

Supplement to France and Colonies Philatelist, No. 177, July 1979

A KEY TO THE INK-COLOR NUMBERS ON "FRENCH PROOFS"

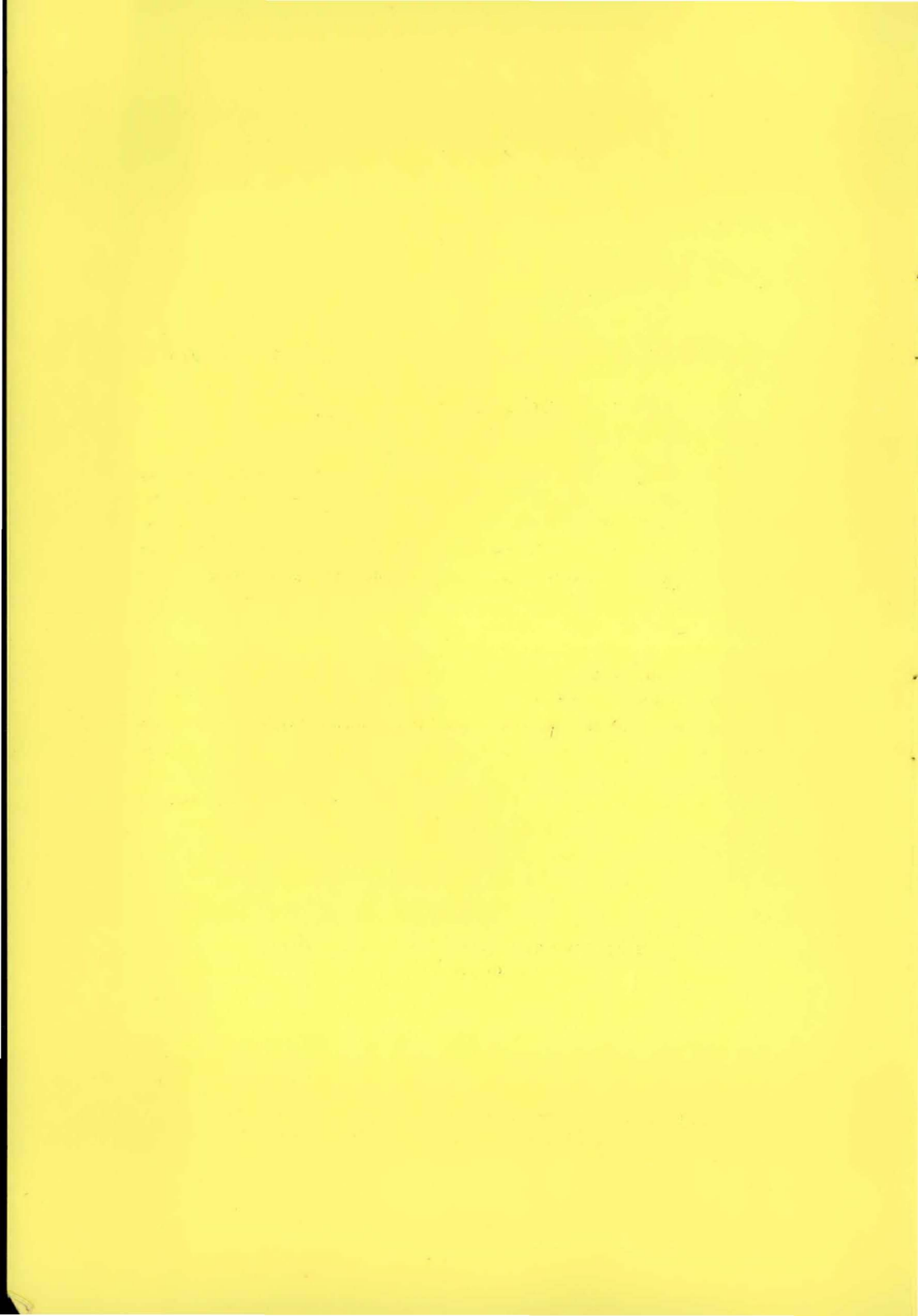
By Robert G. Stone

Corresponding Member, Académie de Philatélie, Paris

Vaurie Memorial Fund Publication No. 2

The France and Colonies Philatelic Society, Inc.
New York, 1979

For sale at \$3.00 postpaid by the Corresponding Secretary, FCPS,
103 Spruce St., Bloomfield, N. J. 07003



