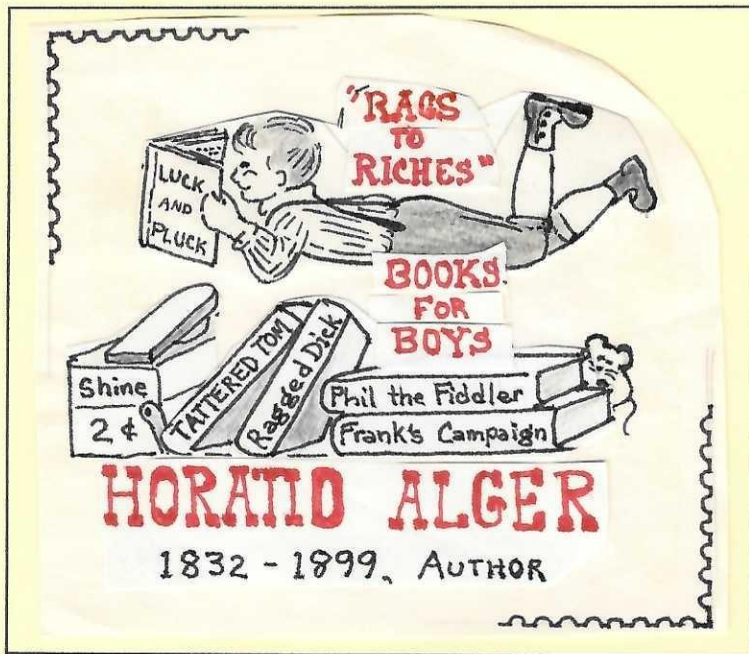
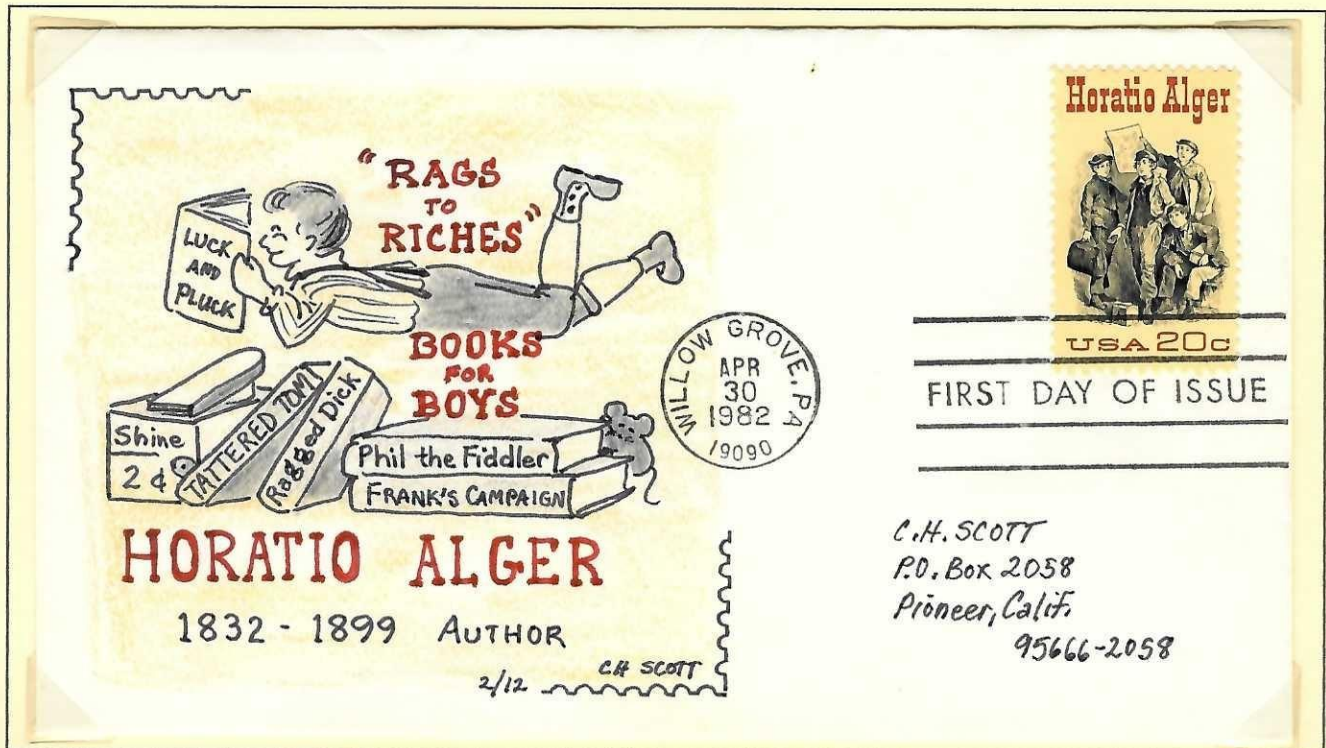


## A.2.b. Wood & Acrylic Light Box



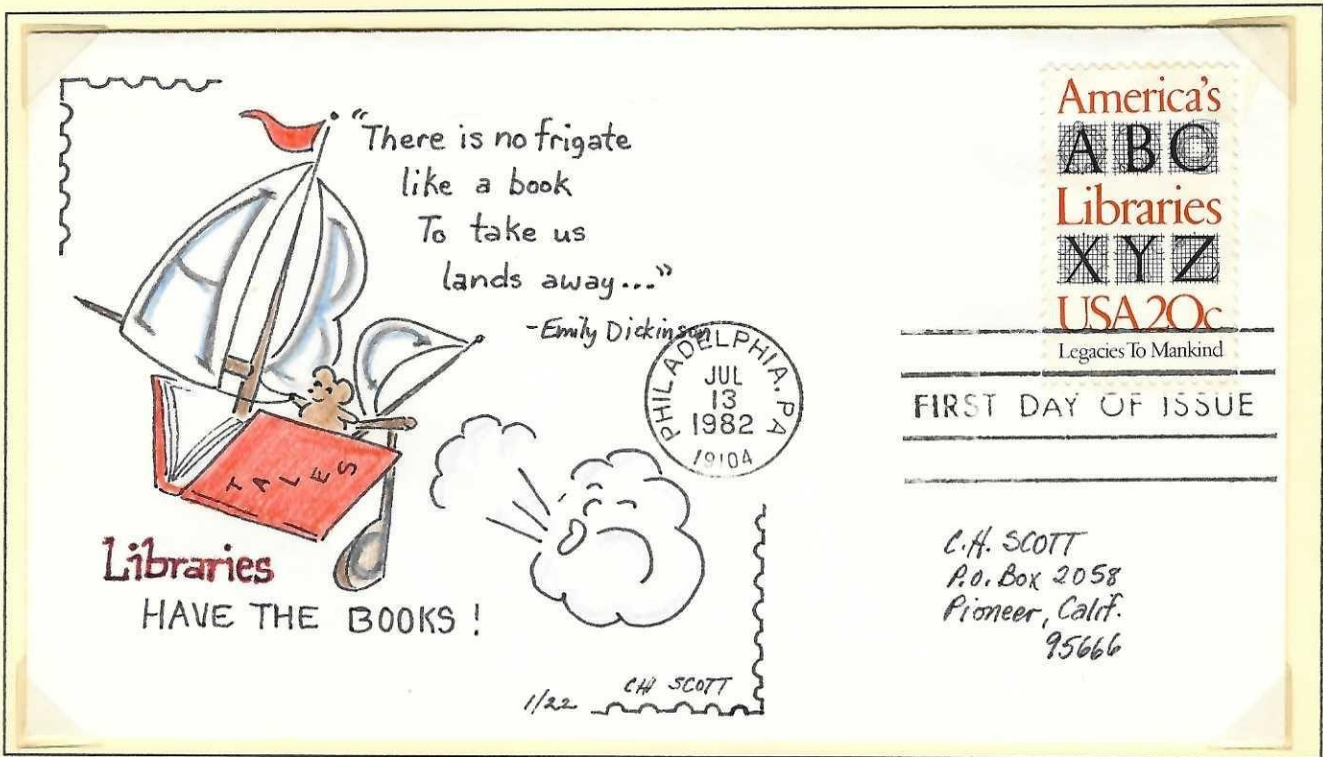
### A.2.b.3. Pasted Templates

A lazy artist doesn't want to start over every time a part of a drawing or some of the lettering doesn't work. Good old scissors and glue solve that problem. Here is an example of a pieced-together drawing.

