



How Now Brown Mouse?

The Evolution of Anon E. Mouse Cachets

This exhibit examines several cachet production methods used by Cynthia Scott. It will show how her Anon E. Mouse Cachets evolved from a simple hand-drawn method of production used in 1981 to current 1999 methods of computer-aided design and printing. All methods, old and new, involve original drawings by the cachet maker.

The Exhibit Outline to the right lists the main steps in the "evolution." Not all covers will be shown in issue-date order. This is because experiments with new ideas were interspersed with old methods. Progress did not march a straight path.

Along the way, you will see pencil sketches, test designs, color notes, one-of-a-kind cachet rejects, and envelope templates.

The exhibit includes a few comments about the use of stamp combinations, unofficial First Day city cancels, show cancels, pictorial cancels, and one odd-angle cancel.

Some (but not all) processes or philatelic combinations are noted as being the "FIRST" done that way by this artist.

This is not meant to be a display of the complete works of the artist. Rather, it shows how a simple basic process slowly changed as the artist experimented with new technology.

EXHIBIT OUTLINE

A. Directly on Envelope

1. Pencil Drawing Transferred with Carbon Paper

2. Inked Drawing Traced Over a Light Box

- a. Loaf Pan Light Box
- b. Wood & Acrylic Light Box
 1. One-Of-A-Kind Cachet Versions
 2. Cachet Matches Stamp Colors
 3. Pasted Templates
 4. Mosaic Puzzle
 5. "Cinderella" Stick On
 6. Common Designs
 7. Second Cancel Combo

B. Commercial Offset Printing

1. Black on White

- a. Details Added by Hand
- b. Minimum Color by Hand

2. Color Separation

- a. Three Color Reduction
- b. Two Color Reduction

C. Photocopy Fabrication

1. Black Ink Copies

- a. Seasons Greetings
- b. On Colored Paper
- c. Stamp in the Cachet
- d. Size Changes
- e. After-Copy Refinements

2. Two-Color Copy

3. Copies to Other Items

- a. Copy to Postal Card
- b. Copy to Post Card
- c. Copy to a Label for a Postal Envelope

D. Computer Cachets

1. Computer Designs With Hand Coloring

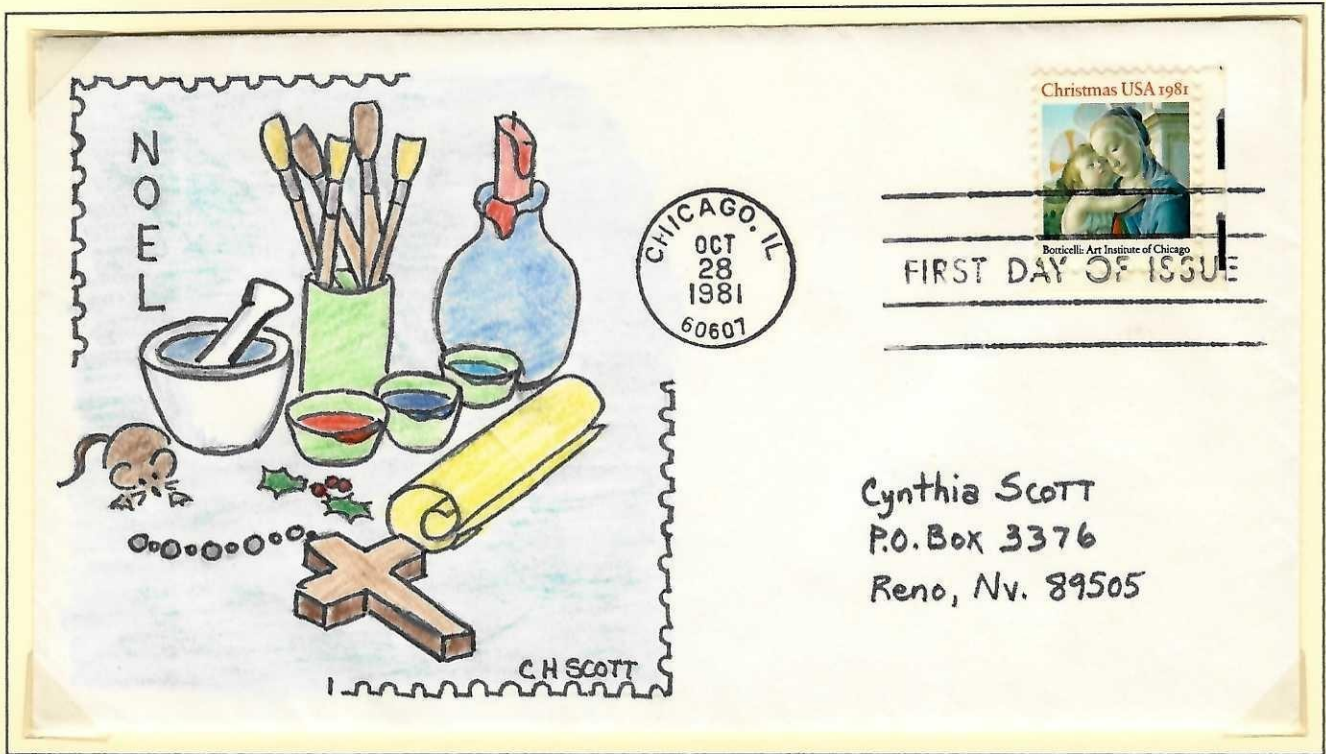
- a. Drawing With a Mouse
- b. Scanning
- c. Scanning Stamps

2. All-Computer Design & Color

- a. Stamp in Scene
- b. Multiple Image Files
- c. Single Image File



A. Directly on Envelope



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A.1. Pencil Drawing Transferred with Carbon Paper

The carbon image of this FIRST CACHET is inked over and colored with pencils. This copy (one of six made) is applied upside down with the envelope flap on the bottom; tell-tale rubbing lines are faintly visible.

ANNOUNCING

A new hero on the FDC scene. "Anon E. Mouse" will be seen on hand-drawn and colored cachets by Cynthia H. Scott.

LIMITED EDITIONS - only 10 to 12 covers are prepared for each cachet.

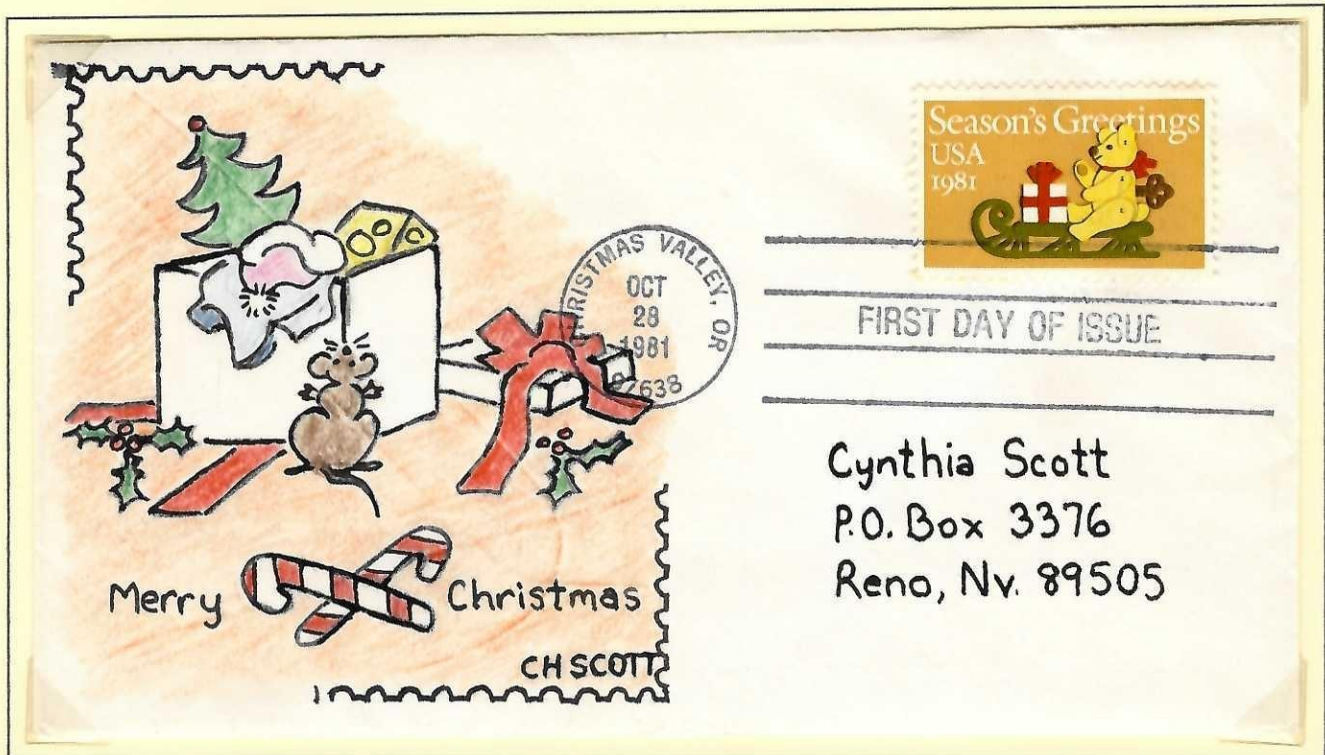
HURRY!