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Collectors of proofs of stamps printed by the French-government stamp printery (the **Atelier des Fabrication des Timbres**, or AFT), should have noticed the numbers written in pencil in the bottom margins of the sheet of certain types of controlled proofs, chiefly the color trials. They consist of one, two, three, four, or five digits, and are found on both typo and recess color trials (—none reported on recess, helio, or litho trials of private printers). In many cases a letter or letters follow the number (Lc, Lx, B, e.g.), and after 1964 generally two letters precede the number (BL, BR, etc.). These letters are abbreviations of the ink manufacturer's name in case of the suffixes and of the color-hue group in case of the prefixes. We have had numerous inquiries as to the meaning of the numbers and letters.

The only considerable previous study of the numbers is reported in an article by the late Comte Exelmans in **Documents Philatéliques**, vol. V, nos. 23/24, Jan.-April 1965 (pub. 1967), pp. 136-166. Exelmans had an enormous accumulation of Moroccan proofs which provided him a sufficient basis to discern some pattern or system in the numbers. It has long been recognized, however, that these numbers refer to ink formulas or to ink colors. There has never been any official explanation of, or key, to what colors or formulas the numbers specifically represent. Exelmans was of the opinion that the AFT wished to keep that a secret either to discourage counterfeiting or to protect the proprietary rights of the ink manufacturers.

Exelmans described in his own words the colors corresponding to the numbers seen on the Moroccan proofs in his possession, for issues from about 1932 on, though most of his material was for the post-WW II period. We have a considerable number of pre-1940 colonies proofs as well as some later ones, of other colonies than Morocco, which complement Exelmans' material. Several colleagues, especially Louis Staub, Irwin Rosen and Dr. Murray Sherman, have kindly given me data from their extensive holdings of post-WW II proofs. Consolidating these sources we have compiled a listing of the colors corresponding to each number seen, which is presented herewith.

It will be immediately seen that there are many gaps in the range of sequences of numbers which we have recorded, gaps for which we have no record on a proof and hence cannot cite a color. Presumably these gap numbers, as well as some numbers beyond the general range of those reported, were used on some stamps or proofs which we have not seen; but possibly some of the gaps represent assigned numbers for colors that were never or only rarely used on any stamps. If readers who have French, French-colonial French-Territory, ex-Colony, or French-Community countries proofs with color numbers will kindly send us the numbers with descriptions of the corresponding colors we will use them to publish an addendum to our list. All numbers should be reported, even those already listed here, because a few numbers apparently were used for more than one color (—we mean considerably or totally different). On bicolored typo proofs, the first number is usually the color of the frame, the second number that of the center.

The general scheme of the numbers revealed by the material at hand is as follows:—

A. The "Old" System:—

In the years prior to about 1946 nearly all the numbers were in the 1 to 1000 range plus a very few in the 2000s. With the introduction of multicolor

printing after the War the number of different shades required and the number of different designs or denominations to be given several distinct colors greatly increased. Accordingly the amount of ink numbers used began to proliferate.

For many years, since about 1908, the AFT had been more or less consistently assigning color numbers to each ink formula, presumably as supplied by the manufacturers, in the sequence in which the colors were first tried on a proof or adopted for a stamp. Even in the low numbers, those below 1000, there seems to have been some tendency, but with many exceptions, to give to similar or closely-related colors numbers in a short sequence or block. But that may have been just an accident of the way new inks were introduced, rather than a pre-ordained plan. From number 1100 up, however, it is clear that blocks of numbers were reserved in advance for the primary hues or mixtures, as follows:—

1100s—blues
 1200s—oranges
 1300s—greens
 1400s—reds
 1500s—violets
 1600s—a catch-all class, including blacks and various other hues.
 1700s—browns.

In addition, a few numbers in the 2000s, 7000s, 8000s, 9000s, 11,000s, and 12,000s were used, but so few being reported that one cannot be certain of any pattern. All the examples we have seen of the 2000s (all prior to 1940) were colors used for surface tinting of the paper. However, the "old numbers" below 1000, have continued to be used up to the 1960s at least, though presumably no new assignments of numbers in that range were made after 1945. Exelmans suggested that some of the numbers below 1000 were, after 1945, prefixed with a 1 or 10 and then incorporated into the new series above 1000. Indeed, we have noted some cases where this was done—for 605, e.g., they substituted 1605.

