Nighthawk cafe

Nighthawks is a painting by Edward Hopper that portrays people sitting in a downtown diner late at night. It is Hopper's most famous work and is one of the most recognizable paintings in American art. Starting shortly after their marriage in , Edward Hopper and his wife, Josephine Jo , kept a journal in which he would, using a pencil, make a sketch-drawing of each of his paintings, along with a precise description of certain technical details. Jo Hopper would then add additional information in which the themes of the painting are, to some degree, illuminated. A review of the page on which "Nighthawks" is entered shows in Edward Hopper's handwriting that the intended name of the work was actually "Night Hawks", and that the painting was completed on January 21, Jo's handwritten notes about the painting give considerably more detail, including the interesting possibility that the painting's evocative title may have had its origins as a reference to the beak-shaped nose of the man at the bar:. Light walls, dull yellow ocre [sic] door into kitchen right. Very good looking blond boy in white coat, cap inside counter. Girl in red blouse, brown hair eating sandwich. Man night hawk beak in dark suit, steel grey hat, black band, blue shirt clean holding cigarette. Other figure dark sinister back at left. Light side walk outside pale greenish. Darkish red brick houses opposite. Sign across top of restaurant, dark Phillies 5c cigar. Picture of cigar. Outside of shop dark, green. Note: bit of bright ceiling inside shop against dark of outside street at edge of stretch of top of window. The four anonymous and uncommunicative night owls seem as separate and remote from the viewer as they are from one another. The red-haired woman was actually modeled by the artist's wife, Jo. Hopper denied that he purposefully infused this or any other of his paintings with symbols of human isolation and urban emptiness, but he acknowledged that in Nighthawks "unconsciously, probably, I was painting the loneliness of a large city. Nighthawks was probably Hopper's most ambitious essay in capturing the night-time effects of manmade light. For one thing, the diner's plate-glass windows cause far more light to spill out onto the sidewalk and the brownstones on the far side of the street than is true in any of his other paintings. As well, this interior light comes from more than a single lightbulb, with the result that multiple shadows are cast, and some spots are brighter than others as a consequence of being lit from more than one angle. Across the street, the line of shadow caused by the upper edge of the diner window is clearly visible towards the top of the painting. These windows, and the ones below them as well, are partly lit by an unseen streetlight, which projects its own mix of light and shadow. As a final note, the bright interior light causes some of the surfaces within the diner to be reflective. This is clearest in the case of the right-hand edge of the rear window, which reflects a vertical yellow band of interior wall, but fainter reflections can also be made out, in the counter-top, of three of the diner's occupants. None of these reflections would be visible in daylight. The similarity in lighting and themes makes this possible; it is certainly very unlikely that Hopper would have failed to see the exhibition, and as Levin notes, the painting had twice been exhibited in the company of Hopper's own works. Although there is no evidence at all other than the fact that Hopper admired the story , Levin also suggests that he may have been inspired by Ernest Hemingway 's short story, The Killers. All Rights Reserved. Toggle navigation Edward Hopper. Nighthawks, by Edward Hopper Courtesy of Nighthawks Sketch. New York Movie. Rooms by the Sea. Summer Evening. Girl at Sewing Machine. Railroad Sunset. Sun in an Empty Room. Please note that Courtesy of Nighthawks is a oil on canvas painting by Edward Hopper that portrays people in a downtown diner late at night as viewed through the diner's large glass window. The light coming from the diner illuminates a darkened and deserted urban streetscape. It has been described as Hopper's best-known work [1] and is one of the most recognizable paintings in American art. It has been suggested that Hopper was inspired by a short story of Ernest Hemingway 's, either " The Killers ", which Hopper greatly admired, [5] or from the more philosophical " A Clean, Well-Lighted Place ". He said "unconsciously, probably, I was painting the loneliness of a large city". Starting shortly after their marriage in , Edward Hopper and his wife Josephine Jo kept a journal in which he would, using a pencil, make a sketch-drawing of each of his paintings, along with a precise description of certain technical details. Jo Hopper would then add additional information about the theme of the painting. A review of the page on which Nighthawks is entered shows in Edward Hopper's handwriting that the intended name of the work was actually Night Hawks and that the painting was completed on January 21, Jo's handwritten notes about the painting give considerably more detail, including the possibility that the painting's title may have had its origins as a reference to the beak-shaped nose of the man at the bar, or that the appearance of one of the "nighthawks" was tweaked in order to relate to the original meaning of the word:. Light walls, dull yellow ocre [sic] door into kitchen right. Very good looking blond boy in white coat, cap inside counter. Girl in red blouse, brown hair eating sandwich. Man night hawk beak in dark suit, steel grey hat, black band, blue shirt clean holding cigarette. Other figure dark sinister back--at left. Light side walk outside pale greenish. Darkish red brick houses opposite. Sign