Scott Cat. #	Price
1939 (First cachet)	One left \$25.00
1941	Three left 4.00
1942	Three left 4.00
1943	Three left 4.00
1944	Three left 4.00
1942-45	One left 5.00
1950 4.00
1951 4.00
1952 (3 different designs)	Each 4.00
Available soon - State Birds and Flowers (50 different cachets)	
Set \$150.00

Exclusive Distributors:
RUDIK ENTERPRISES
 P.O. Box 2324
 Sparks, Nevada 89431

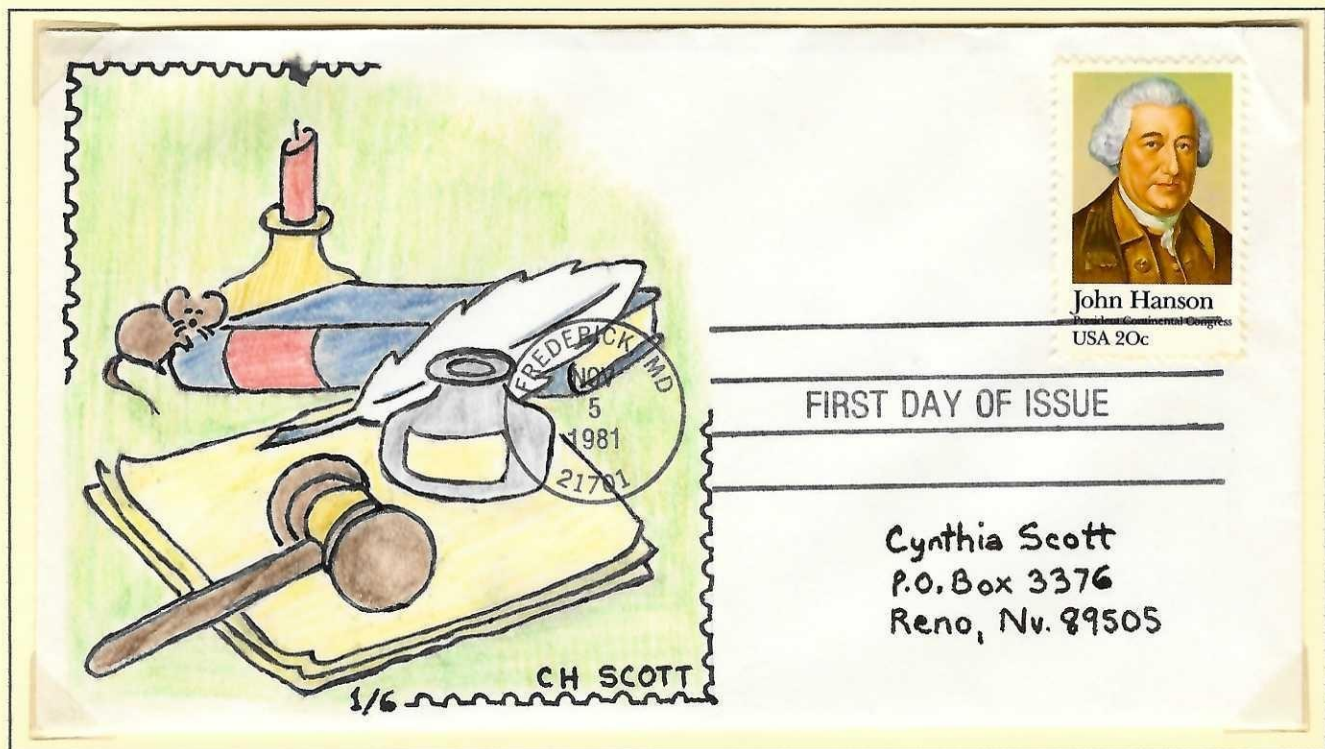
FIRST
 ADVERTISEMENT,
 August 15, 1982, by
 dealer Richard Dreiling,
 in the AFDCS Journal
First Days.

A.1 Pencil Drawing Transferred with Carbon Paper



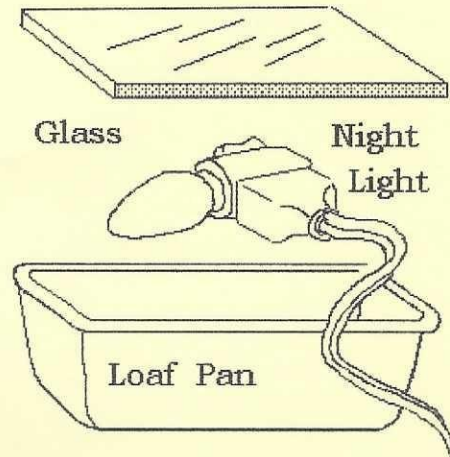
These are the second and third of the only three cachets duplicated by means of carbon paper transfer. The drawings had to be simple for successful reproduction this way. At the time, there were no thoughts of a future commercial market. For each, six copies were made.

These returned from servicing directly through regular mail without protection of an outer cellophane cover. The Christmas Valley cover above has a mail-sorting mark on the back.



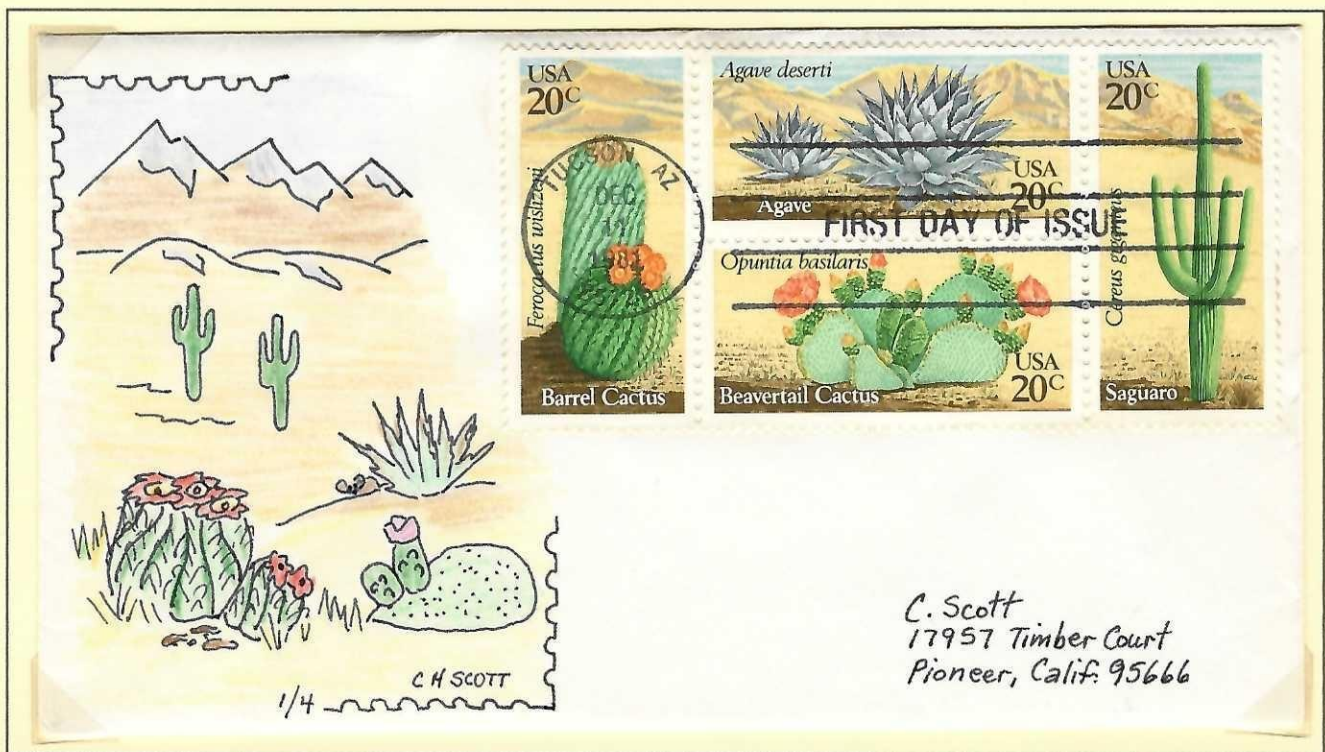
A.2. Inked Drawing Traced Over a Light Box

The carbon paper transfer method was messy, and the drawing lines were too thick. Remembering childhood experiments with tracings on sunny windows, the artist assembled a crude light box.



A.2.a. Loaf Pan Light Box

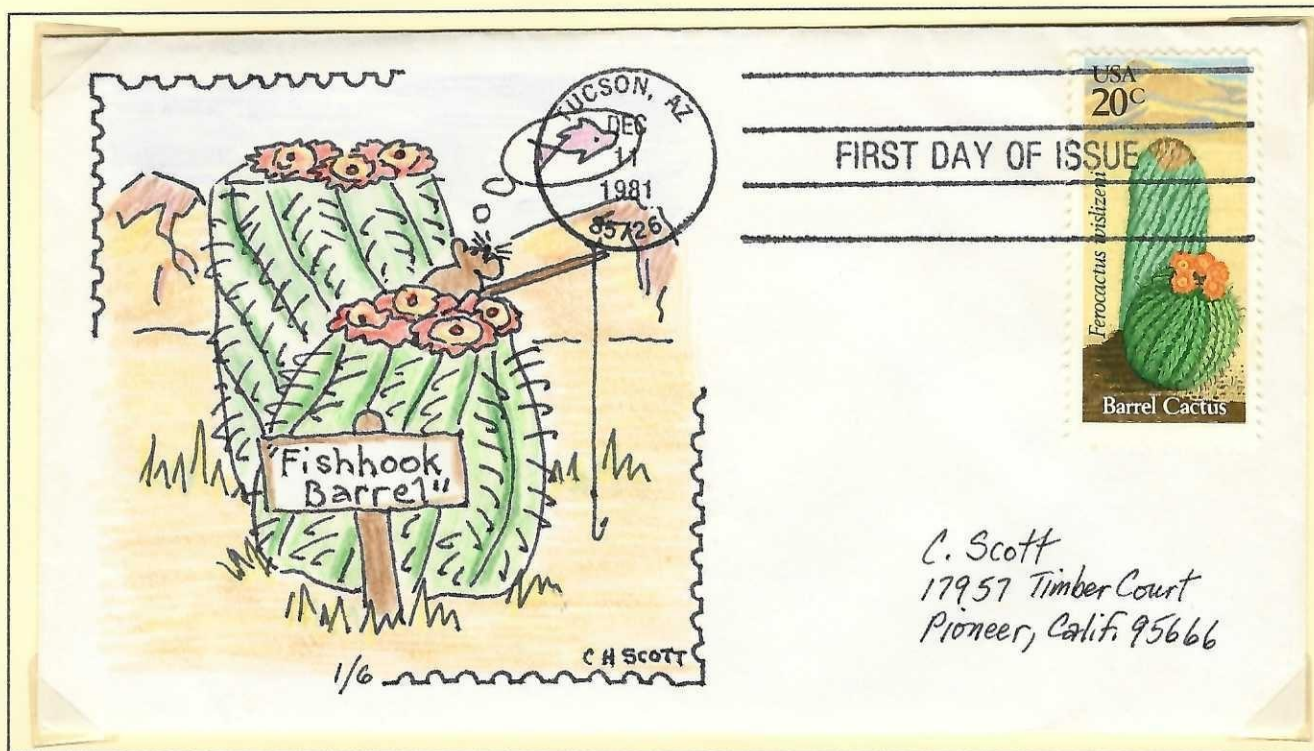
All five of the Desert Cacti cachets were reproduced by using a loaf pan, a night light, and a piece of glass from a 5" x 7" picture frame.