B. The "New" System:—

Numbers on the color trial proofs of the issues of 1965 on show a quite different scheme of identification. Each color-hue group is given a prefix as follows:

BL—blues
 BR—browns
 (RR, RL, LR—browns?—several seen, probably errors for BR)
 (G—grays?, several seen, may be errors)
 JO—yellow oranges
 NO—blacks and grays
 RO—red-oranges
 VE—greens
 VT—violets and purples

The numbers in each of these groups start with 1, continuing in one case up as far as 32; again there are gaps in the numbers reported so far, and probably for the same reasons as with the "Old System." But there are smaller totals of numbers reported in each group than for the hue groups of the old system. That may be because the new system has been in use for only a few

years compared to the old one. We suspect it is also because they are now using mixtures of the basic colors and are obtaining additional colors on the stamps by overprinting.

On the color trials of the "paintings" stamps of France, Monaco, etc., which are printed on 6-color presses by combined direct-recess and offset-recess, there is seen a more complex notation of the color numbers. For example, on a pane of the France Sc. #1237, painting of "Philip The Good," of 1969, the following notations are found:—

Report		TD	
<u>H</u>	JO 5	<u>H</u>	BR 9 S
<u>M</u>	BR 9		
<u>B</u>	VE 3	<u>M</u>	VE 8 100gr
		<u>B</u>	NO 6 10gr
		<u>B</u>	NO 7

The left column headed "Report" is for the offset colors, the right column headed "TD" (*taille douce*) is for the recess colors. We surmise that "H," "M" and "B" stand for top, middle, and bottom, resp., and refer to the inverse sequence of overprinting of the colors listed. The "100gr" and "10gr" indicate the proportions in grams? of the two inks that were mixed for the "M" color; sometimes the units of the parts of these mixtures are given in "k"s. On other proofs of this type the "Report" column is often headed "R" or "TL." In one case we note only an "M" and "B," presumably for a two-color overprint instead of three. Sometimes the numbers are grouped under categories for areas of the design: "F" (*fond*, the background) and "V" (*visage*, for the subject).

C. The Suffixes:—

In the "Old System" only three suffixes for ink manufacturers are seen: LC (or Lc)=Lefranc, LX (or Lx)=Lorilleux, and "B"—Brancher (very few seen), according to Exelmans. Suffixes seen in the "New System" include, in addition to "LC" and "LX": "JA," "L," "LL," "LLy," "R," "S," "SA," and "Sn"; we have no information as to the names of these suppliers. As Exelmans noted, there are many numbers for which two or more different suffixes (i.e., suppliers) are seen (but not on the same proof, of course). Thus the same formula or color was often supplied by more than one firm.

The occasional writing of a suffix "S" directly after the initials for the color class in the New System is possibly not for an ink supplier but for some special variation of the basic color number, since we find, e.g.: BLS 1-, etc., which may be followed by any one of the other supplier abbreviations.

D. Color Descriptions:—

Before listing the numbers and corresponding reported colors, it is necessary to warn the reader of the problems and limitations in describing the colors in subjective terms (i.e., words). Many of the numbers refer to colors which differ but slightly from those of some other number(s) and it is very difficult to find words to indicate such subtle differences. Hence where numbers are described by Exelmans and us or colleagues in identical words, that does not mean they are really precisely the same color. Moreover, we and Exelmans are not accustomed to the same color terminology, and do not

necessarily describe an identical color in the same terms. (In this connection see my article in the *France and Cols. Phil.*, #166, Oct. 1976, pp. 99-102). In a few cases a given number did not always correspond to the same reported basic hue on different proofs or in different years; these discrepancies could be due to errors in the printer's designation or in the observers' transcriptions of them. (We doubt that the AFT intentionally assigned the same number to more than one ink formula.) It will be noted in the listings below, that where we have reports on the same number from various observers or from many proofs (probably the ink numbers or colors most frequently used), there is a considerable variation in the descriptions of the shades of the color, though generally all within the same hue. Some of this variation is certainly due to the differing perception of the same color by different observers or by the same observer on different occasions; that is to be expected in view of the differing conditions of lighting and adjacent colors, and to the observers' lack of sophistication in matters of color terminology and technology. On the other hand we had frequent opportunity to verify that there is indeed a real variation in the shades for a given number; this is noticeable both in a range of lightness or darkness and in the depth of saturation of the hue, but even sometimes in the hue itself. We suppose these "real variations" may result from the printery diluting the inks or mixing them with white or black and other hues; however, that would seem to defeat the purpose of identifying the ink formula numbers on the proofs. There are other possibilities: when the press is first started up (for plate proofs) the ink flow may not be stabilized yet and the first sheets untypical in color (essentially waste sheets); but one wonders why they would bother to mark up such sheets. Finally, especially in the "paintings" stamps from the 6-color presses, different colors (ink numbers) may be overprinted to obtain new colors or shades desired to get the right nuance for which there was no one ink formula; and there is evidence of mixing of two ink formulas for some of these stamps.

