such as *Night on the El Train* (1920), *American Landscape* (1920), *House Tops* (1921), and *The Locomotive* (1923).

At this time, Bert Edward Barnes, editor of the *Morse Dry Dock Dial,* was commissioning covers from Hopper. Barnes must have persuaded Hopper to enter the contest for a propaganda poster sponsored by the United States Shipping Board Emergency Fleet Corporation in 1918. Barnes got Hopper to visit the shipyard to get the right feel; volunteered one of his employees, Pete Shea, to model for the poster; and got him photographed in the pose, giving a print to Hopper to use in his work. Hopper recalled "I got this big Irishman to pose for me in the shipyards, with a background of ship's ribs, that sort of thing. I had him swinging a maul, and the maul was aimed at a bloody bayonet sticking up in one corner. I titled it 'Smash the Hun'; it was pretty awful." The four-color poster won Hopper the

**Edward Hopper** (1882–1967) / *Night on the El Train* 1918 / Etching on paper / Collection of the Mead Art Museum

three-hundred -dollar first prize among fourteen hundred contestants. Since armistice was declared before the poster could be reproduced for mass distribution, Hopper's fame came from its display along with nineteen other finalists in August 1918 in the window of Gimbel's department store on Broadway. [14] Crowds, according to press accounts, saw the "stirring pictures placed on view;" the enthusiasm prompted Shea, Hopper's model, to enlist in the Navy.[15] When the Selective Service laws changed, Hopper had to register for military service in August 1918. He returned to his parents' home in Nyack and listed himself as a "self-employed illustrator" whose place of business was 3 Washington Square North.[16]

His new acclaim as an illustrator won Hopper an invitation to participate in a benefit making posters for the American Red Cross, organized by the Penguin Club, located at 8 East Fifteenth Street in New York. The Penguin, led by artist Walt Kuhn, was said to include "practically every well known illustrator in New York."[17] Each of the fifty-two artists produced a poster on a large canvas seven by ten feet. Only Hopper's small study for his poster, *With the Refugees,* still survives. Among his colleagues were painters such as Arthur B. Davies and illustrators such as James Montgomery Flagg and Charles Dana Gibson.

Tittle put Hopper in touch with Joseph Hawley Chapin, the art editor of *Scribner's,* who responded with assignments. Tittle claimed that he had told Chapin that here was a man "really too good for him."[18] Jo Hopper, who married Hopper while he was still illustrating later commented, "Scribner's were wonderful to him—let him go his own gait—careful not to give him things not his kind to do."[19] Hopper found a few of the magazine's French themes congenial. His last three published illustrations appeared in *Scribner's* in February 1927. By then his career as a painter was finally launched.

When *Fortune* magazine wrote to Hopper in 1937 inviting him to illustrate oceangoing vessels , he responded only that he was too busy since that publication had recently featured reproductions of his paintings in connection with an article on housing in February 1932 and for a piece on lighthouses in January 1937. But these were images that Hopper had elected to depict on his own. His paintings were not commissions—with one notable exception.[20]

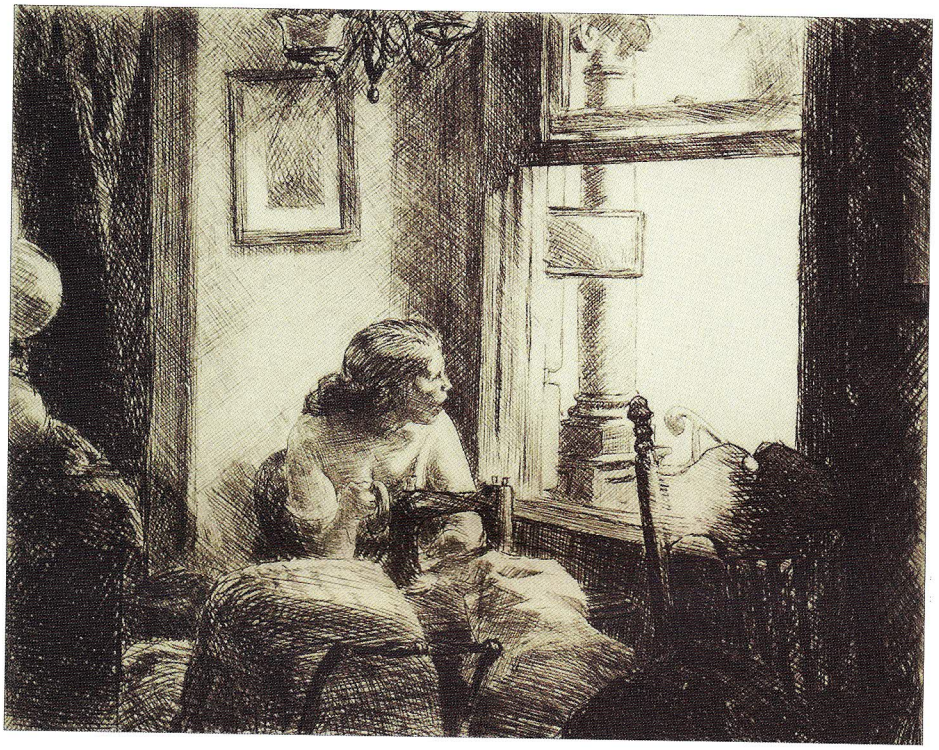
**Edward Hopper** (1882–1967) / *Smash the Hun* (poster study), 1918 / Gouache on illustration board / 9 1/2 x 6 3/8.
Published as a cover of *The Morse Dial,* February 1919