With this issue, a cachet copy numbering system began that carries forward to the present. The number in front of the diagonal line is the copy number; the one after is the total quantity of that design reproduced.

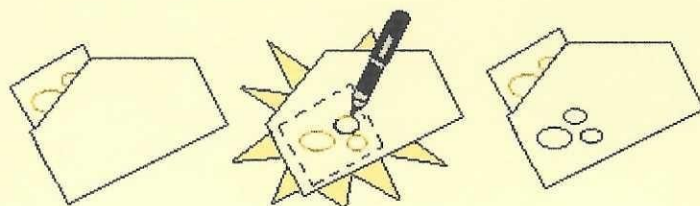
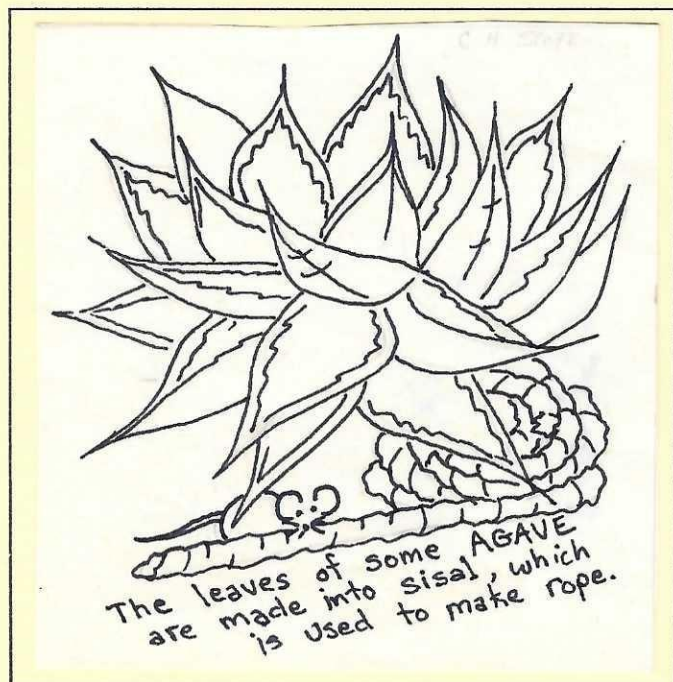
This cover shows the FIRST BLOCK OF FOUR on an Anon E. Mouse Cachet. Only four copies were made for the Desert Cacti with whole sets of the issue one one envelope.

A.2.a. Loaf Pan Light Box

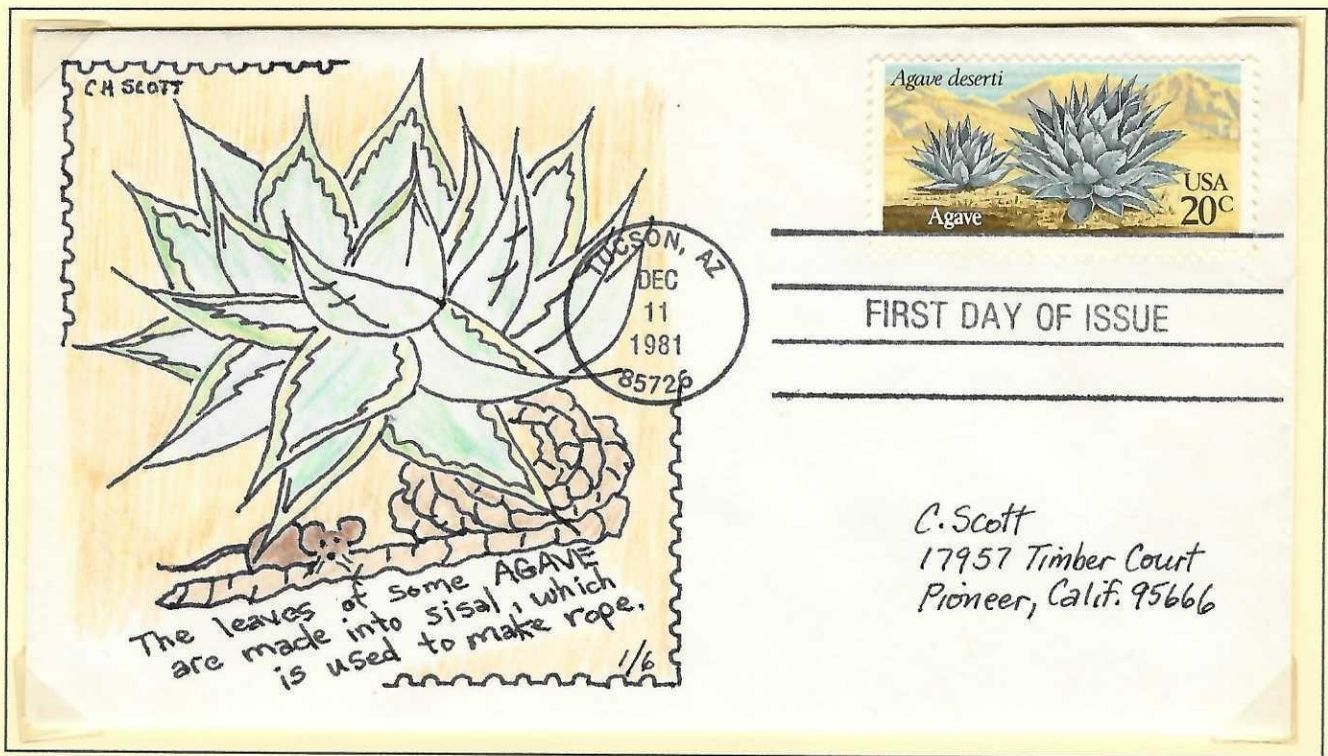


C. Scott
 17957 Timber Court
 Pioneer, Calif. 95666

To Use a Tracing Template: (1) Put the drawing inside the envelope. (2) Place the envelope on top of the glass. (3) Switch the light on. (4) Trace the illuminated image directly to the face of the envelope.

