

What is

[The following was written by Edgar Perkins in 1947. Perkins was first Secretary, then Editor, and finally President of RMS. He was a collector extraordinaire. His discussion of what constitutes cover varieties is now over half a century old, but it's thorough and still quite relevant to the question that collectors have today regarding just how different does a cover have to be from a similar cover to qualify as a distinct type...]

“It always pays to check new covers. Few there are who have not at some time given away part of their collection! Often the difference in two covers is so apparent that only a glance is needed. Other times a word for word comparison must be made.

Just how far one wants to go in the matter of ‘variety’ is a personal matter. On the other hand when counting collections, comparing them, trading selling and buy covers there should be a general creed. To illustrate the need:- A certain collection of Service royal flashes advertised at eleven hundred different revealed that the seller had taken extreme liberties, as evidenced by endless shading variations, perforation effects, positions of lines and wording which in many cases deviated less than to the extent of one millimeter. The collection was fairly mediocre and a recognized standard of counting would have obviated the misunderstanding which ensued.

No ‘Table of Differences’ can be in accord with all idea. At best it can be construed to outline many of the popular opinions.

To facilitate the descriptions under this topic: variety may be divided into three types:

- (1) Variety in which there is not the slightest doubt.
- (2) Variety which is kept at the option of the collector.
- (3) Variety which is generally ignored.

When checking for differences the elements to be watched for are: - color, size, texture, wording and design. Of these, color is the most difficult to discern.

Color variety applies to any part of the printed matter, inside or outside of cover. Colors are often unstable and exposure to weather may change yellow to lemon, red to pink and green to olive. A recent experiment conducted on a green metallic under glass plate and sun exposure resulted in an unusual transition from green to silver.

Even with the same run the ink may fade in such a manner as to create conflicting shades on the covers. It is therefore best to be guided only by the primary color.

Perforation is indicated on the post-card type royal flash. Perforation is absent in many instances, and again it may be traced thru a strong magnifying glass. This is strictly Type Three variety.

In the colorful Bethlehem set of eight by Universal (reg. size) the two Bricker’s Bread are identical except for ‘Series 1’ (FIG. 30) printed on the inside of the one, and ‘Series 2’ (FIG.31) on the inside of the other. All printed wording except as noted under ‘guide marks’, even though the variance be

Variety?

confined to a single letter or numeral is Type One variety.

A marked variance in the size, even within the 'regulars' is Type One. In 1937 most production went over to the smaller pattern. The transition is clearly marked in the Universals, Ohios, Federals, Diamonds, etc.*** Off line cutting found on many of the current copies is Type Three.

Type One variety is also found in the metallic, Mirro-Gloss, glazed, laminated, lacquered, photographic, embossed and shellacked textures as compared to the plain textures." [continued on p. 31]

FIG 20. has brown abraasive; FIG. 21 black abraasive. Color of abraasive is due to chemical ingredients and sindered Type Three variety.

FIG. 20 has black TIP; Fig 21 white TIP. The color of TIP is Type One variety. TIP variety is seldom found in the Odd sizes. CAUTION: In some cases a thin veneer of paper obscured the color of TIP and this should not be accepted as variety.

FIG. 22 is made up on white paper; FIG. 23 on gray paper. In isolated cases the paper is slate gray. Paper variety is generally classed as Type One.

