

and should constitute a very useful pigment. It is found in several places in the neighbourhood associated with a reddish ochre and underlaid by clay iron.

See Iron Ochre under Burnt Sienna.

Ste. Rose, Joliette Co., Que.

This ochre was found to be gritty in grinding, but when ground in oil made a very smooth paint; its colour is that of a golden ochre, extremely bright with a good body, and constitutes an excellent pigment.

CINNAMON YELLOW.

Ferruginous Clay.—Punk island, Lake Winnipeg, Man.

This is slightly gritty in grinding but is otherwise easily reduced to a fine powder and when ground in oil produces a cinnamon yellow paint; but unfortunately, this brilliant yellow darkens considerably on exposure and is otherwise marred by its streaked appearance, due to the large amount of organic matter mixed with it. See Ferruginous Clay under Canadian Red.

RAW SIENNA.

Iron ochre.—Ste. Anne de Montmorenci, Que.

This sample was free from grit and when ground in oil made a raw sienna paint of a fairly good body which was unchanged after exposure. This colour is very typical and may be ranked as one of the best pigments yet observed. See Iron Ochre under Burnt Sienna, Brown Ochre.

Elizabeth, Joliette Co., Que.

This ochre is slightly gritty and when ground in oil produces a raw sienna paint of a thin body which darkens slightly on exposure. This ochre is probably derived from the disintegration of the bog ores that occur in this neighbourhood. See Iron Ochre under Burnt Sienna.

Lot 13, Range 9, Stanstead, Stanstead Co., Que.

This ochre is apparently free from grit and when ground in oil makes a raw sienna paint which darkens slightly on exposure; it has a very good covering body.

Cote St. Charles, Vaudreuil Co., Que.

This ochre is slightly gritty in grinding but is otherwise easily reduced and when ground in oil makes a good raw sienna paint of a strong body, which is very much darkened after exposure.