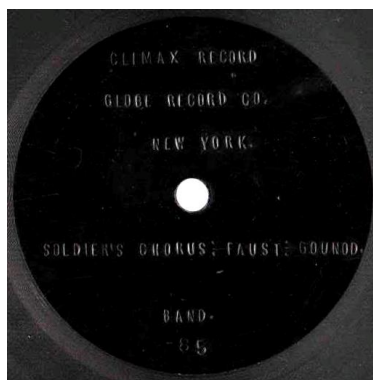


US Columbia Records Singles

This labelography addresses “main” line singles only. Columbia used several series to indicate “main popular” series.

Label 01

Embossed “label” information with no Paper Label
1901 only



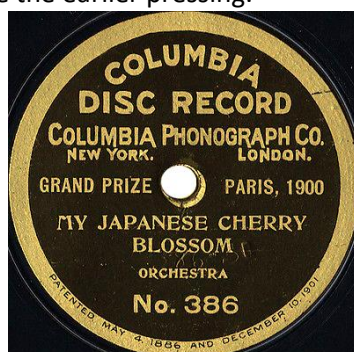
Label 01C

Paper Label with “Climax Record” at the top
1901 to 1903



Label 03

“Grand Prize Paris 1900” across the label.
Rim text gives patent dates from 1896 and 1901.
“Columbia” appears across the top with “Disc Record” underneath it. The first copies retain the gold print and band like the earlier pressing.
1903 to 1904



Label 04

“Grand Prize Paris 1900” across the label.

Rim text gives patent dates from 1896 and 1901.

“Columbia Disc Record” runs across the top of the label; resale conditions appear underneath those words. Later copies have “Gen’l” added to the company name.

1904 only



Label 04A

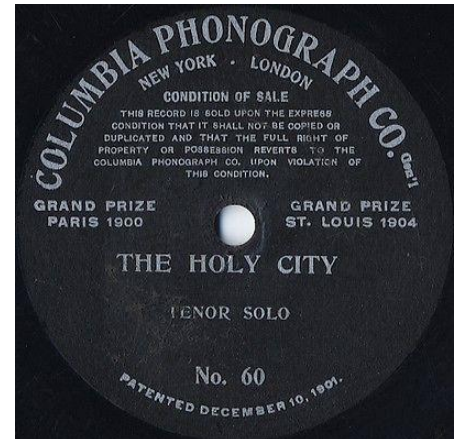
“Grand Prize Paris 1900” across the label.

Rim text gives patent date from 1901.

“Columbia Phonograph Record” runs across the top of the label; resale conditions appear underneath those words.

Later copies (1906) add a reference to the Saint Louis Exposition in 1904.

1904 to 1906



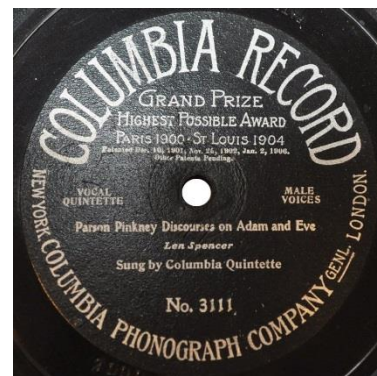
Label 05

“COLUMBIA RECORD” in thin, curved print across the top.

In the top center are references to awards from 1900 (Paris) and 1904 (St. Louis).

Patent dates from 1901, 1902, and 1906 are given.

1906 to 1907



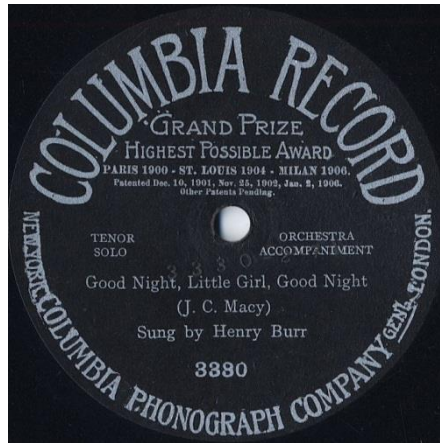
Label 05M

“COLUMBIA RECORD” in thin, curved print across the top.

In the top center are references to awards from 1900 (Paris), 1904 (St. Louis), and 1906 (Milan).

Patent dates from 1901, 1902, and 1906 are given.

1907 to 1908



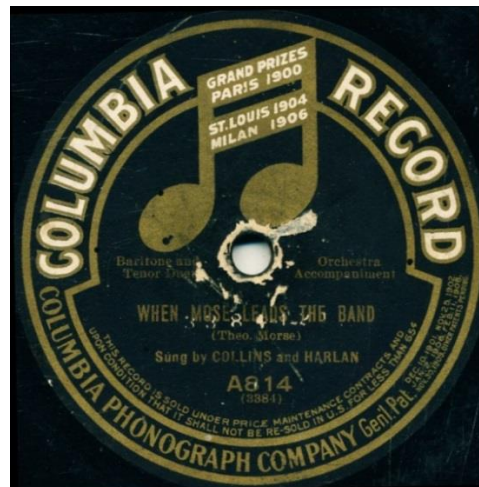
Label 08

Two large musical notes at the top.

In the notes are references to awards from 1900 (Paris), 1904 (St. Louis), and 1906 (Milan).

Patent dates from 1901, 1902, 1906, and 1908 are given – on two lines of text.

1908 to c. 1910



Label 08P (shown above with Label 08)

Two large musical notes at the top.

