



**Philip Howard Francis Dixon Evergood** (born **Howard Blashki**, 1901 in New York) was an American painter, etcher, lithographer, sculptor, illustrator and writer.

Philip Evergood's mother was English (from England) and his father, Miles Evergood, was an Australian artist who changed his name from Blashki to Evergood.

Philip Evergood's formal education began at the age of 4 - he studied music and by the time he was 9 he was playing the piano in a concert with his teacher.

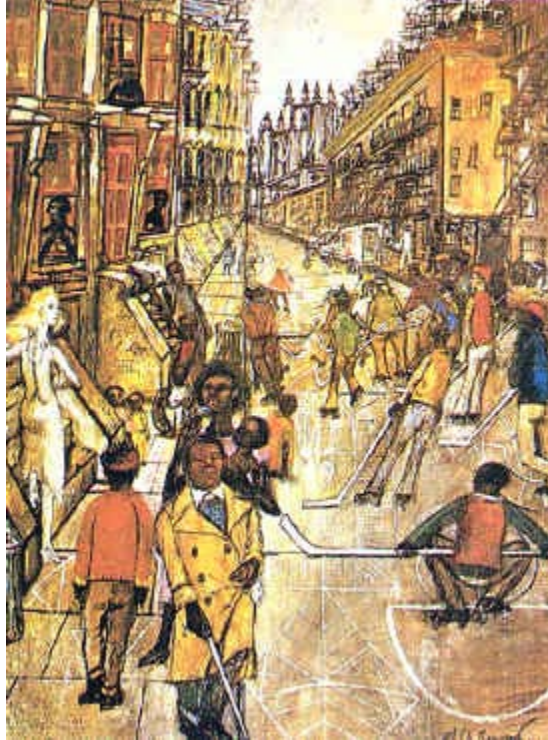
His family moved to England and he attended elementary school, middle school, high school and college there. He went to a boarding school which means he lived at school and would return to his family on some weekends.

In 1923 Evergood went back to New York where he studied at the Art Students League of New York for a year. He then returned to Europe, worked at various jobs in Paris, painted on his own, and studied and learned the art of engraving.

He returned to New York in 1926 and began a career that was marked by the hardships of severe illness, an almost fatal operation, and constant financial trouble.

It was not until the collector Joseph H. Hirshhorn purchased several of his paintings that he could consider his financial troubles over. He taught both music and art as until he was 65.

He was killed in a house fire in Bridgewater, Connecticut in 1973 at the age of 72.



**ARTIST: EVERGOOD, PHILLIP** (1901-1973)

**PRINT: *SUNNY SIDE OF THE STREET*** 20th Century American

CORCORAN GALLERY Date: 1950

WASHINGTON, D.C. Size: 50" x 36 1/4"

Philip Evergood used unusual materials to paint this picture; egg, oil, and varnish with marble dust and glass.

Can you imagine the noises in this busy New York street scene?

The artist painted it by remembering a place he had been and the Great Depression of the 1930s.

Do you ever play hopscotch?

The chalk lines on the street add to the crowded feeling.

The boys are playing hockey on roller skates. Notice their different boy positions.

The diagonals of their hockey sticks add to the feeling of movement.

A blind man is walking toward us, his cane feeling the way.

A woman dressed in white stands on the side.

Look way down the street. What is happening?

Who do you think will be put in the ambulance? Do you see graffiti? Where are the fire escapes?

Find some people looking out the windows.

Look how the sharp lines on the sides of the street take our eyes way back into the picture.

There is a jumble of antennae on top of the tenement roofs, and we see a bridge in the distance.

The artist chose to use the dull grays and tans of cement and plaster to show the street and buildings. He added warm colors in the clothing and on some of the doorways and windows. The use of white lines and shapes keeps our eyes moving around.

He gave the picture its title from the words of a popular song from the Depression days: "If I never had a cent, I'd be rich as Rockefeller. Gold dust at my feet on the sunny side of the street."