

# Joseph Kirk & the Huff Brothers:

*Nineteenth Century Newark Photographers*



**Gary D. Saretzky**

All photograph illustrations are from the author's vintage or digital collections unless otherwise noted.

Two siblings working together as photographers in nineteenth century New Jersey photography was not at all unusual in an age when most photo studios could be classified as small businesses. Among them in Newark were Charlotte and George Prosch<sup>1</sup> and Petrino B. and Rizziero F. Mattia.<sup>2</sup> Four photographer siblings, however, are more unusual. The four Huff brothers, raised in Newark, all became photographers, although one left to pursue a career in New Zealand. The story of the Huffs involves the history of photography, the urban environment in which they were raised, and consequential actions by their father that provide insights into family dynamics of their era.

Nineteenth century Newark became a rapidly growing industrial powerhouse that expanded along with a market for photography. Its population rose in the era of daguerreotypes and ambrotypes from about 17,000 in 1840 to 72,000 in 1860, and then to 246,000 in 1900 after a late century wave of immigration from Europe made it the largest city in the state of New Jersey. More than fifty daguerreotypists, not including those who worked in the studios of others, plied their trade in the city in the 1840s and 1850s, among them familiar names in the textbook histories of photography. George W. Prosch, who began his career in New York City, where he was probably the first camera manufacturer in the United States, opened a Newark studio in 1851 after working at his sister Charlotte Prosch's gallery there. George S. Cook, later known as "the Mathew Brady of the South," began his career in Newark in 1845, preceded by George N. Barnard, whose earliest known studio in September 1844 was in Newark, at the outset of a long career that included his famous views of General Sherman's Campaign during the Civil War.<sup>3</sup> Abraham Bogardus of New York had a branch gallery in Newark from 1849 to 1851; he became the first president of the National Photographic Association of professional photographers in 1868. Other Newark daguerreotypists, less well known to-day, such as Orrin C. Benjamin, had careers that extended into the 1860s and beyond when photographs on albumen paper from collodion glass plate negatives became the dominant process. By the 1890s, customers had more than one hundred studios in Newark to choose from, most of them on Broad Street, including those of Ferdinand L. Huff and Joseph Kirk.<sup>4</sup>

Newark in the 19th century also was an important center for the development of photographic technology and manufacturing. Daguerreotype plate maker Edward White had his Phoenix Works in Newark from 1845 to 1849.<sup>5</sup> Newark's Ebenezer Larwill (a.k.a. Larwell), was a daguerreian casemaker from 1851 to 1853, known especially for his double-door cases that opened in the center instead of on the side as was common. In 1861, in Newark, Horace Hedden and his son Horace M. Hedden, began their ferrotype



Cabinet card by Ferdinand Huff, Newark, c.1897.

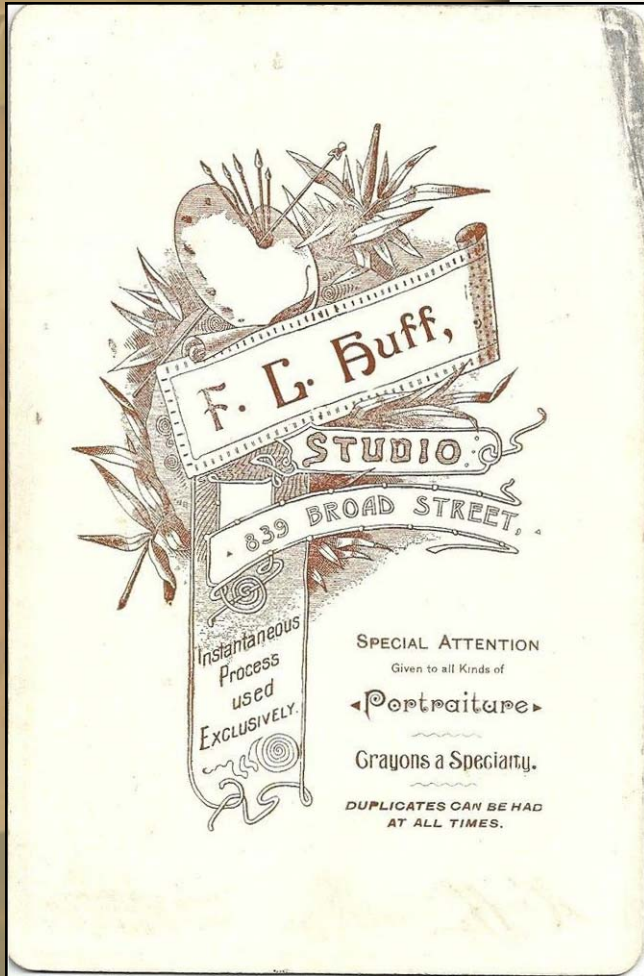
(tintype) plate factory that supplied "Phoenix" plates to large distributors. In 1870, Hedden patented his popular chocolate-tinted tintype plate.<sup>6</sup> Soon after its founding, the Celluloid Manufacturing Company moved to Newark in 1873. Celluloid, a nitrocellulose compound, became important in photography, just one of many applications for the product, including for billiard balls to replace elephant ivory. The Celluloid Manufacturing Company supplied John Carbutt in Philadelphia when he became the first American to manufacture sheet film negatives with a gelatin emulsion on thin sheets of celluloid cut from blocks in 1888.<sup>7</sup> Another innovator in photographic film technology was the Reverend Hannibal Goodwin of Newark, who filed for a transparent roll film patent in 1887, preceding Henry H. Reichenbach, who worked for George Eastman.<sup>8</sup>

With this thriving photographic environment, why then did Frank, the youngest Huff brother, seek his fortune in New Zealand? His father, William Giles Huff, is the key to Frank's choice of destination.<sup>9</sup>

On or about November 3, 1840, in Scottsville, Monroe County, New York, William married Sarah Boylan, a native of Basking Ridge, New Jersey, who grew up in Newark.<sup>10</sup> William and Sarah had four sons: Ferdinand L., born in New York State in 1842; James, born in Michigan about 1845; William A., born in New York State about 1848; and Frank Rufus, born in New Jersey, probably Newark, in November 1851.<sup>11</sup> The William G. Huff family moved to New Jersey by 1850, where they lived mostly in Sarah's home town of Newark and to a lesser extent in nearby Paterson.<sup>12</sup>