In the notes are references to awards from 1900 (Paris), 1904 (St. Louis), and 1906 (Milan).

Patent dates from 1901, 1902, 1906, 1908, and 1909 are given – so that there are now three patent lines.

1910 to 1913



Label 08G

Two large musical notes at the top, as in 08 and 08P.

However, the name of the company has been changed from "Phonograph" to "Graphophone."

There are still three lines of patents.

1914 to c. 1915



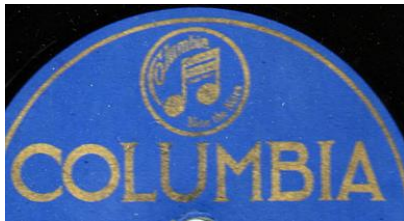
Label 17

Black or blue label with "Magic Notes" logo at top, "Note the Notes" with the logo, and COLUMBIA in gold.

No lines over or under COLUMBIA. Thin line around rim.

Two long lines of patents. Begins and ends around A2110.

1917 only.

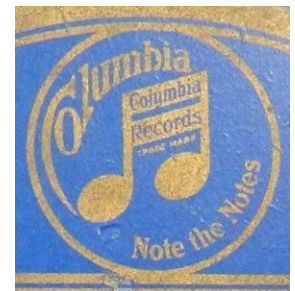


Label 17A

"Magic Notes" logo at top and COLUMBIA back-dropped by a gold stripe. "Note the Notes" is still part of the logo.

Two long lines of patents.

1917



Label 17B

“Magic Notes” logo at top and COLUMBIA back-dropped by a gold stripe. “Grafonola” is now part of the logo.

Two long lines of patents.

1917 to 1922



Label 17C

“Magic Notes” logo at top and COLUMBIA back-dropped by a gold stripe. “Grafonola” is part of the logo.

One long line of patents.

1922 to 1923



Label 23

Colored background with Columbia and flags. Titles are in a rectangle between the flags.

1923 to 1925

The new numbering system from 1923 features singles with a single-letter suffix of “D”.

Style continues to about 305D.



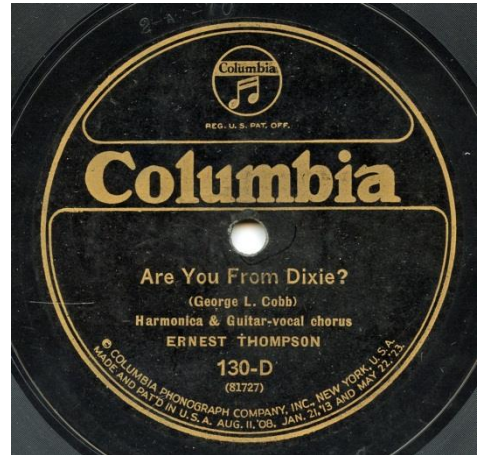
Label 25

Notes and Columbia in circle at top with REG US PAT OFF

Columbia across the middle of the label between two closed curves.

Three patent numbers in bottom line of rim text.

1925 to 1926



Label 25A

Notes and Columbia in circle at top with REG US PAT OFF

Columbia across the middle of the label between two closed curves.

Two patent numbers in top line of rim text.

1926

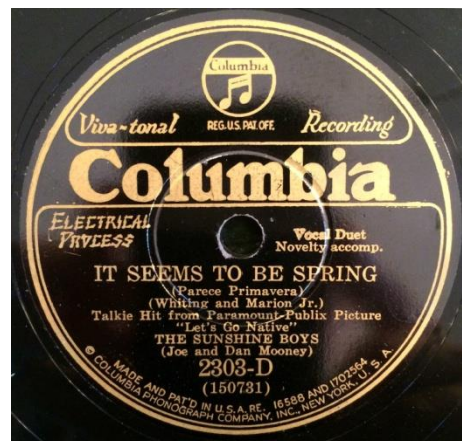


Label 25B

Notes and Columbia in circle at top with REG US PAT OFF

As with Label 25A, but "Viva-Tonal Recording" and "Electrical Process" have been added to the label. Note that "Reg. US Pat. Off." remains the print under the notes logo.

1926



Label 25C

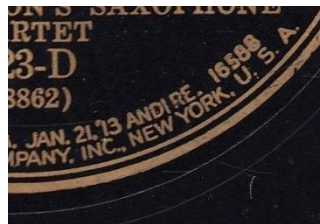
Notes and Columbia in circle at top with REG US PAT OFF
As with Label 25B, but three lines of patents appear under the notes logo.
1926 to c. 1927

Records that were not made using the new process have the three line patent without the Viva-tonal or Electrical references.



Label 25D

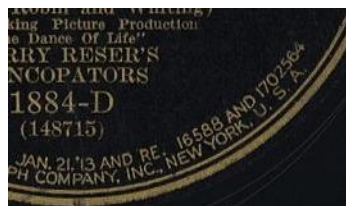
Notes and Columbia in circle at top with REG US PAT OFF
As with Label 25C, but the patent information has been changed at the bottom of the label.
c. 1927 to c. 1929



Ends with numbers in the high 1900's.

Label 25E

Notes and Columbia in circle at top with REG US PAT OFF
As with Label 25D, but an additional patent number has been added to the bottom of the label.
1929 to 1930
Ends with numbers just after 2100D.



