

From Newark to New Zealand: Frank R. Huff, Photographer

By Gary D. Saretzky

Nineteenth-century photography is replete with brothers and less commonly sisters working in the medium, sometimes together in cities where the market would support a larger enterprise. In Philadelphia, photographic innovators Frederick and William Langenheim's gallery was open for customers by 1840 and Henry and Edward T. Anthony began their notable careers as New York daguerreotypists and suppliers of photographic materials about the same time.¹ In Paris, the Bisson Frères (Auguste-Rosalie and Louis-Auguste) had a studio in 1841 and Leopold Ernest and Louis Frederic Mayer had one by 1842.

Three siblings in photography are also not unusual in this period. George Prosch and his sister Charlotte were both daguerreotypists who around 1850 worked together in Newark, New Jersey, while their brother Andrew in New York focused on selling supplies to camera workers.² The renowned Fratelli Alinari (Leopoldo, Romuoldo, and Giuseppe) were photographing Florence by 1854.³ In 1860, German immigrant brothers Albert, Charles, and Edward Bierstadt, who grew up in New Bedford, Massachusetts, started a photography business in New York selling stereographic views; Albert later became renowned as a landscape painter, while his brothers remained active in photography.⁴ Walter Dinmore of Philadelphia, with his brothers Christopher and Harrison, operated in the 1860s in Shanghai, assisted by Walter's brother-in-law Lorenzo F. Fisler before he struck out on his own there.⁵

In the first decades of photography, there were also groups of four sibling photographers and, as with three, often one or two are much better remembered than the others. The four Shew brothers, Myron, Jacob, Trueman, and William, made daguerreotypes in 1841 in their hometown of Watertown, New York, before moving to New York City. Subsequently, they separated and were daguerreotypists in Boston, Philadelphia, Baltimore, and San Francisco; William

became known for his cases for daguerreotypes.⁶ Bavarian Franz Hanfstaengl (1804–1877) has earned the respect of photo historians, less so his brothers Erwin, Hanns, and Teich.⁷ Of the four Dunshee brothers from Vermont, Edward Sidney Dunshee (1823–1907), perhaps due to his longevity and his portrait of Henry David Thoreau, is better known than his brothers Horace, Francis K., and Cornelius E.⁸ In Newark, New Jersey, there were four Huffs, brothers and photographers, among whom Ferdinand and Frank had substantial careers. That they worked apart may have had less to do with market factors than their family history discussed below.

Born and raised in Newark, Frank Rufus Huff was the youngest of the four brothers. The oldest, Ferdinand, had a successful photography studio in Newark for three decades, so perhaps Frank thought it better to seek his fortune elsewhere rather than compete with him. Even so, why did he choose New Zealand, about as far away from Newark as he could go? And why leave Newark when it offered substantial opportunities in the photography field?

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.⁹ 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 today, 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 Huff and Joseph Kirk.¹⁰

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 1849.¹¹ Newark's Ebenezer Larwill (a.k.a. Larwell), was a daguerreian casemaker in 1851–1853, 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 (tintype) plate factory that supplied "Phoenix" plates to large distributors. In 1870, Hedden patented his popular chocolate-tinted tintype plate.¹² 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 1888.¹³ 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.¹⁴

With this thriving photographic environment, why then did Frank Huff seek his fortune in New Zealand? His father, William Giles Huff, is the key to Frank's choice of destination.¹⁵ On or about November 3, 1840, in Scottsville, Monroe County, William

married Sarah Boylan, a native of Basking Ridge, New Jersey, who grew up in Newark.¹⁶ 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 1851.¹⁷ 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.¹⁸

William frequently threatened to leave when his wife complained about him being too friendly with



FIGURE 1

Frank R. Huff & William Tyree: *Alex Aitken, William G. Huff's partner in the dairy, Silver Lake Farm, near Queenstown, New Zealand, Queenstown. Carte-de-visite portrait.*

Lakes District Museum, Arrowtown, New Zealand.