William frequently threatened to leave when his wife complained about him being too friendly with the help. Matters came to a head in February 1853 when Sarah caught William in *flagrante delicto* with a servant girl. In a

deposition, Sarah recalled with understatement, "This naturally caused a rupture between my husband and myself..." William left home precipitously and later that year took passage to the British colony (later state) of Victoria in Australia that had just recently been the site of a gold rush.<sup>13</sup> Arriving too late for the gold, William is known to have been a brewer in 1855 but little else can be confirmed of his years in Australia.<sup>14</sup> He then moved on to Queenstown, Otago Province, in the South Island of New Zealand. Queenstown had started booming as a result of another gold rush in 1862. His arrival date there is unknown but on December 15, 1863, the *Otago Daily Times* mentioned that there was an unclaimed letter for him. By 1865, William G. Huff began operating Silver Lake Farm, a dairy near the town on the shore of Lake Wakatipu.<sup>15</sup> This scenic and remote



Back of a cabinet card portrait by Ferdinand L. Huff, c.1883. "Instantaneous Process" refers to the use of gelatin dry plate negatives, widely adopted by photographers about 1880. "Crayons" were photographs on paper finished with hand-applied color, usually pastels, watercolor, or oil.



**Kirk's**  
*PATENT DOUBLE NEGATIVE PROCESS.*

These Pictures have a semi-transparent effect resembling Porcelain, the lights blending into the shadows gives them a mellowness of tint, and imparts a soft, delicate texture to the complexion, which cannot be equaled by any other process.

*No. of Negative* 37066 24 J. KIRK,  
 661 Broad St.  
 NEWARK, N. J.

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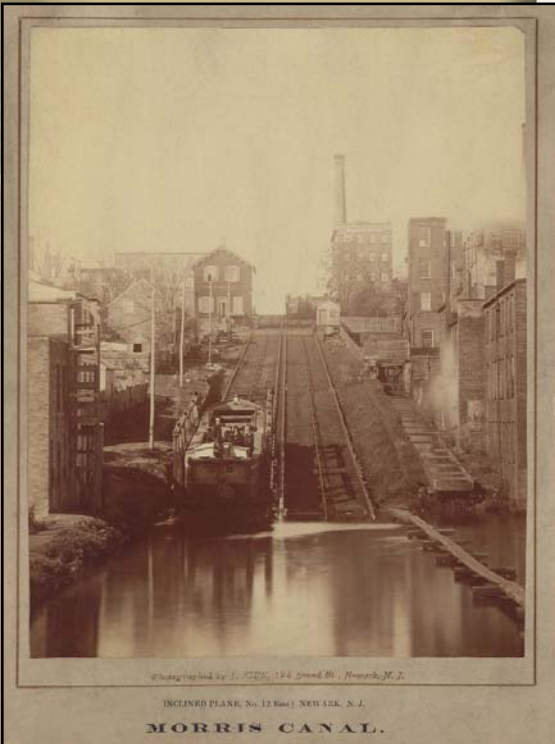
*No. of Negative* 37060 J. KIRK,  
 661 Broad St.  
 NEWARK, N. J.

**Fronts and backs of cartes-de-visite by Joseph Kirk, who married Mrs. Sarah Huff. Kirk numbered his negatives to facilitate filing but also to provide customers an easy way to place reorders. The backs of these cards describe his double negative process that he patented in 1873.**

inland region is now a mecca for tourists with thousands of visitors annually, some with vacation homes. But in the 1850s, before the gold rush, it was largely uninhabited and, after the boom subsided, it gradually lost most of its population by 1900, when only about 200 people remained in Queenstown.

Sarah petitioned for divorce in 1864, stating that she hadn't seen William since he left and, while in Australia and New Zealand, he had not provided any support to her and her four sons. William did not appear in his own defense. The divorce was decreed on March 30, 1866, freeing Sarah to marry photographer and English immigrant Joseph Kirk on October 3, 1867.<sup>16</sup>

Kirk had become a boarder in Sarah's house by July 1863, when, after managing William Henry Rolf's Newark photo business and his own in New York, he inaugurated one in Newark at 194 Broad (later renumbered to 661 Broad), succeeding the Allen Brothers.<sup>17</sup> In an ad in the *Newark Daily Advertiser* on December 3, 1864, he claimed his gallery was "fitted up in the very best manner," and that he took exceptional photographs with his "Mammoth Concavo-Convex Lens." By 1867, according to Internal Revenue Service tax records, Kirk had the largest photography business in New Jersey with 12.3% of the gross income for all photographers in the state who submitted tax returns.<sup>18</sup> His second floor gallery measured 25 by 100 feet.<sup>19</sup> In 1873, Kirk patented the collodion double negative process, in which the back of the negative was used to produce a faint image that during printing was supposed to enhance the blending of highlights



**(Left): Joseph Kirk, Inclined Plane No. 12, Morris Canal, Newark. The canal, completed to Newark in 1831, brought Pennsylvania coal to the New York metropolitan area market. It used both locks and inclined planes, the latter as seen here. The location of Inclined Plane No. 12 is now in the University Heights area of Newark.**

Jersey City Free Public Library

**(Middle): An unconventional 1860s carte-de-visite by Joseph Kirk employing a double exposure to achieve a ghostly effect.**

**(Right): Joseph Kirk, carte-de-visite portrait of Willie E. Wallace, c.1864-1866, with books on a table. By 1900, Wallace had become a bookkeeper in East Orange.**



and shadows.<sup>20</sup> Early examples of Kirk's photographs using the process had the following text on the back of the cardboard mount:

*Kirk's Patent Double Negative Process. These Pictures have a semi-transparent effect resembling Porcelain, the lights blending into the shadows gives them a mellowness of tint, and imparts a soft, delicate texture to the complexion, which, cannot be equaled by any other process.*

A few years later in 1876, Kirk purchased the rights in Newark to the Lambertype, a carbon printing process that produced pigmented images that would not yellow over time like the more commonly used albumen prints made on paper coated with egg white.

Kirk produced both indoor and outdoor work, an example of which is his view of Inclined Plane No. 12, Morris Canal, in Newark. But his studio portraits, especially in the carte-de-visite format, on thin cardboard mounts approximately 4 1/8 x 2 1/2 inches, are much more commonly found today. An unusual example is his 1860s carte-de-visite of four boys as ghosts, achieved through the use of double exposure. Could these be the Huff brothers at Kirk's studio? More conventional is the ca. 1870 carte-de-visite of young Willie Wallace, holding a hat, standing near a fringed posing chair, and leaning on a table with three carefully arranged books. Kirk's negative number on the back, 19,455, suggests the size of his business in the 1860s. By 1880, the numbers were approaching 50,000. At that time, at peak periods, he had a staff, all above the age of 16, of four males



THE PICKED NINE OF THE "RED STOCKINGS" BASE-BALL CLUB, CINCINNATI, OHIO.—Phot. by F. L. Huff, 241 Broad Street, Newark, N. J.