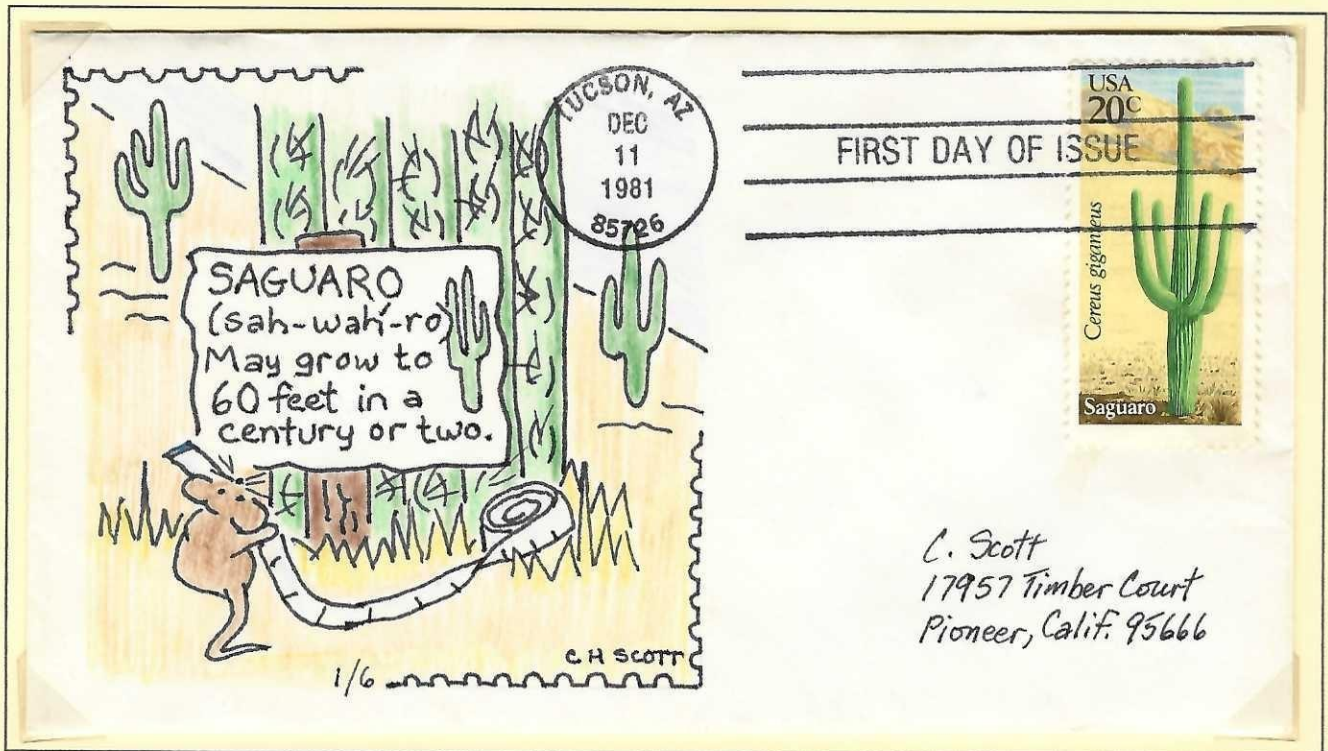


A.2.a. Loaf Pan Light Box

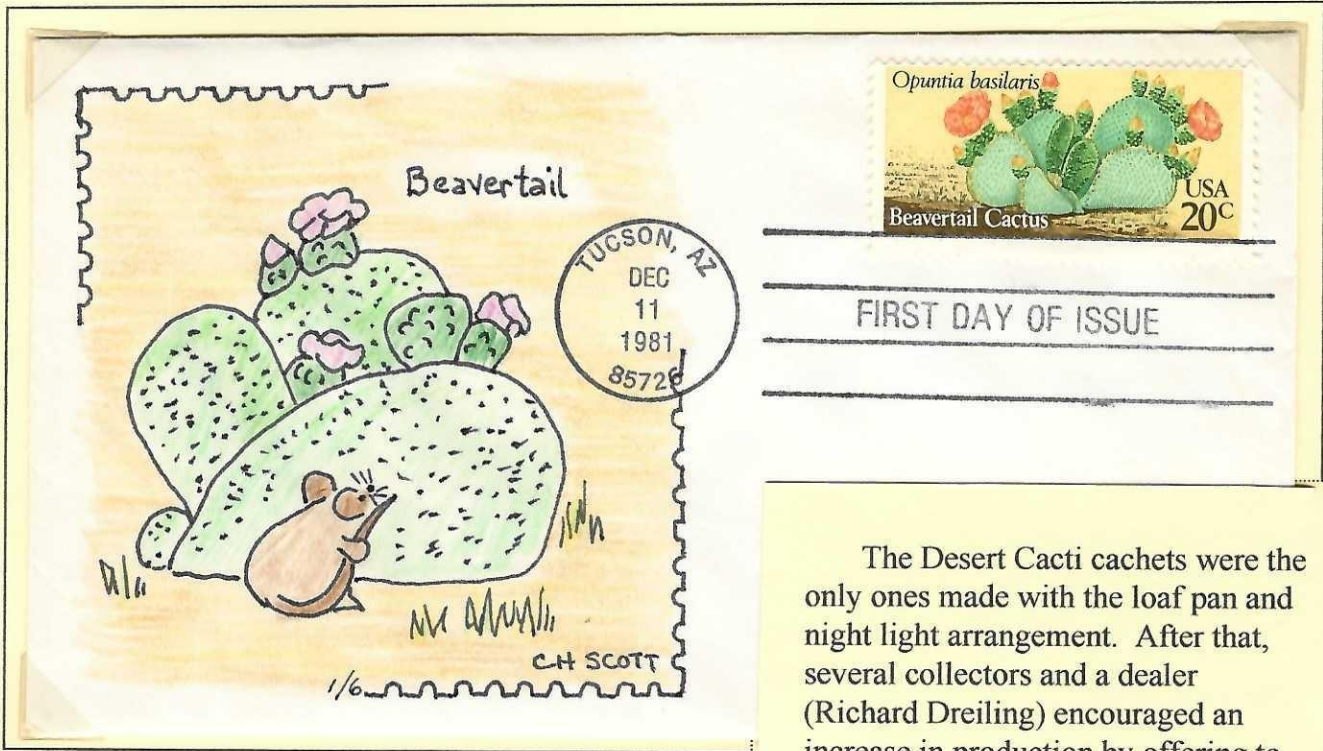


The postal servicing people used their own best judgment about where to apply cancels. They had no instructions from the cachet maker, and address placement limited their choices.

In an attempt to develop a consistent style, the artist drew perforation-like borders on the upper left and lower right corners of each cachet.

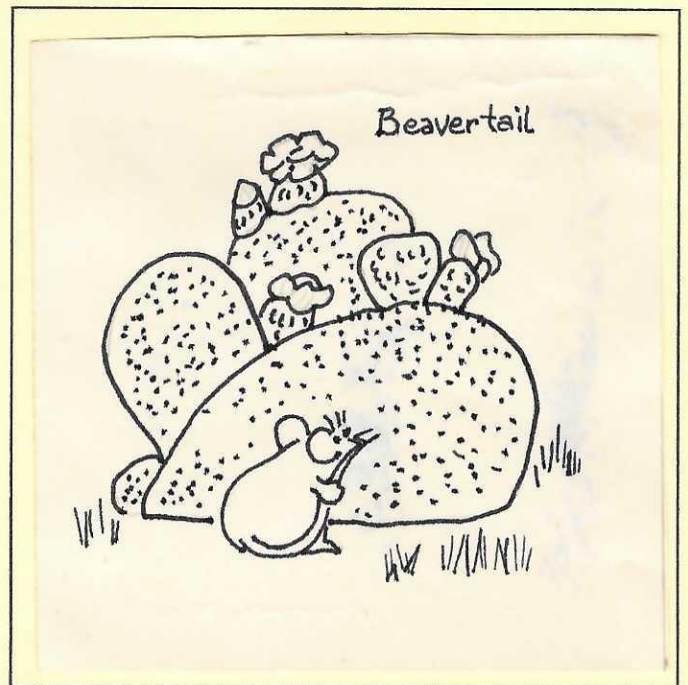


A.2.a. Loaf Pan Light Box

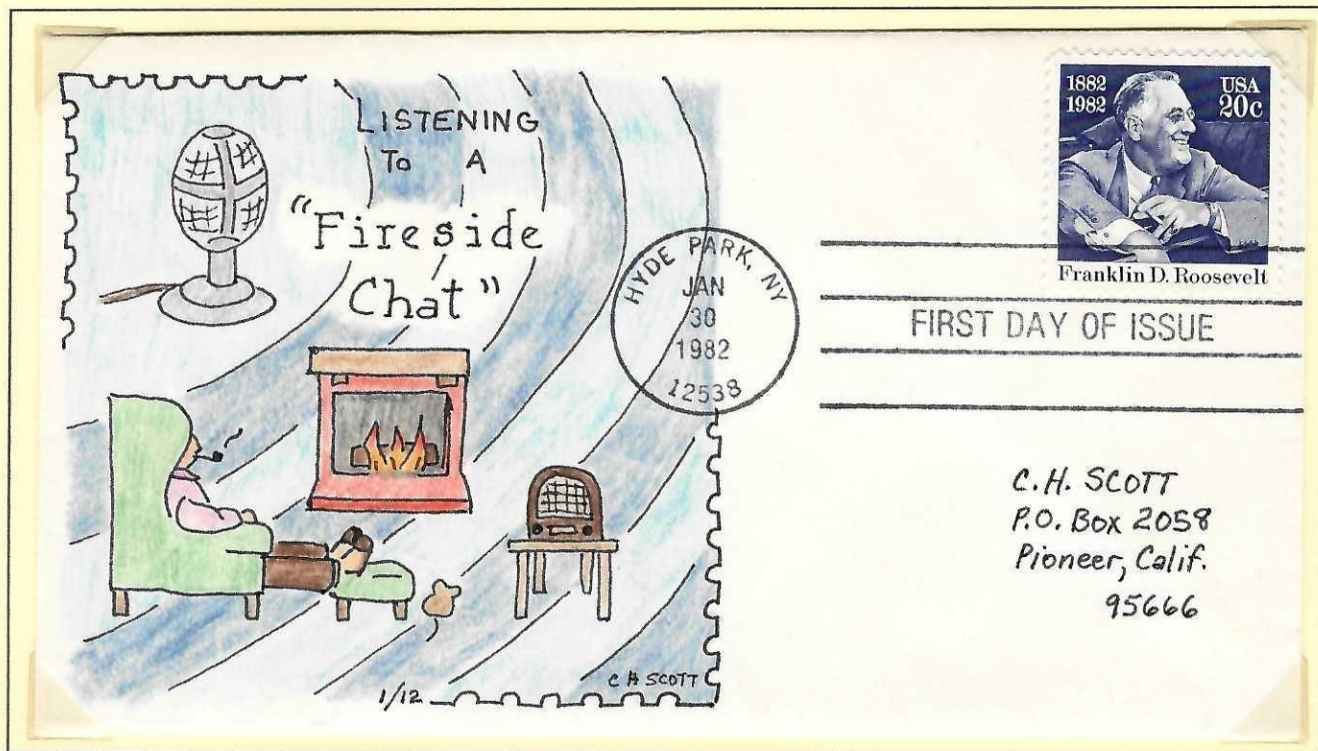


The Desert Cacti cachets were the only ones made with the loaf pan and night light arrangement. After that, several collectors and a dealer (Richard Dreiling) encouraged an increase in production by offering to buy every future cachet.

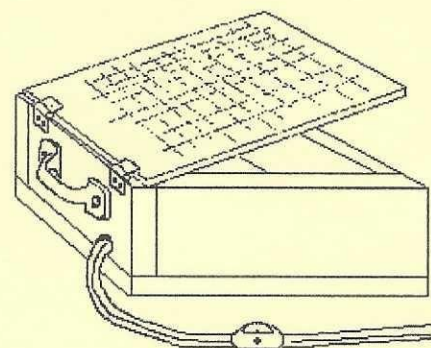
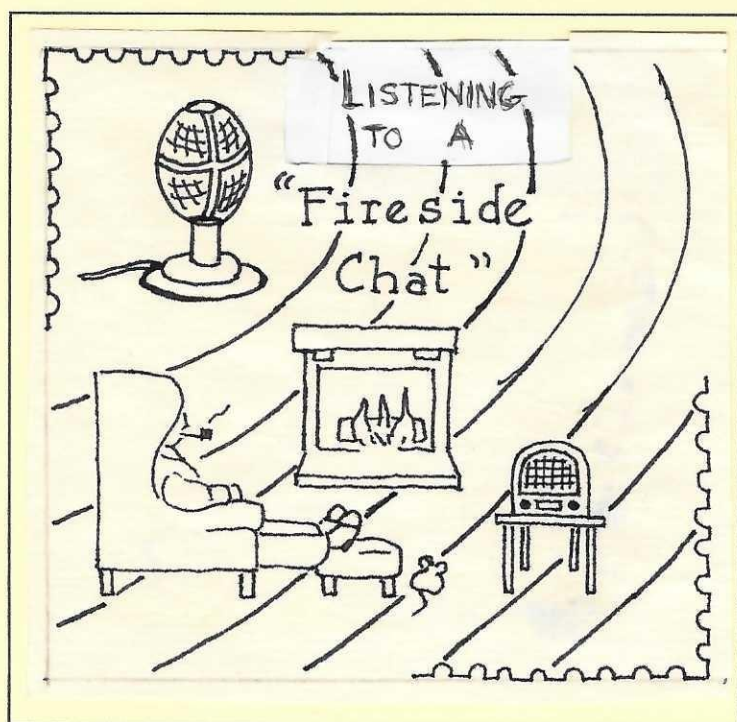
It was time to make a better cachet-transfer device. The loaf pan worked well enough for a one-time project, but it was too clumsy for long-term use.



A.2.b. Wood & Acrylic Light Box



This Franklin D. Roosevelt cachet was the FIRST MADE on the WOODEN LIGHT BOX. Cynthia made the box herself, during the Christmas Holidays. Early in January (1982) she also rented a post office box just for her anticipated FDC business and other philatelic mail. She was becoming a serious cachet maker.



