

B. Commercial Offset Printing

B.1. Black on White

B.1.a. Details Added by Hand

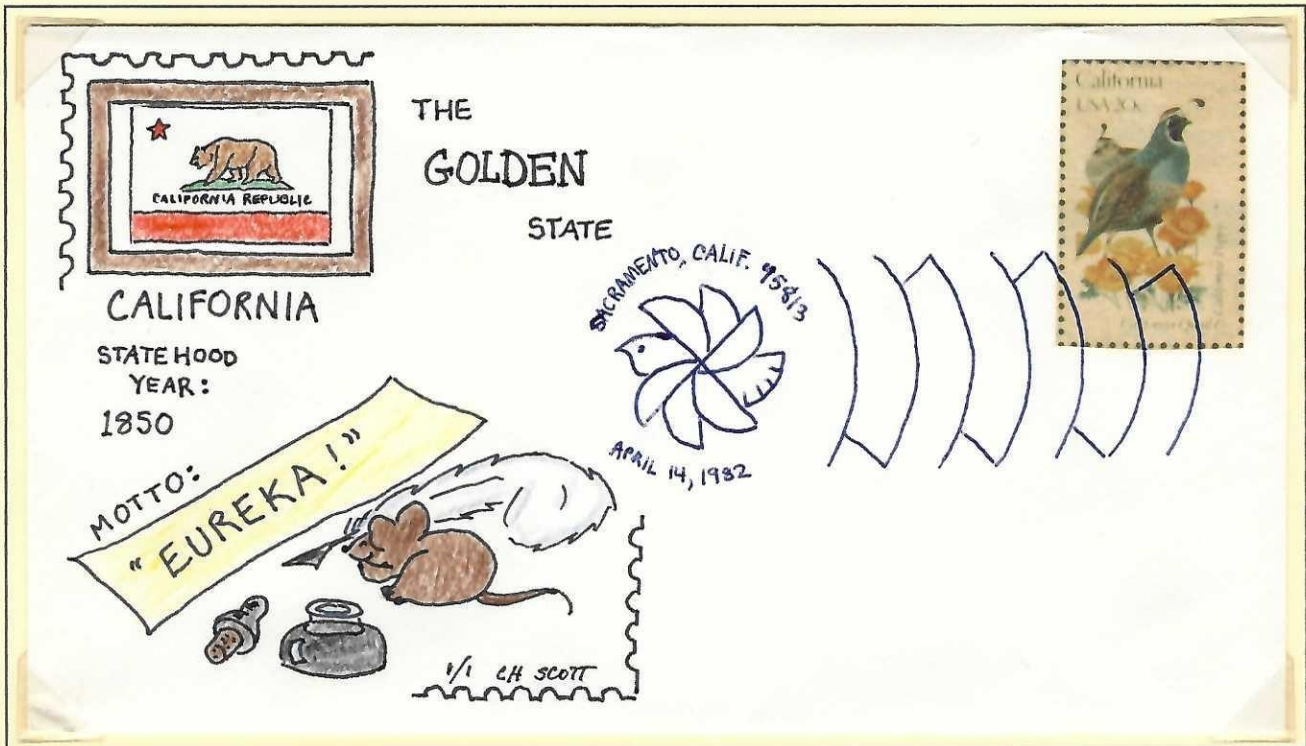
The State Birds and Flowers issue presented a real challenge to anyone trying to create cachets for nearly every commemorative stamp of 1982. By taking a common design to the printer for reproduction, the artist hoped to reduce the amount of repetitious hand work that fifty different stamps would bring.

News of the 50 State Birds and Flowers appeared in *The Stamp Collector* well ahead of the issue date. Pictures of the new stamps were included in the article. This allowed plenty of time for planning and experimenting with cachet designs. The cover shown below served as a design test.



The Bicentennial State Flags issue of 1976 provided the model for the California flag.

