

NEW YORK, Oct. 29th, 1850.

MR. S. D. HUMPHREY,

Dear Sir:—We have perused the first number of your Journal with considerable interest. We have long thought such a publication would be most useful and beneficial to Daguerreotype Artists, as well as all interested in the profession. We hail this production of yours as the commencement of a new era in the Daguerreotype Art, promising and promoting its advancement to the perfection it is bound to reach. All who are favorable to its progress and advancement, cannot fail to patronize your very able and useful work.

We remain, dear Sir,

Yours most truly,
MEADE BROTHER,

233 Broadway.

—•••—
A VOICE FROM VIRGINIA.

The following was received from one of our Subscribers in the State of Va. We publish it without the author's knowledge, and consequently have been unable to gain consent; yet we do not hesitate to take such liberty, when we receive from an old experienced Artist, such expressions of praise in favor of our new enterprize.

October 29th, 1850.

S. D. HUMPHREY, Esq.

Dear Sir:—Your first number of the "Daguerreian Journal" was received by me a few days since and noticed most favorably; and in order that I may give you my substantial proof of the favor with which I view such a work, I herein enclose the amount of subscription, \$3, for one year.

I hail the advent of the above work as an epoch, bright in the history of Photography; and long may your efforts to shed light upon this beautiful subject be crowned with the most abundant success.

I wish you "God speed" in your efforts of utility.

Very respectfully,
—•••—

The Fine Arts are the offspring of genius; their model nature and their master taste, characterized by simplicity, they should never wander into luxury nor degenerate into extravagance.

For the Daguerreian Journal.
P H O T O G R A P H Y .

BY T. ANTISELL, M. D.

This art is based upon the observed fact, that the rays of the sun have the power of decomposing or breaking up a certain class of bodies. That all bodies are affected by light, is very probable. The art of bleaching as formerly practised was dependent upon the alternative produced in the vegetable fibre by light; the fading of vegetable colors and juices is due to solar influence, and even in dyed goods, as cloths and window curtains, this influence is continually operating to alter the tints. Some colors, however, resist this action for a long period, so as to be almost unalterable; hence a rude division of such colored bodies into two classes, one of which may be said to be made of elements united together very weakly, or with poor affinity, and the other that in which the particles are held together by a strong affinity. It is with the first named class that the photographic art has to do; the whole efforts of the art being to find out what are the chemical salts which are easiest broken up by light; in other words, which are most sensitive to its action. The salts of the metals are those which appear to have their elements united weakly together, not all, however, in equal proportion; thus the salts of gold and platina are but little affected by light, while those of chrome, copper, and silver are uniformly altered. So long back as 1772, Scheele, the Swedish chemist, showed that the pure white chloride of silver was rapidly darkened by the blue rays of the solar spectrum, while the red rays had no effect upon it. In 1801, Ritter discovered that there are visible rays beyond the violet extremity, have the property of blacking argentine salts, that this property diminishes toward the less refrangible part of the spectrum, and that the red rays have an opposite quality, that of restoring the blackened salt of silver to its original purity; from which he inferred that the most refrangible ex-