

## CRAYON DAGUERREOTYPES.

The following letter, which we find in a late number of the *Athenæum*, coming from the source it does, will be looked upon with interest. Mr. MAYALL, now of London, and formerly of Philadelphia, commenced his career as a professional Daguerreian artist in the latter city. We are happy to see his bold spirit, and, if there were more of the same sort, our art would no doubt have been farther advanced than at present. We look forward to that day when the jealousy that now exists to no small extent among our artists shall be laid aside, and every one feel an interest in the welfare of his fellow as well as in the advancement of the art. Until this is done, we may not look for any great improvement. Our art can boast of a goodly number that feel the necessity of this, and by perseverance and energy we may hope to see this object fully accomplished.

"I beg, through your valuable columns, to make known to Daguerreian artists and amateurs the following process, entitled, as above, Crayon Daguerreotypes. I do this the more willingly from the fact that an attempt is making to patent a process for producing a similar effect, and, as I am a decided enemy to patenting any thing in connection with so interesting a discovery, I hope this communication will set the matter at rest.

"1st. Take a Daguerreotype image on a prepared plate as usual, taking care to mark the end of the plate on which the head is produced. When taken, and before mercurializing, remove the plate from the holder, and place on it a plate of glass prepared as follows. 2d. Cut a piece of thin plate glass of the same size as the Daguerreotype plate, gum upon one side of it a thin oval piece of blackened zinc, the centre of the oval to coincide with the centre of the image upon the plate. Having carefully placed the glass thus prepared with the centre of the zinc disc upon the centre of the

image, expose the whole to daylight for twenty seconds. The action of the light will obliterate every trace of the image from every part of the plate, except the which is covered with the blackened zinc, and also from the thickness of the glass the action will be refracted under the edges of the zinc disc, and will soften into the dark parts. Mercurialize the plate as usual; the image will be found with a halo of light around it gradually softening into the background, that will at once add a new charm to these interesting productions. By grinding the glass on which the disc is fixed, and by altering the shape and size of the disc a variety of effects may be produced, which every ingenious operator can suggest for himself. I am, &c., J. E. MAYALL."

## PHOTOGRAPHY AND TALBOTYPE

Sir D. Brewster, in his inaugural address to the British Association at Edinburgh, said I need not inform this meeting that the art of taking photographic negative pictures upon paper was the invention of Mr. Fox Talbot, a distinguished member of this association. The superiority of the Talbotype to the Daguerreotype is well known. In the latter the pictures are reverted, and incapable of being multiplied, while in the Talbotype there is no reversion, and a single negative will supply a thousand copies, so that books may now be illustrated with pictures drawn by the sun.

The difficulty of procuring good paper for the negative is so great, that a better material has been eagerly sought for; and M. Nicpée, an accomplished officer in the French service, has successfully substituted for paper a film of albumen, or the white of an egg, spread upon glass. This new process has been brought to such perfection that these Talbotypes were universally regarded as the finest that had yet been executed.

Another process, in which gelatine is substituted for albumen, has been invented