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.¹⁹ 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.²⁰ 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 (fig. 1).²¹ This scenic and remote 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, 1867.²²

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, succeeding the Allen Brothers.²³ 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.²⁴ His second floor gallery measured 25 by 100 feet.²⁵ 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 and shadows.²⁶ A few years later in 1876, he purchased the rights in Newark to the Lambertype, a carbon printing process that produced images that would not yellow over time like the more commonly used albumen prints.

Kirk produced both indoor and outdoor work 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. He 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 seem to have worked for Ferdinand Huff or Joseph Kirk. By comparison to their brothers, Ferdinand and Frank Huff had much longer photographic careers.²⁷

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



FIGURE 2

Ferdinand Huff: *Cincinnati (Red-Stockings Baseball Club)*, Harper’s Weekly, July 3, 1869, page 421.

Author’s digital collection.

Broad Street, until his death in 1897.²⁸ In 1869, he did a group portrait of the Cincinnati (Red-Stockings) Base-ball Club, the first all professional baseball team, reproduced in *Harper's Weekly* on July 2 (fig. 2).²⁹ 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.... Outdoor Work a Specialty, for which we have superior facilities. Parties wishing Views of Public or Private Buildings, Landscapes, etc., will please favor us with their orders." (fig. 3A & B)

Near the end of his career, he opened a branch, operated by Ferdinand Newburger, in the seaside resort of Asbury Park. 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 (fig. 4).³⁰

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.³¹ 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



FIGURE 3A

Ferdinand Huff: Newark, cabinet card, circa 1890.

Author's collection.

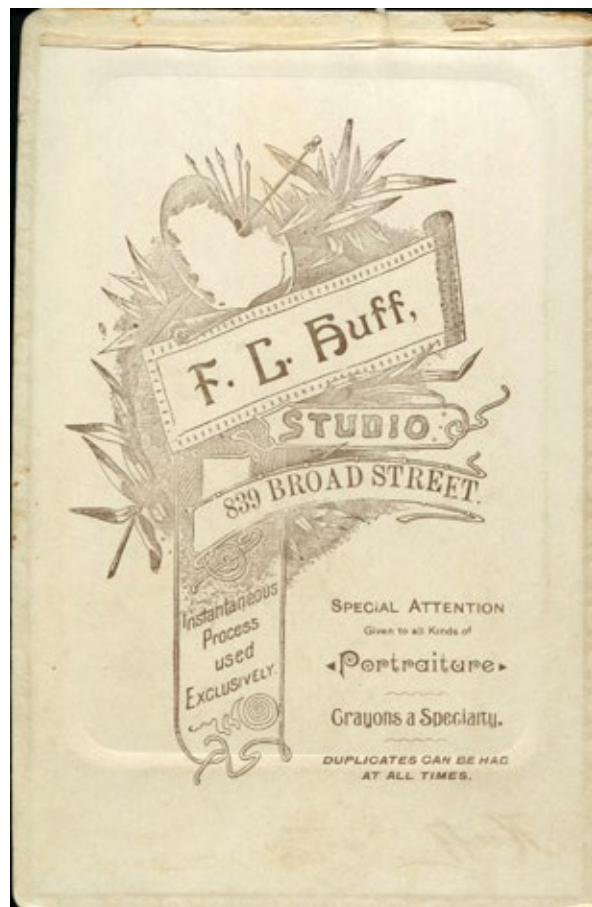


FIGURE 3B

Ferdinand Huff: Newark, cabinet card, circa 1890.

Author's collection.



FIGURE 4

Huff studio, Asbury Park: *John Kean with family and friends*, tintype, August 3, 1897.

John Kean Collection, Liberty Hall Museum, Union, New Jersey.

after her husband's death, Ida married Huff's Asbury Park studio manager Ferdinand Newburger, who then ran the Huff studio in Newark until 1908.³²

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.³³ 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 father 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 subsequent lack of financial support.