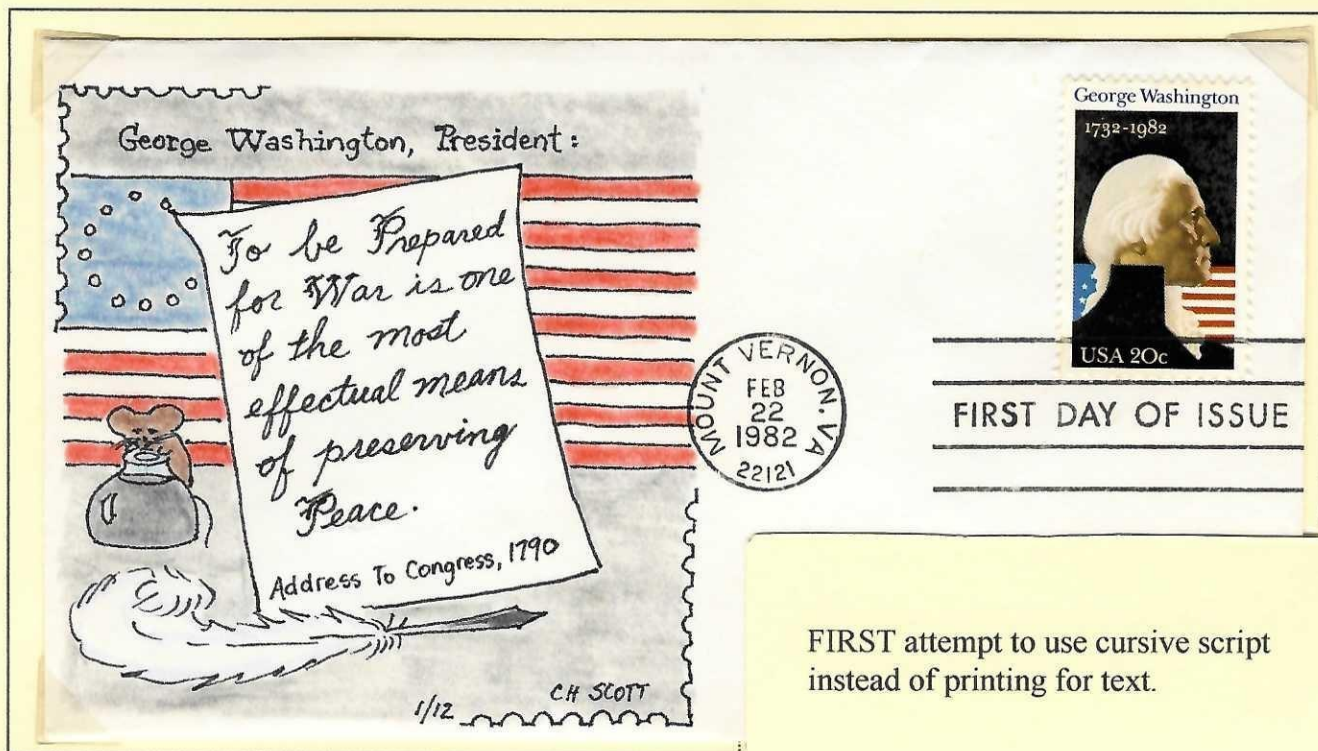
The light box has a hinged acrylic top that was purposely scratched on the bottom side with sandpaper, to help diffuse the light.

A.2.b. Wood & Acrylic Light Box

These next three cachets represent stages in the life of George Washington. This was the FIRST and only time the artist designed three different cachets for the same stamp.

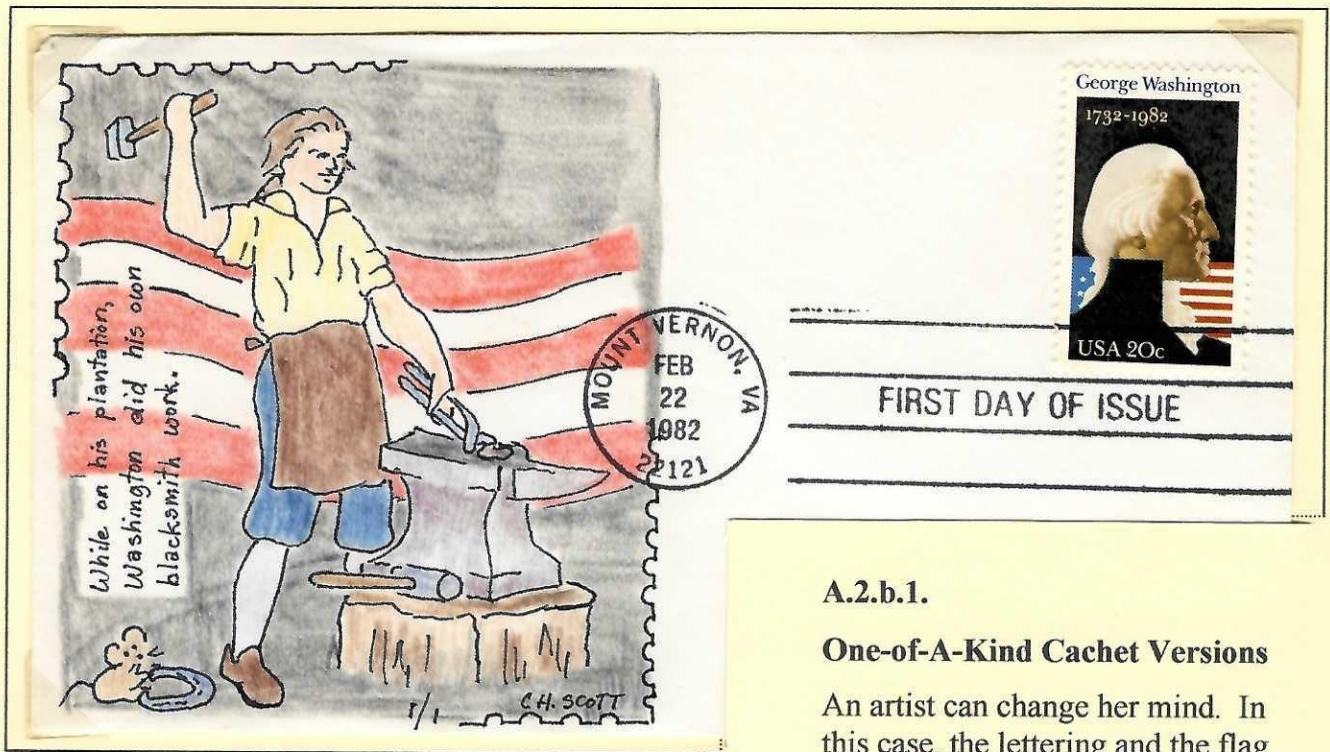


Without instructions from the cachet maker, the USPS applied two different cancels to the same batch of covers. The bottom example has a machine cancel. The top example has the appearance of a rubber hand-stamped cancel, but it too could have been applied by machine.



FIRST attempt to use cursive script instead of printing for text.

A.2.b. Wood & Acrylic Light Box



A.2.b.1.

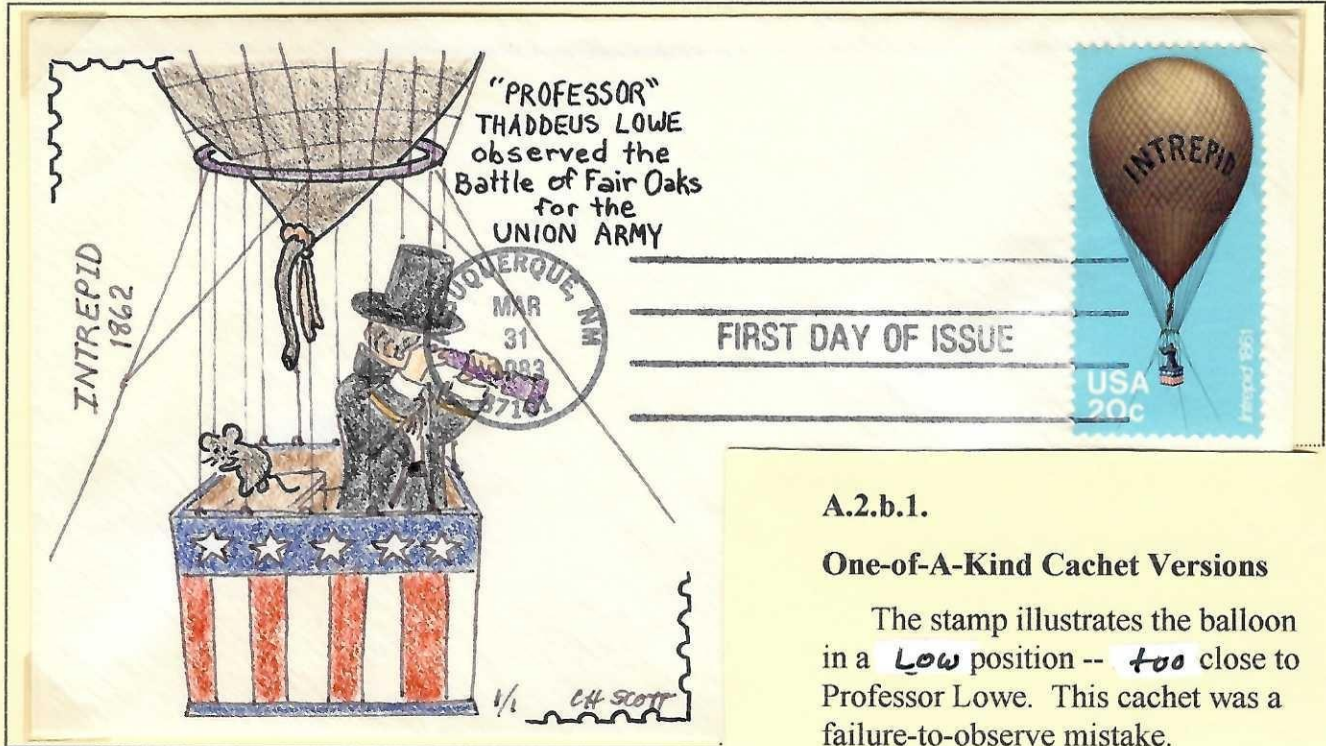
One-of-A-Kind Cachet Versions

An artist can change her mind. In this case, the lettering and the flag background were not pleasing.

