

NOTICE.

All communications and advertisements intended for insertion in our next number, should be received at this office, on or before the 8th of November.

The Daguerreian Journal.

NEW YORK, NOVEMBER 1, 1850.

TO THE PUBLIC.

THE first number of the Daguerreian Journal is now before the public. Our bark is launched, the sails unfurled, and we are on the broad sea of Journalism. We have not embarked without much study and thought on the subject, and we acknowledge that it is with unfeigned diffidence that we have undertaken this enterprise.

Had it not been for the urgent solicitations of our fellow-artists, and the advice of many friends, we should not now present ourselves before the public. But, having done so, we will assiduously devote our time and attention in presenting such matter as may appear from time to time to be of the greatest usefulness to our subscribers. It shall be our aim to assist the Daguerreian Artist, by laying before him such information as will be of service in aiding him to carry out his operations with the most eminent success.

It has long been the practice of an unprincipled few to gather some worthless receipts and impose on Daguerreian Artists, particularly those in the country, by representing these as being highly valuable, and adopted by the first artists. By this means they dispose of a process that never found its way into the operating room of an eminent artist. This sort of extortion should be stopped, and we know of no better way than by a reliable medium through which such humbugs can be effectively exposed and the artist warned of them. Such we intend the DAGUERREIAN JOURNAL to be, and the money saved to artists, from this source alone, would be sufficient to pay the price of

subscription for half a dozen copies yearly. Besides this, the same information which is now obtained at such an exorbitant price will be given through the columns of this Journal, and also the results of its practical operations.

We are grieved that the art we have so long practiced, and held in such high estimation is looked upon by many as unworthy the notice and patronage of the public. We can but acknowledge that there are a few engaged in our profession who are almost void of taste and artistic skill; yet there are many who would do honor to any profession and rank foremost in other arts. These last we wish success in their onward and upward course; and we would also cordially extend a helping hand to the less favored few. We fain would tell them how to improve, and teach them to study nature,—she is the artist's true guide.

A lack of pride among Daguerreians is one of the greatest disadvantages our art labors under. Many care not what may be their reputation as artists so long as they put a few dollars into their pockets. This is decidedly wrong, for one poor picture will do more injury than ten good ones can repair. Let every artist strive for a good reputation by honoring his profession, and, in less than twice twelve months this art will stand forth with a new face, demanding of the public a position of the greatest respect.

We have only to look back through eleven years to behold the first announcement of the Daguerreian Art. There behold its imperfect development, and now witness its gigantic growth. It has rapidly spread over the land till no less than ten thousand artists are engaged in this profession in America, alone. The pages of history contain no equal progress in either of the other arts.

When first practiced it was customary to set the subject in the direct rays of the sun for from five to fifteen minutes; and even then only a faint impression was produced. Now, in an instant, we can catch the shadow of a babe with its smile; even the