Following the first daguerreotype studios in New Zealand that opened in 1848, Frank Huff from 1872 to 1886 became one among many photographers in the islands, with a career that represented the typical more than the exceptionally successful. 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.³⁴ However, his name must

have been familiar to New Zealand contemporaries, if only because he advertised extensively and was mentioned regularly in newspaper articles.³⁵ During his early years in New Zealand, Frank partnered with young William Tyree, who would have an extended career as a photographer in that British colony.³⁶ The *Wakatipu Mail* on March 12, 1873, praised the artists, stating, "The likenesses we have seen [at the studio in Queenstown] are certainly life-like, and for finish and expression are superior to anything of the kind yet produced in the district." The *Lake County Press* commented that Huff had introduced improvements from his experience in America and that he was able



FIGURE 5

Frank R. Huff and William Tyree, Queenstown,
New Zealand: *Unidentified girl*.

Lakes District Museum, Arrowtown, New Zealand.



FIGURE 6A

Frank R. Huff and William Tyree, Queenstown, New Zealand: *Unidentified man*.

Lakes District Museum, Arrowtown, New Zealand.

to produce “the smallest *carte* to a life-size likeness.”³⁷ From extant examples, most of their work consisted of cartes-de-visite (figs. 5, 6A&B). Huff & Tyree also operated briefly in other towns in the area, including Arrowtown for ten days in July 1873. At the height of the gold rush in the 1860s, Arrowtown “acquired all the ambience of a Wild West frontier town” and it must have still retained some of that character when Frank Huff visited it.³⁸

Frank married Priscilla Collins, the daughter of a Queenstown merchant on March 1, 1875.³⁹ Priscilla’s probable pregnancy at the time of her marriage may have had something to do with the couple’s re-

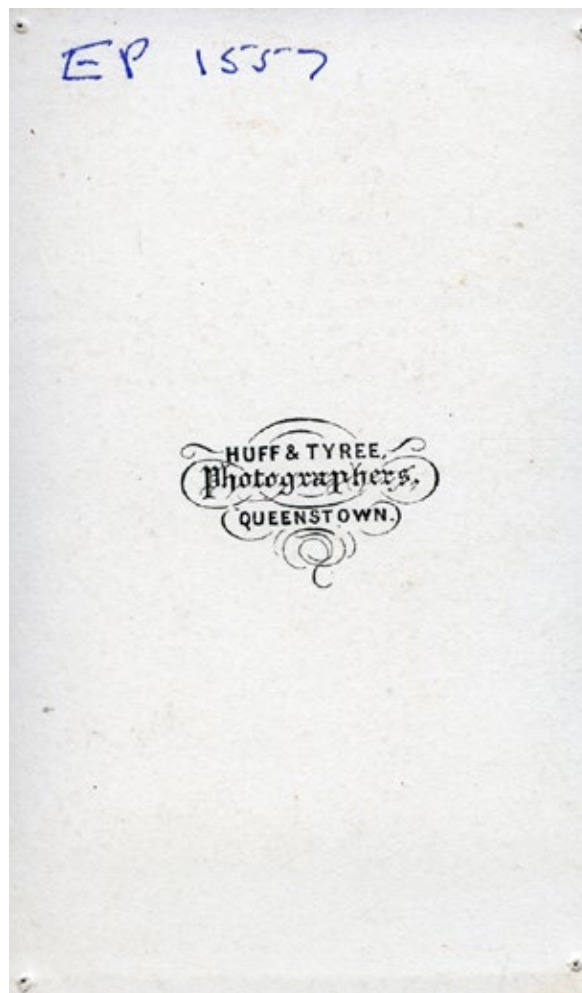


FIGURE 6B

Frank R. Huff and William Tyree, Queenstown, New Zealand: *Unidentified man*, verso.

Lakes District Museum, Arrowtown, New Zealand.

location, 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, 1875.⁴⁰

Founded in 1856, Invercargill became the center of New Zealand’s sheep-farming region. By the 1870s, when Frank and Priscilla arrived, it had about 2,000 residents, so there was a modest market for photography. Frank initially worked as a camera operator for Thomas Timms Mussen at his London Portrait Rooms until Mussen’s death in July 1875. He



FIGURE 7A

Frank R. Huff, Invercargill: *Catherine Boyne*, carte-de-visite.