**Taken by Ferdinand L. Huff, the Cincinnati Red Stockings was the first professional baseball team. This 1869 picture was published before the introduction of half-tone reproductions in newspapers, so the original photo was copied by an artist for an engraving.**

and one female and was open ten hours a day. In the past year, he had produced \$6,200 in products using \$1,500 in materials.<sup>21</sup>

Kirk continued his photographic career in Newark until retiring in 1897. It is very likely that the oldest Huff brother, Ferdinand, learned photography at his stepfather's studio and the others acquired their knowledge either from Kirk or Ferdinand. Brother James was listed as a photographer in Newark directories from 1868 until his death a decade later and William A. between 1872 and 1875, after which he became a clerk. Neither had their own studios and probably worked for Ferdinand Huff or Joseph Kirk. By comparison to their brothers, Ferdinand and Frank Huff had much longer photographic careers.<sup>22</sup>

With a hiatus between 1876 and 1880, when he was partners with Thomas Kingston in a Newark hotel with a restaurant and saloon, Ferdinand had his own photography studio in Newark from 1867, when he succeeded Stoutenburgh & Co. at 267-269 Broad Street, until his death in 1897.<sup>23</sup>

At least in the first half of his career, his business was much smaller than Kirk's. In 1880, he employed one male above the age of sixteen, was open twelve hours a day, and over the course of the past year, produced \$600 in products using \$200 in materials.<sup>24</sup>

In 1869, Ferdinand did a group portrait of the Cincinnati (Red-Stockings) Baseball Club, the first all-professional baseball team, reproduced in *Harper's Weekly* on July 2.<sup>25</sup> In an ad in the 1874 Newark city directory, he claimed, "We are making a specialty of the large size Imperial and Cabinet Photographs, also the Porcelain Miniatures, both Plain and Colored . . . Out-Door Work a Specialty, for which we have superior facilities. Parties wishing Views of Public or Private Buildings, Landscapes, etc., will please favor us



**Ferdinand L. Huff carte-de-visite showing a house designed by Brigg & Colman Architects of Newark, likely to promote their business.**

with their orders." An example of Ferdinand's outdoor work is a carte-de-visite view of a house by architects Briggs & Colman, presumably made to promote their business.

But like Kirk, Ferdinand Huff's surviving portraits are much more abundant today than his outdoor views. An example from about



(Above and Right) Cartes-de-visite and (Below) a cabinet card by Ferdinand L. Huff.



1870 is a carte-de-visite of a young girl with the hint of a smile. Her folded hands are over the arm of the ubiquitous fringed posing chair introduced in about 1864. Behind her boots one can see the base of the immobilizer, a stand with a clamp that is hidden behind her head and which kept her still during the exposure. A later carte-de-visite with an oval image from about 1885 is of a young woman with stylishly short curly hair and wearing something like a bib that extends into a high collar. By the 1880s, the larger cabinet card format, about 4 1/4 x 6 1/2 inches, began superseding the carte-de-visite in popularity and most of Huff's later portraits are found in this size, including one of a girl with a lute from about 1896. Huff placed her head somewhat low in the frame, emphasizing her small stature. Her eyes are raised, giving her a somewhat dreamy expression.

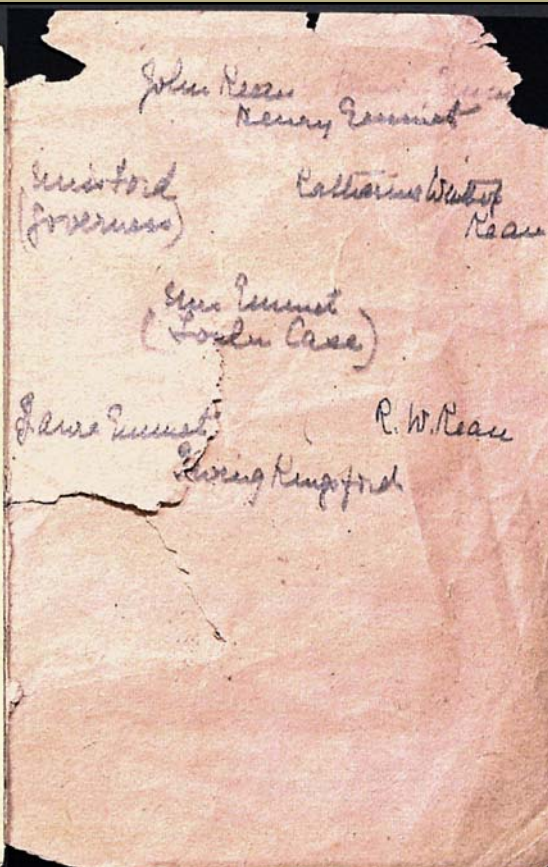
Near the end of his career, Ferdinand Huff opened a branch, operated by Ferdinand Newburger, in the seaside resort, Asbury Park, on the corner of Lake Avenue and Webb Street. Catering particularly to vacationing clientele, it specialized in tintypes that could be delivered to customers in a few minutes after exposure. As a boy, John Kean, later the scion of the prestigious Kean family that lived in what is now the Liberty Hall Museum in Union, New Jersey, was tintyped on August 3, 1897, with other family members and friends at the Huff studio, probably in Asbury Park.<sup>26</sup>

Ferdinand's first wife, Emilie Huleu, had worked as a music teacher when she was a teenager. She died on July 20, 1872, at the age of 29, leaving him with three young children, the youngest of whom died soon after their mother.<sup>27</sup> At that time, Ferdinand certainly had more than his share of grief and substantial family responsibilities. In 1884, at age 41, he married Ida Pierson, 24, with whom he had a son, Ferdinand Jr., in September 1887. About two years after her husband's

death, Ida married Huff's Asbury Park studio manager Ferdinand Newburger, who then ran the Huff studio in Newark until 1908.<sup>28</sup>

Frank Rufus Huff was a one-year-old when his father deserted the family in February 1853. He is listed with his mother in the 1860 Newark Census but other details regarding Frank's youth are lacking.<sup>29</sup> In 1872, at age 20, although he probably had no memory of his father, Frank sailed to New Zealand and became a photographer in Queenstown, where he may have lived with his dad at least part of the time until 1875. Quite possibly, since he was so young when his father left Newark, he wasn't old enough to have formed an antipathy to him. In this regard, he may have differed from Ferdinand, who was ten when the family broke up and would have remembered his father very well, probably in a resentful way for his desertion and





**The Keane family photographed at Huff's Asbury Park studio.**  
John Keane Collection, Liberty Hall Museum

subsequent lack of financial and emotional support.