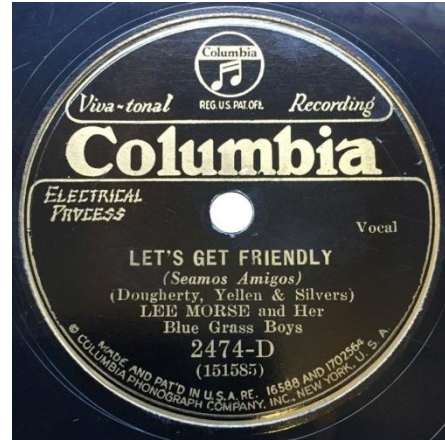
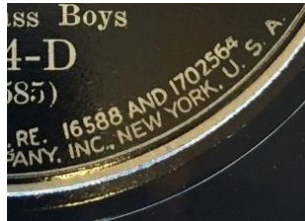
Label 25F

Notes and Columbia in circle at top with REG US PAT OFF

As with Label 25D, but the 1923 date has been removed from the bottom of the label; REG US PAT OFF has been restored to the top of the label.

1930 to 1932

Ends with numbers around 2700D.



Label 32

At the top of the label are the words NOT LICENSED FOR RADIO BROADCAST

Notes and Columbia in circle at top with REG US PAT OFF

At the bottom of the label is a simple, short copyright statement.

1932 to 1935

Ends with numbers just over 3100D.

The American Record Corporation bought Columbia Graphophone in 1934.



Label 35

Notes and COLUMBIA in circle at top, underneath which are the words NOT LICENSED FOR RADIO BROADCAST

At the bottom of the label is a simple, short copyright statement.

1935 to 1937

The last record on this label was *Bessie Smith Album*, consisting of 3171D to 3176D.

At that point the D-series terminated.



By October, 1937, ARC began using the Brunswick and Vocalion labels to the exclusion of Columbia. For the rest of 1937 and throughout 1938 there were no new Columbia “popular” records in the United States. The Depression had hit ARC hard, and by April, 1938, they had discontinued most of their labels.

Label 38

Notes and COLUMBIA in circle at top, flanked by the words FULL RANGE RECORDING.

Lengthy copyright and patent statements surround the label. Used in 1938 only



Classical and international recordings (new and repressing) and later pressings of popular singles exist in this style.



Capitol began the numbering of their “C” series of albums during this time.

In December, 1938, the Columbia Broadcasting System (CBS) – the radio network that had spawned from Columbia Graphophone – purchased ARC for \$700,000.

Label 38a

Notes and COLUMBIA in circle at top, flanked by the words TRADE MARK REGISTERED.

The rim print contains a 1937 copyright. Used from late 1938 through August, 1939



Classical recordings (new and repressing) and later pressings of popular singles exist in this style.

Masterworks sets 341 through M-372 were first pressed in this style.



Beginning in August, 1939, they revived the Columbia label – moving popular artists from ARC’s other labels onto Columbia.

Label 39

Red label with Columbia notes and CBS microphone at top. Under the logo is written "TRADE MARK."

Under COLUMBIA is written a lengthy patent and resale statement.

The catalog number is at the bottom, followed by the side indicator (A or B).

1939 only

Fewer than twenty singles were released in this format.



Label 39A

Red label with Columbia notes and CBS microphone at top. Under the logo is written "TRADE MARK."

Under COLUMBIA is written a lengthy patent and resale statement.

The catalog number has been moved to the 3:00 position, and the side indicator is gone.

1939 to 1941

Ends with numbers around 36300.

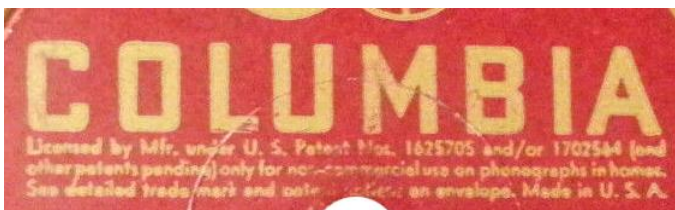


Label 39B

Red label with Columbia notes and CBS microphone at top.

Under COLUMBIA is written a three-line patent and trademark statement -- adding a reference to Patent 1702564.

1941 to October, 1945.

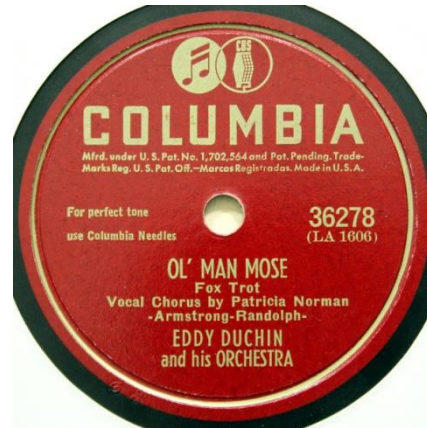


Label 39C

Red label with Columbia notes and CBS microphone at top.

Under COLUMBIA is written a two-line patent and trademark statement. The only patent mentioned by number is 1,702,564.

October, 1945, to October, 1947



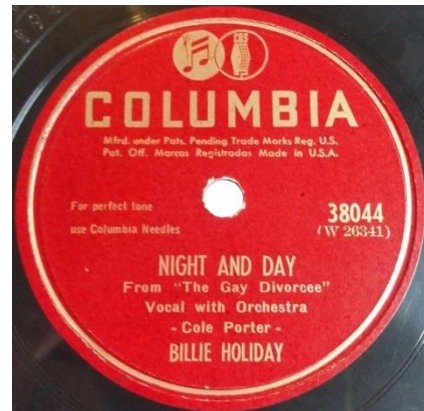
Ends with numbers around 37930

Label 39D

Red label with Columbia notes and CBS microphone at top.