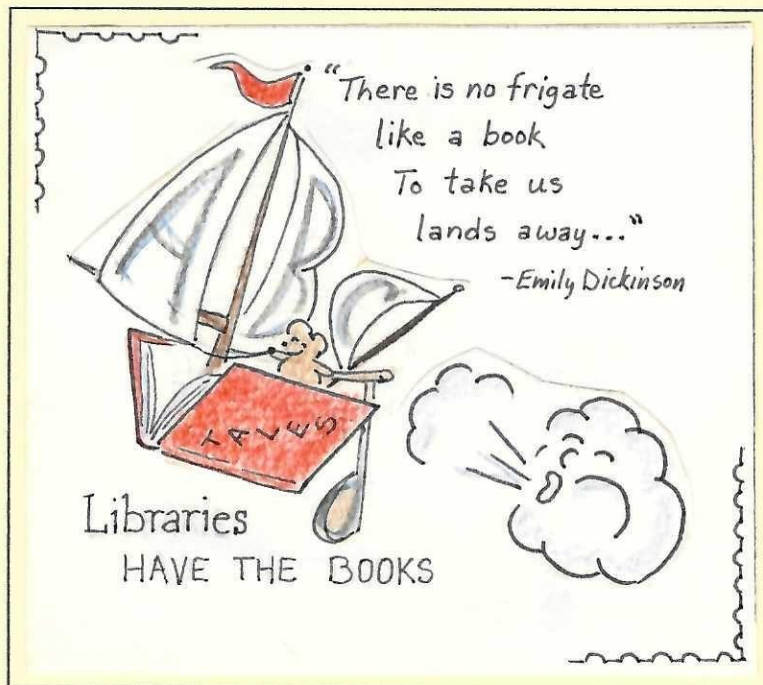


A member of the USPS servicing team carefully aligned this cancel so that the indica "USA 20c" shows between two killer bars. This was possible because the artist tried to place the stamps consistently on the same part of each envelope with the same margin of space at the top and right edges.