From 1872 to 1886, Frank Huff became one among many photographers in New Zealand, with a career that represented the typical more than the exceptionally successful. Sometimes working alone and at other times with partners, he operated in both the North and South Islands, and after going bankrupt for the third time, returned to the United States.<sup>30</sup> Unlike several other 19th century New Zealand studios that have achieved lasting international renown for their scenic views like that of Burton Brothers, Muir &

Moodie, and George D. Valentine, Huff served the various communities in which he operated and then gradually faded from memory.<sup>31</sup> However, his name must have been familiar to New Zealand contemporaries, if only because he advertised extensively and was mentioned regularly in newspaper articles.<sup>32</sup>

Frank married Priscilla Collins, the daughter of a Queenstown merchant on March 1, 1875.<sup>33</sup> Priscilla's probable pregnancy at the time of her marriage may have had something to do with the couple's relocation, just after their nuptials, to Invercargill, the southernmost city on the South Island of New Zealand. (The Huffs probably came through Invercargill's port, Bluff, even farther south.) Priscilla's first child, Frank Nylebert Huff, was born there on September 9, 1875.<sup>34</sup>

A carte-de-visite of Frank Huff, now in the Whanganui Regional Museum taken in the late 1870s, reveals a dapper, robust young man sporting a very long waxed mustache and a checked tie. He has large, clear eyes and a receding hairline that he tries to minimize by combing his hair in the middle forward. His jaunty, somewhat unconventional appearance is enhanced by his choice to have one collar of his shirt up and the other down.

In July 1886, Frank departed New Zealand with his wife and four children.<sup>35</sup> Unfortunately, his first born, Frank Nylebert Huff, must have died before they left as he was not on the passenger lists.<sup>36</sup>



They joined Frank's mother, Sarah Kirk, at White Lake, Sullivan County, New York, near the village of Bethel, and had another child, Victor, in 1888. Frank took over the management of the White Lake House, a 48-room hotel that his mother had been operating since as early as 1878, with rooms from \$7 to \$10 per week.<sup>37</sup> But he also established a photo studio on the south side of the Lake near the hotel, although he does not seem to have advertised it in newspapers as he had with his New Zealand studios. He became a respected local citizen and a delegate to the state Democratic Convention.

In 1900, Frank Huff built a second studio on the north side of White Lake.<sup>38</sup> That June, the U.S. Census for Sullivan County found fourteen Huffs and Joseph and Sarah Kirk living together in White Lake, with Frank as head of household.<sup>39</sup> A promotional tourism book, "Summer Homes Among the Mountains on the New York and Ontario Western Railway," published in 1908, listed the proprietor of the White Lake House as P. Huff, presumably Priscilla. It stated, "This house commands the finest position of any at the lake, the situation being on an eminence near the southeastern end of this beautiful sheet of water, and overlooks a large portion of Sullivan, Ulster and Greene counties, with their fine mountain ranges; broad piazza; rooms all large and airy; broad halls; wide and easy stairway; fine piano; dancing and other amusements, and a good time guaranteed; croquet grounds; lawn tennis; nice walks and drives; ample accommodations for horses and carriages; boats on premises. Open year round."<sup>40</sup>

There is other evidence that at least some of the time, Frank delegated the management of the hotel to Priscilla and worked at photography and another job. The Huffs were recorded in the 1910 Census in Bloomfield, New Jersey, near Newark, with Frank listed as a commercial traveler for a packing company. The 1915 New York Census in Bethel, which included White Lake, listed him as a photographer. In 1919, the Huffs sold the White Lake House and then resided in Bloomfield, where his occupation was photographer in the 1920 census and city directories.<sup>41</sup> Upon his death in 1928, a few years after being injured in a serious auto accident in Montclair, he was buried in Bethel's Evergreen Cemetery. Priscilla joined him there in 1938.<sup>42</sup>

But what of Frank's father, William Giles Huff, who we left milking cows in Queenstown? Did he prosper and upon his death, leave bequests for his sons to make up for his lack of support during their childhood?

William G. Huff received favorable attention when in June 1871



**Frank R. Huff, carte-de-visite portrait by Huff & Tyree, Queenstown, New Zealand.**

Whanganui Regional Museum, Whanganui, New Zealand, Museum Photographic Collection



**Alex Aitken, carte-de-visite portrait by Frank R. Huff & William Tyree, Queenstown, New Zealand, c.1873-1875. Aitken was the partner of Frank R. Huff's father, William G. Huff.**

Lakes District Museum,  
Arrowtown, New Zealand



**Identified as a "Huff girl," this carte-de-visite portrait by James Tyree, an uncle of William Tyree, is almost certainly of Louisa Huff, William G. Huff's daughter, based on an approximate date of 1873-1874. Louisa became the principal heir of William, as discussed in the text.**

Lakes District Museum Archives

he saved a boy named Bishop after the lad had fallen through the ice while skating on the pond at Huff's dairy farm.<sup>43</sup> In 1867, in addition to the dairy, Huff began operating the Wakatip Hotel in Queenstown. His motto at the hotel was "Civility Without Distinction," meaning that all were welcome.<sup>44</sup> William was elected a Councilor for the North Ward of Queenstown in August 1871 and naturalized as a New Zealand citizen in November that year. By 1874, in addition to the farm, with his business partner Alex Aitken, he was in the soda manufacturing business, described in ads as "aerated water."<sup>45</sup> Aitken sat for his portrait in Queenstown in the gallery of Frank Huff and his partner William Tyree.

While William prospered in his businesses, his relationships with women continued to have consequences for his family. On April 29, 1869, Louisa Huff, also known as Louise, was born to an English immigrant widow in Queenstown named Elizabeth Anne Fitt (née Davidson) and William Giles Huff. There is no record of a marriage of Louisa's parents and Louisa's mother continued using the name Mrs. Fitt.<sup>46</sup> A few years later, young Louisa, looking like she had potential for mischief, was photographed for a carte-de-visite by James Tyree, the uncle of Frank Huff's partner William Tyree.<sup>47</sup>

In addition to Louisa and four previous children with her husband, Mrs. Fitt subsequently gave birth on August 2, 1873, to Clara, whose father was recorded as "WG," possibly a reference to William G. Huff but no indication has been found that he acknowledged his paternity. She then had another daughter, Hattie Louise, on August 4, 1881, whose father was not recorded.<sup>48</sup> In 1875, Mrs. Fitt sent Louisa, age 6, to the Wakatip Hotel in Queenstown (no longer operated by William) to trade a ring for two bottles of brandy, an event reported unfavorably in a local newspaper.<sup>49</sup> The widow's apparent penury, her seven children (three out of wedlock), the possibility that she had a drinking problem, and her subsequent loss of custody of Louisa Huff are indicative that she experienced substantial challenges in her life. Mrs. Fitt eventually moved to Victoria, Australia, and died in 1913, aged 83.