Under COLUMBIA is written a two-line patent and trademark statement. Reference to the patent number has been removed.

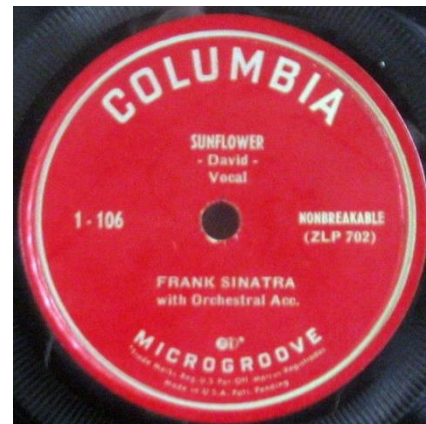
October, 1947, to December, 1952



After Columbia introduced the long-play album in 1948, they resisted all efforts from RCA Victor to put out any singles in the RCA format. Likewise, RCA at first refused to release LP's. The end of 1949 saw Columbia planning to release singles in the seven-inch LP format. By February, 1950, Columbia was taking orders; these went to market in March. RCA responded to the three-speed dilemma by announcing the release of LP's in April.

Columbia's seven-inch LP's have a 1- or 2- prefix and belong to a new/different series than their 78 RPM counterparts.

The labels resemble the red label being used for 78's.



In July, 1950, Decca chose to enter the 45 RPM field.

This left Columbia as the only major company that had not embraced RCA's chosen speed. On August 5th, Columbia claimed to have improved upon RCA's 45 RPM design; they would begin test-marketing singles at that speed.

your check list of current Columbia Hits!

FRANK SINATRA—JANE RUSSELL The Modernaires "KISSES AND TEARS" Columbia 38790 7-inch LP 1-611	DINAH SHORE—DUSTY WALKER "ASK ME NO QUESTIONS" "YOU'VE BEEN PLAYING CHECKERS" Columbia 38760 7-inch LP 1-582	DORIS DAY "HOOP-DEE-DOO" "MARRIAGE TIES" Columbia 38771 7-inch LP 1-591
MARY MARTIN ARTHUR GODFREY "GO TO SLEEP, GO TO SLEEP" "BUT ME, I LOVE YOU" Columbia 38744 7-inch LP 1-569	KAY KYSER "CHUG-A-LUG" "WILLYA WON'TCHA" Columbia 38751 7-inch LP 1-579	HARRY JAMES "LA VIE EN ROSE" "MONA LISA" Columbia 38768 7-inch LP 1-588

Official Statement

NEW YORK, Aug. 5. — The text of the Columbia statement on 45 is as follows:

"Having developed a better 45 r.p.m. record, CRI will release two of its current popular hits on 45 r.p.m. microgroove records in several test markets, it was announced today by Edward Wallerstein, CRI president. The two records are *Goodnight, Irene*, recorded by Frank Sinatra, and *Sometime*, recorded by the Mariners."

Two singles, Columbia 6-600 ("Sometime" by the Mariners) and 6-718 ("Goodnight, Irene") by Frank Sinatra, were test-marketed in six cities. These sold well, and Columbia chose to enter the 45 RPM single field.

Columbia 45 Disks Go Like Hot Plates

HOLLYWOOD, Aug. 12.—Advance orders on Columbia Records' 45 platters being tested in seven areas, are substantial, according to Edward Wallerstein, diskery's president. Cities in which the disks are being tested are Kansas City, Albany, Baltimore, Washington, Dallas, Houston and Milwaukee.

Records selected as the basis of the test are *Goodnight Irene*, recorded by Frank Sinatra, and *Sometime*, etched by the Mariners.

Wallerstein left Hollywood this week-end for San Francisco, where he will meet with regional distributors Monday (14).



At first, Columbia numbered their 45 RPM singles in the same series as their 33 1/3 RPM singles – which ran separately from their 78 RPM singles. This emerged as a "big beef" in the December 9, 1950, issue of *Billboard*. The December 16th issue announced the release of single 39113, 3-39113, and 4-39113; at last they were all numbered similarly!

Label 50 (45 RPM only)

Red label with Columbia notes and CBS microphone at top.

The single line of rim text does not include any logos.

This label corresponds to album label 48.

December, 1950, to December, 1952



This label lasted until approximately number 39910.

Label 50L

Red label with Columbia notes and CBS microphone at top.

The single line of trademark text includes the new logo.

This label corresponds to album label 48L, which began at approximately the same time.

December, 1952, to July, 1957.



This label lasted until approximately number 40980 for 45's. The 78's continued on this label until Columbia 41193 in August, 1958.

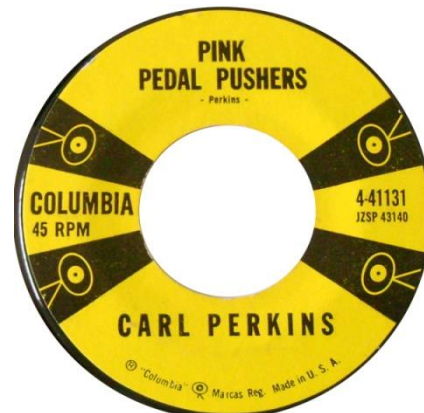
Label 57

Yellow label with four camera/eye logos.