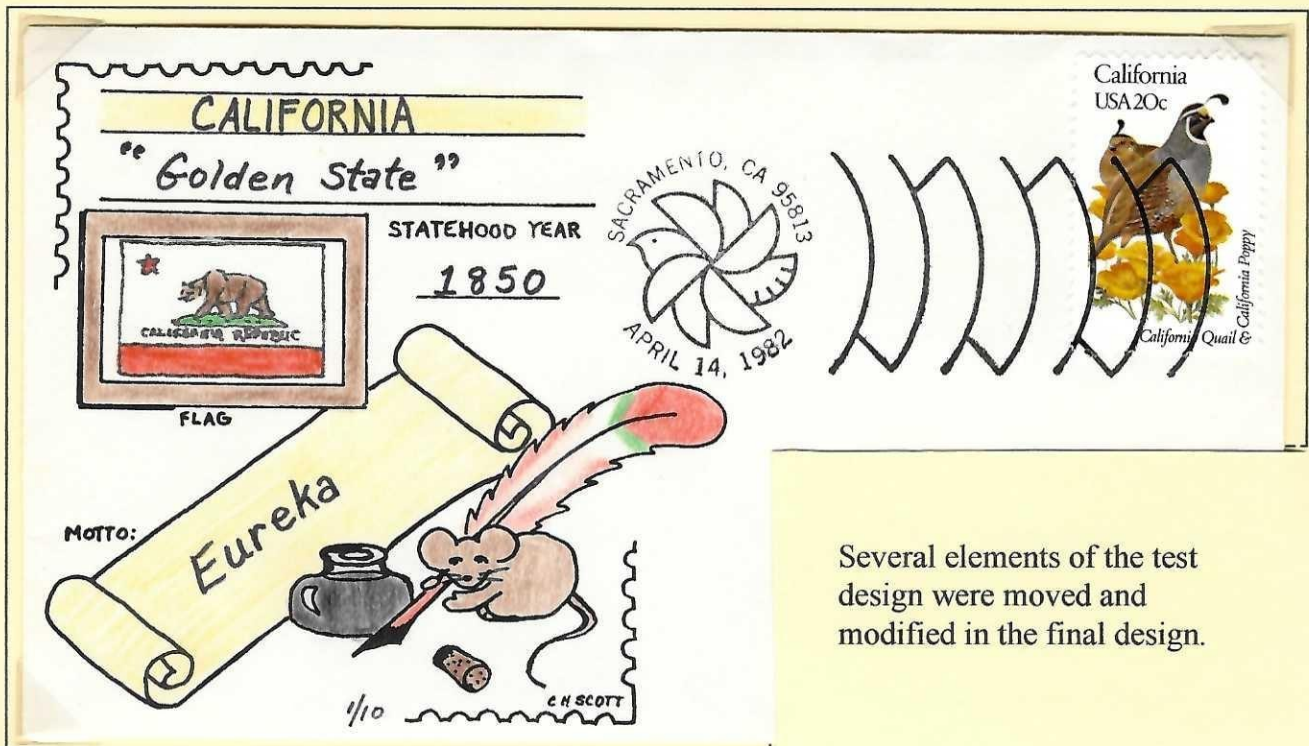
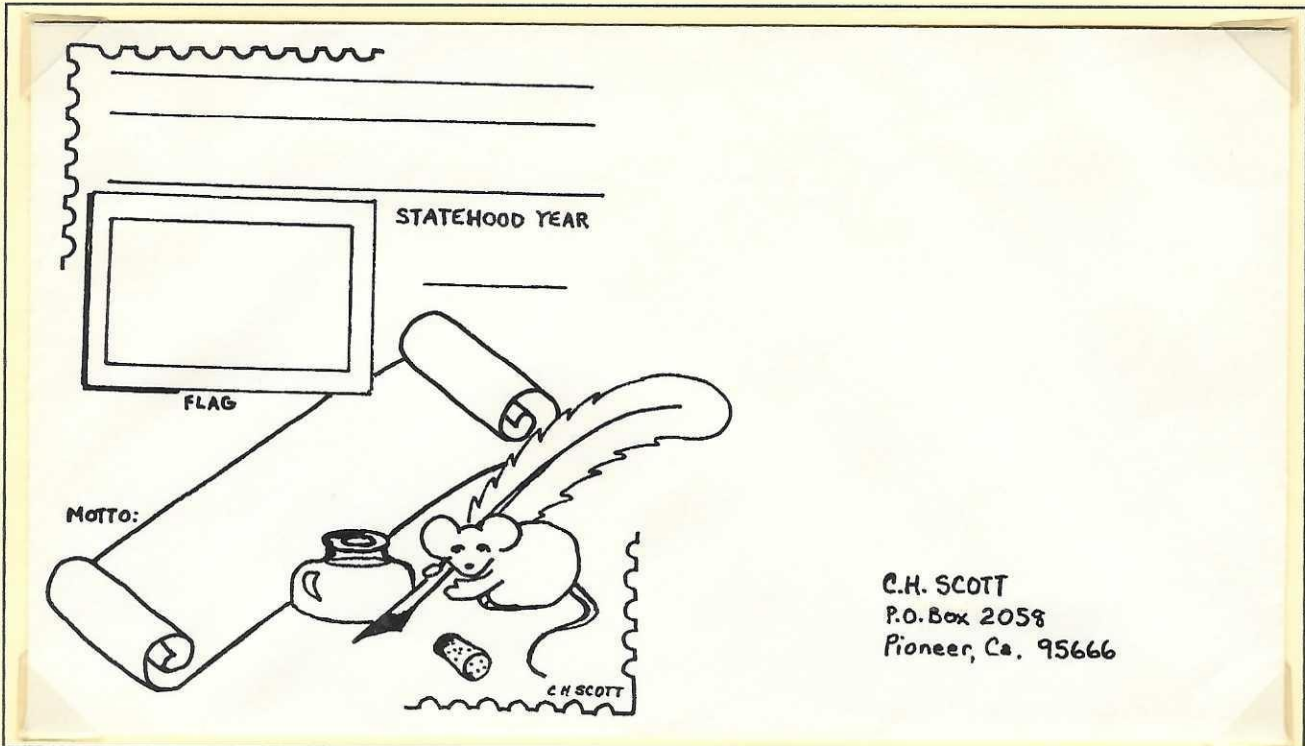
Picture clipped from newspaper:



B.1. Black on White

B.1.a. Details Added by Hand

This is a sample of the FIRST commercially printed black and white envelope for Anon E. Mouse Cachets. It was a long way from being a finished product. A lot of hand lettering, coloring, and some cutting and pasting followed the printer's work.

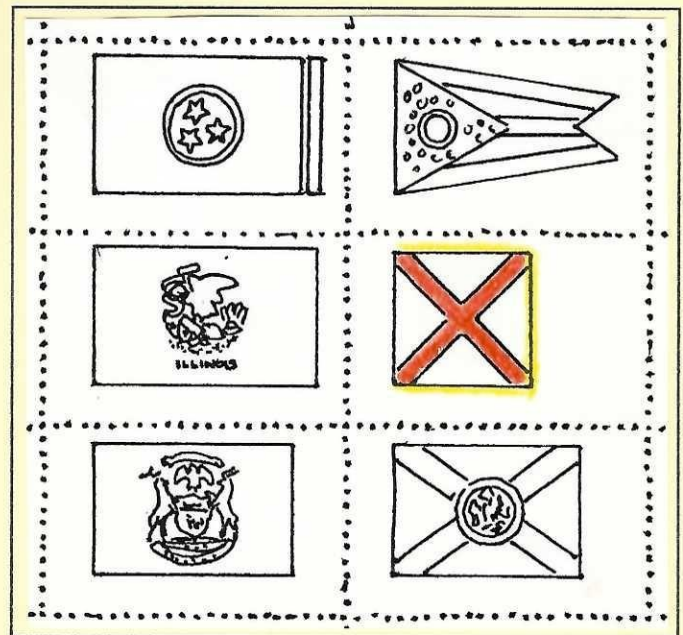
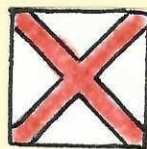
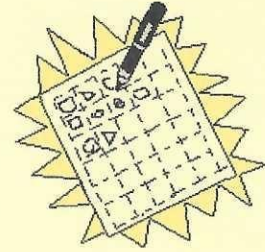