We do not place any special significance on the variations seen in our listings when for a given number they all fall within a reasonable range of lightness/darkness for a single fairly-definitely identified hue. Our observers are obviously confused over the meanings of terms like violet, purple, bistre, olive, ultramarine, slate, etc.; they are also often uncertain about whether to say bluish-green or greenish-blue, reddish-brown or brown-red, etc. But with very few exceptions whatever description they have given seems to fit properly in the hue-class (number) category. With all due allowance for the vagaries of the observers' describing capabilities, a surprising amount of overlap in the "real variations" of various numbers in the same color group is quite evident; many numbers in a color group seem to be practically identical in color, and the more extreme shades (light vs dark) of one number often overlap with those of several other numbers. This fact implies that the printery acquired from time to time new formulas from the suppliers for essentially the same colors they had obtained earlier; inks of improved technical quality were continually required for the newer presses and printing methods. We had hoped that it would be possible to define a description for each ink number that would indicate it is similar to some other number or numbers but consistently darker or lighter, etc.; unfortunately the confusing overlapping of shades between numbers precludes such a goal in most cases.

In the list below we quote Exelmans' colors in French just as he put them down, as they are not always easy to translate and the attempt to do so might alter any consistency in his use of subtle distinctions. However, we

believe most proof owners will be able to pretty well imagine what sort of shade he had in mind. The terms in English are mine or those of my collaborators. When two or more colors are given for a certain number, separated by a semi-colon, it means that more or less apparently-different shades were found on different proofs bearing that number.

Several unusual forms of color notation on the proofs should be mentioned. During 1907-1930 numbers were occasionally followed or preceded by the general hue in words, thus "3 vert," or "301 vert bleu." Prior to about 1922 numbers were not always used, but instead simply a word, e.g. "rouge," or an indication in manuscript that the color was the same as used on some particular already-issued stamp. (Note: The color numbers must not be confused with the serial numbers for the sequence of each proof copy within the set of color-trials, which were always written at the top margin in pen, seen 1906-1914.) A trial-color pane of 1965 was seen on which the different combinations of 3 colors exhibited in the separate clichés are designated serially in the margins by numbers 1 to 10 written beside successive clichés in the several multicolored rows. On one proof we noted that the ink numbers were cited for separate parts of the design, thus: **Visage** (face)—1705 and 1714, **Robe** (dress)—1714 and 1716, **Fond** (background)—1716.

List of Ink-Color Numbers Recorded in the Old System:

(Note: The suffix letters are here in parentheses, but on the proofs they are immediately after the number and without parentheses.)

3—yellow green	521—(LC) (color?)
30—vert jaune	605—black
50—sepia	608—black
60—gris bleu	614—black
74—bleu; bleu gris	642—bleu gris foncé (B)
101—lilac brown; ultramarine	706—brown
103—pale blue	712—brun noire (LC); blackish brown
117—bleu gris	715—brun noir foncé (Lx)
125—light blue; blue	728—brun clair
301—vert bleu; bluish green	762—vert jaune; vert d'eau
303—green (Lc)	840—gris vert (LX)
306—yellow green	1024—rose foncé
312—olive vert	1030—gris noire
313—yellow green	1080—gris vert
333—(used, color not cited)	2010—bright yellow
401—deep red	2024—red
406—red orange	2026—pale yellow
413—red	2030—yellow
414—red orange	2031—pink
415—deep reddish orange	7529—outremer
416—red	7539—bleu foncé
418—deep brownish red	7899—vert foncé; vert d'eau
420—dark blue	8375—vert gris
430—rose lilas	9002—violet (LX)
478—grenat; lilas (E?)	9202—violet; violet foncé (LX)
503—violet	11735—light blue (1965)
506—dark maroon	1190R—dark gray
518—deep violet	11925—light green (1965)
519—rose lilas; bright violet	12192R—dark gray brown