In the version below, the flag more closely resembles the flag in the stamp and the lettering is easier to read.



A.2.b. Wood & Acrylic Light Box



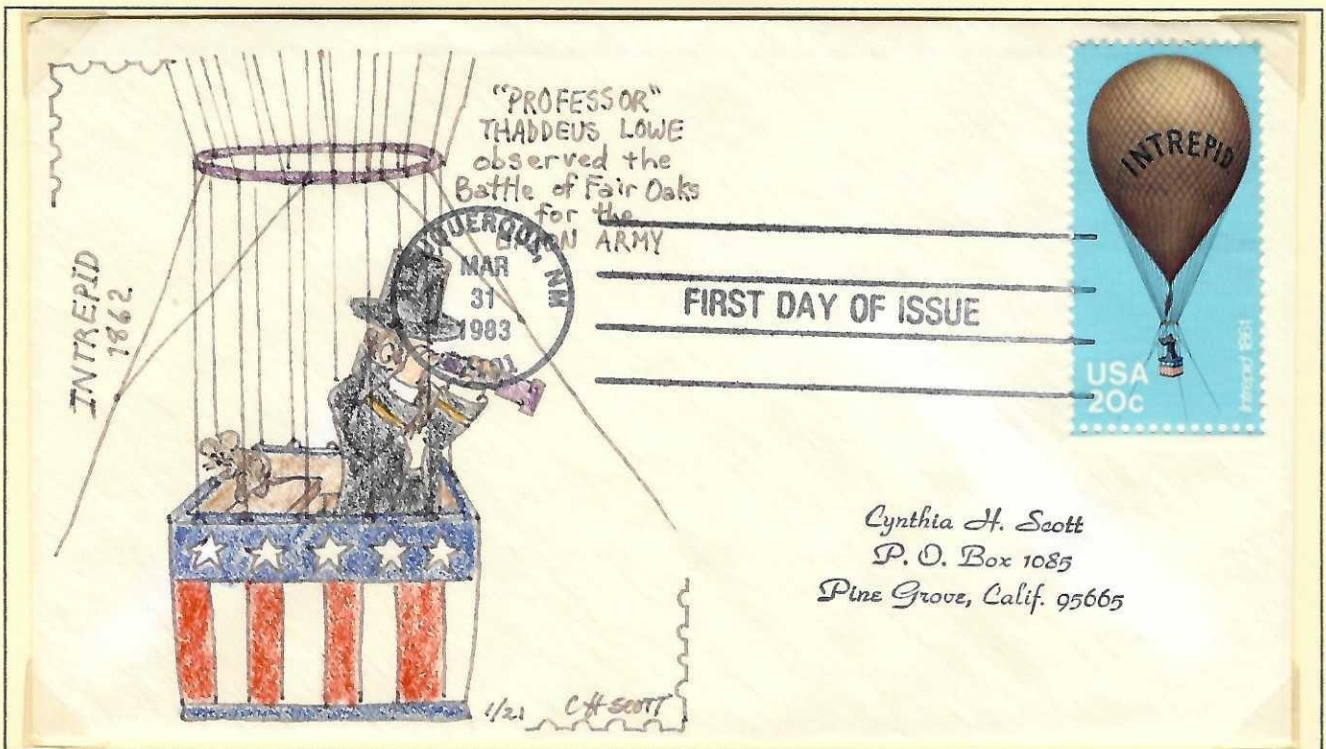
A.2.b.1.

One-of-A-Kind Cachet Versions

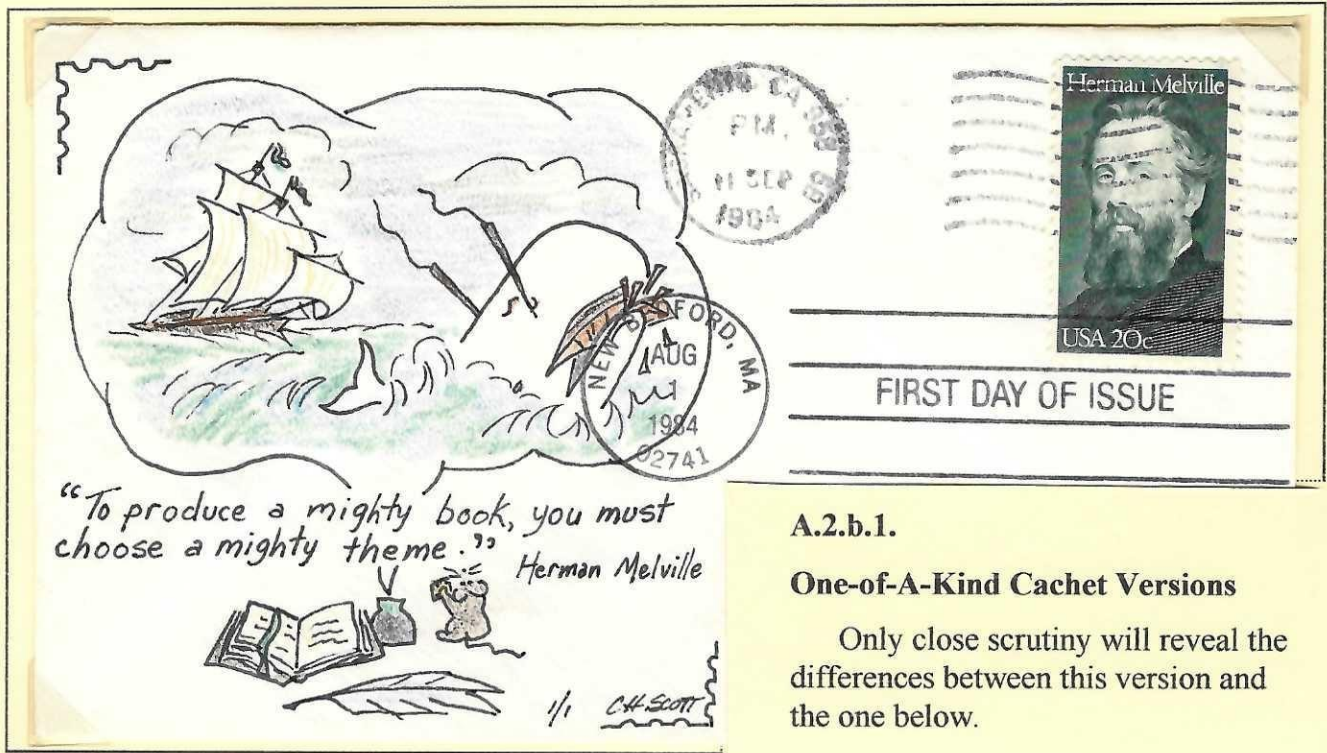
The stamp illustrates the balloon in a Low position -- ~~too~~ close to Professor Lowe. This cachet was a failure-to-observe mistake.

In the final version below, the balloon does not show. A different pen must have been used, however, because the ink is faded. The ink on the design reject above is still black.

The Balloon issue has the FIRST COTTON BOND ENVELOPES used for Anon E. Mouse Cachets. Education about papers that will last and appreciation of texture helped bring this about.



A.2.b. Wood & Acrylic Light Box

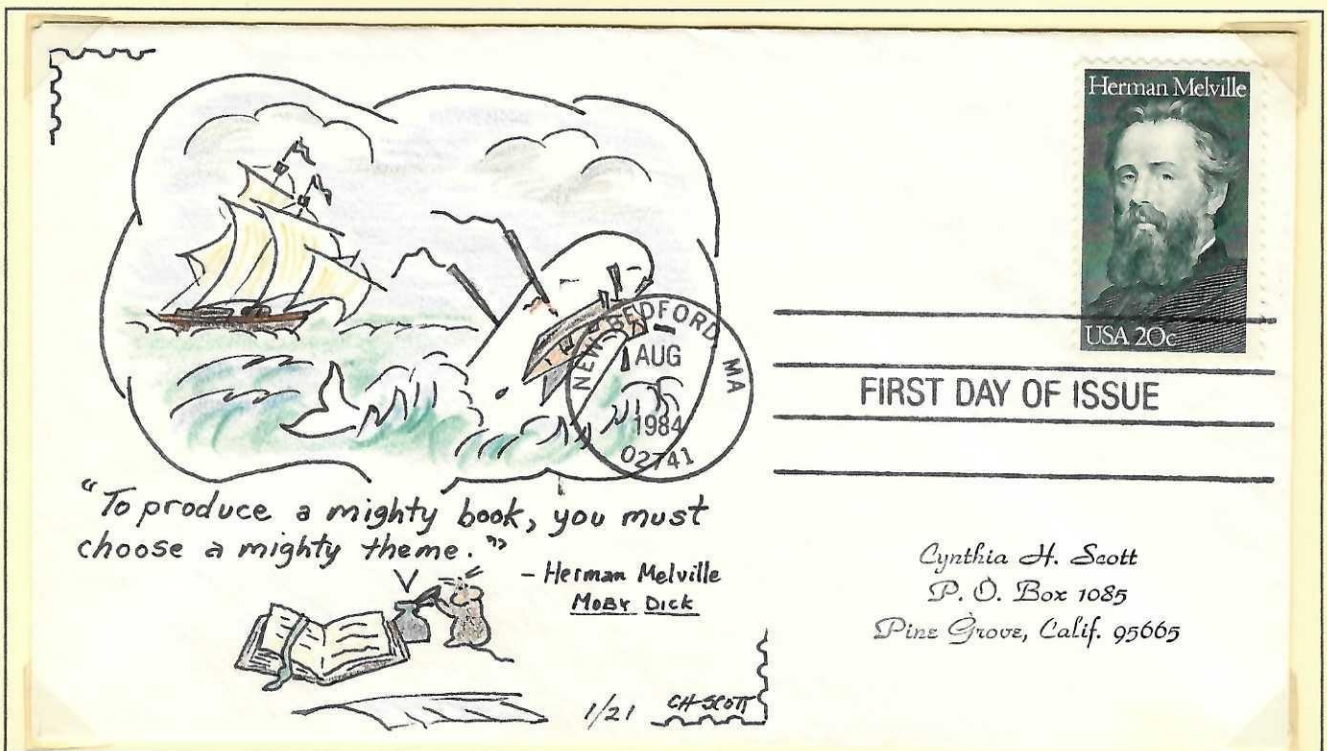


A.2.b.1.