Several elements of the test design were moved and modified in the final design.

B.1. Black on White

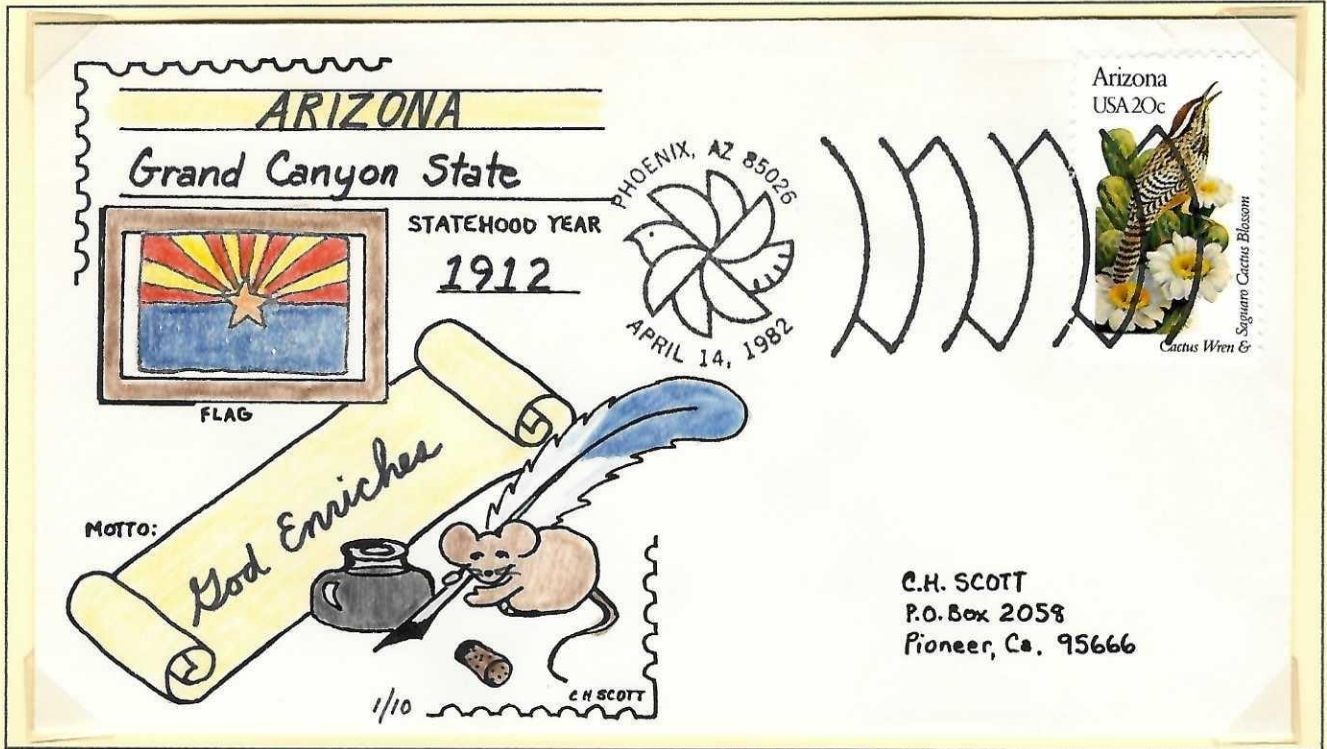
B.1.a. Details Added by Hand

The light box was called into service again to enable tracing of the state flags. Tracings of the Bicentennial State Flags were photocopied, hand colored, and then cut from their sheets to be pasted into the cachet.