A.2.b. Wood & Acrylic Light Box

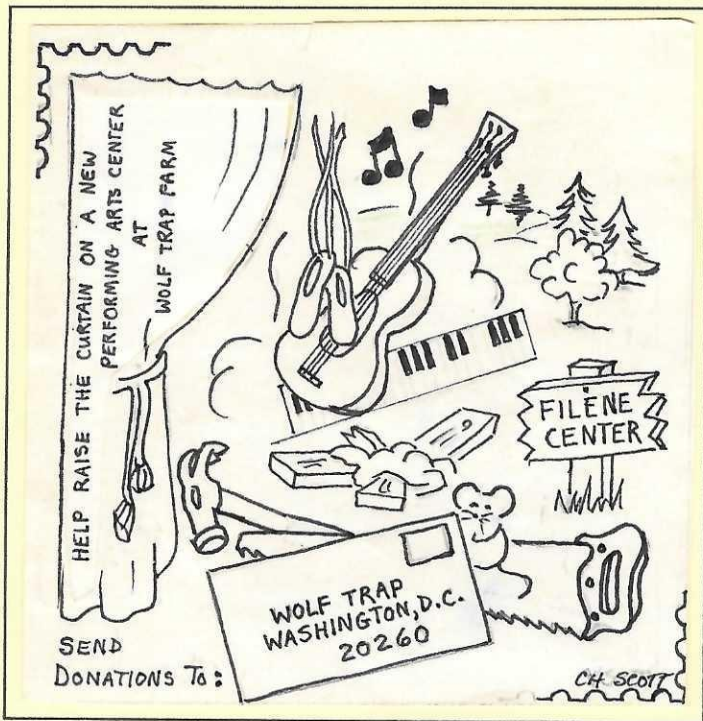


A.2.b.3. Pasted Templates





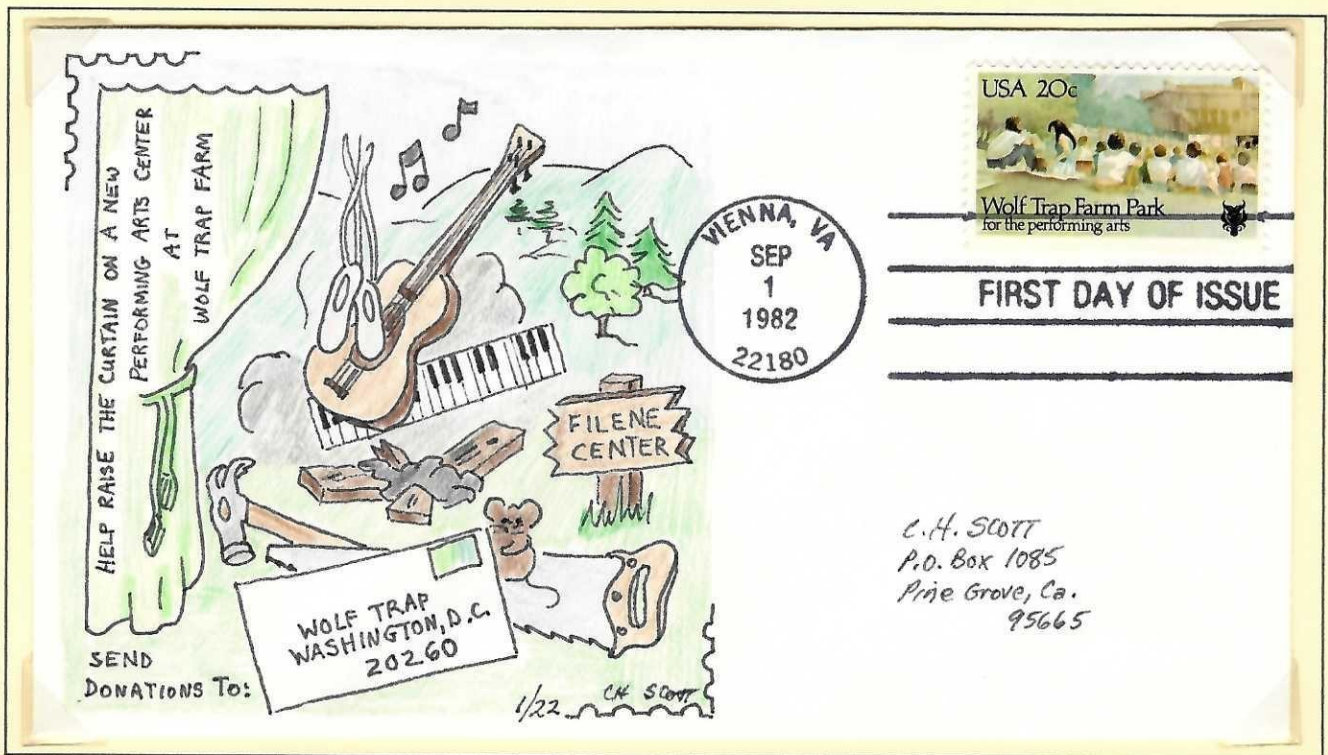
### A.2.b. Wood & Acrylic Light Box



### A.2.b.3. Pasted Templates

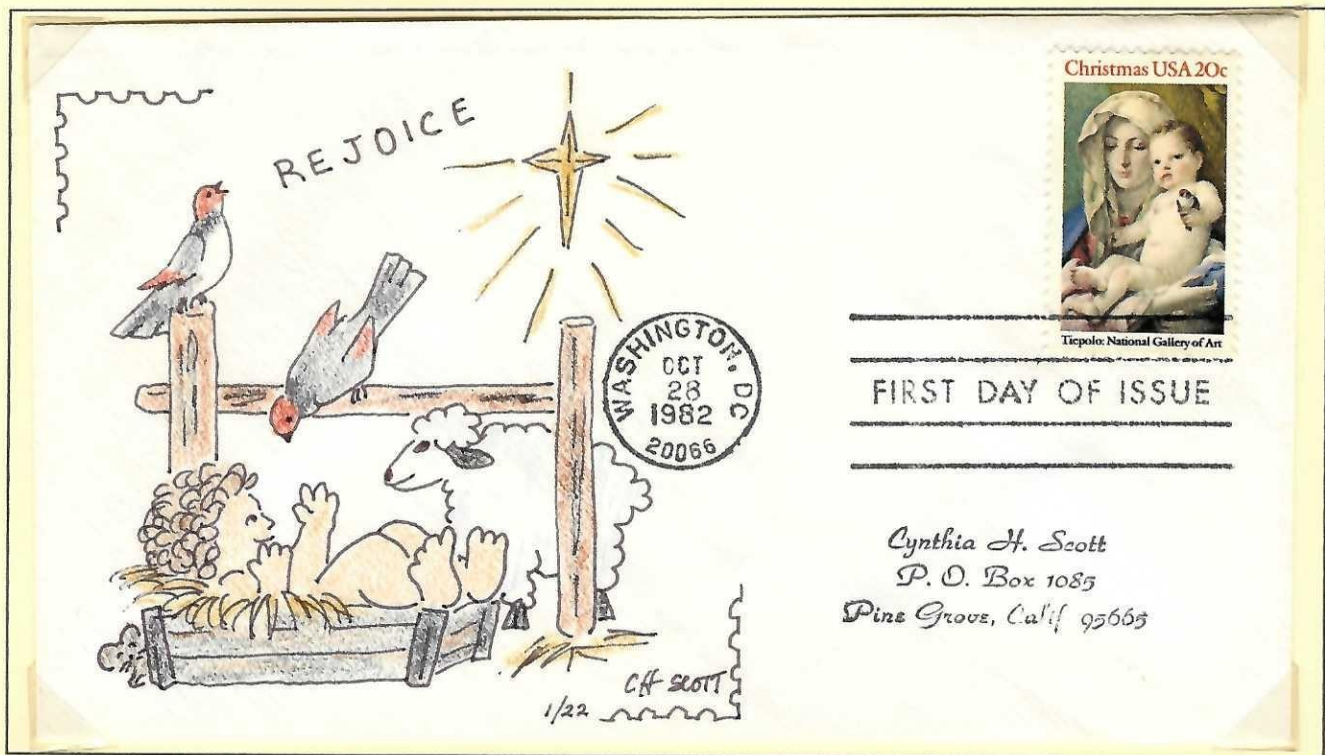
Sometimes it's not the drawing that presents a do-over problem; it's the lettering.

This Wolf Trap Farm cachet went smoothly until the last step. A space inside the curtain had to be cut out to "window" over a second text-writing attempt.



C.H. SCOTT  
P.O. Box 1085  
Pine Grove, Ca.  
95665

### A.2.b. Wood & Acrylic Light Box

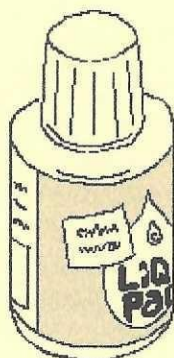


Another example of good cancel placement. The words “Tiepolo: National Gallery of Art” are bordered top and bottom by the killer bars of the cancel.

### A.2.b.3. Pasted Templates

In addition to cutting and pasting, it was sometimes helpful to cover mistakes with a dab of “white out” correction fluid.

Look closely at the fence posts, the baby’s arm, and his nose.



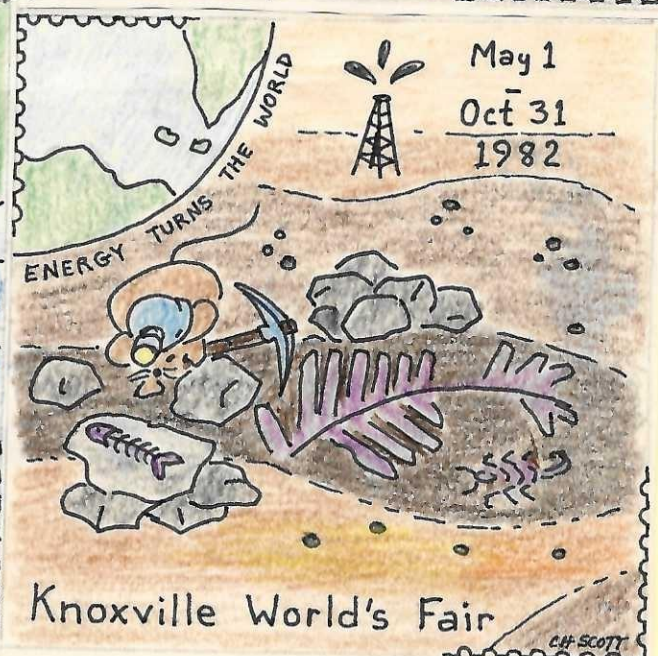
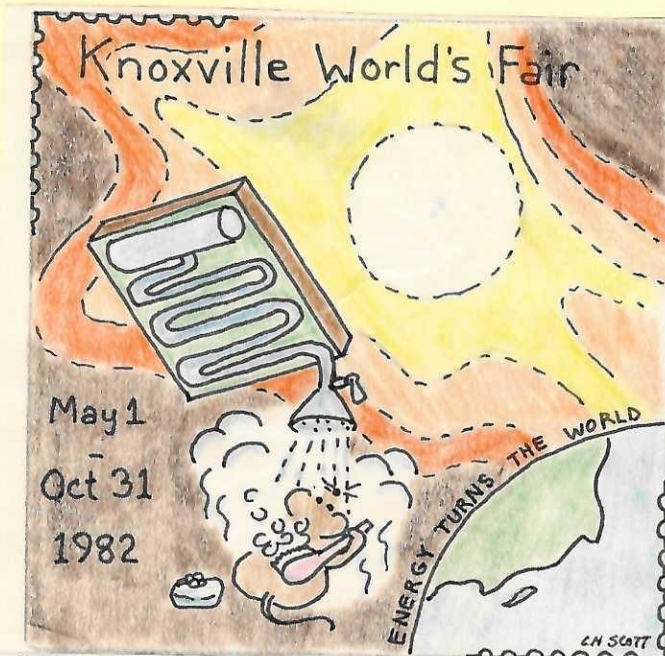
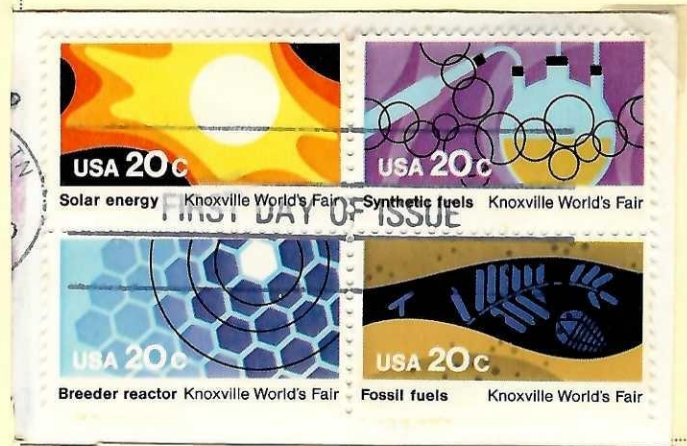


## A.2.b. Wood & Acrylic Light Box

### A.2.b.4. Mosaic Puzzle

The Knoxville World's Fair setenent inspired a way to combine four different individual cachets to make one big mosaic picture by touching corners of four cachets together on a central point.

This is the FIRST and only mosaic set by Anon E. Mouse Cachets to date.

