

E.O. Hoppé's Pioneering Business Models in Photographic Practice

Graham Howe In 1902, Munich-born Emil Otto Hoppé (1878–1978) arrived in London intending to follow in the footsteps of his father and build a profession in banking, international trade and finance. On his father's orders, he was to transfer to Shanghai and take up a post that had been arranged for him, but the twenty-four year-old struggled badly with the decision. Despite his training in finance he found that the "entering of numbers in ledgers"¹ was extremely dull. The liberal education he had received in his teenage years had included the study of painting and graphic design in Munich, Vienna and Paris. So when he took up amateur photography in 1903, he progressed rapidly and within a year was elected as a member of London's Royal Photographic Society where he regularly exhibited his work. His father's plans for his transfer to Shanghai were abandoned as it became clear that Hoppé was planning to stay in London. But his father did not know of his son's plans to change his career away from finance.

In late 1905, E.O. Hoppé cleverly convinced his fiancée, Marion Bliersbach, a woman of German background whom his parents found most suitable for their son, to travel to Munich to present to his father a negotiated arrangement. Marion presented Emil's strategic plan that showed how, upon accumulating sufficient funds from his present post at London's Deutsche Bank, he would depart to open his own photographic studio and earn significant income from his proposed portrait commissions. At the same time, Marion also asked Emil's father for his blessing on their impending marriage. The strategy worked. His father approved the business plan he found less than favourable in order to welcome Marion into their family. If E.O. Hoppé had learned anything from his father, it was the art of negotiation, a skill that he clearly applied to his new-found profession as a photographer.

Free to pursue his passion, Hoppé made his move in 1907 and opened his first studio at 10 Margravine Gardens, near Barons Court, in London's west.² His funds were further supplemented by an unexpected windfall that same year. While taking a portrait of the Maharajah of Nepal at the first Franco-British Exhibition at London's White City, the first British dirigible, the "Nulli Secundus", exploded in flames nearby (fig. 1). Hoppé captured the accident, immediately developed the negative, made a contact print and offered the image to the *Daily Mirror*. Hoppé was generously paid £60 (about £6,369 or €8,497 in 2015)³ for this single photograph, the equivalent of a few months' salary in the bank.

Indeed, Hoppé adopted the same business plan that had proved so highly successful for his friend and colleague, the Anglo-American photographer Alvin Langdon Coburn (1882–1966) who had gained his own fame through portraying celebrities of the era. These were the politicians, diplomats, artists, authors, actors, and foreign and British royalty whose portraits were

1. E.O. Hoppé, unpublished notes for an autobiography, E.O. Hoppé Estate Collection, Pasadena, CA. These undated typewritten notes were written originally to be used in Hoppé's book, and many indeed were published in E.O. Hoppé, *Hundred Thousand Exposures. The Success of a Photographer*. London, New York: The Focal Press 1945. Quite a number of the notes remained unpublished, though.

2. Hoppé moved to larger London premises in 1911 (59 Baker Street) and again in 1913 (Millais House, 7 Cromwell Place), e.g.

3. E.O. Hoppé, 'Plunge into Journalism,' in: Hoppé 1945 (reference 1), 154. The – at least difficult if not near-impossible – conversion of former currencies into today's value is, if at all, to be considered rather an approach than a fact.



Figure 1
E.O. Hoppé,
*Remains of the British dirigible, the "Nulli
Secundus"*, London 1907.

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in high demand by the newly illustrated magazines. Coburn published books of most celebrated portraits that cleverly elevated the portrait-maker to a status equal to that of his subjects.⁴

Hoppé began his portrait business by photographing famous individuals, who, in turn, introduced him to other important personages. By specifically photographing well-known social figures, he ensured that his good work and charming manner would be recommended to others knowing full well that a recommendation from a celebrity carried a significant endorsement. As Cecil Beaton pointed out, Hoppé „did not take photographs of ‘anybody.’” Hoppé’s studio was extremely exclusive and his energies were reserved for „portraying the glorious adult world of art, literature, ballet, and of dazzling society.”⁵ He employed this plan of parallel promotion and cross-endorsement so successfully that his reputation quickly eclipsed Coburn’s as Hoppé went on to become „the most famous photographer in the world in the 1920s.”⁶

Hoppé took great care to be thoroughly cognisant of, and charming to, all of his sitters. Before photographing a noted figure Hoppé would read up on his or her work so that during their

<http://www.thisismoney.co.uk/money/bills/article-1633409/Historic-inflation-calculator-value-money-changed-1900.html> (20.01.2015).