This label corresponds to album label 55.

August, 1957, to February, 1959.

This label style continued until about 4-41325.



Label 59

Red label with boxed COLUMBIA and camera logo.

February, 1959, to June, 1962.

This label style continued until about 4-42485.



Beginning in September, 1959, Columbia introduced its stereo 7" singles (at long play speed). With the other labels also considering compact 33's, Columbia re-introduced the compact 33 single also.

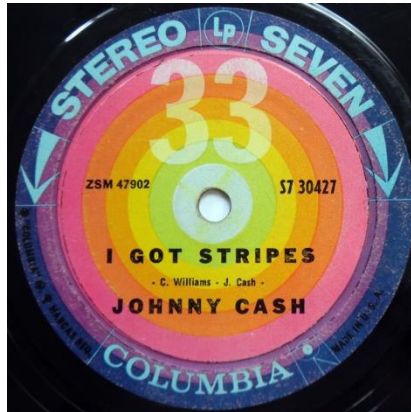
Col. Puts Midget LP Into High Gear

NEW YORK — Amid hints that two other diskeries would soon go along with them, Columbia Records this week started a high gear campaign on its seven-inch stereo 33 1/3 r.p.m. disk. Under the trade name of Stereo Seven, the firm pulled the wraps off its dealer plans for merchandising small LP's.

Columbia is making available to all dealers a counter display merchandiser that holds 80 of the small LP platters. It is free to dealers who order five each of the sets of 12 releases. The new releases include stereo versions of current pops by Johnny Mathis, Mitch Miller, Johnny Horton, Duke Ellington, Johnny Cash, the Four Lads, Tony Bennett, Percy Faith, Ray Conniff, Kirby Stone Four and Frankie Laine.

In addition Columbia is readying a national advertising campaign on the stereo seven platter, as well as a serious promotional effort. Columbia brass claims that the distributor and dealer reaction to the new platter has been stronger than anticipated and that orders to date have been more than satisfactory.

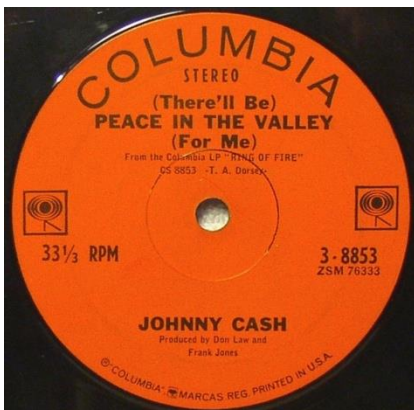
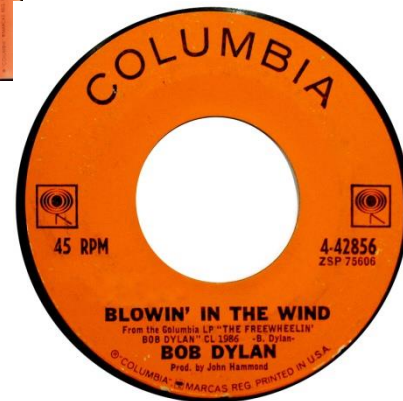
Alho The Billboard checked many labels to see if they were also releasing a small-size stereo 33, no confirmation could be obtained by press-time. It is known, however, that two large firms are watching the project carefully and might possibly follow if they see any sales activity on the part of the midget Columbia platter.



Label 62

Orange label with unboxed COLUMBIA and two camera logos. This label corresponds to album label 62. June, 1962, to January, 1964.

This label style continued until about 4-42968.



Label 62A

Orange, yellow, pink, or green label with unboxed COLUMBIA and one camera logo at top. Artist's name at left.



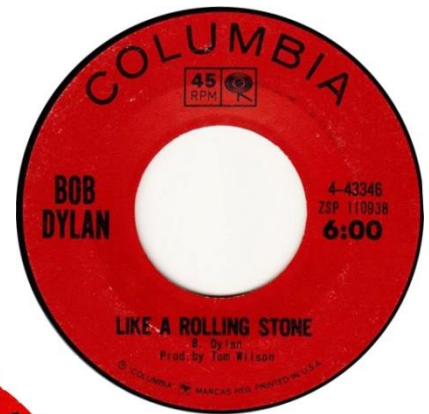
This label roughly corresponds to album label 62A.
January, 1964, to March, 1964.

This label style continued until about 4-43022.

Label 64

Red label with unboxed COLUMBIA
and one camera logo at top.
Artist's name at left.

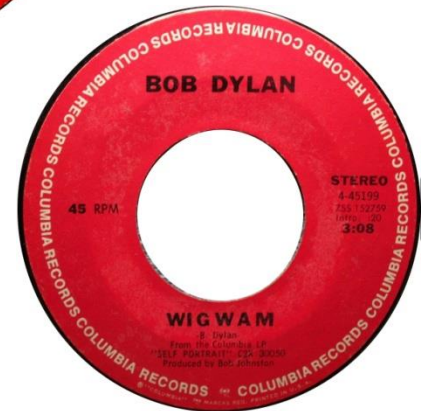
This label roughly corresponds to album label 65.
March, 1964, to April, 1970 (and transitional through June).
Near the end of the run, stereo 45's were prefixed as 4S-.
This label style continued until about 4-45151.



Label 70

Red label with COLUMBIA RECORDS in white seven times
running around the rim.