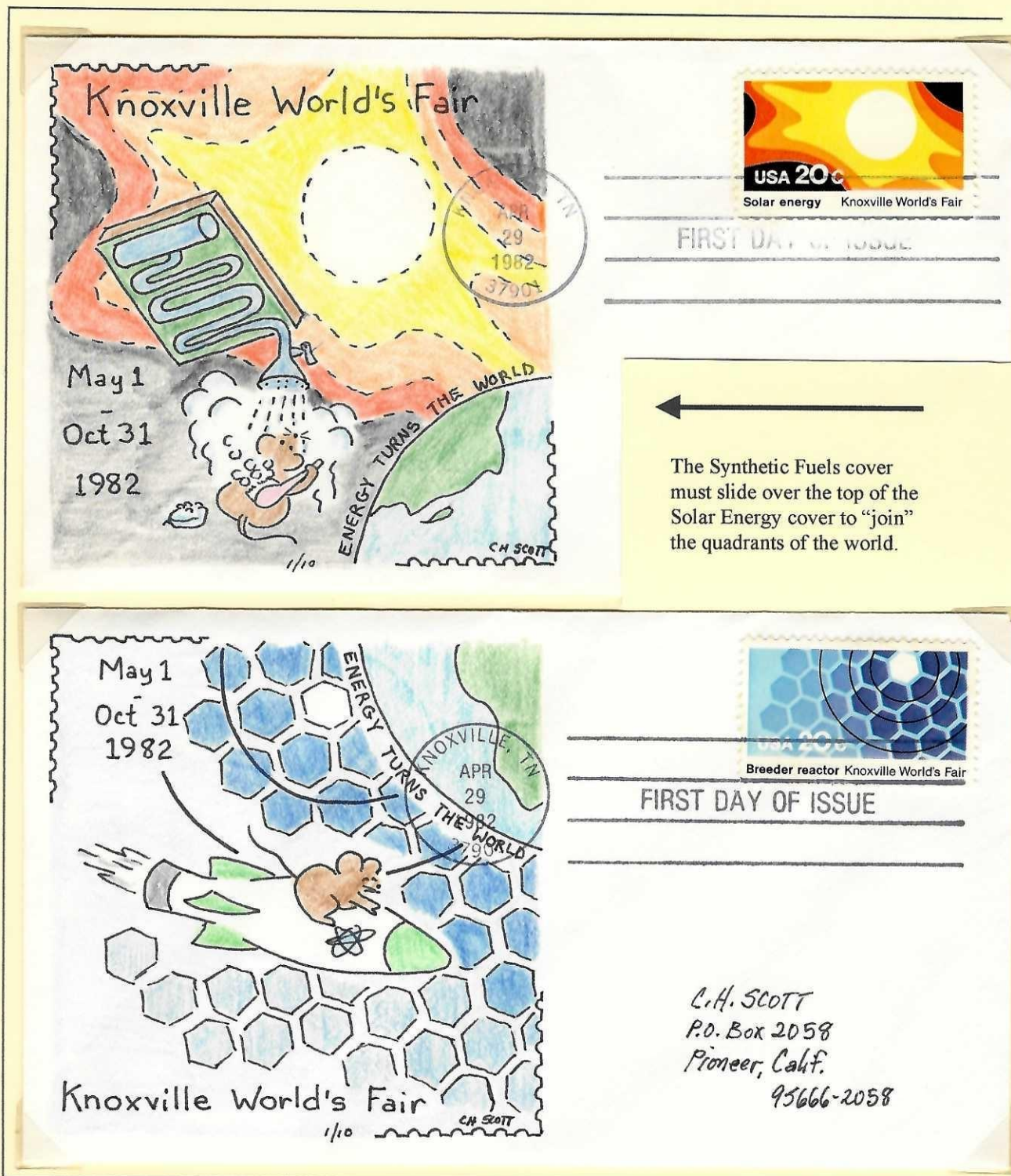




**A.2.b. Wood & Acrylic Light Box**

**A.2.b.4. Mosaic Puzzle**

As seen on the previous page, the mosaic puzzle cachet templates made a whole “world” when pieced together just so. The plan fell apart, however, when the artist failed to buck the cachet-on-the-left-side tradition she learned and took for granted as a beginner.

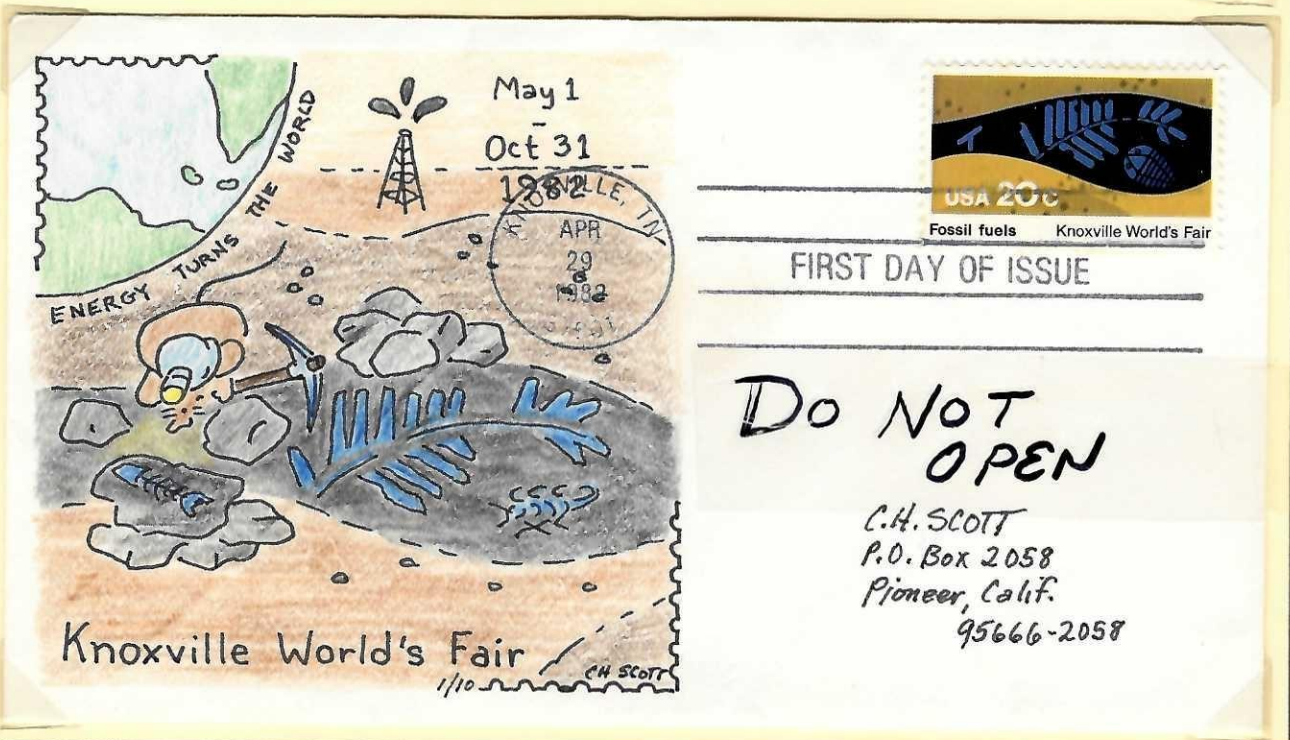
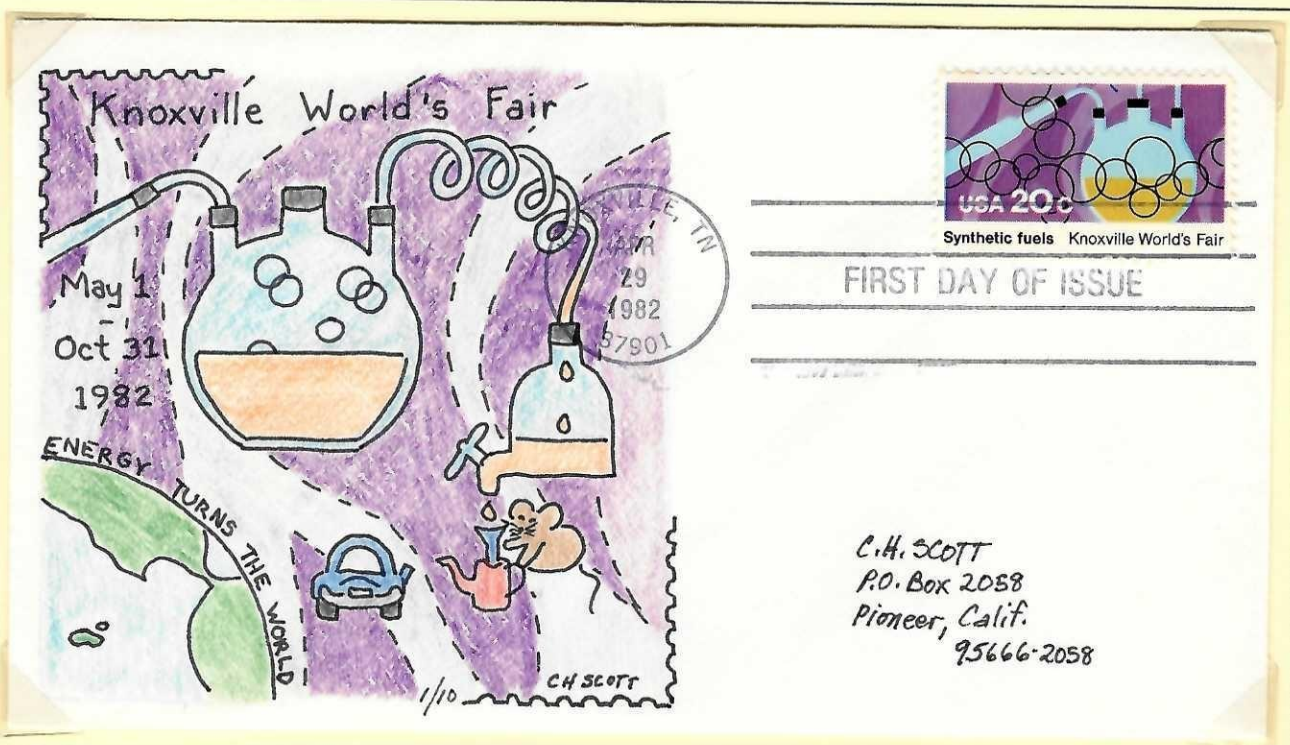