4. E.g. Alvin Langdon Coburn, *Men of Mark*, London, New York 1913, which was illustrated with 33 tipped-in photogravures after Coburn’s portraits of well-known figures; and *ibid.*, *More Men of Mark*, London, New York 1922, ill. ditto. Last among the prominent portrayed is, on pl. 33, Coburn himself.

5. Cecil Beaton, Introduction, ‘Presenting a Master of the Camera’, in: Hoppé 1945 (reference 1), 5.

6. Bill Jay, *Photographers Photographed*, Salt Lake City: Peregrine Smith Books 1983, TK.



Figure 2
E.O. Hoppé,
The Queen Mother, Lady Elizabeth Bowes Lyon
(Queen Elizabeth, Queen Consort
of King George VI), 1923.

Clearly Hoppé's charm could win over royalty. Of course there was no charge for the making of the royal portrait as Hoppé knew that the licensing of the reproductions of his photograph could earn him considerable returns beyond the simple compensation for his time and materials.

Other instances of negotiated rights were common in Hoppé's business model. For example, in 1911, Hoppé was granted exclusive rights to photograph actresses starring in writer Karl Gustav Vollmoeller (1878–1948) and director Max Reinhardt's (1873–1943) play "The Miracle".⁸ Hoppé's photographs appeared in daily and weekly publications during the run of the play in London and America, building Hoppé's transatlantic reputation. In 1919, New York entrepreneur Al Woods, seeing the earning potential of Hoppé's portraits, offered to fund a studio for the photographer on Fifth Avenue with the stipulation that he spend six months each year at his New York address and deliver half of his earnings to the investor. Being the wiser in business, Hoppé funded his own temporary studio on West 57th Street in New York where he photographed American celebrities between 1919 and 1921.⁹

studio visit he would be able to engage his sitters in intelligent and informed conversation. When he was invited to Buckingham Palace in 1921 to photograph George V, he knew of the King's aversion to the painful ritual of "having one's portrait made." So, instead of his studio plate camera, Hoppé took one of the early roll-film models to use for the portrait session. He also knew that the king was an avid collector of stamps. While he had the king engaged in conversation about his stamp collection, Hoppé made his famous informal portrait of the British monarch, showing him to be more relaxed and approachable than imperious. In 1923 Hoppé was called to make the portrait of his successor, King George VI with the Queen Consort, Lady Elizabeth Bowes Lyon (1900–2002) whom Hoppé had met when she was a fourteen-year-old girl at Glamis Castle, Scotland. Even some eighty years later, Her Majesty said that she remembered Hoppé "very well indeed. In fact, I had quite a thing for Mr. Hoppé."⁷ (Fig. 2)

7. Personal statement by the Queen Consort Elizabeth who was known more recently as "The Queen Mother", being the mother of the current British monarch, Elizabeth II. In 2000, the author and Michael Hoppé, the photographer's grandson, visited the Queen Mother at Clarence House in London to show her the lovely portraits Hoppe had made of her in the 1920s.

8. From the play *The Miracle*; at least three movie versions were later adapted: Vienna 1912, Hollywood 1927 and 1959.

9. These included actors and actresses such as Lillian Gish, Mary Miles Minter, Marion Davies, Theda Bara, Paul Robeson and Anna May Wong; artists Paul Manship and James Montgomery Flagg; photographers Carl Van Vechten and Pirie McDonald; writer Oliver Wendell Holmes.