William G. Huff was not in New Zealand when the brandy incident occurred. He had departed Queenstown for an extended stay in the United States in early May 1873. Upon his departure, the *Dunstan Times* stated that he had been a Town Councilor but "did not make any brilliant shine in the Municipal Hall. His great feature was the making of ginger-pop and dispensing the necessary lacteal fluid to make palatable our matitudinal and evening meals. In this Mr. Huff has been eminently successful, and ought to enjoy the holiday which he really deserves."<sup>50</sup> Back in the area where he grew up near Rochester, New York, William became a hotel keeper and postmaster in Gates, Monroe County.<sup>51</sup> There he was listed in the 1875 New York Census as head of a household that included his younger brother David C. Huff and sister Nancy.

William returned to New Zealand in June 1876.<sup>52</sup> That year, his daughter Louise began living with her uncle David C. Huff in Gates; how she got there has not been determined. Possibly, the public attention she had received over the brandy incident prompted her mother to send her to New York.<sup>53</sup>

From a woman named Ann Cash, William purchased a hotel in Queenstown in June 1877 and seemed to be doing well. But in June 1878, he had his tongue and eight teeth removed, perhaps due to mouth cancer, although the reason was not specified in newspapers that reported the unusual surgery.<sup>54</sup> William then returned to Monroe County, died in January 1879, and was buried there in Chili, his birthplace.<sup>55</sup>

As William Giles Huff was unable to sign his deathbed will, the doctor who wrote it for him finished the signature.<sup>56</sup> According to the witnesses, Huff nodded when the will was read to him because he was unable to speak, either because he was incapacitated or as a result of his surgery. The will, favoring his daughter Louise over his four sons, was contested. Representing the

sons, attorney George V. Brower, in his Contestant's Brief in the matter of the probate of the will of William G. Huff, Surrogate's Court, Monroe County, New York, summed up the essential issues:

*. . . The decedent was in the last hours of life very weak and unable to talk. In the paper offered [William Giles Huff's will] all his legitimate children are cut off and a stranger [Louise Huff] is to inherit their father's property. Even [sic] they are not made acquainted with his sickness, and when death comes, then and not until then, are they notified of what has transpired. The will made in health which gave to his legitimate children his estate is burned without his approval or consent.<sup>57</sup>*


Despite Brower's lengthy arguments that the will was fraudulent, the court upheld the last testament of the decedent, who left his gold watch and chain to Louisa at age 15, and \$2,000, with the remainder of his estate to his four sons. The will also appointed his brother David C. Huff as Louise's guardian and executor of his estate, including the hotel in Monroe County and partial ownership of several properties.<sup>58</sup>

Louisa had to wait until she was 21 years old to get her monetary




White Lake, N. Y., looking North

**Frank Huff and his wife managed a hotel at White Lake and had photo studios on both the north and south sides.**



bequest. As Mrs. Isiah [sic] Carr, in 1888, she went to court and unsuccessfully sued her uncle David, the executor, on the basis that he had mismanaged the sale of her father's assets, including conveying a 1/9 share in a piece of land for \$2 to his own wife Nancy M. Huff. Louise also failed to convince the court that she had already turned 21, so that she could collect her inheritance; her New Zealand birth record, not presented as evidence, clearly shows that she was born in 1869 and wouldn't be 21 for two more years. She also objected to David's lists of hundreds of dollars of expenses on her behalf that he had carefully submitted annually to the Surrogate. David had systematically deducted Louisa's annual school costs and such personal items as shoes, dresses, hats, and underwear, in fact, all of her "maintenance" until her marriage. The court upheld David's actions. Although the records, some handwritten, are difficult to read and interpret, it appears that in 1890, Louisa got \$1,023.51, less \$100 to David in costs for defending her lawsuit. The three surviving sons, Ferdinand, William A., and Frank, and the children of the fourth deceased son, James, got nothing.

So ended a case that had its origins in a family drama in 1853, with ramifications that lasted decades. The photographs that survive by the Huff brothers give no indication of their troubled family history. 