One-of-A-Kind Cachet Versions

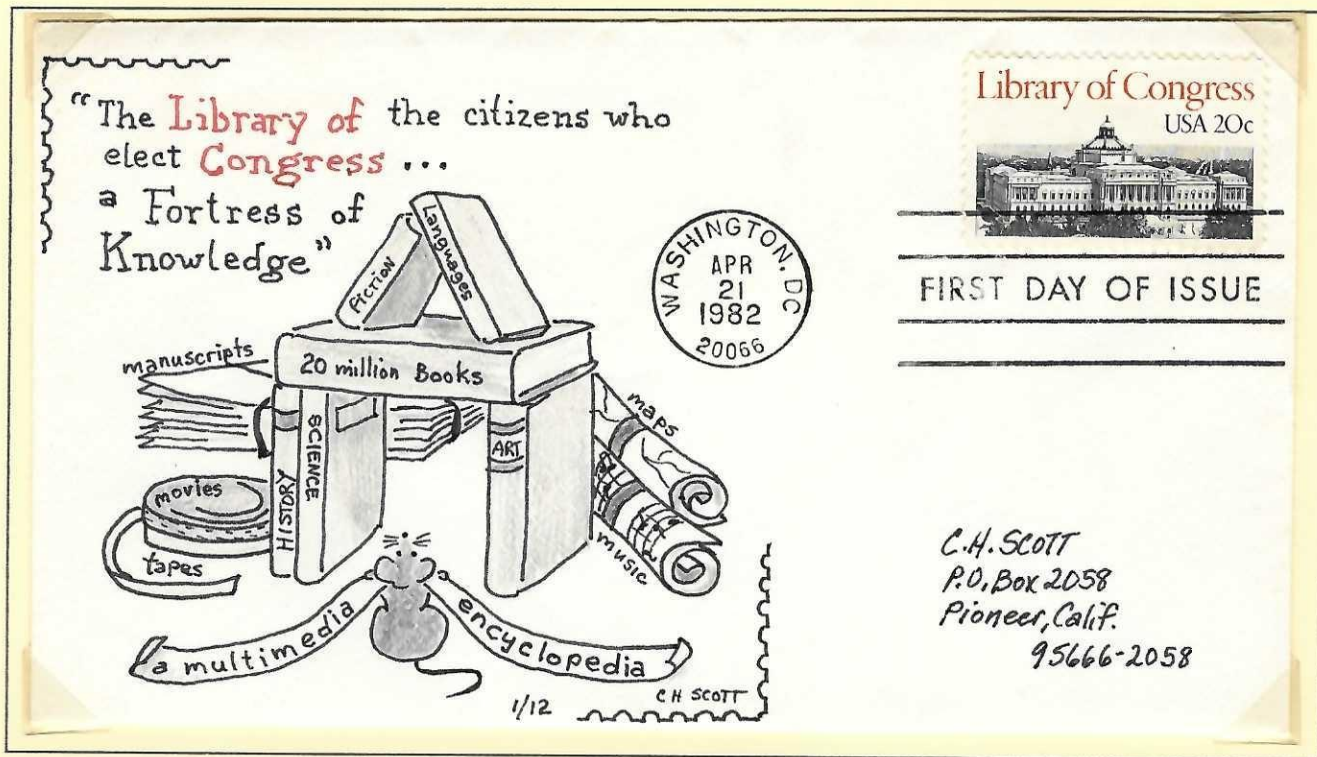
Only close scrutiny will reveal the differences between this version and the one below.

The cover above obviously came back from being serviced "naked" through the regular mail. It picked up an extra cancel in Sacramento, California.



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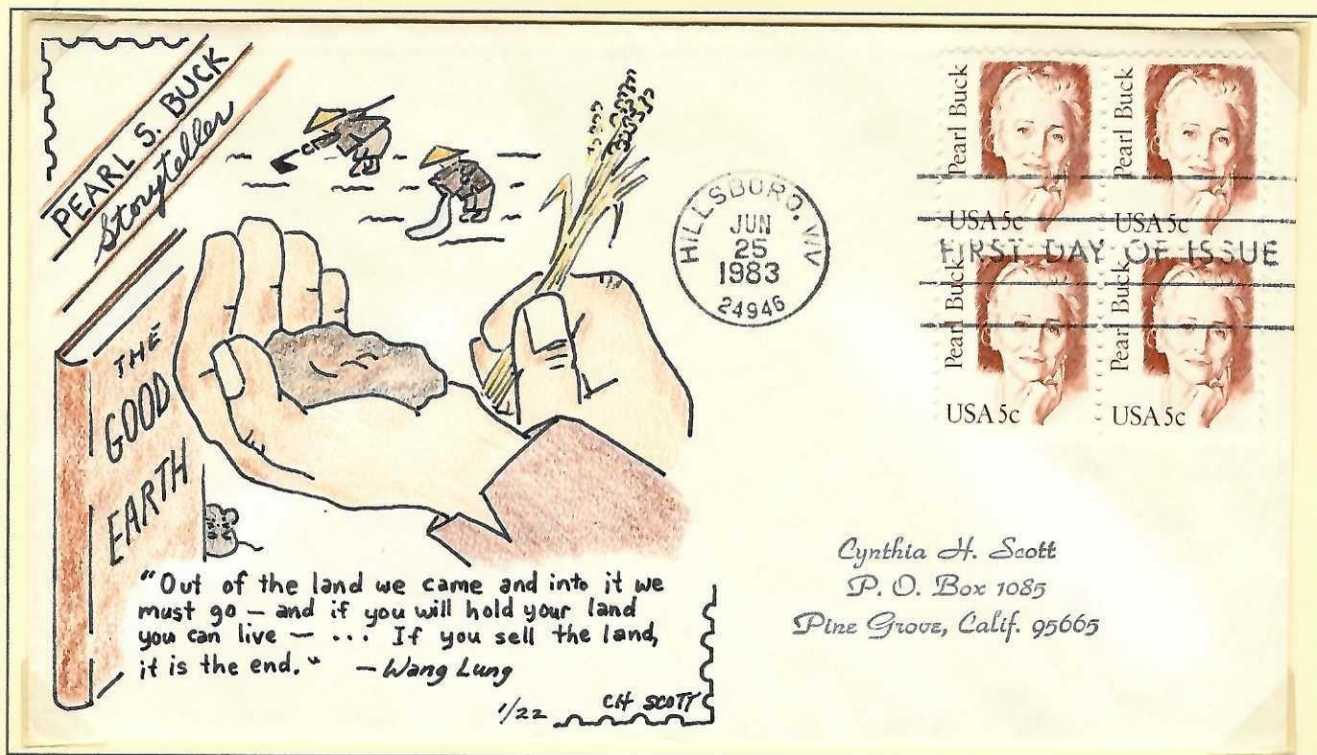
A.2.b. Wood & Acrylic Light Box



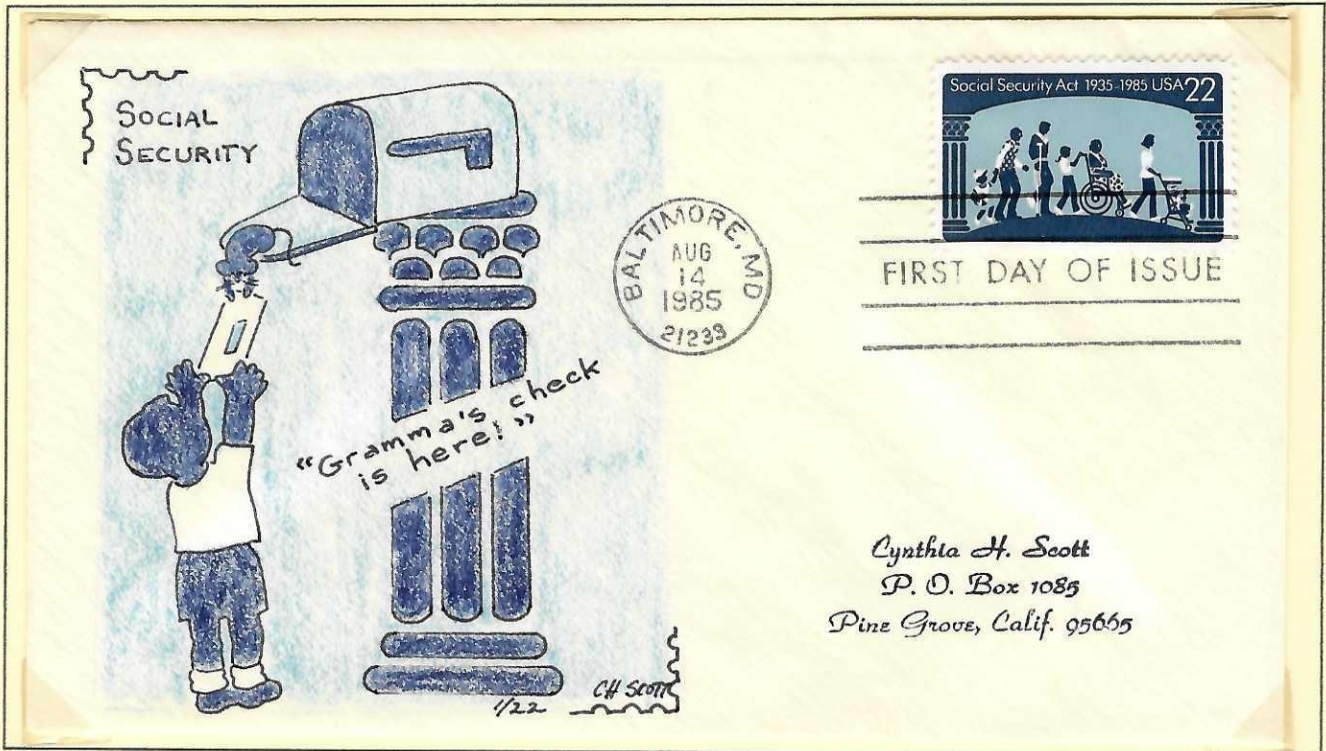
A.2.b.2. Cachet Matches Stamp Colors

Color matching is seen from the beginning cachet onward, but some stamps inspired efforts to produce cachets that were nearly all one color or shades of that color.

The Pearl S. Buck issue being only 5 cents, required a block of four to make the current First Class rate. This was the FIRST use of a definitive by the cachet maker.