The actor Helen Hayes and her husband the playwright Charles MacArthur wanted to commission Hopper to paint a canvas of their home, an attractive Victorian perched above the Hudson River in Nyack, not far from Hopper's boyhood home, where his sister Marion still lived. Hopper's long-time dealer, Frank Rehn and Jo teamed up to convince him to accept the commission. Though reluctant, Hopper relented and took the bus up to Nyack to make sketches at the site for this commission. He spent four hours studying and drawing the house. Hayes admitted, "I had never met a more misanthropic, grumpy, grouchy individual in my life, and as a performer I just shriveled under the heat of this disapproval....Really I was unnerved by this man." She remembered that Hopper was "like a big hellcat of anger and resentment at the whole thing," recalling his protests: "'I can't do this house. I don't want to paint this house. It does nothing for me....There's no light and there's no air that I can find for that house.'"[21]

Jo recorded in her diary how Hopper complained that he could not step back from the house a sufficient distance to sketch it properly. She noted that he was keeping the view "close to the house so as to keep roof angles bold & impressive....He squared off the canvas to reproduce sketch as closely as possible."[22] Hopper's working method on this canvas suggests that once he accepted the commission, he treated the project much more like his earlier commercial assignments than like his more personal and expressive paintings. Thus he elected to transfer his sketch to canvas in as mechanical a way as he was able. Nonetheless, he remained resentful. When Hayes and MacArthur wanted Hopper to include their daughter and French poodle in the painting, he refused. The couple was nonetheless pleased with the painting, which takes its title, *Pretty* Penny, from the owners' name for their home. They paid Hopper's dealer, Frank K. M. Rehn, twenty-five hundred dollars, more than half of Hopper's sales for the entire year at a time that the

**Edward Hopper** (1882–1967) / *Pretty Penny* 1939 / Oil on canvas / 29 x 40 inches / Smith College Museum of Art, Northampton, Massachusetts
Gift of Mrs. Charles MacArthur / (Helen Hayes LHD, Class of 1940)


**Edward Hopper** (1882–1967) / *"I'm afraid," she said, looking at me straightly now*, 1924
Story illustration for "Shady" by Eva Moore Adams, *Scribner's Magazine* 76 (December 1924) : 627.
Lithographic crayon and opaque watercolor on paper / 29 7/8 x 21 5/8 inches
Whitney Museum of American Art, Bequest of Josephine N. Hopper / 70.1455.



national economy was still depressed..

That he should cater to a client, even a special client, was alien to Hopper. He had nothing but contempt for Norman Rockwell, whose illustrations were so popular: "Does everything from photos; they look it too."[23] Although Hopper admitted that he had worked as a commercial artist and as a magazine illustrator for *Scribner's, Adventure,* and other periodicals, he insisted that he had never aspired as high as *The Saturday Evening Post,* the popular magazine for which Rockwell created memorable cover illustrations of everyday life scenarios for more than four decades.[24] Rockwell expressed with gusto what Hopper must have resented most about having to illustrate: "You've got to be obvious. You've got to please both the art editor and the public. This makes it tough on the illustrator as compared with the fine artist, who can paint an object any way he happens to interpret it."[25]

Though his paintings and etchings evoke particular moods, Hopper did not even consider himself a narrative painter. He was not interested in telling a specific story, especially one written by some author and assigned by some editor. Nonetheless, he liked Ernest Hemingway's short story, "The Killers," so much that when he came upon it published in *Scribner's,* in March 1927, he wrote to the editor, praising an aesthetic that sounds self-reflexive: "It is refreshing to come upon such an honest piece of work in an American magazine, after wading through the vast sea of sugar coated mush that makes up most of our fiction. Of

