It was useless to attempt to go further. I was bewildered, lost, and had no idea of the direction in which the road lay. It was equally useless to attempt to find a better shelter than a tree gave. In broad daylight that would not have been an easy task without an ax, but in this thick darkness it was an impossibility. If I could only find the best tree I knew I would do well, but how was I to find the best tree even ? It would be far easier for that wolf to find me, than me the tree. And as I groped in the thick dark ness for the bole of a leaning tree under which I might cower while the storm raged and the long hours of the night wore away. I felt there was a possibility of seizing that horrible wolf by the ears at any moment. While feeling around me for my tree, there came a double flash of lightning, and it disclosed something better than the best tree. It was a road-I suppose the road I had left. I was close by it and at once stopped right into it, and was glad enough to have embraced it.

An impulse led me to take the back track, leading as I supposed to the ford. If I could get there, I would be sure of getting back to camp as soon as it was daylight. But what a weary walk I had of it, before I came to the river, and how ever present were the wolf's tracks and the ghastly boot and the blood stains. I stumbled over roots and stumps and floundered through swamps and mud holes. The wild, weird scream of an owl close at hand sent the blood to my heart and the unexpected snort of an amazed deer followed by a crashing of brush fairly took my breath away. But I kept to the road. I knew it would go somewhere—to a lumber camp or to a banking ground.

"Thank God ! There's a light !"

Bang ! Bang !

"What in the name of common sense are you shooting for, Jo, this time of night ?"

"For you. We were afraid you were lost," Jo answers.

"M-m! I tole um you not loss! Know woods like um ole Ingen!" exclaimed Jim Kush-ke-tuh-wug, my boatman and guide for years.

My companions do not know to this day that I was lost. I exhibited my creel of forty-two trout, and said as little as I well could about the cause of my detention and nothing at all about the wolf's track at the foot. D. D. BANTS.—In The Current.

# Practical.

## DRAWING.

#### BY WILLIAM BURNS, DRAWING MASTER, HIGH SCHOOL, BRAMPTON.

(The Editor of this Department will be glad to answer questions for information addressed to him in care of the SCHOOL JOURNAL.)

### XII.

#### LEAF DRAWING.

We promised in a former paper that fuller directions should be given at another time in regard to this branch of our work, and now that hot hurry of examinations has some-what passed, we will endeavor to redeem this promise. In our own opinion this part of the subject of Freehand Drawing should not be introduced at so early a stage as is done by many teachers, it leaves too much to the pupil's option, and this at a time when the eye has not become trained sufficiently to distinguish between artistic and non-artistic forms, between regularity and stiffness of outline; it would seem better to introduce it only after the pupils have acquired moderate skill in the drawing of curves and outlines, and also in drawing geometrical outlines, the former gives freedom to the hand and the latter correctness to the eye-unconsciously, perhaps, in both cases,

to the student. These drawings will also form very good preliminary exercises for Industrial designs, many of our prettiest patterns being compounded of leaves and leaf forms, and they are adaptable to so many varieties of form, shape and size, that they are largely used both in useful as well as in more ornamental patterns.

The simplest plan of teaching this portion of Freehand Drawing would naturally be to take objects themselves and thus imitate nature as closely as possible, but here we meet with a difficulty, and, one too which shows the amazing wisdom and fertility of resource of the Creator, for without deviating from the main type, there is an innumerable variety in the mere outline of the leaves of the same tree ; in fact we may assert, that no leaves on a tree are ever exactly alike-nay, further, that no two halves of a leaf are symmetrically alike. Hence we require to draw such an outline as shall retain the obvious feature of the leaf-form required, and yet be independent of these natural irregularities of detail. This will be more simply explained by taking three or more varieties of leaves and comparing them, e.g., the ivy-maple-grape-vine. It will be at once seen that the relative shapes of these leaves depend upon, (1) the length of the central vertical axis; (2) the intervals between the horizontal axes; and (3) the length of the horizontal semi-axes. In each of the specimens under consideration a disdifference may readily be noted Let us consider them in order.



Ivy-taking the common type of this leaf, we shall find that by drawing a central axis and dividing it into six equal parts, we obtain the vertical proportions. Of these, three parts will give the relative height of the upper lobe; one that of the next curve, one and a half that of the next curve, and the remaining half that of the small lower lobe of the leaf;

also that the horizontal line through the centre division is equal to  $\frac{1}{3}$  of the vertical axis, and the one through the widest point is about  $\frac{1}{6}$  of the vertical ; thus, taking these approximate measurements we obtain, by adding a smaller lower lobe, the general outline of this

form. Maple—divide a central axis into four equal parts, and make the central horizontal  $\frac{2}{5}$  of the height, the upper horizontal  $\frac{1}{4}$  of height, and the lower  $\frac{3}{7}$  of height, joining these and then inserting the minor divisions a general outline of this leaf-form will likewise be obtained. Vine—take a vertical lineand halveit, assume point a little below this central point, and



through it draw a horizontal equal on each side of the vertica to this upper portion. In this horizontal take another point about 1 of the semi-horizontal, and join this by an irregular curve with the vertex, then by making another curved line to join the two points on this horizontal, and continuing it downwards about # of the lower portion of the central axis, we obtain another point, then again making the lower lobe we obtain the form of this leaf. Of course any slight variety in these measurements will produce a different form of the leaf, but if adhered to in the main proportions, the leaf will be still recognized as belonging to the same group. Adding next the Veins, which must always be drawn to the prominent point of the leaf, strengthening in the outline, erasing the construction lines, and adding the stalk, we have completed the single type leaf. Oval, ovate, or ob-ovate leaves will present little difficulty if similarly treated. Always obtain the main outline before the edge is completed. In drawing the acute points of leaves it is best to commence in every case at the acute point.