Lakes District Museum, Arrowtown, New Zealand.

then purchased the business from Mussen's heirs.⁴¹ For a few years only, he started calling himself Frank Inglebert Huff or Frank I. Huff.⁴² The unusual middle name may have been a reference to an Inglebert Huff who died in Dutchess County, New York, in 1765 (fig. 7A&B).⁴³

A carte-de-visite now in the Whanganui Regional Museum of Frank Huff, 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



FIGURE 7B

Frank R. Huff, Invercargill: *Catherine Boyne*, carte-de-visite, verso.

Lakes District Museum, Arrowtown, New Zealand.

enhanced by his choice to have one collar of his shirt up and the other down (fig. 8).

Despite advertising that he used his stepfather Joseph Kirk's patented double-negative process and made prints on porcelain and watch dials, the latter a unique offering in New Zealand, Frank went bankrupt in March 1876 and his photography equipment and household furniture were sold at auction to pay his debts.⁴⁴ But in August 1876, he formed a new partnership in Invercargill with Richard John Nicholas. The *Otago Witness* on February 3, 1877, reported that the partners photographed the dramatic wreck of the iron screw steamer *Otago* at Chasland's Mis-



FIGURE 8

Studio of Frank R. Huff & William Tyree: *Portrait of Frank R. Huff, Queenstown, New Zealand, 1874, carte-de-visite.*

Whanganui Regional Museum Photographic Collection, Whanganui, New Zealand.

take (now called Chaslands without the apostrophe), a submerged rock that the ship hit in a dense fog in early December 1876. Fortunately, the crew and passengers were saved, as well as 4,000 ounces of gold in three strongboxes, but the *Otago* was a total loss (fig. 9).⁴⁵



FIGURE 9

Richard John Nicholas and Frank R. Huff: *Wreck of the SS Otago*, December 1876.

Southland Museum & Art Gallery, Invercargill, New Zealand.

Nicholas and Huff dissolved their partnership in March 1877 and Huff and his wife sailed to Dunedin, the capital of Otago Province, on the east coast of South Island.⁴⁶ Frank was again declared insolvent in February 1878, the same month that Priscilla gave birth to their second child, Sarah Louise.⁴⁷

Frank Huff then resumed his partnership with William Tyree and they photographed on the North Island, first in Waipawa on Hawkes Bay on the east coast, and then at the inland town of Palmerston North, settled in 1866. On December 14, 1878, the *Manawatu Times* reported that the partners in Palmerston North were preparing a free lantern slide show that would include both scenery and portraits of local celebrities. Their partnership dissolved in March 1879 and Frank then joined with Henry Clement Collinson, first in Feilding and, beginning in August 1879, in Wanganui (now also spelled Whanganui), on the west coast of North Island, at the mouth of the Wanganui River. Wanganui was an important early settlement and trading center in New Zealand for both Maoris, many of whom have lived along the

river for centuries, and later Europeans, who numbered about 2,000 by 1860.⁴⁸

In Wanganui, Huff & Collinson's was called the American Photographic Rooms, located on Victoria Avenue opposite St. Mary's Roman Catholic Church. When they terminated their partnership on November 6, 1879, Huff continued alone in Wanganui.⁴⁹ Soon thereafter, Huff began offering portraits in oil, presumably painted from photographs.⁵⁰ The *Wanganui Herald* on September 30, 1880, stated that these paintings were produced "in Melbourne by an artist of undoubted skill and are genuine works of art... the work usually turned out by [Huff] being equal to the best establishment in the Colony." By 1883, he became the Wanganui agent for the New Zealand Copying and Portrait Company at Auckland. It produced paintings in oil or watercolor from portrait photographs.⁵¹



FIGURE 10

Frank R. Huff: *Wanganui Rifle Volunteers*, May 24, 1880.

Whanganui Regional Museum Photographic Collection, Whanganui, New Zealand.