Through friendship with playwright and amateur photographer George Bernard Shaw, whose written depictions of London's urban characters had earned him a leading place in literature, Hoppé was inspired to make photographic typologies of London's "various distinctive types" that "were rapidly vanishing as the result of changing conditions", stating: "I started this pictorial chronicle by approaching any interesting "characters" wherever I chanced to come across them, telling them quite frankly of my intentions and asking them to come to my studio to be photographed. On the whole, and much to my surprise, I met with fewer refusals than I had expected, although I found myself occasionally involved in embarrassing situations."¹⁰ This idea later turned into a correspondence between Hoppé and the British artist George Frederick Arthur Belcher (1875–1947). The two exchanged photographs of types that each thought the other would find interesting.

Hoppé considered his portraits to be "consultations". He charged two guineas per sitting (about £223 or €297 today). The number of photographs he would take of the sitter varied widely; for some, he would only need to take two or three exposures to be satisfied with the results, while for other sitters he could take up to twenty photographs and still not feel that he had sufficiently captured their essence on plate or film. Regardless of the number of exposures, Hoppé charged the same amount of money per sitting. His consultation fee included proofs, but not prints, and it guaranteed that the copyright was vested in the sitter, meaning the sitter's permission was required before reproduction of the portrait in the press. Hoppé relied heavily on the regular appearance of his portraits in society weeklies as this was the best possible means of advertising for him. Individual prints were ordered separately. Hoppé charged £1.1s (£111 or €148 today) for a whole plate print (21.2 x 16.2 cm) and £1.15s for a 20 x 25 cm print (£185 or €246 today).

The British writer Hilaire Belloc (1870–1953) had a licensing agreement with Hoppé where Belloc would receive fifty percent of the reproduction fees for the use of portraits of Belloc in the press, journals, and magazines. In return, Belloc ensured that only Hoppé's portraits of him would be published. After autographing photographs for Hoppé, George Bernard Shaw similarly requested that Hoppé would share fifty percent of the profits of any of the signed photographs.¹¹

In 1923, Gheorghe Boncescu, Financial Attaché to the Romanian Embassy, London, suggested that Hoppé should visit his country by invitation from the Queen of Romania and for the purpose of photographing the land and its people. Not only did Hoppé produce articles for the fashion magazines showing the Queen wearing traditional Romanian costume but also skilfully wrote about his own adventures photographing the gypsies of the region for his

10. E.O. Hoppé, unpublished notes on painters, undated typewritten ms., E.O. Hoppé Estate Collection, Pasadena, CA.

11. John Hedgecoe, "'Hello, Mr Hoppé,' said Mussolini, 'It's a Long, Long Way to Tipperary, Ain't It?'" in: *Queen Magazine*, London 1968.



Figure 3
E.O. Hoppé, *Taxicab Shelter*,
Piccadilly, London, 1934.

commissioned Hoppé to produce a candid case study of the inhabitants of London's Limehouse area in the East End, home to its poorer working and immigrant classes in the 1930s (fig. 3). Later, *The Graphic* hired Hoppé to make a series of environmental portraits of leading personalities in almost every continental country.

compelling book about polarities of culture, *In Gipsy Camp and Royal Palace; Wanderings in Rumania*.¹² This was Hoppé's first published work that combined his portrait-making skills with typological documentation, a practice he continued throughout his career across many continents.

While he was still very much earning his living as a highly successful studio portraitist, he was soon to reinvent himself as a travel photographer and writer. Hoppé recalled: "Looking back I reviewed twenty years of professional life. I had met scores of interesting people, from kings to charladies, had been awarded honours and made many friends. If I accepted this new offer [to make travel books] it meant abandoning the secure position I had gained in my London practice. But repressed wanderlust proved too much for me."¹³

In addition to his portraiture, Hoppé was increasingly finding his travel photographs in demand by newspapers, publishers, and various offices for publication in illustrated articles. *The Graphic* (London)

12. E.O. Hoppé, *In Gipsy Camp and Royal Palace; Wanderings in Rumania* [sic!], with a preface by the Queen of Rumania, with decorations by Bold and 32 illustrations by the author, London 1924.

13. E.O. Hoppé, 1945, 'Countries and Continents,' in Hoppé 1945 (reference 1), 182-183.



Figure 4
E.O. Hoppé, *Worker, Maffei Locomotive Factory,*
Munich 1929.

