

kept *au fait* with every improvement introduced into the art, or suggestions made in regard thereto; ponders upon the matter and after thoroughly digesting it, adopts whatever ideas are good and calculated to permanently enhance the value of his work, to add interest to its artistic details.

He believes that a photographer should be a man of taste; should have tasty surroundings, and that those surroundings should be tastefully displayed in a studio, so artistically arranged that visitor or client may be impressed with the fact as being conducive to business—accordingly his reception rooms are of modern arrangement. The appointments, specimens of work small or large, framed or unframed, and all the etceteras are so disposed of or placed, as to produce at once the idea of refinement and culture as well as elegance, which can hardly fail to fix itself upon callers, and naturally produce the impression that the same tasteful qualities can be utilized for their benefit. As a matter of fact, experience has demonstrated this to be the case, for though only established in Ottawa some two years, Mr. Snider has attracted to himself a goodly slice of the best and art loving people of the Capital.

But he does not stop at this. Good work means good apparatus. And that being so his practical training, coupled with business acumen, leads him to procure the finest instruments obtainable—instruments which though more costly at first, have amply repaid themselves in better results. The same remarks also apply to the various articles used in the operating and finishing rooms. His axiom has always been to employ the best, being fully persuaded, that even if the expense of production be somewhat

higher than usual, the greatly superior work resulting is all the more appreciated and becomes an excellent advertisement.

It will thus be seen that this studio and its appointments present many features of interest which will no doubt recommend themselves to our friends.

In the making of this noted illustration, Mr. Snider used American "Aristo" paper and Stanley plates. The exquisite tone and general technical excellence of the work speaks volumes for both paper and plates.

The negative from which the half-tone reproduction of a "Scene on the Humber" was made, is the work of a talented Toronto amateur. That of the "Scene on the St. Lawrence," is from a negative by Alec. Murray of Brockville and was made on a "Stanley Red Label."

Books and Pictures Received.

AMATEUR PHOTOGRAPHY, by W. Lincoln Adams. New York: The Baker & Taylor Co. Illustrated.

A book that every beginner in the fascinating art of photography should carry in his pocket and consult frequently, from the time he unpacks his newly acquired treasure—*i.e.*, camera—until he has learned well the good lessons it teaches, and is able, through its easily understood and concise teachings, to take a satisfactory picture. The following headings of chapters will show what an immense aid this little work will prove to the young amateur: "In the Field," "In the Dark-room," "Printing and Toning," "Portraiture," "Instantaneous Photography," "Flash-light Photography," "Orthochromatic or Color-sensitive Photography," "Composite Photography," "The Fathers of Photography" (an historical sketch), and an