### A.2.b. Wood & Acrylic Light Box

#### A.2.b.4. Mosaic Puzzle

These covers returned to the maker wrapped in cellophane. Someone in the mail system wrote on the wrapped Fossil Fuel cover (bottom) with a ball-point pen, leaving an impression behind. The acrylic overlay traces their message: "Do Not Open."



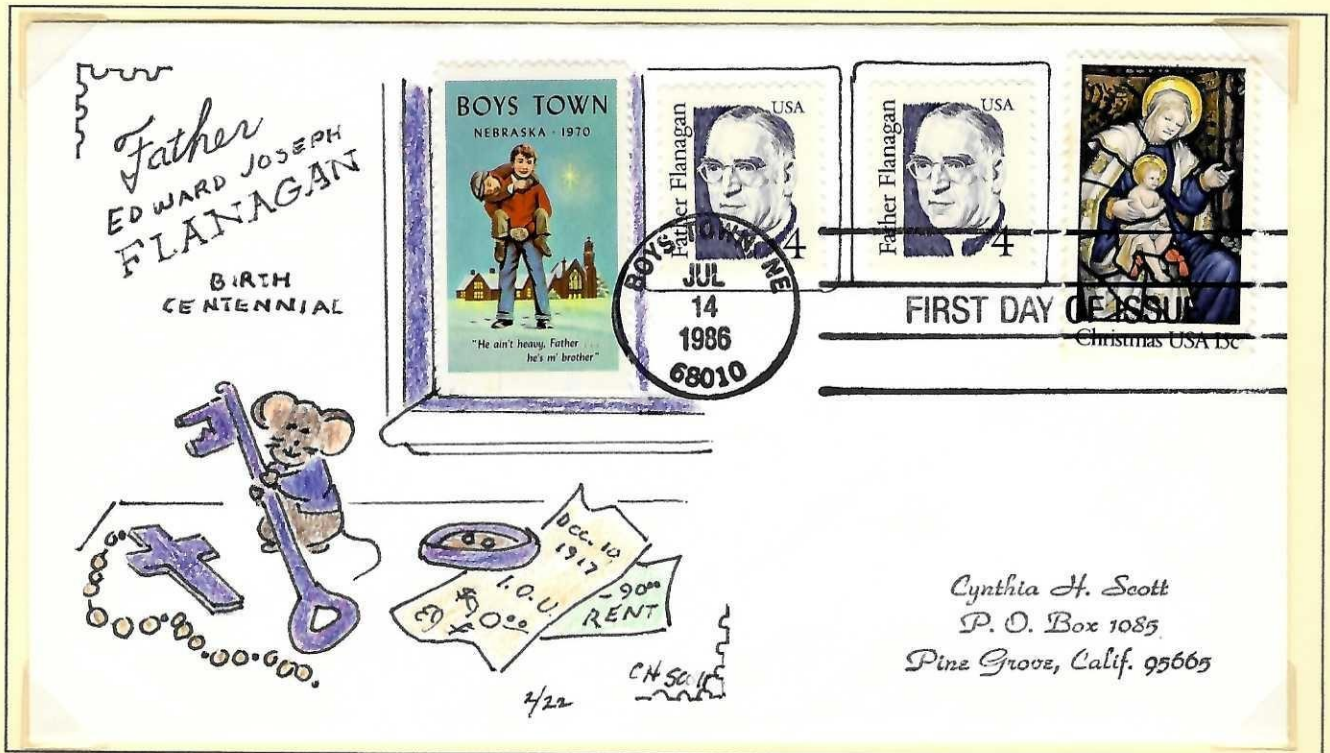
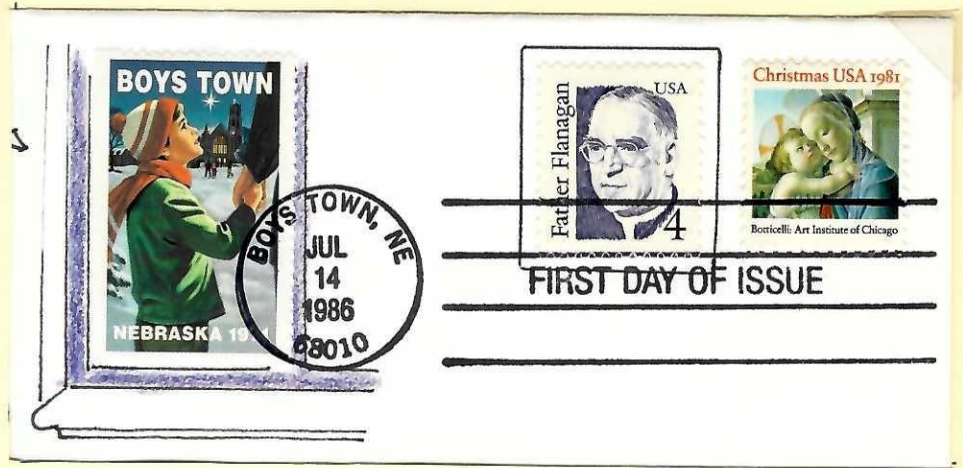


**A.2.b. Wood & Acrylic Light Box**

**A.2.b.5. "Cinderella" Stick On**

The drawing in this cachet plays second place to the Boys Town sticker placed as the view "out the window." This the FIRST (and only to date) use of a non-postal item on an Anon E. Mouse Cachet.

To make up the correct First Class rate, the featured Father Flanagan stamp combines with Traditional Christmas issues from earlier years. These covers are samples of two of the most common configurations produced.





