

dissatisfaction your successive numbers of the Daguerreian Journal, and hope that an enterprise so trustworthy will be sustained by the Daguerreian Artists of the land. It is evident that America is bearing off the palm in this beautiful Art. Magnificent galleries, where pictures in the true style of Art are produced, adorn every street of our cities, and every thoroughfare of our smallest villages. They form the chief source of attraction, and are considered an ornament to the place in which they are situated. But it is a painful thought that the majority of operators strive to please the mass by offering to them that light, white-washed daub which, in nine cases out of ten, is extolled as a miracle of the Art. There are few, yea, very few, who appreciate a Daguerreotype taken in the true style of Art, with its dark back-ground—the beautiful deepening and lessening of the lights and shadows of the face, the harmony of its parts, and the beauty of its perspectives.

There also exists between Artists a spirit of rivalry and animosity, which is often turned into the most deadly hate. But we hope that your valuable journal may, in a great measure produce a spirit of cordiality among opposing spirits, that their eyes may be opened to the interests of the Art, and join hands in promoting an invention which is, as yet, but half perfected. "Jealousy is the sign of a little mind." We love and look up for aid to those high, generous, noble spirits, who through the storms and cares of life, battle for the right. It is this principle of hostility, united with the love of gain, that has induced the small number who have written the very few, half finished books on this subject, to place them at an exorbitant price, thus preventing some poorer Artists from gaining additional knowledge, which would benefit them beyond all they had ever received. I hope your journal, at its present low price, may find its way into the hands of all.

This Art is too often looked upon as a

mechanical process, even by Artists themselves. And after a visitor has been into a Daguerreian room several times, he is very apt to exclaim: "Why, I understand this business; it is only a simple thing to take a Daguerreotype likeness." But far different is it from this. There are Artists who have been engaged seven or eight years, and yet they often fall into difficulties from which it takes days and weeks to emerge, with all of their *modus operandi*. Perhaps I am already wearying your patience. So I will abruptly conclude until some future time.

Yours respectfully,

JAMES W. SCOTT.

LITHOGRAPHER.—A singular discovery has been made by M. Nicholas Zach, a lithographer of Munich. He has found that by a preparation applied to designs traced by a pointed instrument, on a plate of any sort of metal, the drawing re-produces itself, in relief, in less than an hour, on the plate.—Zach has given to his discovery the name of Metallography.

IMPROVED BRICK MACHINE.—Mr. Richard Long, of Columbus, Ohio, has invented an improvement on machines for making bricks, which enables him to make about 12,000 in one day, of the very best quality brick.

IMPROVED CRAYONS FOR DRAWING ON GLASS.—Melt together equal quantities of asphaltum and yellow wax; add lamp black, and pour the mixture into molds for crayons. The glass should be well wiped with leather, and in drawing, be careful not to soil the glass with the fingers. In trimming these crayons, if the edge be levelled, like scissors, the point may easily be rendered very fine.

A sentimental writer says it is astonishing how much light a man may radiate upon the world around him, especially when the lady is beside him.