The following list gives an oversight on Hoppé's photographic travel engagements from 1918 to 1948:

1918: First visit to New York, subsequent visits to the United States in 1919, 1921, 1922 and 1926.

1923: Travels to Romania for his first travel book, *In Gipsy Camp and Royal Palace*.

1924: Travels to Italy to photograph Mussolini in Rome for *The Graphic*. Hoppé acquires his country house in Molln, Upper Austria, where he will regularly spend family summer holidays.

1925: Travels around Britain, Ireland and Germany.

1926: Travels to the United States to produce a transcontinental portrait for the book *Romantic America*, and then travels to Cuba.

1928: Travels to Berlin and to UFA Film Studios, Potsdam-Babelsberg, to make portraits of directors, actresses and actors, e.g. Fritz Lang and Brigitte Helm; undertakes topographical and industrial photography in Germany for a book that is to become *Deutsche Arbeit* (fig. 4).

1929/30: Travels to India and Ceylon (now Sri Lanka) for three months, Australia for ten months, New Zealand for three weeks, and Dutch East Indies (now Indonesia) for two weeks.

1933: Takes a six-month driving tour of Austria to collect material for his proposed book with working title *The Austrian Scene* which is never published.

1937: Travels to the African countries of Nigeria, Ghana, Sierra Leone, Belgian Congo (now Democratic Republic of the Congo), French Equatorial Africa (now Gabon), Cameroon, Ruanda-Urundi (now Rwanda and Burundi), Uganda, Tanganyika (now Tanzania), Kenya, and Sudan for a book on Africa that was not published. He also briefly visits the Canary Islands and the Madeira Archipelago.

By the mid-1920s, Hoppé had entirely reinvented himself as a travel photographer enjoying what he loved doing best: taking photographs on a constant basis while touring to the farthest reaches of the globe.

Hoppé visited Berlin in 1925 to make topographic views of the city. He first began to photograph the landmarks, buildings and monuments of the region and then shifted his attention



Figure 5
E.O. Hoppé, *High Level Bridge*,
Newcastle, Northumberland 1925.

to its river barges, trains and bridges, making photographs about the pure formal dynamism of industrial structures and machines. During this visit to Berlin, he made contact with Wasmuth Verlag, publisher of beautifully-printed photographic picture books, who needed highly skilled topographic photographers to produce work for their *Orbis Terrarum* series of books. They were created by German publisher Günther Wasmuth (1888-1974) who was the nephew of the publishing house's founder Ernst Wasmuth. Hoppé was asked to produce three folio-sized volumes on Great Britain, Czechoslovakia, and North America for the series.¹⁴ These innovative picture books were produced to the highest standards possible in gravure printing, using a non-cluttered layout with one photograph per page. Comprising 200 to 300 plates, with varying portions of straightforward, picturesque and exotic images, these editions were conceived as picture books for armchair travellers as well as guides to each country. They showed views of the cities and the country towns, the landscapes and the people, but dominantly focussed on architecture and landscape. The intention was to convey to the reader feelings as if they might have travelled there themselves, and they were visually entertaining as well as educative. There is no doubt that the *Orbis Terrarum* series was an incentive for many of its viewers and readers to travel and, as books, a reward to those photographers who produced them.

While working with Wasmuth Verlag for the *Orbis Terrarum* series on Great Britain and North America, Hoppé's contract called for him to deliver a selection of photographs that were then to be edited and sequenced by the publisher. Hoppé states that for his volume on Great Britain he had to select 300 photos from a total of 5,000 exposures he had made for the book. "It was arranged, when elimination had reduced the number to about six hundred, that publisher and author should confer together. Finally, just within the contract period, the first proofs and gallery slips were off the machines for revision, and I was free to give my mind to the next country in my itinerary—Czecho-Slovakia—with the United States to follow."¹⁵

While the Czechoslovakian book was never realized, the other two titles, *Picturesque Great Britain - The Architecture and the Landscape* (1926) and *Romantic America - Picturesque United States* (1927) were runaway successes selling nearly one hundred thousand copies each through

14. Unfortunately there is no material on these matters in the Hoppé archives, Pasadena, CA. The Wasmuth Verlag archive was destroyed by an Allied bomb raid on Berlin in 1943, though the materials of its parallel company and later successor to the *Orbis Terrarum* series, Atlantis Verlag, are preserved at the Zentralbibliothek, Zurich.

