

NOTICE.

In order that our subscribers may have complete sets of the Daguerreian Journal, and to prevent difficulty in supplying deficiencies hereafter, we have made it a rule, which we will adhere to during the next three months, to forward along with the current number all the numbers of the Journal previously published.

The Daguerreian Journal.

NEW YORK, JANUARY 1, 1851.

NOTICE TO SUBSCRIBERS.

WE are compelled to draw largely upon the indulgence of our subscribers, on account of the lapse of the number of the 15th ult. Its non-appearance was due to several unforeseen causes, among which may be enumerated personal and family indisposition of a severe character; and, above all, a new arrangement connected with the publication of the DAGUERREIAN JOURNAL, by which we are happy to be enabled to state, that increased permanence has been given to it, additional literary assistance procured, and the chance of any similar future delay entirely removed. The present number will, therefore, exactly follow in place that of the 1st December, and all future appearances will be exactly in the middle and the first of every month.

What has been lost in time, we have hoped in this number has been made up with care, and we call the attention of the readers of the Journal to the eclectic character of its contents, and assure them that we shall keep the Journal current with latest information connected with the Daguerreian Art.

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We regret that the article on Photography, by T. ANTISELL, M. D., was not received in time for this number, but it will appear in the next.

DURABILITY OF DAGUERREO-TYPES.

Much has been said, and it is now by many feared, that "Daguerreotypes will fade out in a short time;" many have refused having likenesses by this Art, and gave this as their only reason. A number of our correspondents have asked us to give our opinion upon the durability of Photographic images. We are led to believe, from our experience and observation, that these impressions, properly finished, will stand for a reasonable time; longer than any oil painting. Probably one of the most effectual experiments ever performed, to test their durability, has been by M. Ulex, of Ham-burgh, who states: "For the purpose of ascertaining the manner in which they would be affected by light, I covered one-half of one of these impressions with paper, and hung it up, so as to afford a direct southern aspect, thus exposing it for weeks to the continuous action of the sun's rays.

"When, after this time, the protecting cover was removed, not the slightest difference could be perceived in the two several halves of the impression. The same impressions were then exposed, to a temperature of $+60^{\circ}$ R. = 167° F., without, however, its undergoing, in this instance, the slightest alteration. Other impressions were then exposed to steam, to the action of carbonic acid, ammonia, and even for some time to the action of sulphuretted hydrogen gas, and to the gas of a hyposulphite of ammonia, without, however, the impressions losing, in the slightest degree, the distinctness of their outline, or being destroyed.

A pure silver plate, in contact with the air, if only for a short time exposed, is, as is well known, rapidly blackened by the action of sulphuretted hydrogen. In the manner, however, in which these impressions are generally kept—that is to say, between paste-board and glass, both pasted