This label roughly corresponds to album label 70, but it winds
up being transitional.
April, 1970, to July, 1970.

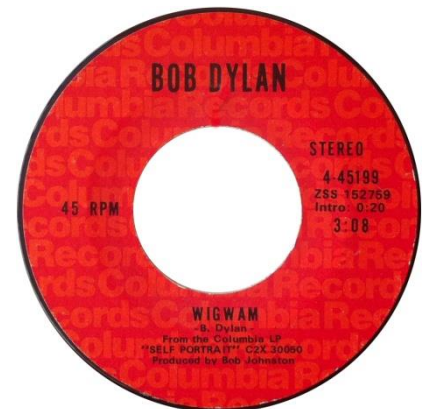


This label style continued until about 4-45204.

Label 70A

Red label with COLUMBIA RECORDS running across the
backdrop many times in orange.

This label was transitional.
July, 1970, to August, 1970.



This label style continued until about 4-45213.

Label 64A

Red label with unboxed COLUMBIA and one speaker logo at top. This is basically the same as label 64, but usually with "STEREO" in a box from the Pitman plant. This label was transitional. August, 1970, to February, 1971.



This label style continued until about 4-45330.

Label 70B

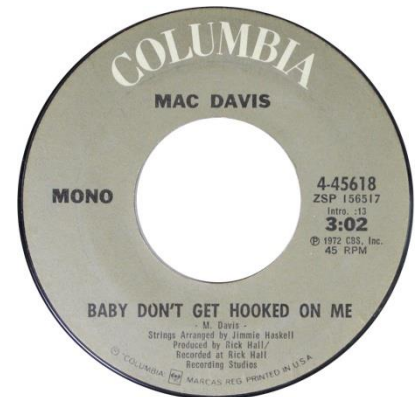
Red label with COLUMBIA RECORDS running across the backdrop many times in orange. This is basically the same as label 70A, but usually with "STEREO" in a box from the Pitman plant. February, 1971, to April, 1972.



This label style continued until about 4-45596.

Label 72

Gray label with COLUMBIA along the top in a font with serifs. STEREO or MONO at left. April, 1972, to January, 1973.



This label style continued until about 4-45788.

Label 73

Shaded orange label with COLUMBIA in white. STEREO or MONO at left, usually with the song time. January, 1973, to 2001.



The number series terminated at the end of June, 1974. At that point the main series switched to 3-10001, with the A-side being marked by a large sunburst. The sunburst went away in December, 1975.



After about single 3-11037, the prefix changed from 3- to 1-. The numbering continued, but by October, 1980, the 11- prefix was also being used. In February, 1981, the numbering jumped to 60601, but this lasted only a month. After that, the numbers jumped again inexplicably – this time apparently to 11-01023. In June, 1981, the main prefix changed from 11- to 18-. In September, 1982, the prefix changed again to 38-. A UPC code was added to the labels in July, 1983.

At the end of 1988, the numbering jumped again – this time from about 08541 to 68545. Notice that all they did was replace the lead zero with a 6. In August, 1989, the numbering jumped again – to approximately 73001. In 1993, the numbering jumped again – skipping over the 75000's and 76000's to about 77001.

Label 2001

Red label with COLUMBIA around the rim six times in white.
2001 to present



Although the 45 RPM single became a specialty item in the 1990's, Since 2001, most Columbia singles (when they exist) have custom labels; those that do not have custom labels usually have this red label.

Columbia LP Labels



COL48

This label guide covers album labels by Columbia Records from their beginnings in 1948 until the phasing out of the LP. Several classic label styles were tried and used during the early period, as you will see below.

This first of all Columbia labels took on at least three varieties: red, blue, green, gold, and black colors.

At the bottom of the label is one of four possible variants:

- the words "Long Playing" and "Microgroove," together with two of Columbia's "LP" logos.
- as above, but a microphone and musical note instead of one of the "LP" logos.
- the words "Long Playing" and "Microgroove" flanking a single "LP" logo.
- the words "Long" and "Playing" flanking a single "LP" logo.



The CL-6000 series contained mainstream 10" LP's and began in 1948. The highest-numbered album in this series (known) is CL-6341, which was released in February, 1955. In Summer that year Columbia stopped pressing 10" albums, but on October 3rd they opened a new "House Party" (CL-2500) series with a \$1.98 retail price. That series lasted through CL-2606 in 1956.

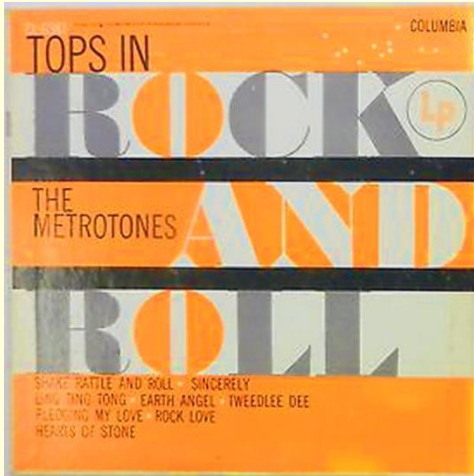


The ML-2000 series contained 10" Masterworks recordings and began in 1948. It did not last long;

The ML-4000 series contained both soundtrack recordings and other Masterworks series records. Occasionally, an additional "5" is found preceding the number; these are thought to be record club issues. This series began in 1948.

A jazz 10" LP series began with GL-100.