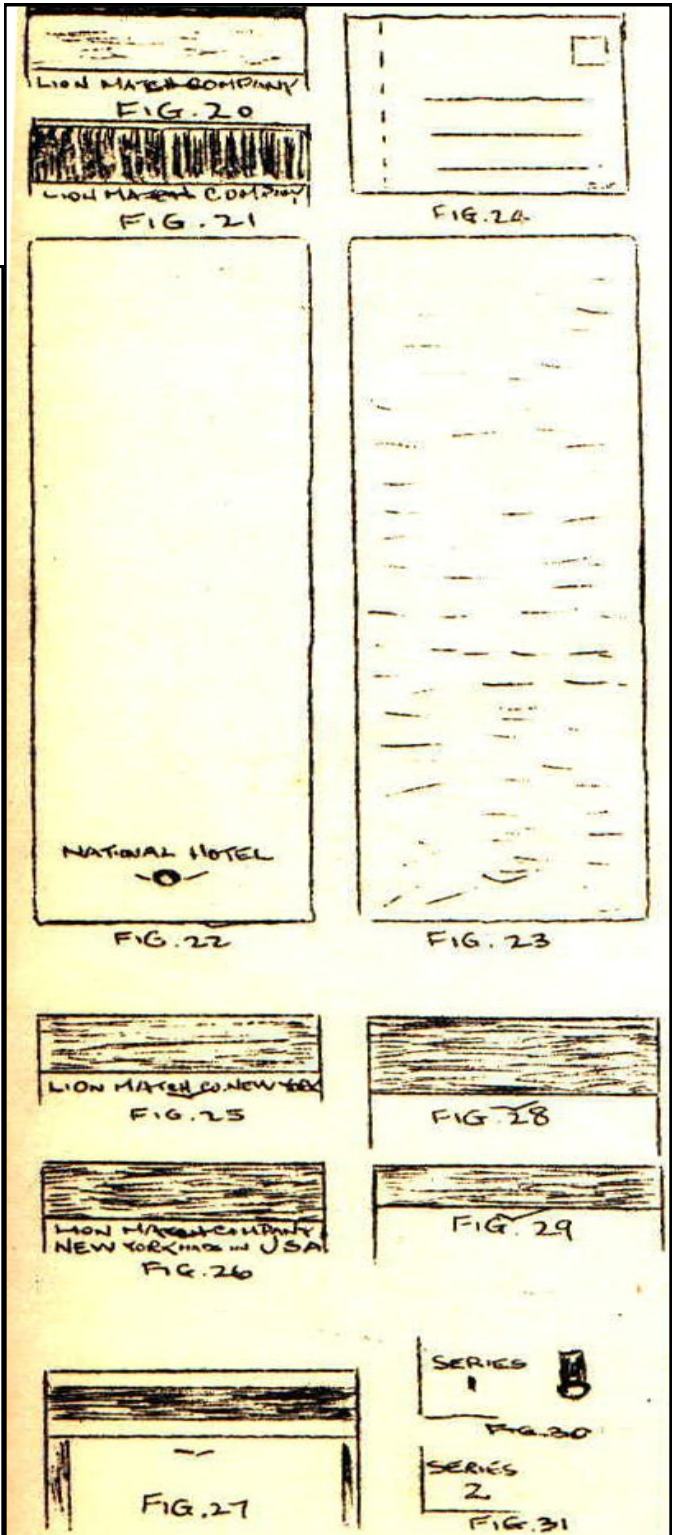
Note the hole cut on FIG. 22 near bottom. Cover in this case is reversed, otherwise cut would appear in abraasive area. This type of marking is characteristic of Lion, Bean and Universal - Type Three variety.

FIG. 22, the name of concern is imprinted on inside. Marking is characteristic of Lion - Type Three variety. The same may be noted on FIG. 30 - hole and block streak - a type of guide mark used by Universal - also Type Three.

FIG. 25 and 26 are identical except for wording of Match Company imprint. The imprints must be checked closely and are one of the vantage points of Type One variety. This important subject is exhaustively covered by A. J. Eichenlaub - 27 Hosack St., Columbus, Ohio, in his book entitled: "Manufacturer's & Agents Imprints as Used on Match Book Covers."

FIG. 27. shows artificial margins created by improper spread of the abraasive and thru wide cutting. These margins, in addition to miscuts and general deformities are Type Three varieties.

FIG. 28. denotes the wide pre-war abraasive as contrasted to the thin war and post-war abraasive on FIG.29. This is Type One variety.



“VARIETY” [con’t from p. 9] “Freaks and misprints are classed as Type Two varieties. Also included in Type Three variety are names of dealers in rubber stamped imprint.

**MATCH-BOOK VARIETIES
COMPARED TO STAMP AND COIN
VARIETIES**

Do we, the match-book cover collectors carry the element of variety too far? The following table indicates what is considered variety in the matchcover, stamp and coin hobbies.

	<u>MATCH</u>	<u>STAMP</u>	<u>COIN</u>	
Color	Yes	<u>S</u>	<u>S</u>	
Wording	Yes	Yes	*	(*) - Type of variety does not exist.
Design	Yes	Yes	Yes	
Texture	Yes	Yes	Yes	
Misprints	No	Yes	Yes!	
Miscuts	No	Yes	Yes	(!) - Referring to ‘proof’ coins compared to ordinary minted issues.
Perforation	No	Yes	Yes	
Grade of paper	Yes *	Yes Yes	* *	