In May 1880, Frank Huff did a highly praised outdoor group shot of seventy members of a volunteer militia, the Wanganui Rifles, with a scenic background of hills and river (fig. 10).⁵² By May 1882, he had switched from the collodion wet plate negative process to the more light sensitive gelatin dry plates that required less exposure time; accordingly, he had

begun using a pneumatic shutter.⁵³ Previously, he may have just taken the lens cap off and put it back on after a few seconds. He also made brief sojourns to other smaller towns in the area, including Patea, Hawera, Stratford, and Manaia (fig. 11).



FIGURE 11

Frank R. Huff, Wanganui: *Mrs. Durie*, 1883, carte-de-visite.

Alexander Turnbull Library, Wellington, New Zealand.

Frank took an active role in the community. Reported to have had a fine voice, he sang at meetings of the Ancient Order of Foresters, of which he was a member. He also joined the Fire Police and the Friendly Societies Cricket Team.⁵⁴ But in July 1886, again bankrupt, he departed New Zealand with his wife and four children.⁵⁵ Unfortunately, his first born,

Frank Nylebert Huff, must have died before they left as he was not on the passenger lists.⁵⁶

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. Just before they arrived, in the winter of 1885–1886, a turnpike had been built from Liberty, which had rail access, to White Lake and tally-ho coaches began running regular routes to bring tourists to what became a popular resort destination with about thirty hotels. 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.⁵⁷ But he also established a photo studio there, on the south side of the Lake near the hotel, although he does not seem to have advertised it in newspapers as he had his New Zealand studios. He became a respected local citizen and a delegate to the state Democratic Convention. In 1969, Bethel would become world famous for the hedonistic Woodstock festival but in the late 19th century, it was a “dry” town and Frank was among the “wets.” A local newspaper characterized the anti-temperance advocates as “respectable gentlemen and good citizens, excepting their mania for evading the law and keeping a little tanglefoot on the sly for those that have the right pass-word....” In 1891, Frank was among several local citizens served with a warrant for violating the liquor ordinance.⁵⁸



FIGURE 12

Postcard, White Lake, New York, early 1900s. Looking north, taken from near the site of the White Lake House.

Author's digital collection.

In 1900, Frank Huff built a second studio on the north side of White Lake (fig. 12).⁵⁹ That June, the U.S. Census for Sullivan County found a large group of fourteen Huffs and Joseph and Sarah Kirk living together in White Lake, with Frank as head of household.⁶⁰ 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.⁶¹

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 to Daniel Seligman, the owner of another local hotel called The Pines.⁶² Frank and Priscilla then resided in Bloomfield, where his occupation was photographer in the 1920 census and city directories.⁶³ 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 1938.⁶⁴

ENDNOTES

1. *Craig's Daguerreian Registry*. Web.
2. Gary D. Saretzky, "Charlotte Prosch: New Jersey's First Female Daguerreotypist," *Garden State Legacy*, Issue 31 (March 2016). Web.
3. Turner Browne and Elaine Partnow, *Macmillan Biographical Encyclopedia of Photographic Artists and Innovators* (New York: Macmillan, 1983), 12.
4. William Welling, *Photography in America: The Formative Years, 1839–1900: A Documentary History* (New York: Thomas Y. Crowell, 1978), 139.
5. Terry Bennett, *History of Photography in China: Western Photographers, 1861–1879* (London: Bernard Quaritch, Ltd., 2010).
6. *Craig's Daguerreian Registry*. Web.
7. Helmut Gernsheim, *The Rise of Photography, 1850–1880: The Age of Collodion* (New York: Thames & Hudson, 1988), 232. Two of Franz's sons, Edgar and Eugen, also were photographers.
8. Gary D. Saretzky, "Last Man Standing: E.S. Dunshee, Veteran Trenton Photographer," *Garden State Legacy*, 30, December 2015. For the brothers, see Gary D. Saretzky, "The Dunshees: Itinerant New England Photographers from Bristol, Vermont," *The Journal* (Photographic Historical Society of New England), 174 (2016): 46–63.
9. Barnard advertised his gallery at 346 Broad Street, Newark, in the *Newark Daily Advertiser*, September 5–27, 1844, p. 3. 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).
10. List of more than 3,000 19th century New Jersey photographers, <http://gary.saretzky.com/photohistory/njphotographers.html>.
11. White was described as one of two daguerreotype plate manufacturers in the United States in the *Newark Daily Advertiser* (October 23, 1845), 2.
12. 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.
13. Reese V. Jenkins, *Images & Enterprise: Technology and the American Photographic Industry, 1839 to 1925* (Baltimore & London: Johns Hopkins University Press, 1974), 122–126.
14. 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.
15. 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.