The mainstream 12" LP series began in September, 1951, with GL-500. At first, the new 12" LP series was prefixed "GL," and all labels were black. In 1953, after 12" album GL-524, the series prefix for both 10" and 12" albums switched to CL. The other color labels already existed among the series of 10" LP's and came into use in the main CL- series. This label style lasted until 1955, when it was phased out around Columbia CL-660 (Sarah Vaughan).



Col'bia to Jump Back Into 10-In. LP Field

'House Party' \$1.98 Line Bows Oct. 3; Epic Sets Same Date for Like Moves

NEW YORK, Sept. 24.—Columbia Records, which discontinued its 10-inch LP lines early this summer, is back in the field bigger than ever, but the product it will offer has a number of unique twists. On October 3 the company will begin shipment of a new pop 10-inch series, each disk holding six tunes and selling at a new low list of \$1.98.

In an associated move Epic Records will also ship and exploit a new line of 10-inch LP's, basically similar in concept and design, although containing a number of variations to the product issued by its sister diskery, Columbia.

Columbia's new 10-inch line, to be known as the "House Party"

(CL 2500) series, will be the firm's push promotion for October. It's exploitation will be aimed largely at traffic outlets, with heavy distributor concentration urged on the syndicate store, rack-jobber-type outlet. At the same time, dealers generally will be offered extensive point-of-sale material to plug the line to consumers.

Top Artists

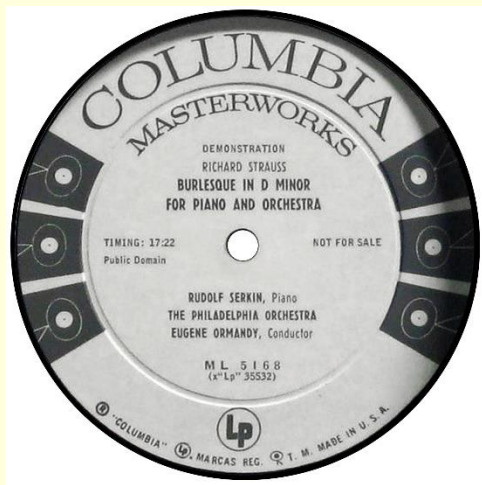
Top artists will be featured in the 33 LP's scheduled for October release, with much of the material they perform taken from the standard catalog, some of it salvaged from discontinued 10-inchers and

(Continued on page 20)

COL55

In June or July, 1955, Columbia introduced the "6 eye" label. There are six camera/eye logos on the label, and the "Lp" logo is at the bottom. With minor changes, this backdrop continued on all (mono) pressings until 1962. Masterworks albums (ML series), including soundtrack albums (OL and KOL series), were placed onto a gray and black "6 eye" label. Mono mainstream numbers from about CL 600 through about CL-1120 were pressed on this label style originally.

In 1958, as the labels switched styles, the white-label promotional copies remained on Label 55.

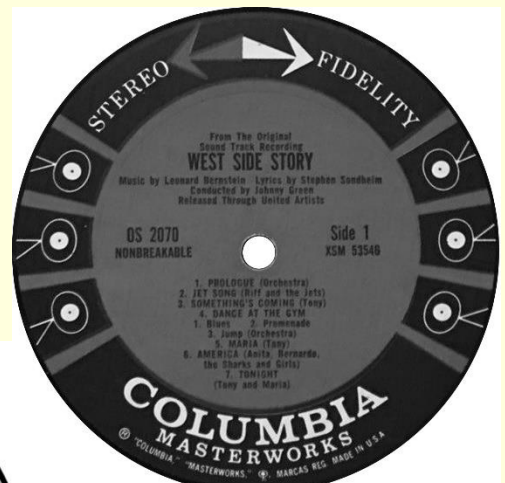
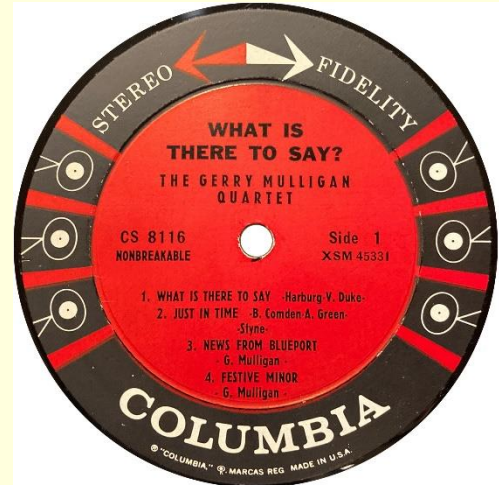


COL55a

By late April, 1958, the registration for Columbia's camera/eye logo was completed, and Columbia rearranged the rim print to indicate that both Lp and the logo were registered trademarks. Mono main series numbers from about CL-1120 through about CL-1690 were pressed on this label style originally.

In 1958, stereo was introduced, and so Columbia created a stereo version label style. The prefix for standard stereo LPs was CS-, and for Masterworks and soundtrack albums the prefixes were MS-, KS-, OS-, and KOS-. Stereo mainstream numbers from CS-8000 to about CS-8490 were pressed on this label style originally, along with stereo promos.

In about January 1960, Columbia phased out the white-label promo LP, temporarily replacing it with stock copies that were stamped or stickered on the label with promotional information.