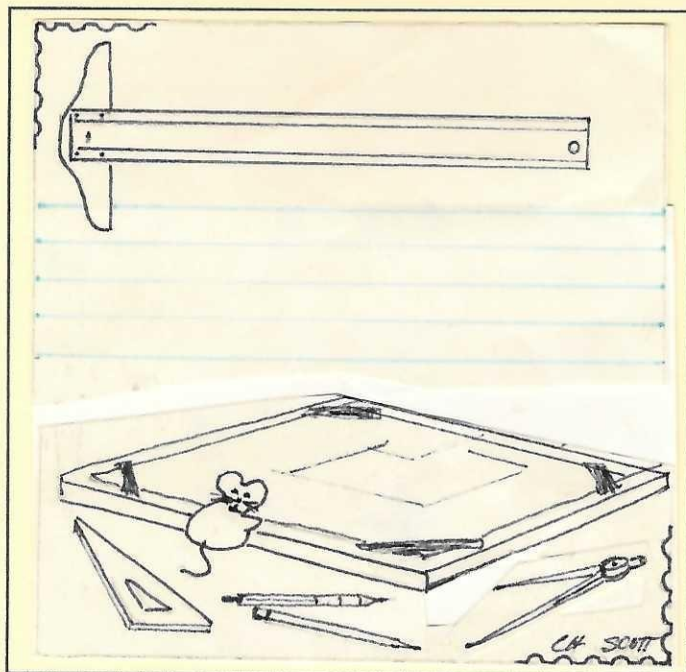
## A.2.b. Wood & Acrylic Light Box



### A.2.b.6 Common Designs

Se-tenant issues present a special challenge to a cachet maker. It is often just too much work to create a unique cachet for each different stamp in an attached set. The solution is to make one common design for the whole set.

Minor changes in text or color can distinguish one cachet from the other for each stamp.



Eero Saarinen

“Always design a thing by considering it in its next largest context—...”



This was a FIRST attempt to transfer a common cachet design using the light box. The artist considered her design to be so plain and uninspiring that she lost interest in finishing covers for the other three stamps in the Architecture se-tenant.

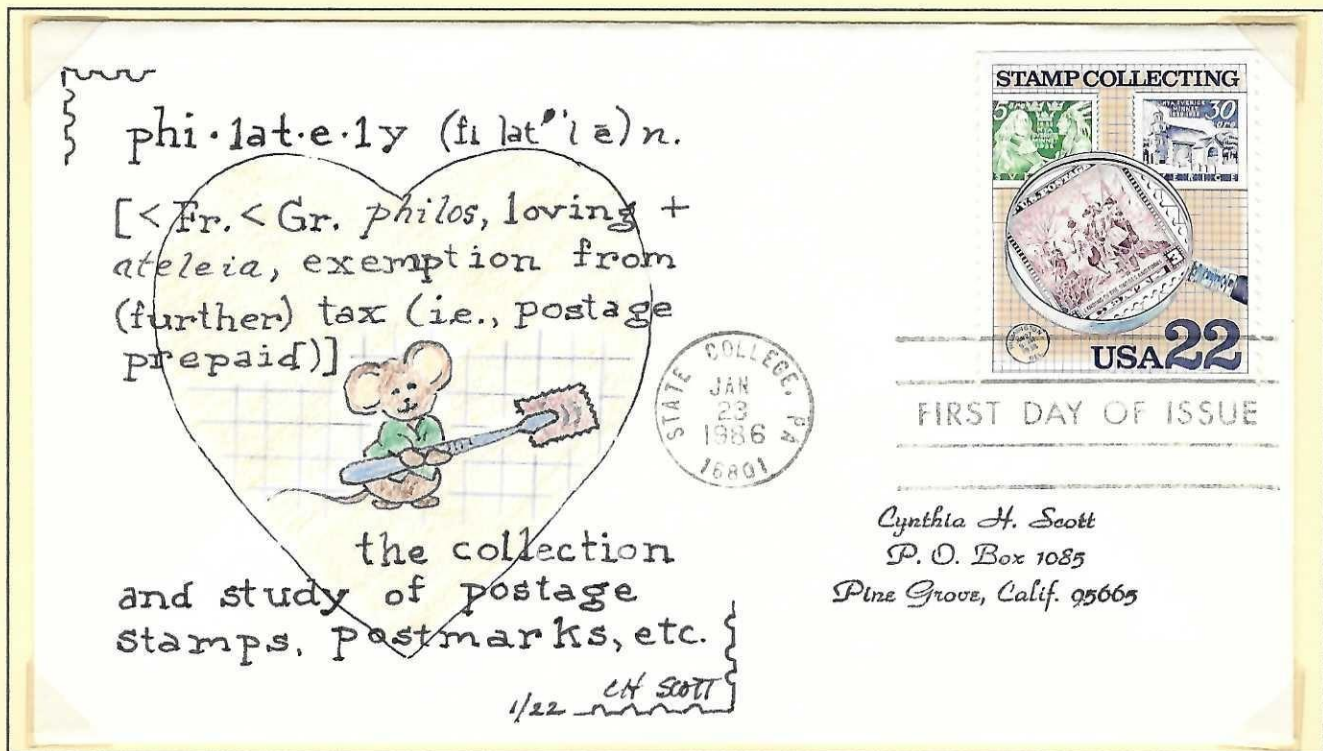


## A.2.b. Wood & Acrylic Light Box

### A.2.b.6. Common Designs

This cover has one of four common designs planned for the joint U.S. - Sweden Stamp Collecting Booklet issue. The following exhibit page shows the whole original working plan, which includes the identifying numbers for each coloring pencil.

Careful notes of this nature were necessary because (by this time in the evolution of Anon E. Mouse) the cachets were usually added to the covers after they returned from servicing. With many interruptions for tending to home life and employment, two or three months passed by before all the cachets were applied.



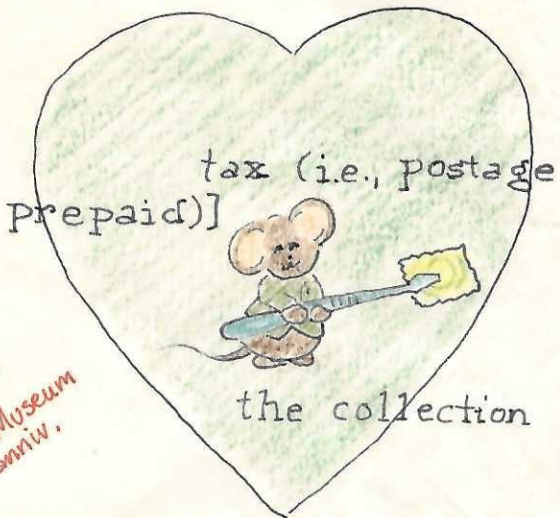
This was the first commemorative stamp booklet issued by the U.S.P.S. and thus for all U.S. cachet makers who participated, it was the FIRST chance to produce cachets for such an issue.





Stamp Collecting Booklet

JAN. 23, 1986



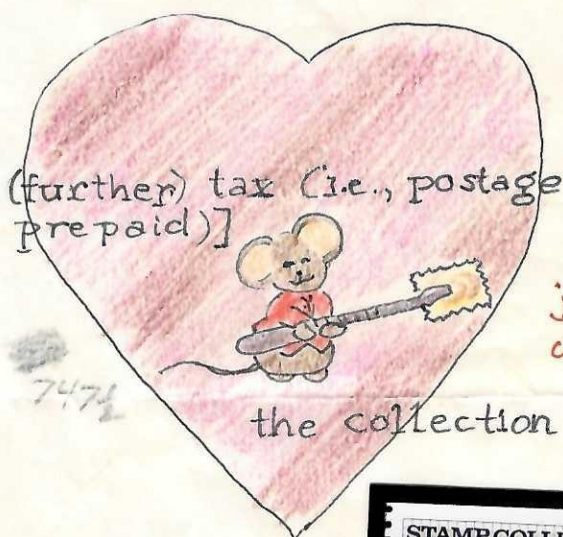
APS  
Nat. Museum  
amiv.

- 737 1/2
- 739 1/2
- 735
- 006



75 2  
12,

- 745
- 735
- 005
- ~~746 1/2~~



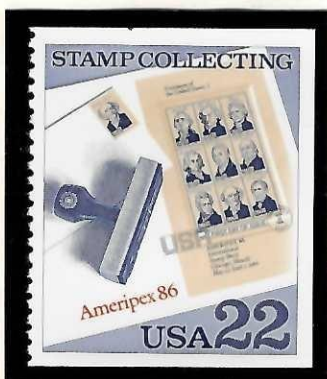
jr  
collector

747 1/2



Swedish  
Stamps

- 006
- 741 ← #13, 1, 21
- 746 1/2
- 757



W

2,

- 741
- 747 1/2
- 757

Ameripex





A.2.b. Wood & Acrylic Light Box

A.2.b.6. Common Designs



This was the FIRST add-on Anon E. Mouse cachet produced in large quantity. The artist kept 22 of 68 embellished covers for subscribers, and the rest were returned to collector Roger Listwan. Because Roger had collected so many FDCs of the 1938 Presidential series, he felt it would do no harm to add a cachet to those that were common duplicates.