**Edward Hopper** (1882–1967) / *East Side Interior* 1922
Etching on paper / Collection of the Mead Art Museum

popular prejudices, the side stepping of truth, and of the ingenious mechanism of the trick ending there is no taint in this story."[26]

For his paintings, however, Hopper painted his own scenarios that usually lacked anecdote and specificity. In 1956, Hopper stated, "I look all the time for something that suggests something to me. I think about it. Just to paint a representation or a design is not hard, but to express a thought in a painting is. Thought is fluid. What you put on canvas is concrete, and it tends to direct the thought. The more you put on canvas the more you lose control of the thought. I've never been able to paint what I set out to paint."[27]

Nonetheless, there are many compositional themes and devices in Hopper's paintings that are similar to those in his illustrations: a woman alone in an interior; a few customers in a restaurant; passengers in a train car; a bold shadow cast by a solitary figure, among many others. Yet he moved constantly to simplify in his oil paintings. In order to convey the message necessary to the illustrations, Hopper was obliged to include more detail than he would otherwise have chosen. Perhaps Hopper's need to seek simplicity is best summed up by his admission, "I was a rotten illustrator—or mediocre, anyway." He insisted that he was not interested in drawing people "grimacing and posturing. Maybe I am not very human. What I wanted to do was to paint sunlight on the side of a house."[28]

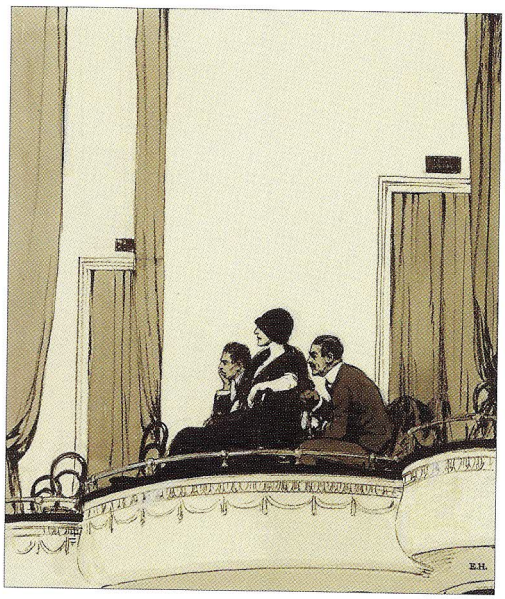
(Endnotes)

1 See Gail Levin, *Edward Hopper : An Intimate Biography* (New York: Alfred A. Knopf, 1995; Rizzoli, 2007, p. 28)

2 Charles Hope Provost, *A Treatise on How to Illustrate for Newspapers, Books, Magazines, etc.* (New York: Harvard Text Book Corporation, 1903), pp. 161–62.

3 That some of these early works reached the market place would have horrified Hopper. See Robin Pogrebin and Kevin Flynn, "Hopper Expert Questions How Minister Got an Art Trove," *New York Times*, November 21, 2012. http://www.nytimes.com/2012/11/21/arts/design/gail-levin-hopper-expert-questions-sanborn-holdings-source.html?_r=0

Left: *Edward Hopper, High School Graduation Photograph*, c. 1899 / Silver gelatin print / The Arthayer R. Sanborn Hopper Collection Trust
Right: *Robert Henri's Class at the New York School of Art*, c. 1903–1904 / Hopper is third from the left. To his left stands Rockwell Kent and Arthur Cederquist; George Bellows leans over the first easel on the left/Silver gelatin print / The Arthayer R. Sanborn Hopper Collection Trust