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1. Author, "Charlotte Prosch: New Jersey's First Female Daguerreotypist," *Garden State Legacy* 31, [http://gardenstatelegacy.com/files/Charlotte\\_Prosch\\_New\\_Jerseys\\_First\\_Female\\_Daguerreotypist\\_Saretzky\\_GSL31.pdf](http://gardenstatelegacy.com/files/Charlotte_Prosch_New_Jerseys_First_Female_Daguerreotypist_Saretzky_GSL31.pdf)
2. Other pairs of siblings working in photography in New Jersey before 1900 include but are not limited to J. Allen & Brother, Newark; Barkman Brothers, New Brunswick; Daniel F. and James F. Byrne, Paterson; Theodore G. and Rudolph A. Dimmers; Harry and Leonard H. Doremus, Paterson; Frederick and William R. Fearn, Camden; Hillman Brothers, Passaic; Henry A. and Albert Babb Insley, Jersey City; Jonathan B. and Robert V. Jenks; Johnston Brothers, Princeton; Kerpen Brothers, Atlantic City; Israel Howard and Leonidas T. Kinch, Bordentown; Edward H. and Frederick H. Pierson, Elizabeth; George and Robert G. Pine, Trenton; John Jr. and Alexander Reid, Paterson; Frank Jr. and Albion Schaefer, Paterson; and Henry and Isaac Van Tine, who mostly worked apart in New Jersey. Examples of New Jersey photographers who had a brother photographer in another state or country include Edward Bierstadt, Jersey City; Walter Dinmore, Camden (home only with work in Philadelphia); and Edward M. Estabrooke, Elizabeth. Morris and Gustavus Pach of Toms River and then Long Branch, were two of four brother photographers but the other two stayed in New York where the family had emigrated from Germany. For dates and addresses of these photographers, see author, *New Jersey Photographers List*, <http://www.saretzky.com/new/history-of-photography-indexes-to-photographers.html>
3. Barnard advertised his gallery at 346 Broad Street, Newark, in the *Newark Daily Advertiser*, September 5–27, 1844, p. 3. His brief sojourn in Newark is not mentioned in the major biography by Keith F. Davis, *George N. Barnard: Photographer of Sherman's Campaign* (Kansas City: Hallmark Cards, 1990). For Cook's childhood and early career in Newark, see *Jack C. Ramsay, Jr., Photographer . . . Under Fire: The Story of George S. Cook (1819–1902)* (Green Bay, Wisconsin: Historical Resources Press, 1994).
4. *New Jersey Photographers List*, <http://www.saretzky.com/new/history-of-photography-indexes-to-photographers.html>
5. White was described as one of two daguerreotype plate manufacturers in the United States in the *Newark Daily Advertiser* (October 23, 1845), 2.
6. In 1863, Hedden's company merged with Dean, Emerson & Co. of Worcester, Massachusetts, but his factory in Newark continued to at least 1870 under the name Hedden & Sons. U.S. Census, Products of Industry, 1870.
7. Reese V. Jenkins, *Images & Enterprise: Technology and the American Photographic Industry, 1839 to 1925* (Baltimore & London: Johns Hopkins University Press, 1974), 122–126.
8. Jenkins, 126–130. Although Goodwin is often credited with inventing roll film, partial credit for transparent film should be given to Russel S. Penniman, then of Dover, New Jersey. Known primarily for his 1885 invention of ammonium dynamite, Penniman filed for a patent for Transparent Photographic Film on March 11, 1886, that was granted on November 26, 1895, Patent No. 550,288. Penniman's invention was critical for keeping the gelatin layer attached to celluloid film through the use of a gelatin subbing layer containing a nitrocellulose solvent. Eastman bought the patent rights in 1904 although his chemists independently discovered the same technique to prevent delamination.
9. Born about 1817 in New York State, William was the son of Nicholas Huff (ca. 1783–1864) of Chili, Monroe County, New York, born in New Jersey and a War of 1812 veteran, and his wife Margaret.
10. Marriage date in divorce proceedings, New Jersey Chancery Court, 1865, New Jersey State Archives, courtesy of Bette Epstein, Reference Archivist, who provided these and many other documents about the Huffs to the author. Sarah Boylan's birthplace: 1875 New Jersey Census, Newark, Essex County. Her father was Benjamin Boylan, born in Newark.
11. Birth dates based on U.S. Census records, including the 1900 Census for Frank Rufus Huff. The reason James was born in Michigan probably arose from the presence there of William G.'s relatives from New York State.
12. In Newark, William was listed without occupation in the 1850 census.
13. A W.G. Huff arrived on November 21, 1853, at Port Phillip Bay, Australia, on the *Harpooner*, which had departed from Mauritius. He was listed as 30 years old and without occupation. Although the age of this man is slightly at variance with other data about William G. Huff, it is the closest match. Victoria, Australia, Assisted and Unassisted Passenger Lists, [ancestry.com](http://ancestry.com). The gold rush, one of the largest in world history, began in 1851, the same year that Victoria became a colony. Victoria became a state of Australia in 1901.
14. *Victoria Police Gazette* (April 20, 1855), mentioned that William G. Huff, brewer, Creswick, had 148 Pounds stolen. Creswick is in Victoria, northwest of Melbourne.
15. William Huff, dairyman, Queenstown, was selected as juror for the district of Wakatipu for year ending February 1, 1866. *Lake Wakatip Mail* (August 2, 1865). The cows were sold on March 15, 1873, when Huff and his partner got out of the dairy business but they apparently got more livestock later. For ads, see *Lake Wakatip Mail* (February–March 1873). The farm was described when it was offered for sale by Huff and his partner Alex Aitken on December 12, 1876. At that time, in addition to milk cows, it had a four-room house, orchard, forest, barn, horses, bee hives, and other features. *Cromwell Argus* (December 12, 1876).
16. Marriage record, Essex Co., Bk. BG, Pg. 212, New Jersey State Archives. Sarah was listed as "widow" in the record, instead of the divorced woman that she was.
17. Joseph Kirk is listed in the 1864–1865 and 1865–1866 Newark directory at 194 Broad, with residence at 60 Wickcliffe, the same address as his future wife Mrs. Sarah Huff. *Newark Daily Advertiser* (July 18, 1863), ad, states that Kirk was managing operator for Rolf's for past eight years. He has now succeeded Allen Brothers at 194 Broad. Entire business on first floor. Besides portraits, work includes "copies of daguerreotypes, oil paintings, engravings, documents, maps, charts, statuary, models, &c. Views of landscapes, private residences, public buildings, and every kind of engineering work, machinery, &c. Patterns of manufactures, ornamental iron and brass work, wood, &c., &c."
18. Table 2 in Gary D. Saretzky, "Nineteenth-Century New Jersey Photographers," *New Jersey History* 122:3–4 (Fall/Winter 2004): 36–143. Revised article and table, [http://gary.saretzky.com/photohistory/resources/photo\\_in\\_nj\\_July\\_2010.pdf](http://gary.saretzky.com/photohistory/resources/photo_in_nj_July_2010.pdf)
19. *Industries of New Jersey. Volume V. Essex County* (1882).
20. *Centinel of Freedom* (Newark) (April 1, 1873), 4.
21. 1880 Census, Manufacturers, Products of Industry, Newark.
22. In the 1872 *Newark City Directory*, James B. Huff has the same home address as Joseph Kirk at Elizabeth Avenue near Alms House. He is listed in the 1875 Newark Census as 29, born in Michigan, photographer. In the 1872 Newark City Directory, William A. Huff is listed as a photographer at 727 Broad, the same address as his brother Ferdinand's studio. New Jersey State Archives: May 31, 1875, Newark, birth return for son of William A. Huff, photographer, also named William A. Huff but later known as Frank Kirk Huff.
23. Based primarily on Newark city directories, issued annually. Ferdinand Huff also listed in published New Jersey business directories, 1868, 1870, and 1874; *New York and New Jersey Directory*, 1876, which lists photographers in major cities; *Essex County Business Directory*, 1897, et al.
24. Census, Manufacturers, Products of Industry, Newark.
25. Also in *Frank Leslie's Illustrated Newspaper* (July 17, 1869).
26. In 1928, John Kean's father Hamilton Fish Kean became a U.S. Senator. Among many other prominent relatives, his brother Robert Kean served ten terms as a U.S. Congressman and his nephew Thomas Kean was New Jersey Governor from 1982 to 1990.
27. The first two children were Godfrey and Emily, born in 1869 and 1870. Emilie gave birth to a second daughter, Amelia, on March 8, 1872; Amelia survived her mother by only a couple of weeks and died on August 3. Emilie A. Huleu was the daughter of Louis Huleu and Pervilla Bell Huleu. The 1865 New York Census indicates that she was adopted by Thomas Bell and Amelia Huleu Bell. According to online family trees, Thomas Bell was Pervilla's brother and Amelia Huleu Bell