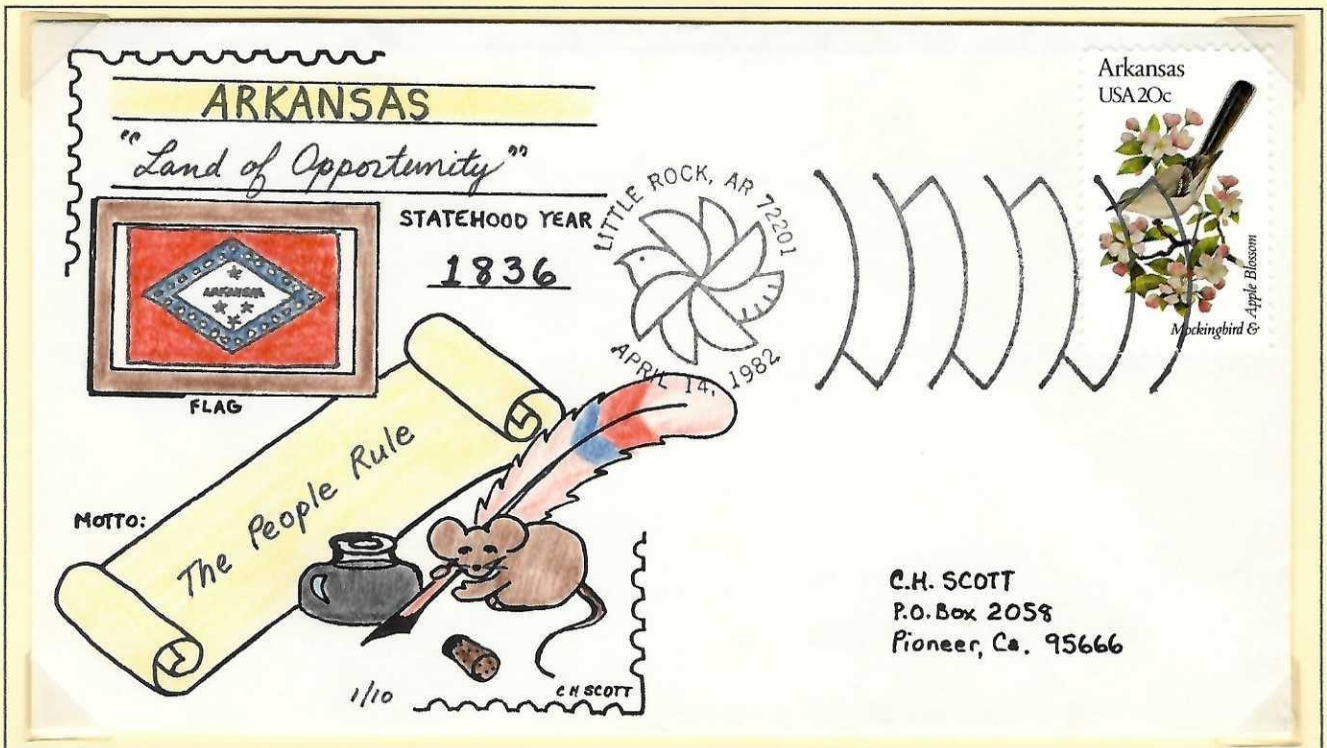
After the flags were finished, the state names, nick names, statehood dates, and mottos were hand written on each cover. Working on and off, it took seven months to complete ten sets of fifty covers.

B.1. Black on White



B.1.a. Details Added by Hand

Here are two of the fifty different State Birds & Flowers cachets.