- 1100—
1101—outremer vif; outremer (LC); bright ultramarine (LC)
1102—bleu gris (LX, LC); medium dark blue; indigo (Lc)
1103—bleu; bleu foncé (Lc); light blue violet; violet; blue (LX)
1104—bleu foncé (LC, LX); blue; dark blue
1105
1106
1107—outremer foncé (LX, LC); light blue
1108
1109—bleu (Lx)
1110—outremer foncé (LX); light dull slate blue
1111—outremer (Lx)
1112—bleu outremer (LX); bluish ultramarine; ultramarine (LX); blue
1113—bleu vert (LX); light blue (LX); blue
1115—(bleu) outremer (LX); light dull blue; medium blue; light blue; blue;
blue
1116—outremer
1117—bleu vert (LX, LC); bluish green
1118
1119
1120—outremer clair (LX); bleu; sky blue; bright blue (LX); dull lt. blue;
blue
1121—bleu noir (LX); indigo (Lx)
1122—outremer (foncé) (Lx, LC); dark slate blue; blue (Lx); dark slate
blue; bluish gray; gray
1123—bleu vert noir (LX, LC)
1124—bleu (LC)
1125—bleu (LX); blue; blue; blue
1126—bleu foncé (LX, LC); deep blue (LX); blue; blue; blue (LX)
1127—bleu foncé (LC); blue
1128—deep ultramarine (Lc); light greenish blue
1129—bleu outremer (LC)

1200
1201—orange brun (LX)
1202—rose orange (LX, LC); violet gris? (LC)
1203
1204
1205
1206—orange (LX, LC)
1207—light brown (Lx)
1208—olive (LC, LX) (orange vert); light yellowish blue
1209—pale olive (orangy green?); light olive
1210
1211—rouge brique (LX)
1212—orange rouge (LC); bright orange-red (LC)
1213
1214—light yellow
1215—orange (LX); deep orange (LX)
1216—brownish violet; violet brown
1217
1218—pale yellowish orange; yellow
1219—pale orange
1220—olive

- 1300
1301
1302—vert foncé (LC); vert d'eau
1303
1304
1305—vert foncé (LX); green; green; green; yellow green
1306—vert (LX); sea green; bright green; green
1307
1308—(LX) reported
1309—turquoise
1310—vert jaune foncé (LX); light gray green
1311—vert bleu clair (LX)
1312—vert (LX); green; yellow green (Lx)
1313—vert clair (LX); gray bluish green; slate green (LX); dull med. green;
gray green; green
1314—vert foncé (LX, LC)
1315—vert émeraude (LX)
1316—vert olive brun (LX); dark olive green; olive; olive; dark olive
1317—vert; olive green
1318—vert jaune (LX)
1319—vert jaune clair (LX); light yellow green (LX)
1320—vert bleu (LX)
1321—vert émeraude foncé (LX, LC); light greenish blue (LC); lt. greenish
blue; dark blue green; very lt. blue-green
1322
1323—vert (LX)
1324—vert émeraude (LX, LC)
1325—vert foncé (LC); light greenish blue (LC)
1326—vert foncé (LX, LC)
1327—vert foncé (LC)
1328
1329—black?
1330—light yellow green; dark yellow green

1400
1401—carmin brun (LC); red brown (Lc)
1402—rose foncé
1403—rouge orange (LC, LX); red orange (Lc)
1404
1405—gray
1406—rose violacé
1407—rose lilas (LX); magenta
1408—rose carminé (LX); rose red; med. pinkish rose-red; red; red
1409—pale rose red (LX)
1410
1411—brun carminé (LX)
1412—brun marron (LX)
1413—carmin brun (LX, LC); lake (Lx); brown carmine
1414
1415—rouge (LX); light pinkish rose-red
1416—rouge brique (LX)
1417—rouge carmin foncé (LX, LC); rose lake
1418

1419—carmin clair (LX); light carmine
1420—carmin orange (LX); brun carminé; orange brown
1421
1422—rouge; burnt orange (Lx)
1423—rouge (LC)
1424—rouge (LX, LC)
1425—rose carminé (LX, LC); rose carmine (Lc); orange carmine (Lc)
1426—carmin rose (LX)
1427—carmin rouge (LC, LX); rose carmine (Lc)
1428—orange rose; bright orange-vermilion (Lc)
1429—grenat (LC); deep ruby red (Lc); purplish red
1430—rose (LX)
1431—rose vif (LX); rose red (LX)
1432—rose vif (LX, LC); deep carmine (LC)
1433—rose foncé (LC)
1434
1435—rose orange (LX)
1436—rose red; red