15. E.O. Hoppé, 'Countries and Continents,' in Hoppé 1945 (reference 1), 184.



Figure 6
E.O. Hoppé, *Swan Hunter & Wigham Richardson, Ltd. shipyards*,
Wallsend, Tyne and Wear, England, 1928.

multiple editions (fig. 5). Hoppé participated in Wasmuth's cost-efficient idea of early – and still today – successful “international publishing”, producing from one collection of materials separate editions under various titles. Multilingual captions on the image sheets helped to keep costs down without interfering with image quality. Book production and printing was mostly done in Germany (some titles were produced in Austria and Switzerland), and international distribution across Britain and its empire, Europe and America was affected by local publishers.¹⁶ As for most of these books, Hoppé's financial arrangement seems to have been a combination of a financial advance and a percentage on the sales of each copy. Usually the authors of Wasmuth's picture books received a royalty of 10% of the net price. This is the book's price minus a 33% book trade gross margin. This means, for example, that Hoppé made about 34,600 Reichsmarks (about €145,000 today),¹⁷ with the 20,000 copies of the first German edition of *Die Vereinigten Staaten. Das romantische Amerika* (1927) alone.

Having bought his family a cottage in Molln, south of Linz, Upper Austria, Hoppé was now regularly visiting Germany and making photographs of both Germany and Austria with different kind of books in mind. His views of German industry became a now famous book published by Ullstein Verlag under the title *Deutsche Arbeit* (1930).¹⁸ The book is unusual for its reversible dust jacket. On one side is printed Hoppé's photograph of a ship's hull – ironically, a British vessel – in dry dock (fig. 6). On its other side, the dust jacket shows a graphic design of an industrial landscape with factories belching smoke in black, red, and yellow (gold), the

16. See in detail Roland Jaeger, 'Die Länder der Erde im Bild. Die Reihe Orbis Terrarum im Verlag Ernst Wasmuth, Berlin, und im Atlantis Verlag, Berlin/Zürich,' in: Manfred Heiting & Roland Jaeger (eds.), *Autopsie. Deutschsprachige Fotobücher 1918 bis 1945*, vol. 1, Göttingen 2012, 98-132.

17. Jaeger 2012 (reference 16), 102. Jaeger states an average price of 26 RM for a clothbound *Orbis Terrarum* copy. According to <http://de.wikipedia.org/wiki/Reichsmark> [20.01.2015] 1 RM would presently relate to €4.18. See also fn. 3.

18. E.O. Hoppé, *Deutsche Arbeit. Bilder vom Wiederaufstieg Deutschlands*, 92 Aufnahmen von E. O. Hoppé, mit einem Vorwort von Bruno H. Bürgel, Berlin: Ullstein 1930.



Figure 7
E.O. Hoppé, *Gasthaus Riesen*,
Miltenberg, Germany 1928.



Figure 8
E.O. Hoppé, *Construction hangar and airship
LZ127, Graf Zeppelin*, Zeppelin Werke,
Friedrichshafen, Germany 1928.

colours of the republican German flag. Ullstein was intent on selling in volume and had based their contract with Hoppé on optimistic sales targets. Hoppé was to receive a minimum advance of 4,000 Reichsmarks (approximately €16,700 today) against an eight percent royalty on sales; the publisher anticipated sales of 20,000 to 50,000 copies.¹⁹

Roland Jaeger points out that, while Hoppé thought of *Deutsche Arbeit* as an innovative effort pushing forward the ideas of *Neue Sachlichkeit*, Ullstein's management emphasized the photographs of grand machines and industrial might as representing Germany's rising industrial prowess after its defeat in the aftermath of the First World War. Ullstein commissioned an essay by Bruno H. Bürgel that had patriotic to nationalistic undertones. Hoppé was displeased with the way his book had been hijacked for political ends.