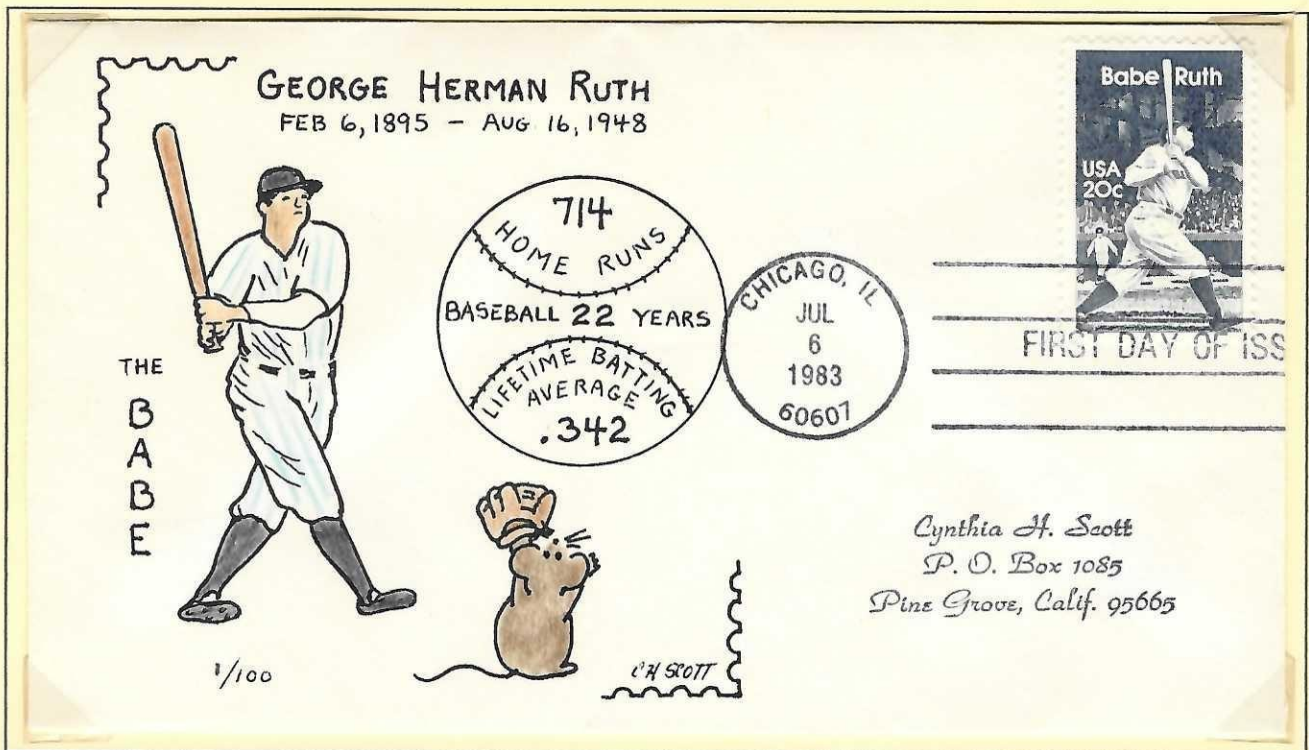
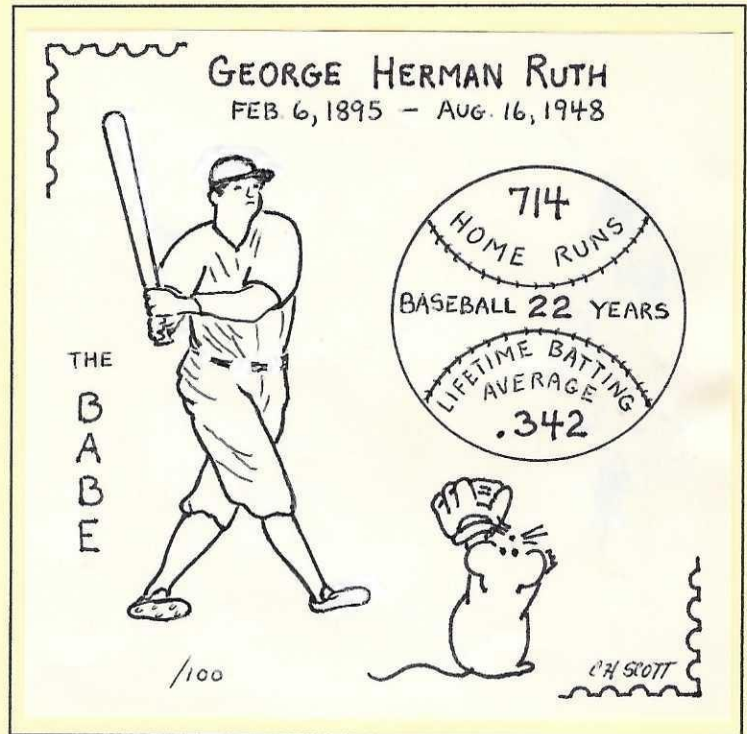