16. 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. Sarah Boylan's birthplace: 1875 New Jersey Census, Newark, Essex County. Her father was Benjamin Boylan, born in Newark.
17. Birth dates based on U.S. Census records, including the 1900 Census for Frank Rufus Huff.
18. In Newark, William was listed without occupation in the 1850 census.
19. 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. 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.
20. *Victoria Police Gazette* (April 20, 1855) mentioned that William G. Huff, brewer, Creswick, had 148 pounds stolen. Creswick is in Victoria, northwest of Melbourne.
21. William Huff, dairyman, Queenstown, was selected as juror for the district of Wakatipu for a 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, *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).
22. 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.
23. Joseph Kirk is listed in the 1864–1865 and 1865–1866 Newark directory at 194 Broad, with a residence at 60 Wickliffe, 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 the past eight years. He has now succeeded Allen Brothers at 194 Broad. The entire business was on the first floor. Besides portraits, his 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.”
24. 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.
25. *Industries of New Jersey. Volume V. Essex County* (1882).
26. *Centinel of Freedom* (Newark) (April 1, 1873), 4.
27. 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.
28. 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.
29. Also in *Frank Leslie's Illustrated Newspaper* (July 17, 1869).
30. 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.
31. 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's 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 (Web) with birth and death dates for her daughter Amelia B. Huff.
32. 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 then 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.
33. 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.
34. 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.