Hoppé made more traditional photographs for his book *Romantik der Kleinstadt* (1929), a depiction of ancient, romantic, small German towns and country villages (fig. 7), and in its content quite a counterpoint to *Deutsche Arbeit* (fig. 8). Based on the successes of Hoppé's titles about Britain and the United States, the publisher Wasmuth gave Hoppé a partial commission to make a two-year journey to India, the Dutch East Indies (now Indonesia), Australia and New Zealand to gather photographic material for future volumes on these countries. *The Fifth Continent*, Hoppé's book on Australia, was published with Wasmuth and the related Atlantis Verlag in 1931 but no work in book form resulted from his activity in Indonesia and New Zealand. (Fig. 9)

19. Jaeger 2012 (reference 16), 239.



Figure 9
E.O. Hoppé, *Aborigines in Corroboree body paint playing football at the Hermannsburg Lutheran Mission Station, Central Australia 1930.*

Hoppé set off on his epic journey for his first view of Australasia in September 1929, the month before the ill-famed "Black Friday" stock market crash of that year. The photographer was often quite fortuitous with his timing as the number of his studio clients would have dwindled with the fall of the economy. What better way to ride out the Great Depression than sailing off to exotic destinations with his tool of the trade, the camera? Quite the dealmaker, Hoppé sourced as many subsidies and concessions as he could. In London he approached Victoria House, the representative of Australia's south-eastern state, and secured free rail transportation for his travels. For London's Australia House he agreed to make photographs for a brochure promoting tourism to Australia. Before starting out on a particular journey Hoppé generally looked out for receiving "introductions" with government officials and private individuals. Through these persons he was able to obtain a better first understanding of foreign countries without having to waste precious time on exploratory excursions. Such contacts were invaluable to opening official channels in the country he visited and frequently provided Hoppé privileged access to social circles and places that would be closed to the common traveller.

While preparing for a forthcoming book or magazine article, Hoppé would first write a synopsis to ensure that his photographs remained pertinent to the scope of the commission or story line. When a journey to a foreign country was impending, Hoppé would do a considerable amount of advance research before arriving so as to save on time while travelling, stating: "In fact, I have always made a point of making a preliminary study of popular resorts in tourist brochures—not with the idea of leaving them alone, photographically, since one can always see even the most hackneyed subjects from different angles—but with the object of giving myself leisure to record less obvious points of interest."²⁰

While working on assignments abroad, Hoppé would occasionally be accompanied by travelling companions such as his wife, Marion or his son, Frank (1912–2003). When travelling by car through Europe, Marion would sometimes accompany him. His son Frank, at age seventeen,

20. E.O. Hoppé, 'Countries and Continents,' in: Hoppé 1945 (reference 1), 190-191.

Figure 10
E.O. Hoppé, *Camel drawn wagon*,
Central Australia 1930.



was once excused from his studies at the Westminster School, London, so that he might accompany his father to India and Australia. “He wanted someone to help carry the camera bags”, said Frank in an interview with the author in 1986. “But I actually had a dashing good time of it all.” (Figs. 10 & 11)

Hoppé took on and taught pupils, usually two at a time, who travelled with him. Describing his student teaching method, Hoppé states: “When we were engaged on a photographic feature, we would discuss our plan of campaign in advance, then they would take their photographs, at first under my supervision and later on their own, and that evening we would sit down together and discuss our results [...] I derived a financial profit from my teaching of course.”²¹



Figure 11
E.O. Hoppé, *Tijuana*, Mexico 1926.

while he was making photographs for his *Deutsche Arbeit*. Hoppé also made over 2,400 photographs providing a national portrait of the Austrian people in their cities and towns before the Anschluss in 1938; material which, in its majority, still awaits publication. During one of

The rigors of travel in the twenties and thirties were especially trying. Further, the cameras of the era were far less reliable than those of today especially when subjected to the shock, vibration and dust that were normal and expected from such travel. To ensure that his results were consistent – and as the opportunity afforded itself – Hoppé developed his film while he was abroad. In his autobiography Hoppé describes that, while travelling in a tropical climate, he preferred to develop at night when the water temperature cooled down.²²