- was Louis' sister, so they were Emilie's aunt and uncle by blood. The surname was spelled Hulen in some records. Death notice for Ferdinand's wife, Emilie A. Huff, *New York World* (July 24, 1872); Death Record for their daughter, Amelia B. Huff, Volume AU, p. 236, New Jersey State Archives; U.S. Census, 1860 and 1870; photo of Emilie's gravestone, Mount Pleasant Cemetery, Newark, on Find-A-Grave <https://www.findagrave.com/memorial/152430409/emilie-a.-huff> with birth and death dates for her daughter Amelia B. Huff.
28. Marriage records, New Jersey State Archives. Birth record, Ferdinand Jr., New Jersey State Archives. After Huff's death, his manager John Sherman continued the studio until 1898 or 1899. About the time of Ida Huff's marriage in 1899 to Newberger, Sherman opened his own studio which lasted almost fifty years. Newberger than continued Huff's operations in Newark and Asbury Park. Sherman's obituary, *Newark Evening News* (September 9, 1952), does not mention his work for Huff.
  29. Frank Huff has not been found in the 1870 U.S. Census or in city directories around that year before his relocation to New Zealand, where he claimed to have gained prior photographic experience in New York.
  30. Frank Huff's career is covered in more depth in my "From Newark to New Zealand: Frank R. Huff, Photographer," *Daguerreian Annual*, in preparation.
  31. William Main and John B. Turner, *New Zealand Photography from the 1840s to the Present* (Auckland: PhotoForum, 1993). Huff is one of more than 450 photographers listed as active in 19th century New Zealand in Hardwicke Knight, *Photography in New Zealand: A Social and Technical History* (Dunedin: John McIndoe, 1971) but is not featured therein.
  32. For the beginnings of photography in New Zealand, see Shaun Higgins, "Early New Zealand Daguerreotypes," *Daguerreian Annual* 2015, 204–213. Timeline of the history of photography in New Zealand in "History of New Zealand photography," <https://nzhistory.govt.nz/culture/nz-photography> (Ministry for Culture and Heritage), updated August 5, 2014. Book-length histories of photography in New Zealand include David Eggleston, *Into the Light: A History of New Zealand Photography* (Nelson: Craig Potton, 2006); Hardwicke Knight, *op cit.* and William Main and John B. Turner, *op cit.* A shorter work, which treats Frank R. Huff and Frank I. Huff (his alias) as two different photographers, is Hardwicke Knight, *New Zealand Photographers: A Selection* (Dunedin: Allied Press, 1981).
  33. *Lake Wakatipu Mail* (April 4, 1875). Priscilla's father was mentioned only as S. Collins in references found by the author.
  34. New Zealand birth record. If the child was full term, Priscilla was pregnant at marriage. As discussed elsewhere in this article, Frank Nylbert Huff seems to have died young, which might be explained in part by a premature birth. In New Zealand birth records for his five children with Priscilla, Frank Huff is listed as Frank Nylebert Huff, Francis Inglebert Huff, and Frank Rufus Huff for the last three. Information courtesy of Mark Mabin, Christchurch, New Zealand.
  35. Frank and Priscilla Huff's children when they left New Zealand were Sarah Louise ("Lulu"), Catherine ("Kate"), born April 21, 1880; Florence Ruby (April 4, 1882), and Nina Priscilla (April 16, 1884). Births of Frank and Priscilla Huff's children from vital records compiled by Mark Mabin. Mabin also provided the author with a collection of Huff-related newspaper clippings from New Zealand obtained through Papers Past <https://paperspast.natlib.govt.nz/newspapers>. Huff is mentioned many times from 1880 to 1886 in the *Wanganui Chronicle*, *Wanganui Herald*, *Patea Mail*, *Manawatu Standard*, and the *Hawera and Normamby Star*. His 1886 financial problems are discussed in the *Wanganui Herald*, February 22 and March 19, 1886, and on April 28, he offered to sell his plant and give lessons in photography in the *Hawera and Normamby Star*. A Mr. Kirkwood succeeded him in Wanganui by May 26, as mentioned in the *Wanganui Chronicle* on May 26. Huff concluded his New Zealand career in Manaia in May and June, according to the *Hawera and Normamby Star* (May 11–June 14, 1886). His departure from New Zealand on the *Arawa*, in steerage, is found in the *New Zealand Herald* (July 26, 1886).
  36. No death record has been found for Frank Nylbert Huff in New Zealand vital records but it is likely that he died young. Frank Huff arrived in New York with his family from Liverpool on *The City of Chester* on October 14, 1886. On the *City of Chester* passenger list (Ancestry.com), his name was given as Frank R. Hough, photographer, and he was accompanied by his wife and four daughters. Frank's wife Priscilla was listed as "Mary," perhaps a nickname. In the 1900 census in White Lake, New York, Priscilla is listed as having had six children, five living, including Victor, 12, born after their arrival in the U.S.
  37. In the *New York Herald* (May 5, 1878), Sarah B. Kirk advertised the White Lake House in Sullivan County, New York, open for boating, fishing, etc., with a circular available from her at 661 Broad, Newark. The *Brooklyn Daily Eagle* (April 4, 1879) reported that the White Lake House was "available for summer board to families beginning May 1, contact J. Kirk, 661 Broad St., Newark." *Brooklyn Daily Eagle* (June 7, 1884): "White Lake House open for boarders, S.B. Kirk. \$7 to \$10 per week."
  38. *Sullivan County Record*, between April 10 and 27, 1900, exact date unknown, found via Old Fulton NY Post Cards <http://fultonhistory.com>, which has digitized newspaper pages. Frank Huff is found many times in Sullivan County newspapers when he lived in White Lake, for example, in connection with his hotel, service on juries, and as a delegate to the Democratic Convention, but the author found only two mentions in newspapers of his photographic activities in White Lake and no examples of his photographs. Frank Huff's White Lake photo studio is mentioned in "Newspaper Arrives After 52 Years on Way," *Hancock Herald*, (October 5, 1933), 2, with similar accounts in the *New Zealand Herald* (September 9, 1933), *Stratford Evening Post* (October 9, 1933), and other New Zealand and United States papers. This curious story concerns a July 2, 1881, newspaper, the *Otago Witness*, that Huff sent to his mother, Mrs. Sarah Kirk, from New Zealand on July 2, 1881, that didn't arrive in White Lake until August 28, 1933, after the deaths of both Mrs. Kirk and Frank Huff. He sent it because it contained a story about a trotter, *Mystery*, winner of a pony race which placed second in the big race in Wanganui. Huff's brother-in-law, a Mr. J. Collins, a Dunedin bookmaker, who owned the horse, entered the pony under Huff's name to lead the handicappers astray but the horse only placed in the main event. The *Independent Press* (Bloomfield, New Jersey) (September 8, 1933), Section 3, page 3, reported that Frank Huff's widow requested the newspaper from the postmaster, Mrs. Jennie Mitchell.
  39. The other Huffs were Frank's wife Priscilla, their five surviving children, and Frank's brother William A. Huff's wife Mary and her children and grandchildren.
  40. Page 103. Available at <http://www.town.bethel.ny.us/Historian.html> This book also describes another larger hotel, The White Lake Mansion House, not to be confused with Huff's The White Lake House. As of 2017, the White Lake Mansion House still stood but had been empty for some time. The 1888 edition, available on Google Books, listed F.R. Huff as the manager.
  41. Census, 104 Ashland Ave., Bloomfield: Frank R. Huff, 68, born NY, photographer with studio, with his wife Priscilla, 64; living with daughter Nina Lennett, 35; her husband William M. Lennett, 34, born NJ, chemist in laboratory; Anita P. Lennett, daughter, 9, born NJ; and Frank and Priscilla's daughter Catherine, 37.
  42. Accident reported in *Independent Press and Bloomfield Citizen* (October 23, 1925), 1, which stated that Frank R. Huff of 14 Jersey Street had his hip injured and Mrs. Huff fractured two ribs. Miss Catherine Huff suffered lacerations to face and scalp. Mrs. Huff and her daughter were released from Orange Memorial Hospital after treatment and Mr. Huff was transferred to Mountainside Hospital. The Huffs' tombstones are pictured on Find-A-Grave <https://www.findagrave.com>
  43. *Dunstan Times*, June 30, 1871.
  44. Huff was granted a license for the hotel in March or early April 1867. *Lake Wakatipu Mail* (April 3, 1867). See also hotel ad, *Lake Wakatipu Mail* (June 15, 1867), et seq.
  45. He was listed as a "soda water man," living in Australia, according to the 1860 U.S. Census for Newark. His "aerated water" ads begin in the *Lake Wakatipu Mail* (March 27, 1874).