1500
1501—violet clair
1502—violet brun (LX); violet (LX)
1503—violet foncé (LX); deep violet (Lc, LX); light dull purple
1504
1505—violet gris (LX); bright magenta
1506—rouge (LX)
1507—violet brun foncé (LX, LC); violet; violet; dark purple
1508
1509—violet (LX)
1510—violet foncé (LX)
1511—violet brun (LX); brown; lilac brown; light violet
1512—cerise
1513—deep purple (LX)
1514—violet foncé (LX, LC); brun rouge (B)
1515—violet rouge (LX, LC); red violet (LX); dark red
1516—(reported) (LX)
1517—lilas rose brun (LX, LC)
1518—lilas (LC); magenta (Lc)
1519—violet foncé (LX)
1520—lilas rose (LX, LC)
1521
1522—violet vif (LC)
1523—violet foncé (LX); deep violet; dark violet
1524—lilas clair (LC)
1525—violet (LC)
1526—violet brun (LC); violet; light violet; bright purple

1600
1601—bleu vert noir (LC, LX); bluish brown; gray green?
1602—vert noir (LX)
1603
1604—sepia (LX); brown; light dull brown; black brown

- 1605—noir (LX); black; black; dark gray
 1606
 1607—brun violet noir (LX, LC); violet; lilac brown (LX); chocolate; brown;
 brown-black; lavender brown; reddish brown; violet brown; chocolate
 brown
 1608—? (LX); light gray; light gray
 1609
 1610
 1611—dark grayish brown
 1617—rouge (LX)
 1680—violet

 1700
 1701—brun (LC); sepia
 1702—brun rouge foncé; light brownish red
 1703—gris bleu (LC)
 1704—? (LX); dark gray brown; blackish olive
 1705—brun bistre (LC, LX); warm brown; light brown; reddish brown (LX)
 1706—sepia clair (LX); ruban vert et jaune (LX); brown; brown; lt. sepia
 1707—sepia (LX, LC); deep sepia (LX)
 1708—marron (LX); reddish brown; maroon
 1709—bistre brun (LX); brownish red; bistre brown; light brown; bistre brown
 1710—brun violet (LX); dark olive brown; dark brown (Lx)
 1711—sepia (LX, LC); brown; grayish brown; brown; brown red; olive brown;
 blackish brown
 1712—brun noir (LX); brownish black
 1713—noir violace (LX)
 1714—bistre foncé (LX); bleu ciel?; sepia brown; deep bister brown; brown;
 light bister brown; light brown; light brown; medium brown; bistre
 brown
 1715—brun rouge foncé (LX); reddish brown
 1716—brun gris violet (LX); dark olive brown (LX); gray violet brown; violet
 brown; violet brown; dark brown
 1717—brun rouge (LX)
 1718—brun violet noir (LX, LC)
 1719—light brown; bistre brown
 1720—brun bistre; bister; olive brown; olive brown
 1721—yellow bistre; yellow bistre

List Of Ink Color Numbers in the "New System"

- BL 1—pale greenish blue (LX)
 BLS 1—dull blue (SA); pale blue; ultramarine (SA)
 BL 2—bright blue; aqua; greenish blue; dull blue; light greenish blue; light
 gray blue (LX); light gray blue; blue (SA); blue; blue; deep blue
 BL 2I?—blue
 BLS 2—light blue (SA)
 BL 3—medium blue; light blue (LX); deep ultramarine; light blue; ultramar-
 ine; blue (SA); light blue (Sn); blue (LL); blue
 BL 4—medium blue; dark blue; blue (SA); deep blue; medium dark blue; med-
 ium sky blue; blue (S); blue (LX); blue; blue; blue; blue (SP?);
 bright blue

BL 5—light blue; blue; medium blue; violet blue (LX); blue; blue (LX); blue (LL); blue
 BLS 5—medium slate blue (LX)
 BL 5—dark blue; bright ultramarine; blue (L); dark blue (LL)
 BLS 6—light blue
 BL 7—violet blue; bluish violet; deep bluish violet (K?); medium blue (LL); dark violet blue; dark violet blue (LX)
 BL 8—slate blue; greenish slate blue; slate; indigo; prussian blue (JA, SA); blue (LX); slate green; slate green; slate blue
 BL 9—BL 91963—deep blue
 BL 10—reported
 BLS 10—violet blue
 BL 11—
 BLS 12—greenish blue (LX)
 BL 13—blue (S)
 BLS 13—blue (SA)
 BL Drapeau (=“blue, color of the flag”?)—medium blue