In 1931 Frederick Muller, London, and Friedrich Bruckmann Verlag, Munich, contracted Hoppé to write and illustrate *The Austrian Scene* and *German Medieval Towns*. Hoppé’s views of medieval towns had largely been already produced by him on speculation

21. E.O. Hoppé, ‘The Traveller’s look back,’ in: Hoppé 1945 [reference 1], 224. 22. E.O. Hoppé, ‘Technique in Foreign Parts,’ in: Hoppé 1945 [reference 1], 178.

his stays, Hoppé was on assignment to photograph Austria's Federal Chancellor Engelbert Dollfuss and his family in July 1934. The exposed films were already on their way to his editors in London when the Chancellor was assassinated, resulting in the films' rush processing in London and immediate publication in the newspapers.²³

In addition to his commissions, Hoppé would make photographs of a variety of thematic subjects for their intended use in potential future articles. He would catalogue them under various subject headings: "Whenever I came across a subject which suggested, even remotely, a theme for future articles, I made a series of photographs and entered the most meticulous details in a notebook that was my invariable companion. The details were classified under various headings--agriculture, antiquities, animal life, architecture, etc.--which acted as a reminder to be on constant look-out for additional pictures of a similar nature."²⁴

One of Hoppé's most reproduced photographs was of a street performer in India showing the so-called "Mango trick" where a plant is seen to instantly grow from a seed to a small mango tree all in the course of a short performance. It was, of course, a conjurors skill that accomplished the feat, but as a photo-sequence in a magazine story it was apparently equally convincing. The article was published in 107 journals and magazines in various parts of the world.²⁵ His consistently most saleable photographs were those he made in India in 1929, including a series focusing on an elephant called Kheddar that illustrated the capture, breaking and training of wild elephants to become beasts of burden (fig. 12). His photographs of the Benares pilgrimage with followers on the banks of the Ganges River was another popular subject. His most successfully licensed story was an illustrated interview made at Santiniketan, near Calcutta, with Rabindranath Tagore who shaped Bengali literature and the arts and had received the 1913 Nobel Prize for literature.

Hoppé made a several-month journey to Africa in 1937 to produce another body of work that remains yet to be published. He continued to return to Germany and Austria until late 1938 when his possibilities to travel were interrupted by the commencement of war in 1939. Despite having become a British citizen in 1912, Hoppé was debarred from travel out of the United Kingdom during the Second World War. Given that he had extraordinary access to, and had made photographs around and within, the factories of Germany and England in the decade leading up to the war, much of this topographic information would have taken on an intelligence value to the national authorities. As Hoppé describes in his autobiography from 1945, *Hundred Thousand Exposures: The Success of a Photographer*, his London-based "library of pictures became of use to the Ministry of Information, the Admiralty and the Foreign Office,

23. E.O. Hoppé, 'Plunge into Journalism,' in: Hoppé 1945 (reference 1), 155.

24. E.O. Hoppé, 'Plunge into Journalism,' in: Hoppé 1945 (reference 1), 161.

25. Hoppé 1945 (reference 1).

Figure 12
E.O. Hoppé, *A Young Wild Elephant*,
Karapur, India 1929.



and [I had] a regular coming and going of dispatch riders."²⁶ During the war Hoppé mainly concentrated on his picture licensing business, writing his memoirs, and on fulfilling an increasing demand by journals and magazines for his writing.

In 1948 Hoppé was sponsored by the British Colonial Office to photograph Jamaica, the Grand Cayman, British Honduras and Belize. British newspapers commissioned Hoppé to "tour the country in search of beauty among working [class] girls."²⁷ While the photographer had made a brief visit to the Caribbean in 1926 taking photographs of Cuba, the 880 Jamaican photographs from 1948 in the E.O. Hoppé Estate Collection are yet to be researched. The book resulting from the Caribbean material in 1972 was the last to be published during his lifetime.²⁸

Hoppé's early business experience in finance trained him to manage and sell the licensing rights to his photographs. In his autobiography, he advises: "Any young man starting a career would need to consider the purely monetary side of his