46. Although they were not married, the birth of Louisa is recorded in the New Zealand Births, Deaths, and Marriages with parents William Giles Haff [sic] and Elizabeth Anne Haff. The birth record gives William G. Huff's profession as dairyman and Mrs. Fitt's birth name as Davidson. Courtesy, Mark Mabin, who also determined that there was no marriage record, email to author.
47. Carte-de-visite of "Huff girl," almost certainly Louise, at Lakes District Museum Archives, courtesy Anne Maguire. For the relationship of James to William Tyree, see "Tyree Images Priceless Window to the Past," <https://www.stuff.co.nz/nelson-mail/news/100461854/tyree-images-priceless-window-to-nelsons-past>.
48. Mrs. Fitt's biographical details, courtesy, Mark Mabin, email to author. Mrs. Fitt and her husband Frederick, along with his parents, had arrived in Melbourne, Australia, from London on January 16, 1856, and moved to Otago province, New Zealand in March 1863. Frederick Fitt died at age 40 on January 15, 1868, leaving Elizabeth with at least four children, Frederick, born 1856, Thomas (1858), Henry (1861), and Elizabeth Ann (1864).
49. Mrs. Fitt had violated an ordinance by exchanging property for liquor but was not prosecuted. *Lake Wakatip Mail* (September 9, 1875).
50. May 9, 1873. William G. Huff's departure on *The Lord Warden* bound for London is mentioned in the *Lake Wakatip Mail* (May 9, 1873) and in the Victoria, Australia, Outward Passenger Index, Ancestry.com.
51. Appointed postmaster of South Gates, *Union and Advertiser* (January 13, 1876), 2.
52. *Lake Wakatip Mail* (June 29, 1876) mentioned that William G. Huff, of the firm of Huff & Aitken, had arrived on the last mail boat from "Frisco."
53. In the 1880 census for Gates, New York, Louise was listed as 11-year-old "Lewie," farmer David C. Huff's niece in his household. Others living in 1880 with David, 52, were his wife Nancy, 46, his daughter Hattie, 24, and his 88-year-old mother Margaret. In later census records, the year of Louise's emigration varies and none can be deemed reliable. David C. Huff, the brother and executor of William G. Huff, stated in his May 9, 1888, petition to the Surrogate, Monroe County, that Louise began living with him in "about" 1876. He also mentioned that William G. Huff and Mrs. Fitt were never married.
54. *Otago Daily Times* (June 2, 1878), et al.
55. *Union Advertiser* (January 14, 1879), 3.
56. Probate records, William G. Huff, Monroe County Surrogate, including Supreme Court docket, David C. Huff vs. Ferdinand Huff, et al., 1879–1891, 158 pages. Louise was not a stranger to Frank Huff, who arrived in Queenstown when she was a few years old.
57. *Ibid.* Also the basis of the following discussion.
58. The *Rochester Democrat & Chronicle* (January 26, 1880) published a summons of the Monroe County, NY, Supreme Court, from David C. Huff, the executor of his brother William G. Huff, also as guardian for minor Louise Huff, requiring appearance of William G. Huff family members, including William G.'s son Ferdinand and his wife Ann; William G.'s son Frank Rufus Huff and his wife Priscilla of Waipawa, New Zealand; William G.'s son William A. Huff and his wife Agnes; James Huff Jr. and Florence Huff, the children of William G.'s deceased son James, who had died on June 5, 1878, according to his tombstone in the Clinton, New Jersey, cemetery; Nancy B. Huff (wife of Berkley G. Huff, a farmer in Chili, Monroe County but also perhaps William G. Huff's sister Nancy); Arthur Sickles, a young farmer in Chili, relationship unknown; Nancy M. Huff (wife of David C. Huff), and Margaret Huff (mother of David C. Huff), defendants. No record has been found of which, if any, of these family members appeared.