A.2.b. Wood & Acrylic Light Box

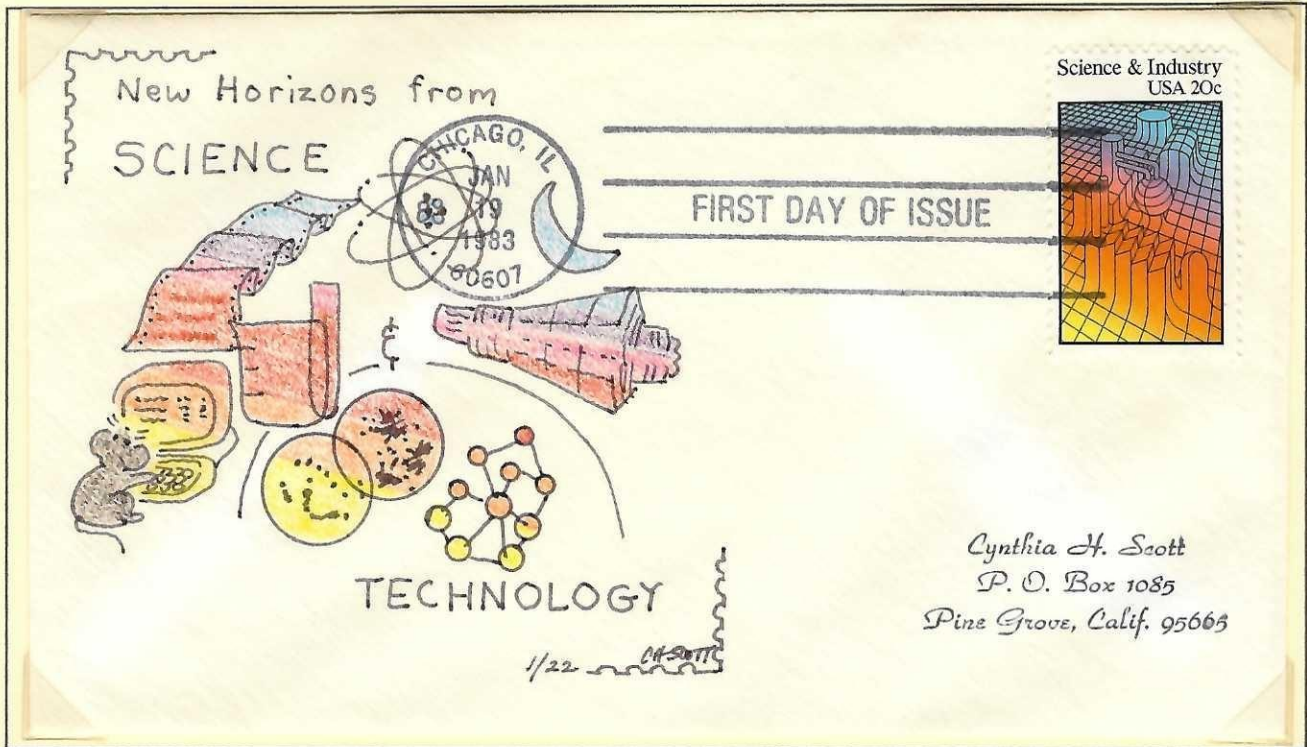


A.2.b.2. Cachet Matches Stamp Colors

The Social Security issue was a study in blue, but it also presented an opportunity to draw simple silhouettes. The Jim Thorpe issue was a study in brown, with a scale and cropping challenge to fit Anon E. Mouse in the picture.

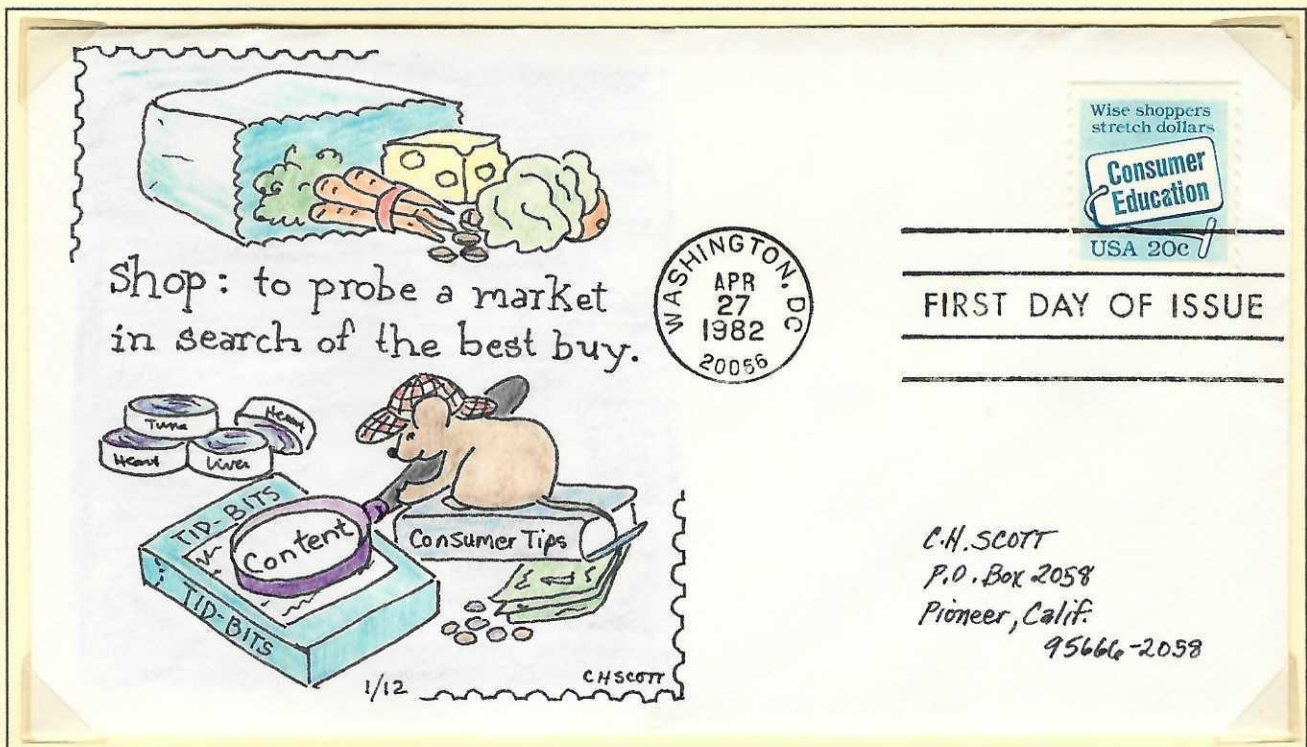


A.2.b. Wood & Acrylic Light Box



A.2.b.2. Cachet Matches Stamp Colors

Sometimes an unpopular stamp design can still inspire an entertaining cachet idea. The FIRST coil stamp featured on AEM Cachets, Consumer Education, provided our mascot a perfect opportunity to go shopping.



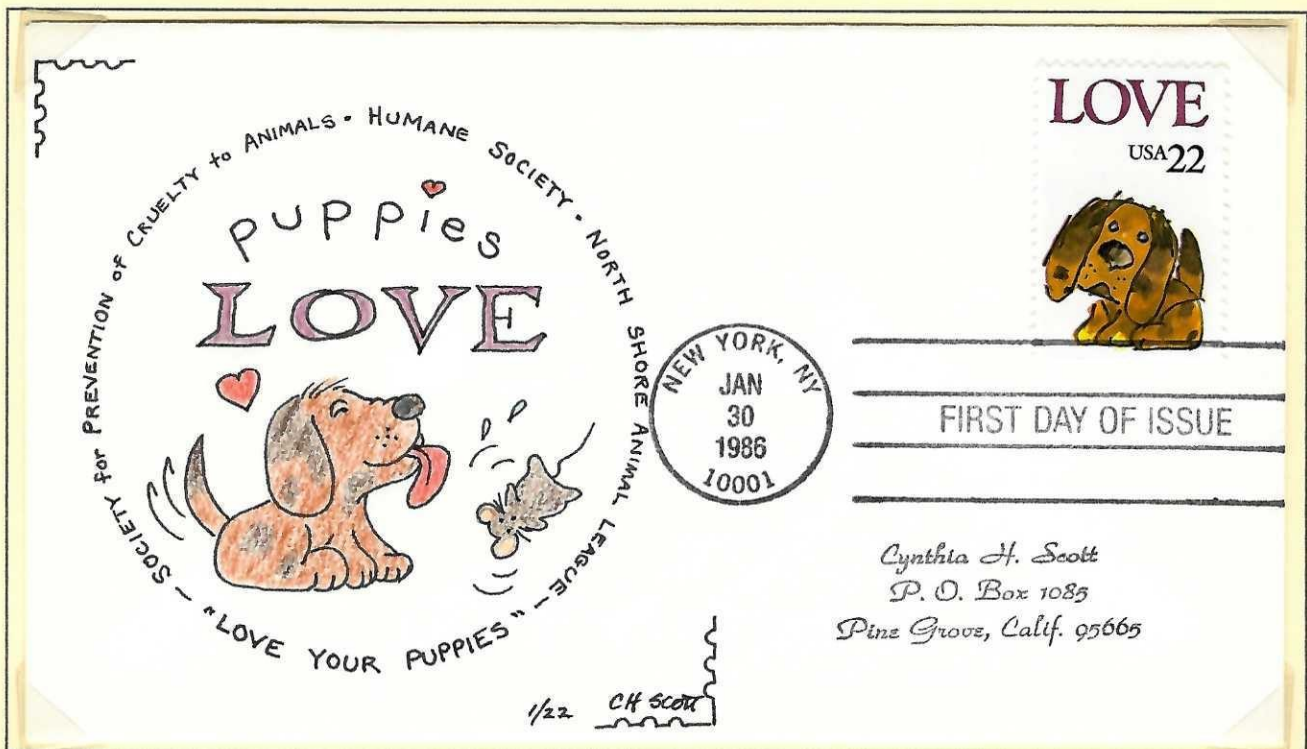
A.2.b. Wood & Acrylic Light Box



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A.2.b.2. Cachet Matches Stamp Colors

The USA-Netherlands issue provided an eye-catching background on which Anon E. Mouse meets his first girl friend. The color matching in the 1986 Love issue is more subtle, but allows our friend to meet his first dog.



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