across top of restaurant, dark--Phillies 5c cigar. Picture of cigar. Outside of shop dark, green. Note: bit of bright ceiling inside shop against dark of outside street--at edge of stretch of top of window. In January , Jo confirmed her preference for the name. In a letter to Edward's sister Marion she wrote, "Ed has just finished a very fine picture--a lunch counter at night with 3 figures. Night Hawks would be a fine name for it. He was about a month and half working on it. Upon completing the canvas in the late winter of â€"42, Hopper placed it on display at Rehn's, the gallery at which his paintings were normally placed for sale. It remained there for about a month. On St. Barr spoke enthusiastically of Gas , which Hopper had painted a year earlier, and "Jo told him he just had to go to Rehn's to see Nighthawks. In the event it was Rich who went, pronounced Nighthawks 'fine as a [Winslow] Homer ', and soon arranged its purchase for Chicago. The scene was supposedly inspired by a diner since demolished in Greenwich Village , Hopper's neighborhood in Manhattan. Hopper himself said the painting "was suggested by a restaurant on Greenwich Avenue where two streets meet". Additionally, he noted that "I simplified the scene a great deal and made the restaurant bigger". That reference has led Hopper aficionados to engage in a search for the location of the original diner. The inspiration for the search has been summed up in the blog of one of these searchers: "I am finding it extremely difficult to let go of the notion that the Nighthawks diner was a real diner, and not a total composite built of grocery stores, hamburger joints, and bakeries all cobbled together in the painter's imagination". The spot usually associated with the former location is a now-vacant lot known as Mulry Square , at the intersection of Seventh Avenue South, Greenwich Avenue, and West 11th Street, about seven blocks west of Hopper's studio on Washington Square. However, according to an article by Jeremiah Moss in The New York Times , that cannot be the location of the diner which inspired the painting, because a gas station occupied that lot from the s to the s. Moss located a land-use map in a s municipal atlas showing that "Sometime between the late '30s and early '50s, a new diner appeared near Mulry Square". Specifically, the diner was located immediately to the right of the gas station, "not in the empty northern lot, but on the southwest side, where Perry Street slants". That map is not reproduced in the Times article but is shown on Moss's blog. Moss comes to the conclusion that Hopper should be taken at his word: the painting was merely "suggested" by a real-life restaurant, he had "simplified the scene a great deal", and he "made the restaurant bigger". In short, there probably never was a single real-life scene identical to the one that Hopper had created, and if one did exist, there is no longer sufficient evidence to pin down the precise location. Moss concludes, "the ultimate truth remains bitterly out of reach". Because it is so widely recognized, the diner scene in Nighthawks has served as the model for many homages and parodies. Hopper influenced the Photorealists of the late s and early s, including Ralph Goings , who evoked Nighthawks in several paintings of diners. Richard Estes painted a corner store in People's Flowers , but in daylight, with the shop's large window reflecting the street and sky. More direct visual quotations began to appear in the s. A large mural recreation of Nighthawks was painted on a defunct Chinese restaurant in Santa Rosa, California until the building was demolished in Several writers have explored how the customers in Nighthawks came to be in a diner at night, or what will happen next. Erik Jendresen and Stuart Dybek also wrote short stories inspired by this painting. Hopper was an avid moviegoer and critics have noted the resemblance of his paintings to film stills. Nighthawks and works such as Night Shadows anticipate the look of film noir , whose development Hopper may have influenced. Hopper was an acknowledged influence on the film musical Pennies from Heaven , for which production designer Ken Adam recreated Nighthawks as a set. Nighthawks also influenced the "future noir" look of Blade Runner ; director Ridley Scott said "I was constantly waving a reproduction of this painting under the noses of the production team to illustrate the look and mood I was after". A number of model railroaders , most notably John Armstrong , have recreated the scene on their layouts. The theater lighting manufacturer Electronic Theatre Controls has a human sized scale model of the diner in the lobby of their headquarters in Middleton, Wisconsin. It is used as a reception area for the building. Nighthawks has been widely referenced and parodied in popular culture. Versions of it have appeared on posters, T-shirts and greeting cards as well as in comic books and advertisements. One parody of Nighthawks even inspired a parody of its own. Michael Bedard's painting Window Shopping , part of his Sitting Ducks series of posters, replaces the figures in the diner with ducks and shows a crocodile outside eying the ducks in anticipation. Poverino Peppino parodied this image in Boulevard of Broken Ducks , in which a contented crocodile lies on the counter while four ducks stand outside in the rain. From Wikipedia, the free encyclopedia. This article appears to contain trivial, minor, or unrelated references to popular culture. Please reorganize this content to explain the subject's impact on popular culture, providing citations to reliable, secondary sources , rather than simply listing appearances. Unsourced material may be challenged and removed. November The Huffington Post. Retrieved

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