



HAWTHORNE
Fine Art

EDWARD HOPPER (1882-1967)

The Family House at Nyack, 1906

Pencil on paper

12 13/16 x 10 inches

Signed and dated 1906, lower right

PROVENANCE: Childs Gallery, Boston, MA

Best known for his Realist paintings, watercolors, and etchings of everyday American life and the urban and rural landscapes, Edward Hopper was born in Nyack, New York, in the Hudson River Valley. From an early age, Hopper was encouraged to pursue art and he eventually attended the New York Institute of Art and Design, studying for a time with the well known American Impressionist William Merritt Chase, and the urban Realist Robert Henri. Henri especially encouraged his students to paint subjects that interested them in ways that reflected how they felt about that subject.

Although he disliked the job, Hopper created cover designs for magazines to support himself financially from 1905 through the mid-1920s. During this period, he traveled to Europe three times to study the current art trends, yet he remained relatively unaffected by the contemporary art scene abroad sticking primarily to Realism. In 1913, Hopper, already thirty-one years old, sold his first painting at the Armory Show in New York. He struggled to define his personal style until the early 1920s when he began focusing more intently on architecture, both rural and urban.

Hopper's work regularly features carefully delineated architecture and landscapes, which he worked out in extensive preparatory sketches such as *The Family House at Nyack*. Describing this meticulous process, Hopper wrote, “It takes a long time for an idea to strike. Then I have to think about it for a long time. I don't start painting until I have it all worked out in my mind. I'm all right when I get to the easel.”¹ This particular drawing depicts Hopper's birthplace and family home, built by his grandfather in 1858. Hopper lived in this home until 1910, commuting to New York City for art classes. Completed in 1906, this image dates from the early years of Hopper's training and shows his experiments with line, composition, and depth. It also reflects an early interest in landscapes and buildings as prominent subjects.

¹ Quoted in Sheena Wagstaff, Ed., *Edward Hopper* (Tate Publishing: London, 2004), 98.