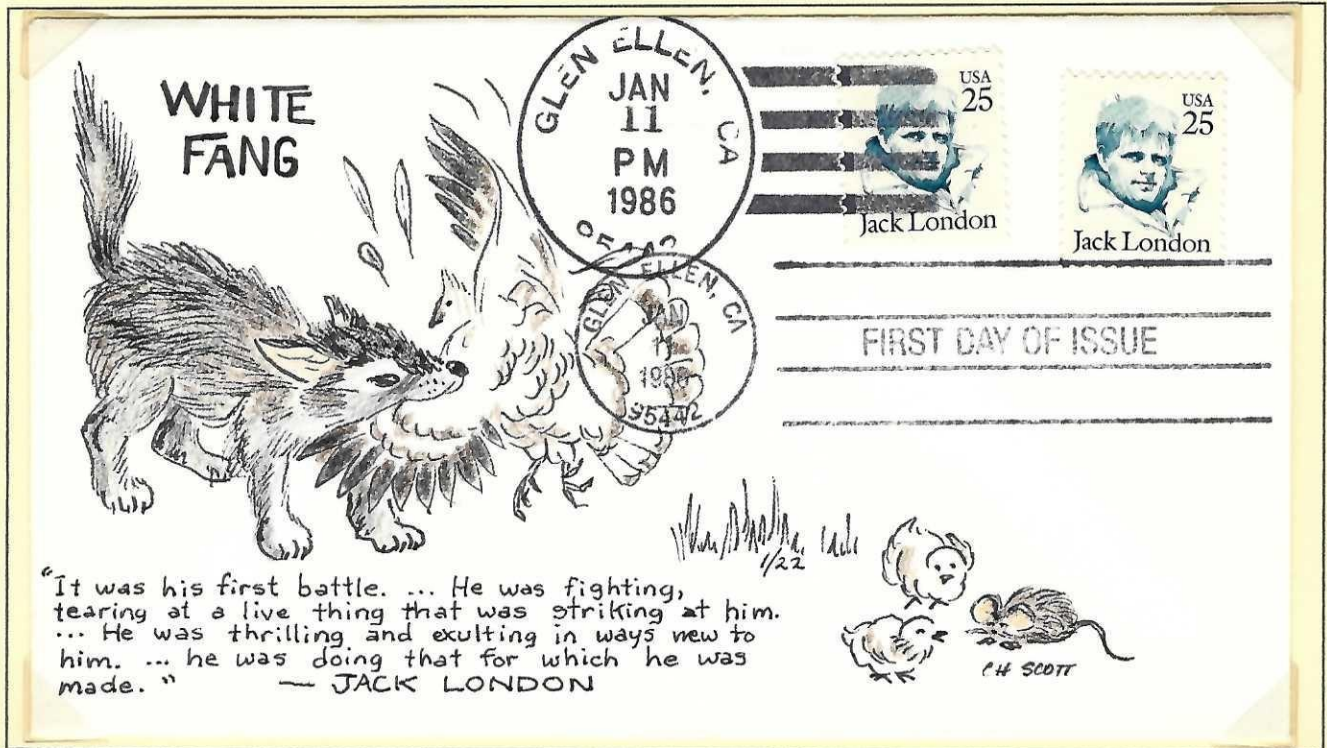
The cachet is small enough to be placed in slightly different positions on envelopes that have large hand-written addresses or return addresses.

Anon E. Mouse is facing away from the viewer because the artist couldn't get his face "right" that week. All the cachets are the same (common design) except for the color of the stamp held in the stamp tongs. They were tinted to match the different denominations of the Presidential series found on these covers.



A.2.b. Wood & Acrylic Light Box

A.2.b.7. Second Cancel Combos



This was the FIRST second-cancel combo contrived by Anon E. Mouse to show that the cover really was canceled on the First Day of Issue.



This is also the FIRST cachet that shows Anon E. Mouse with fur; or rather -- pen strokes that indicate fur.

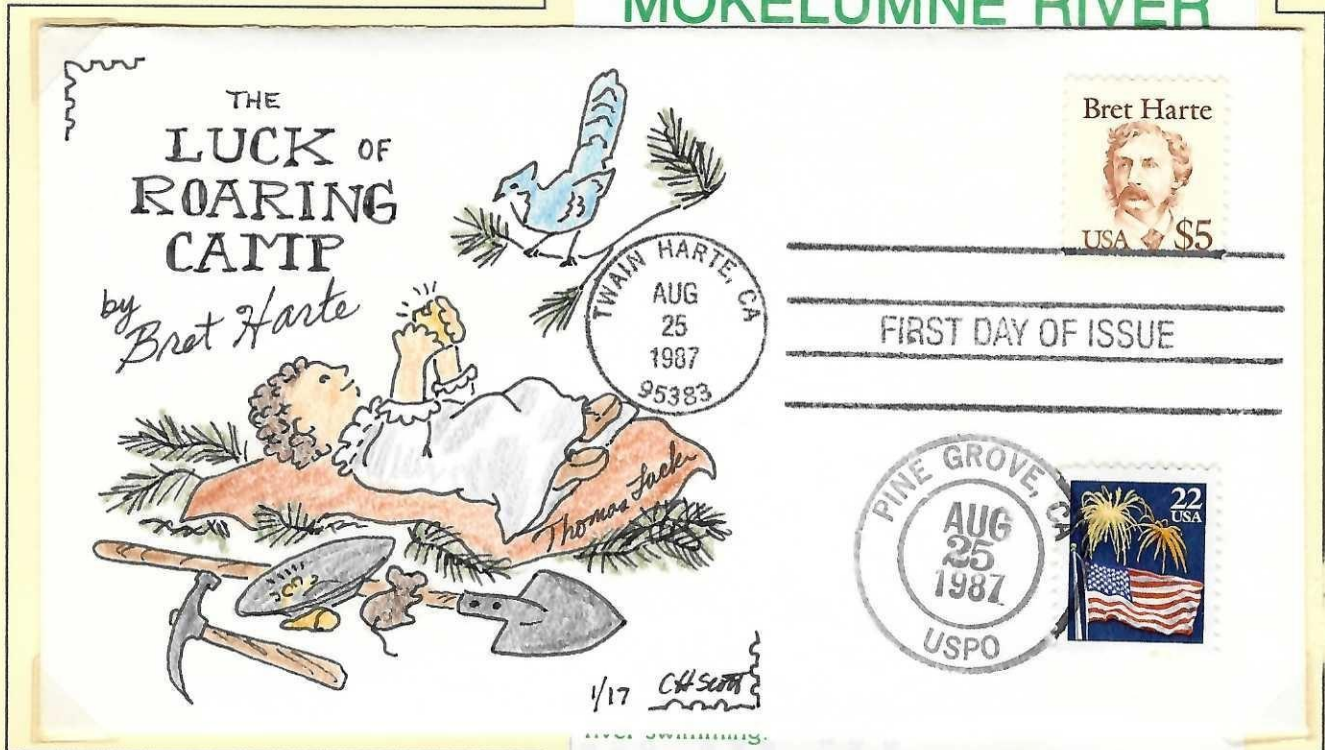


**A.2.b. Wood & Acrylic Light Box**

**A.2.b.7. Second Cancel Combos**

Twain Harte, CA is a three-hour drive from Pine Grove, where Anon E. Mouse was living in 1987. After servicing covers in Twain Harte, there was still time to drive back down the mountain to Pine Grove for this unofficial city cancel.

**GUIDED TOURS TO  
Roaring Camp  
AN OLD 49ER  
GOLD CAMP ON THE  
MOKELUMNE RIVER**



This Roaring Camp does not claim to be the same one in Harte's story, but it is the right kind of location: a mining site on the Mokelumne River.