4 See Hilton Kramer, "Art: Another Side of Edward Hopper," *New York Times,* September 28, 1979, p. C18.
5 "Edward Hopper Objects," [letter from Hopper to the editor, Nathaniel J. Pousette-Dart], *The Art of Today,* 6, (Februrary 1935), p. 11.
6 C.K. Chatterton, Unpublished interview with Alexander D. Ross, November 7, 1970; see Levin, *Edward Hopper : An Intimate Biography,* p. 35.
7 Guy Pène du Bois, *Artists Say the Silliest Things* (New York: Duell, Sloan, & Pearce, 1940), p. 84.
8 Course description from the 1905 catalogue of the New York School of Art.
9 Edward Hopper to Arlene Jacobowitz, Brooklyn Museum interview, April 29, 1966.
10 Edward Hopper to Alexander Eliot, quoted in Alexander Eliot, "The Silent Witness," *Time,* December 24, 1956, p. 37.
11 Edward Hopper quoted in Brian O'Doherty, *American Masters : The Voice and the Myth* , (New York: Universe Books, 1988, ), p. 16.
12 See, for examples, Gail Levin, *Edward Hopper as Illustrator* (New York: W.W. Norton & Co., 1979), no. 23, from Stephen French Whitman, "Sacrifice," part 3, *Everybody's,* 45, November 1921.
13 Edward Hopper , explanatory statement accompanying a letter of August 25, 1948 to Norman A. Geske, Walker Art Center, Minneapolis.
14 "Prize Ship Posters Join in Loan Drive," *New York Sun,* October 12, 1918, p. 9.
15 "Pete Shea, Poster Model, Joins Navy," *New York Sun,* August 15, 1918, p. 12.
16 See Levin, *Edward Hopper : An Intimate Biography,* p. 121.
17 "No Fake Bohemians Can Join Penguins," *New York Sun,* January 8, 1917, p. 6.
18 Walter Tittle, "Pursuit of Happiness," first version, chapter 22, p. 3 as quoted in Levin, *Edward Hopper : An Intimate Biography,* p. 122.
19 Jo Hopper to Alice Roullier, draft of letter of November 25, 1933.
20 Eleanor Tracy to Edward Hopper, letter of June 11, 1937 and Edward Hopper to Eleanor Tracy, letter of June 14, 1937.
21 Helen Hayes, interview by the author, October 27, 1980, published in Gail Levin, ed., *Edward Hopper Symposium at the Whitney Museum of American Art,* "Six Who Knew Hopper," *Art Journal,*41, summer 1981, p. 129.
22 Jo Hopper, diary entry, November 16, 1939, private collection; Quoted in Levin, *Edward Hopper : An Intimate Biography,* p. 318.
23 Edward Hopper quoted in O'Doherty, "Portrait: Edward Hopper," p. 77.
24 See Carl Zigrosser, "The Etchings of Edward Hopper," in *Prints,* ed. Carl Zigrosser (New Yorik: Holt, Rinehart and Winston, 1962), p. 157.
25 Norman Rockwell, quoted in his obituary, "Norman Rockwell, Artist of Americana, Dead at 84," by Edwin McDowell, *New York Times,* November 10, 1978, p. A29.
26 Edward Hopper, letter to the editor, *Scribner's,* June 1927, p. 706d.
27 Edward Hopper, quoted in Alexander Eliot, "The Silent Witness," *Time,* December 24, 1956, P. 37..
28 Edward Hopper, quoted in Lloyd Goodrich, *Edward Hopper* (New York: Harry N. Abrams, 1976), p. 31.

Left: **Edward Hopper** (1882–1967) / Cover illustration for *Tavern Topics,* 2, March 1921 / Distributed to Hotel Guests in New York and Philadelphia Published by Waldorf–Astoria Corporation, New York
Right: **Edward Hopper** (1882–1967) / [*At the Theater*] c.1916–22 / Brush and ink and wash, opaque watercolor and fabricated chalk on paper 18 1/2 x 14 7/8 inches / Whitney Museum of American Art, Bequest of Josephine N. Hopper // 70.1440.

# About the Author

Gail Levin is Distinguished Professor of Art History, American Studies, and Women's Studies at The Graduate Center and Baruch College of the City University of New York. The acknowledged authority on the American realist painter Edward Hopper, her many books, include a four-volume catalogue raisonné (1995), *Edward Hopper as Illustrator* (1979), and *Edward Hopper : An Intimate Biography* (1995), which *The Wall Street Journal* chose in 2007 as one of the five best portrayals of artists' lives, going back in its selections to 1931. Her biography of Hopper appeared in a second expanded edition and is also available in German, Italian, and Korean translations. Together with the catalogue raisonné, her biography of Hopper is a basic source for all writing on the artist.

Dr. Levin is a scholar and curator whose prolific work on twentieth century and contemporary art has won international acclaim, been widely published, and translated throughout Europe, Asia, and Australia. Her interest in women artists led to a biography of Judy Chicago (2007) and, more recently, one of Lee Krasner (2011). Her most recent project, *Theresa Bernstein : A Century in Art,* includes a book, a website, and a touring exhibition and is the product of her collaboration with several scholars, including her doctoral students at the Graduate Center.

**Edward Hopper** (1882–1967) / *Couple Drinking,* 1906–1907 / Transparent and opaque watercolor, graphite pencil and fabricated chalk on paper 13 1/2 x 19 7/8 inches / Whitney Museum of American Art, New York, Bequest of Josephine N. Hopper / 70.1340