35. 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 as two different photographers, is Hardwicke Knight, *New Zealand Photographers: A Selection* (Dunedin: Allied Press, 1981).
36. Papers Past, <https://paperspast.natlib.govt.nz/newspapers>, provides online access to 19th-century New Zealand newspapers. Many references to Frank R. Huff and his father William G. Huff are included. For Frank Huff's first association with William Tyree, see ad in *Lake Wakatipu Mail* (March 12 – April 14, 1873). William Tyree and his brother Fred produced more than 150,000 portraits on glass negatives that were eventually donated to the Nelson Provincial Museum in 1954. William Main and John B. Turner, *op cit.*, 22.
37. April 18, 1873.
38. Arrowtown quote, *Illustrated Encyclopedia of New Zealand* (Auckland: Bateman, 1986), 62.
39. *Lake Wakatipu Mail* (April 4, 1875). Priscilla's father was mentioned only as S. Collins in references found by the author.
40. 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.
41. Ad, *Southland Times*, November 1, 1875 to January 29, 1876. Huff announced that he had "purchased the plant and goodwill of his late employer." He also states that he is "late of New York," suggesting that he had worked at a studio there before traveling to New Zealand. This ad is discussed and reproduced in Keith Giles, "Reading advertisements in *Papers Past*: Frank Huff, Invercargill Photographer (1851–?), " *NZ Legacy* 22, no. 1 (2000): 17–18.
42. Although references to Frank I. Huff and Frank R. Huff might suggest two different photographers, it is clear from both the birth records of his children with his wife Priscilla Collins and a careful examination of newspaper advertisements in New Zealand that they were the same person, Frank Rufus Huff. For a summary of Huff's activity in NZ, see Auckland Libraries Photographers Database at http://www.aucklandcity.govt.nz/dbtw-wpd/photographers/basic_search.htm.
43. Suggestion in email to author by Mark Mabin.
44. Re advertising, *Southland Times*, *op. cit.* Huff declared himself insolvent in the *Southland Times*, March 7–9, 1876. The *Otago Daily Times* on June 8, 1876, mentioned that Huff was sued successfully by David Henderson for not paying for cards on which to mount photos.
45. Chasland's Mistake got its name from a man who postponed slaughtering a herd of seals at this place and when he came back, they were gone. The editor of the *Otago Witness* stated that the newspaper had received a large and handsomely mounted photograph of the wreck, which was widely reported in Australian and New Zealand newspapers. Whether it is the same copy illustrated here from the Southland Museum and Art Gallery in Invercargill, courtesy Lindsay Hazley, is unknown. For recovery of the gold, see *New Zealand Herald*, December 12, 1876. This *Otago* was not the same as the later ship of the same name that was captained for one journey by the novelist Joseph Conrad.
46. Partnership with Collinson, *Southland Times* (August 8–17, 1876). Sailed to Dunedin, *Southland Times*, March 22, 1877. Although Priscilla went with Frank to Dunedin, it has not been found that their son Frank Nylbert Huff accompanied his parents.
47. Declaration of insolvency mentioned in *Lake Wakatipu Mail* (February 21, 1878). Further news on his bankruptcy in *Otago Daily Times* (March 5, 8, and 22, 1878). Sarah Louise later went by the name Louisa or Lulu but was not the Louise or Louisa Huff who was the principal heir of William Giles Huff mentioned as a party in William Giles Huff's estate dispute.
48. Huff and Tyree traveled together to the North Island from Dunedin, arriving in Hawkes Bay on August 18, 1878. *Hawkes Bay Herald* (August 19, 1878). Huff & Tyree on the North Island are mentioned in *Hawkes Bay Herald* (September 21, 1878), and *Manawatu Times* (November 30 and December 4, 14, 18, and 28, 1878). The dissolution of partnership with Tyree and new partnership with Collinson was reported in *Manawatu Times* (March 3, 1879).
49. For Huff and Collinson, see *Manawatu Times* (April 23, 1879), and *Wanganui Chronicle* (August 9 and 16, and September 11, 1879). Dissolution, *Wanganui Chronicle* (November 10, 1879).
50. *Wanganui Herald* (December 31, 1879). Huff's ad stated that he had "secured the services of the finest Artist in the southern hemisphere" for oil paintings in any size. The *Wanganui Herald* on September 30, 1880, stated that these paintings were "painted in Melbourne by an artist of undoubted skill and are genuine works of art...the work usually turned out by [Huff] being equal to the best establishment in the Colony."
51. *Wanganui Chronicle* (July 28, 1883).
52. *Wanganui Chronicle* (May 26, 1880). No examples have been found of composite group portraits by Frank Huff, as practiced by his New Zealand contemporaries Burton Brothers, Tait Brothers, Thomas Edward Price, et al., discussed in Hardwicke Knight, "Composite Portraiture in New Zealand," *History of Photography*, 5, no. 1 (January 1981), 21–26.

53. "Photographic Studio," *Wanganui Chronicle* (May 27, 1882). The article does not specify gelatin dry plate by name but the reference is clear from the description.
54. "Frank R. Huff," Whanganui Regional Museum, Web. *Wanganui Herald* (December 31, 1881), mentions his membership on the cricket team.
55. 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, Christchurch, New Zealand. Mabin also provided the author with a collection of Huff-related newspaper clippings from New Zealand obtained through Papers Past (Web). 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).
56. 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's departure from New Zealand to London on the *Arawa*, in steerage, was noted in the *New Zealand Herald* (July 26, 1886), with his wife and four daughters aboard. He 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" on the passenger list, 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.
57. 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. *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."
58. "Great Commotion in Bethel, Rum or No Rum," *Republican Watchman* (February 13, 1891). Others served with warrants included Dan Dingman, Poor Master of Bethel, and Ezra Smith, White Lake grist mill, who was fined \$40.
59. *Sullivan County Record*, between April 10 and 27, 1900, exact date unknown, found via Old Fulton NY Post Cards (Web), 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 who 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.
60. 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.
61. 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.
62. *Sullivan County Record* (October 2, 1919), 8.
63. 1920 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.
64. 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 (Web).