“The art which comes nearest home,” October 1856
(keywords: Charles DeForest Fredricks, history of the daguerreotype, history of photography)

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Putnam’s Monthly Magazine of American Literature, Science, and Art (New York) 8:22
(October 1856): 448. Selected text is from the article, “The World of New York,” which
describes some of the city’s attractions and their appeal to the “country cousin.”

But it is the art which comes nearest home—the daguerreotype—that appeals most
successfully to the curiosity or the vanity of our friends from the provinces. Fredricks’
new rooms have been filled with them daily; surprised, delighted, tittering sitters for
ambrotype, Hallotype, photograph, or plain daguerreotype; groups and single sitters,
lovers and sweethearts, the old folks and the toddling weans; some refreshing shape of
harmless vanity evident in each, and not one in ten thousand above the beauty of those
painted weaknesses which were made to be “hushed up among one’s friends.” And yet,
of all the city’s wonders, there is none of so many days as this; of all the city’s pretty
gifts, none which so comes home to the country’s grateful bosom.

[End of selected text. All content related to photography herein provided.]

EDITOR’S NOTES:
For an advertisement by Fredricks, see EWER ARCHIVE B8590001: Advertisements for
Anson, Gurney, Root, Fredricks, 1859.1

The exterior of Fredricks gallery can be seen in an 1857 photograph.2 Another view of
the gallery is viewable as entry #54 of the U.S. National Archives web site, Pictures of the
American City.3

The hallotype is a process developed by John Bishop Hall and is a layered, color-
added image on glass or paper. Additional information is found in “Hallotype,” Humphrey’s
39.


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page 2 of 2