COL55c

In 1961, Columbia Records was in the process of establishing international counterparts to its American label. Since "Columbia" was a trademark of EMI in many other countries, Columbia made the choice to open up their international operation as "CBS." At the beginning of 1962, Columbia started adding "CBS" to the top of its labels. Mono mainstream numbers from about CL-1690 through about CL-1800 were pressed on this label style originally. Stereo mainstream numbers from CS-8490 to about CS-8619 were pressed on this label style originally.



COL62

In mid-July 1962, Columbia switched to a "2 eye" label, which lasted in one form or another until 1970. The first variety (1962-1963) featured the words "Guaranteed High Fidelity" at the bottom for mono LP's and "360 Sound" twice around the word "STEREO" at the bottom for stereo LP's.



For mono records, this variation covers mainstream numbers CL 1820 - CL 2379 (July, 1965).

For stereo records, this variation covers mainstream numbers and CS 8615 - CS 8951 (through the third week in February, 1964).



COL64a

In **Late February, 1964**, arrows were added to the stereo logo. A similar change was made for Masterworks/soundtrack albums.

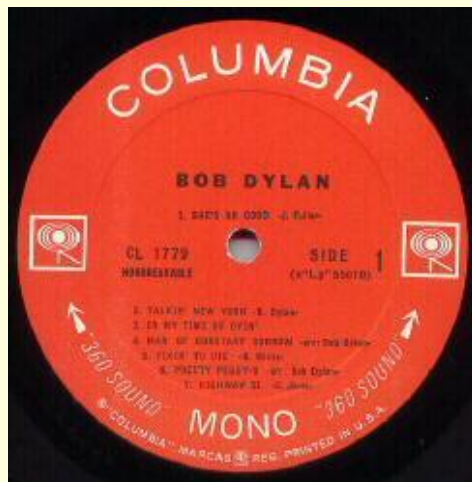
This variation covers mainstream numbers CS 8905-CS 9177 (stereo).



COL65

In August, 1965, the print on both mono and stereo copies -- for mainstream and Masterworks albums -- was changed to white, which contrasted better with the red (or gray) label. The print on the mono copies was changed to conform to the stereo labels, now reading "MONO," flanked by "360 Sound." This variation covers mainstream numbers CL 2381 - CL 2658 (mono) and from CS 9177 – CS 9458 (stereo).

Until October (1965), some label backdrops for the main series had rim text that mentioned masterworks LP's (**label 65m**). This was an error that was quickly corrected. However, an error involving the placement of the speaker logo between MARCAS and REG remained on the label until mid-1967. At the start of 1967, Columbia stopped including the word NONBREAKABLE on its labels.

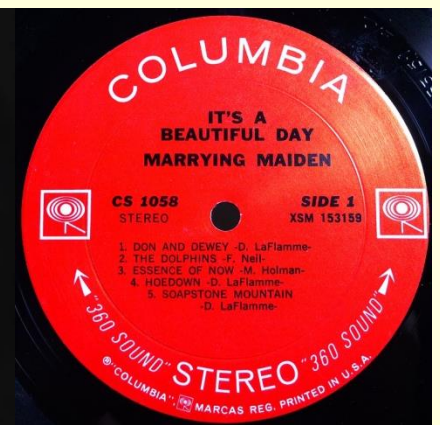


COL65a

At about June, 1967, at approximately mainstream number CL 2659 (CS 9459), the "360 Sound" references were removed from the mono label. Thus, albums like Bob Dylan's "John Wesley Harding" (CL 2804, from 1968), have only "MONO". Mono albums were discontinued for regular distribution in 1968, at about album number CL 2811. Typically, LP's from that point on were pressed in stereo only, with some exceptions being pressed in mono only. Special mono pressings for radio stations (and possibly for some stores) continued to be made until about the beginning of 1969 (with approximately LP number CL-2920); these albums were on red labels but were not available commercially.

Both mono and stereo labels had the rim print changed so that the "speaker" logo is to the left of "Marcas Reg."

The stereo albums continued to be pressed on the "360 Sound" "two eye" label from 1965 into 1970. In **1970**, Columbia ran out of four digit stereo numbers when they reached CS 9999 – Patti Page's *Honey Come Back* – so they dropped back to CS 1000 and continued a CS 10** series temporarily. Now that there were no mono LP's, this was possible. However, that proved quickly to be a problem, numerically. So, albums like *Marrying Maiden* by It's a Beautiful Day (released in June, 1970) have the number CS-1058, even though it has no connection to mono album CL 1058. This phenomenon of low-numbered stereo albums continued through CS-1069 in July, 1970. During the 2nd week in June, Columbia put the catalog number in bold, wide print and added "STEREO" beneath it.



COL70

Overlapping the end of the above series, in June, 1970, Columbia stepped their numbering up to 30000, still keeping with the "360 Sound" stereo label. After about 50 such albums, in July (1970), they abandoned the label style...finally. The design was switched to what I call the "Columbia Columbia..." label. A variant label has "CBS CBS CBS..." around the rim. Mainstream labels (C, KC, JC, FC series) and the later budget line labels (PC series) were red and black; Masterworks (M or S series) labels were gray and orange; Quadraphonic records (CQ or PCQ series) were gold and red.



This label design continued well into the 80's. Eventually, Columbia began to experiment with using label styles somewhat similar to their old 78 labels, but the "Columbia Columbia Columbia..." version still remained their "official" label. In about 1990 (some time after album C 45000), they stopped pressing LP's on a regular basis. 12" singles and "special projects" were made after that time and to an extent continue to be made; these usually appear on custom labels.