Blanc—white

BR 1—brown lake (LLy); olive brown (SA)
 BRS 1—brownish orange (SA)
 BR 2—light olive; yellowish olive (JA)
 BR 3—olive green?; bistre brown; olive brown
 BRS 3—light olive brown
 BR 4—brownish slate (JA) (L); olive; olive brown (LX) (SA); dark olive brown (LX)
 BRS 4—medium reddish brown (LX); brown; dark olive brown (JA) (LX)
 BR 5—reddish brown; brownish red; brownish red; carmine red; light red brown (LX); dark red; red
 BR 6—reddish brown; brownish red; claret brown; light red brown
 BRS 6—dark reddish brown (LX)
 BR 7—bistre yellow (SA)
 BRS 7—grayish brown (SA) (LX)
 BR 8—light brown; yellowish brown (JA) (SA) (A); yellow brown (bistre); orange brown
 BR 9—light brown (LX); medium brown; brown (LLy) (SA); lilac brown (LX) (SA); brown; brown; light brown (SA); bistre brown; brown (L)
 BR 10—medium dark brown; dark reddish brown; lake brown (LLy); dark brown; brown; brown; violet brown; light violet brown; light violet brown (LX); violet brown (SA); dark olive brown; dark brown (LL); medium blackish brown; medium blackish brown (LX)
 BRS 10—grayish brown (LX)
 BR 11—
 BRS 11—reddish brown (LX)
 BR 16—light brown (SA)
 BR 20—brown
 BR 31—brown orange (SA)
 BR 32—reddish bistre brown (SA)
 RR 5—brown (LX); RR 8—brown (SA) (errors for BR?)
 RL 8—brown (SA); LR 2—brown (LX) (errors for BR?)

JO 5—light brownish yellow (SA); light orange yellow (SA); orange yellow;
yellow (SA); brownish yellow (SA)
JO 6—light yellow orange (SA) (LX)
JO 7—brown orange; orange

NO INT—black
NO 1 (=N 1?)—reported
NOS 1—dark gray (LX)
NOS 2—brownish gray (LX)
NO 3
NOS 4—medium gray; olive gray
NO 5—olive brown?; gray; light gray (LX); greenish gray; gray black;
gray (SA); light gray (L); slate gray
NO 6—brownish black; gray black; brownish black
NO 7—slate

RO 1—reported
RO 2—orange vermilion; vermilion; red
RO 3—orange red
RO 4—deep carmine
RO 5—deep rose red (LX); red; reddish brown (S); light brown red (LX)
ROS 5—reddish brown (S); red; light brown red (LX)
RO 6—carmine red; red; red; red
RO 7—brownish red; maroon (LX); red violet; dark red; brownish red (S)
RO 8—maroon red (LX); brownish red; reddish purple; maroon red (L); red;
red; brown red (LL); brownish red (LX); brownish red (SA)

G 152?—gray

VE 1
VE 2—light green
VE 3—green; yellow green
VE 4—green
VES 4—medium green (LY); olive green (LX); medium olive green (LX)
VE 5—green; green; green (LX); light green
VES 5—medium green (LX)
VE 6—light emerald green; bluish green; light green; olive green (SA)
VE 7—bluish green; aqua (LX); grayish olive; medium bluish green (LX);
green (S); blue green; green (S); medium olive green
VES 7—dull green (SA); bluish green
VE 8—gray green (SA) (L); gray green; dark green (S) (Sn); slate green;
green (LL); slate green; dark green (LLy) (SA); light slate green;
deep dull green; slate green (LX); medium green
VE 9—brown olive; blue green; dark olive (SA); olive (Sn); light olive; olive
VE 133?—light green

VT 1—dark violet (SA); bright purple; bright violet (SA); dark violet (SA),
VT 2—violet (LX); violet (SA); light purple
VTS 2—brown violet (LX)
VT 3—deep violet; purple (SA); violet
VT 4
VTS 4—medium bluish violet (LX); lilac (LX); dark violet (SA); dark violet

VT 5—dark violet; light violet; violet (LX); purple (L); purple; dark violet
(LL); dark violet

VT 6—reported (SA)

VT 7

VT 8—reported

VT 31—violet



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