

gaged, our art would sink into deep insignificance. Thanks to the noble and generous who are striving to promote the interest of the Daguerreian Art, by keeping pictures up to such prices as will demand respect. We may almost look in vain to see our art elevated to its deservedly high eminence, until the public shall be enabled to discriminate between a fifty cent and a three dollar Daguerreotype. We look upon a person visiting a Daguerreian Artist's Room for the purpose of obtaining a cheap picture, as one who thinks little of the art, and less of his friends. Often it is the case, that a gentleman calls upon an artist, and wants a likeness,—from his appearance the artist is led to suppose him a member of the first society; and this may really be the case. Well, the artist steps forward, shows his many specimens and asks, what size will you have? The person thus addressed, looks in the glass, surveys himself, and with all the dignity imaginable, exclaims,—Ah! Oh! a small size, common,—it's only for a friend. The artist turns about to his business, thinking to himself,—Only for a friend,—What a compliment for a friend,—Ha! I wonder who your friends are.

OUR JOURNAL.

The second number of our Journal is now before the public, and it is with happy emotions that we acknowledge the many favors received from our fellow-artists. It is now between seven and eight years since we first entered your ranks as artists. Much of this time has been spent in lending our feeble aid to promote the interest of this highly valuable discovery of Daguerre; and we now feel richly repaid by the lively interest manifested in our behalf, by the leading artists of our country.

A little more than a year ago, we published the first edition, at two dollars per copy, of our "System of Photography," and in less than two months we found our-

selves with orders for two hundred copies more than we could supply: the consequence was that we were compelled to use all exertion to bring forth our second edition. This was done, and at this moment we have not twenty copies left; we found ready sale, and no doubt could sell one thousand more had we them on hand.

We have now made our appearance before the public, not without first weighing the difficulties we have to encounter. When our first number appeared, we had two hundred and sixty-one subscribers, and at this time we find a far greater list than we had ever anticipated. We have on our table at this moment, above two thousand letters from Daguerreian Artists in this country. These are a few of our old subscribers for former publications.

We would not forget the *press*, who have almost universally, so far as we have presented ourselves, received us with a cordial welcome, and in return, it shall be our endeavor to be worthy to enjoy a place in their ranks.

Our Daguerreotypes.

We take pleasure in stating to our subscribers, that we have a laboratory connected with our enterprise, and are now prepared to make any experiment, from any chemical combinations, so far as may be practicable, and to lend all the aid in our power to the one great object, of advancing a scientific investigation in the Photographic Art. We hope every Artist, as well as the man of science, will aid us in this enterprise.

We intended in our last to have noticed a small frame of Daguerreotype specimens at the fair of the American Institute. These eight specimens, were executed by a late aged 15 years, Thomas B. Atkins of Brooklyn. Success Master Atkins, those pictures would do credit to many an older Artist.