**— RESERVATIONS REQUIRED —  
SPECIAL TOURS AND  
COOKOUTS ARRANGED**

**For Information Write or Call  
Roaring Camp Mining Co.  
P.O. BOX, 278, PINE GROVE, CALIF. 95665  
PHONE: (209) 296-4100**

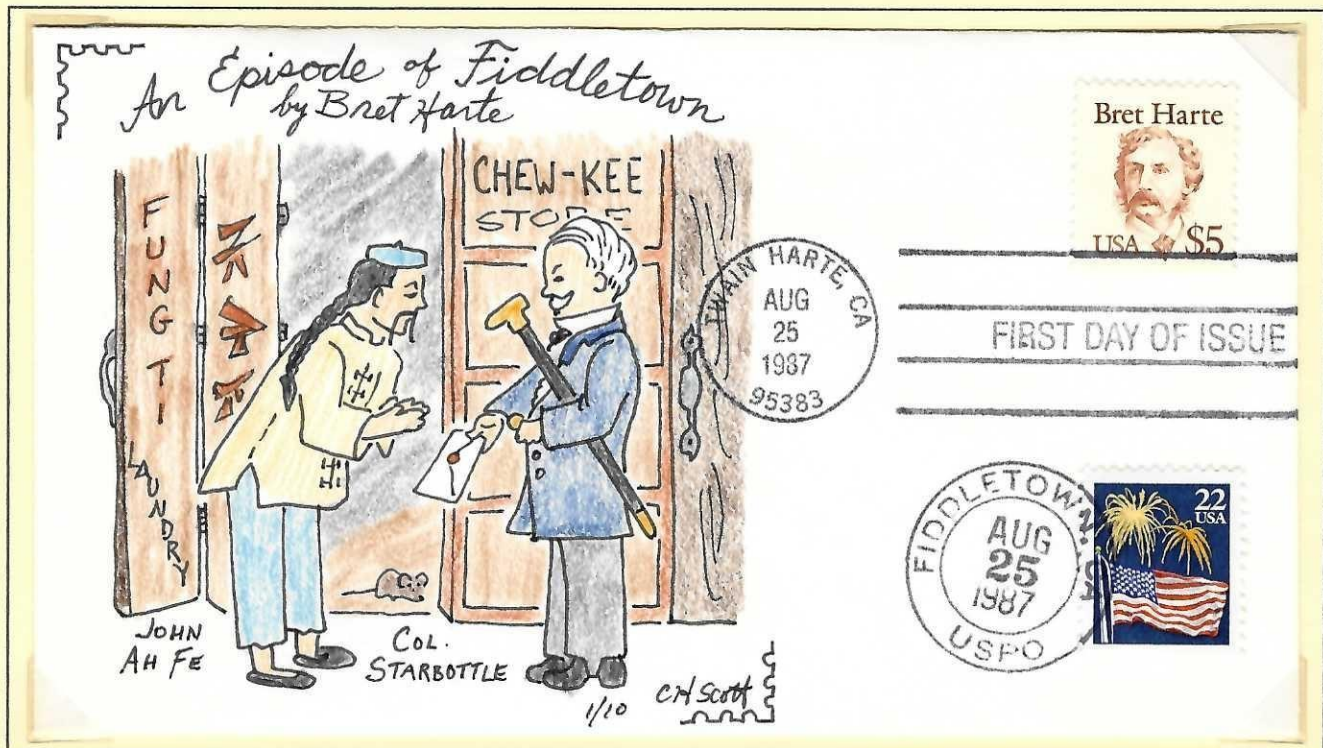


## A.2.b. Wood & Acrylic Light Box

### A.2.b.7. Second Cancel Combos

After canceling the Roaring Camp FDCs in Pine Grove, Anon E. Mouse drove an additional 14 miles of back-country roads to Fiddle Town. The lone postal clerk/Postmaster was happy to add her unofficial city cancel to the Bret Harte FDCs. Only one or two other FDC fanatics had requested the same service that day.

The second stamp is not another Bret Harte for a very simple reason: expense. Interest in this Bret Harte issue led to the FIRST grossly over-franked Anon E. Mouse cachets. This exception to normal practice happened because the artist collects American authors on stamps.

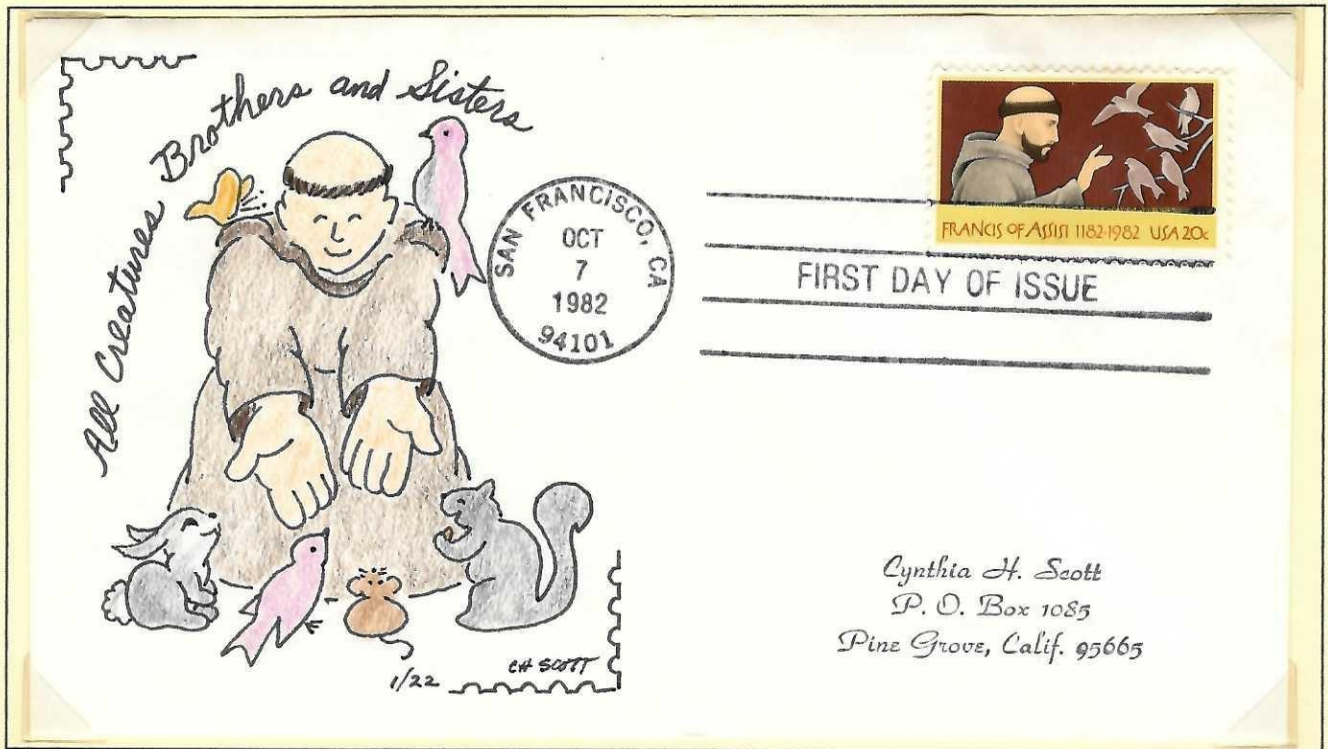


The cachet artist visited Fiddle Town earlier, to get a look at the Fung Ti Laundry and Chew-Kee Store before drawing the cachet. Even though it's never been proven that Harte actually went there to research the locale, the old laundry and store did exist during the years of his story "An Episode of Fiddle Town." The building is still occasionally opened for viewing.

This was the LAST hand drawn cachet reproduced by over tracing with the wood and acrylic light box. The method worked well, but took too long. The light box is still used during the development phase of some cachets.



A.2.b. Wood & Acrylic Light Box



A.2.b.8. Nothing Noteworthy

These two cachets are among the artist's favorites of those traced over the light box. They are shown here to fill a hole in the exhibit and to preserve the symmetry of the next section. This is a sneaky way to test the viewer's power of observation and to see if he or she actually read every page of the whole exhibit.

