**Nighthawks by Edward Hopper**

The themes that are embedded in Nighthawks are ambiguous, but viewers can also appreciate the painting from a purely technical point of view.
Hopper chose to paint a scene located at a sharply-angled street-corner, rather than at one of New York’s many right-angled intersections. This choice was not unusual for Hopper, who painted a number of other scenes of this kind of corner. A sharp corner gave him the opportunity to display his subjects from a nearly frontal point of view, and also allowed him to display the dimly visible street scene behind the patrons.
The back window serves as a background for all three customers, but not for the server. The head of the customer who is sitting alone is at the precise center of the frame-within-a-frame (which is also the exact center of the painting as a whole). Although they sit around a bend in the counter, the heads of the couple are directly to his right, so that a horizontal line, drawn precisely halfway between the top and the bottom of the canvas, would bisect all three heads.
the brightest spot in the painting is the “bit of bright ceiling” close to the hidden fluorescent light that illuminates the interior. Outside the diner, dull colors predominate, as might be expected at night. Inside, the counter-top and the men’s suits are also dull. The two brightly-colored spots in the entire interior are the white outfit worn by the server and the female customer’s red blouse. Indeed, her red blouse and lipstick represent the only use of red in the entire composition.
However, Nighthawks was probably Hopper’s most ambitious essay in capturing the night-time effects of manmade light.