26. Hoppé, unpublished notes [reference 1].

27. Hoppé, unpublished notes [reference 1].

28. The diversity of Hoppé's work is shown in this summary of his major publications published within his lifetime: *Studies from the Russian Ballet* (a gravure printed portfolio; 1913); *The Book of Fair Women* (with Richard King; 1921); *Taken from Life* (with J. D. Beresford; 1922); *Gods of Modern Grub Street: Impressions of Contemporary Authors* (with A. St. John Adcock; 1923); *In Gipsy Camp and Royal Palace. Wanderings in Rumania* (1924); *A Collection of Photographic Masterpieces by E. O. Hoppé* (1925); *London Types Taken from Life* (with W. Pett Ridge; 1926); *Picturesque Great Britain: The Architecture*

and the Landscape (1926); *Forty London Statues and Public Monuments* (1926); *Romantic America: Picturesque United States* (1927); *Romantik der Kleinstadt* (1929); *Deutsche Arbeit* (1930); *The Fifth Continent* (1931); *Unterwegs* (1932); *London* (1932); *The Image of London* (1935); *A Camera on Unknown London: Sixty Photographs and Descriptive Notes of Curiosities of London to be Seen Today* (1936); *The London of George VI* (1937); *Hundred Thousand Exposures: The Success of a Photographer* (foreword by Cecil Beaton; 1945); *Rural London in Pictures* (1951); *Blaue Berge von Jamaica* (1956); *Pirates, Buccaneers and Gentlemen Adventurers* (1972).

activities. And here again I should feel that pictorial journalism scores heavily. I wonder how many young photographers realize that a photograph or a photographic feature can readily sell several times over. I have sold one very popular feature thirty-five times over, and rarely have I sold a photograph just once only. There are British reproduction rights, Dominion rights, North American rights and Continental rights to be sold. Occasionally I sell English-speaking country rights--but it has to be remembered that this term covers a very wide terrain and such rights should not be handed over without due thought. In the case of a feature likely to be very popular I prefer to sell only the right to reproduce once.²⁹ After the Second World War Hoppé established the Dorien Leigh Photographic Agency which he later operated under the pseudonym "James Carr". The agency handled reproduction sales for Hoppé's own photographs as well as works by other photographers. The photographs were catalogued under subject headings such as "advertisements", "horses", "transport", and other categories useful for picture research. This agency sold rights only to reproduce the photographs from prints loaned out to prospective licensing entities, and received a 50% commission from each sale with the other 50% going to the photographer. Only rarely were exclusive rights sold. The agency, home of a busy life's work, existed until Hoppé's death in 1972, when it was closed.

In Cecil Beaton's words, Hoppé was "...at home anywhere throughout the world [...] from the pictures of the West African tailor's store, the glimpses into English cottages and clematis gardens, of the Brooklyn Bridge, the cathedral grandeur of New York's Grand Central Station, and the giant engines in the factories." Written in 1945, Beaton continued: "The fact that [Hoppé's work] has managed to outlast its own fashion and live more than a quarter of a century is one of the rare achievements of photographic history."³⁰

Acknowledgments

I am deeply indebted to Brianne Itaya for the research she conducted in the E.O. Hoppé Estate Collection document collection at Curatorial Assistance that formed the basis for this article.

Since Hoppé's death in 1978, several retrospective publications have been issued on his work, e.g. Philipp Prodger, *E.O. Hoppé's America. Modernist Photographs from the 1920's*. New York, London: W. W. Norton 2007; Graham Howe & Erika Esau, *E. O. Hoppé's Australia*. New York, London: W.W. Norton

2008; Phillip Prodger & Terence Pepper, *Hoppé Portraits. Society, Studio & Street*, exh. cat., London: National Portrait Gallery, 2011. Philipp Prodger, *E.O. Hoppé, The German Work 1925-1938*, Steidl, Göttingen, 2015.

29. Hoppé, 'The Traveller's look back,' 1945 (reference 1), 226-227.

30. Cecil Beaton, in Hoppé, 1945 (reference 1), 6.