

## NOTICE.

Our already numerous subscribers, will no doubt be highly gratified when hearing of our prosperity; we add a cover for our pages, and consequently make an addition of four pages of matter for our readers.

Ours is the only regular publication devoted to the Daguerreian and Photogenic Arts, and let it be distinctly understood, that it *shall* be always ahead. We have both the heart and means to carry out this new enterprise, with the most eminent success.

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### The Daguerreian Journal.

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NEW YORK, NOVEMBER 15, 1850.

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#### MARCH OF DISCOVERY.

The march of discovery proceeds at an amazing pace. Scarcely a week or a day elapses without bringing forth some new wonder of this kind, so extremely wonderful, that all common terms of admiration become exhausted, and the faculty of the marvelous itself sinks back in a syncope, and refuses any longer to be excited. The discovery by DAGUERRE;—this is most amazing. The time is at hand, when a portrait may be taken of an orator at his moment of greatest exultation—of a great actor, at the instant of most passionate action. The engaging smile of a fair one can be consigned to a metallic immortality, mocking the short-lived recollection of him who says he will never forget it. The whole of the figures engaged in some public act, can be depicted at once, exactly as they stand, speak, and look at the most critical moment. Such a memento of the great WASHINGTON and his Council would be of priceless, unchanging value.

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A correspondent engaged in a scientific investigation of the Photographic Art, writes us that he will soon give us the result of his experiments.

#### DAGUERREOTYPING IN NEW YORK.

There is probably no city in the United States, where the Daguerreian Art is more highly appreciated, and successfully practiced than in New York. We are not in the least surprised, that the public looked upon the first number of our Journal with a curious sensation. That an art, yet in its infancy, can sustain a regular publication, devoted to its interests, is a matter of no mean magnitude. Few indeed, there are, who are aware of the extent, in a pecuniary point of view, that the Photographic Art is carried on in our city. We have endeavored to give as correctly as possible, full statistics of that branch pertaining only to the art of taking Daguerreotype likenesses.

It will be in place here to tender our thanks to the Artists generally, who were so kind in favoring our project, by freely and confidently aiding us to gain the following facts.

We find 71 rooms in this city, devoted solely to this art; independent of the many stores and manufactories engaged in making and selling the materials. In these rooms there are in all 127 operators, including the proprietors and persons engaged in the Galleries, also 11 ladies and 46 boys. We find the amount of rent paid by these artists to be \$25,550 per year. Let us allow \$10 per week for the 127 operators; this certainly is a very low estimate, we find the amount \$1,270 per week, or calculating 52 weeks per year, the result is \$66,040. For the 11 ladies engaged, we estimate \$5 per week, making \$2,860 per year. The boys 46, at \$1 per week, \$2,392. Thus we find the total amount necessary to defray the above expenses to be \$96,842, per annum. It is seen by the above, that we make no estimate of the materials used (such as plates, cases, and chemicals,) by these artists in taking likenesses, and we forbear to make any estimate of this last, as many artists are now taking pictures at such reduced rates.

Were it not for the enterprising few en