B.1. Black on White

B.1.b. Minimum Color by Hand

Baseball issues were known to be good sellers. This cachet and the one on the next page were the FIRST for which 100 copies were made. This was more than the cachet maker could ever expect to finish with very much hand work. Only five main pencil colors tint these cachets.

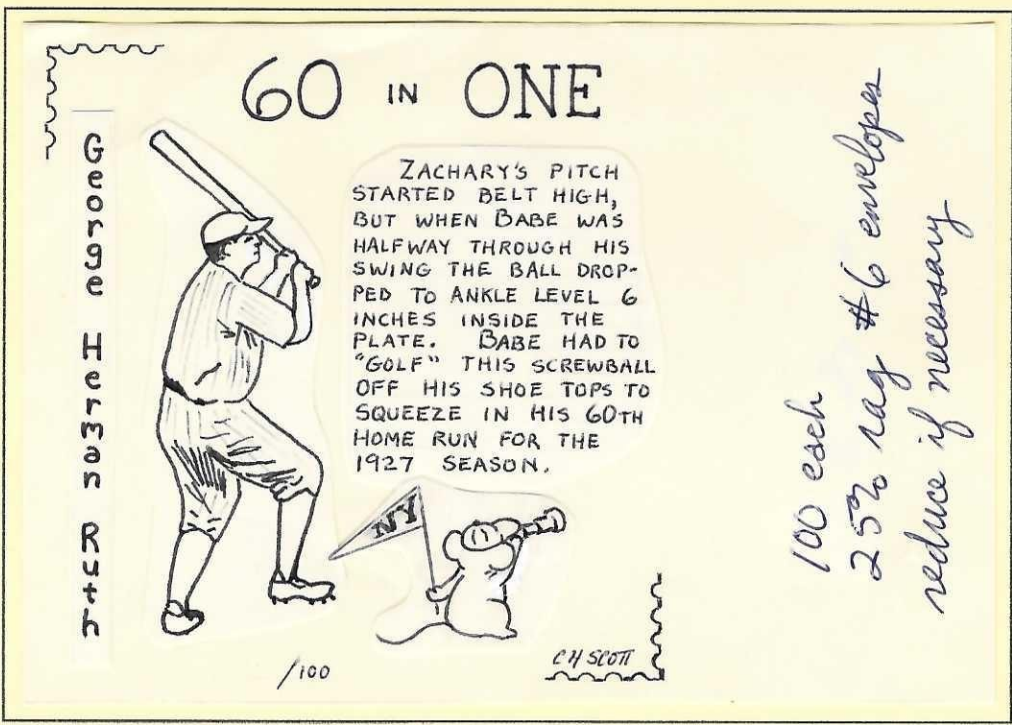
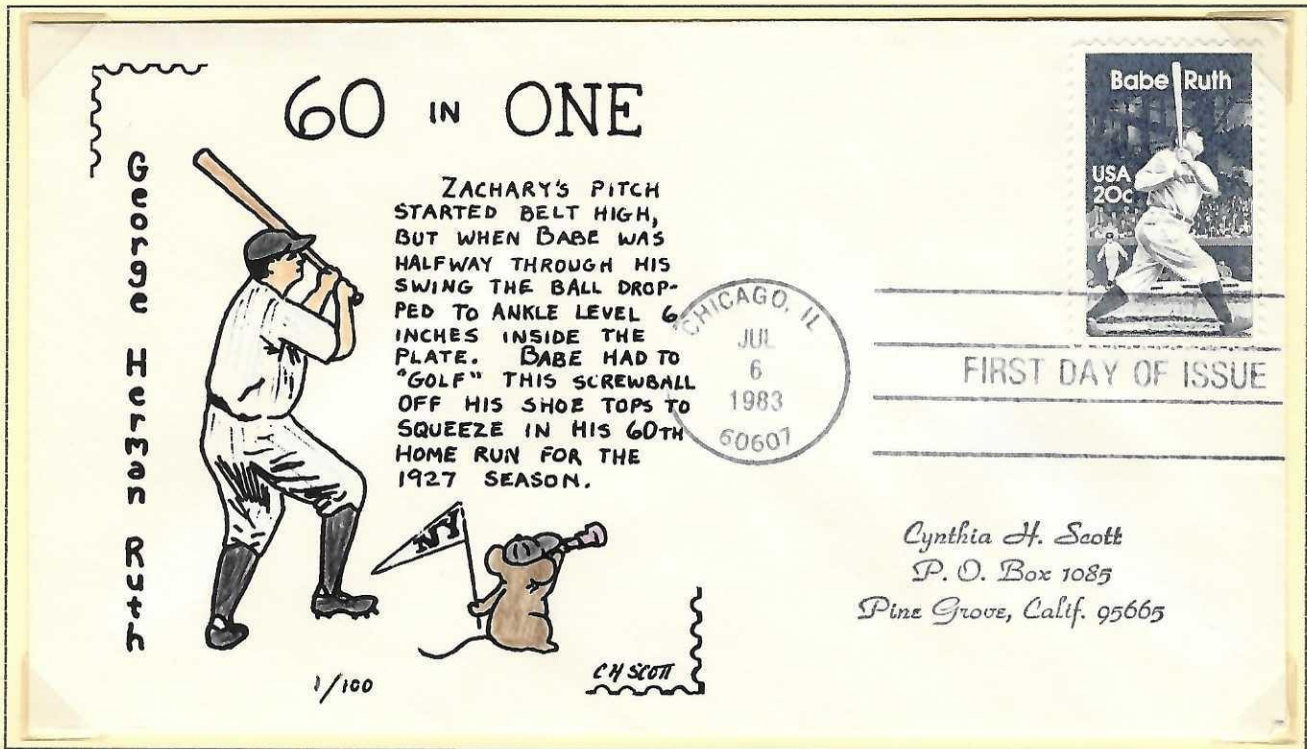
The heavy lines in this template (given to the printer) are from a felt-tip pen. The finer lines and small lettering came from a ball-point pen.



Cynthia H. Scott
P. O. Box 1085
Pine Grove, Calif. 95665

B.1. Black on White

B.1.b. Minimum Color by Hand



Anon E. Mouse did not intend to start a regular practice of sending cachets to offset printers.

Two years went by before the next commercial print job seemed necessary.

Camera-ready paste up, with notes for the printer

B.2. Color Separation

B.2.a. Three Color Reduction

This is the FIRST three-color offset printed cachet by Anon E. Mouse. It was designed for the Nevada Stamp Study Society, to be sold as a show souvenir. The original drawings were four times bigger, with each different color drawn on a separate piece of paper.

Both the Buckboard 4.9-cent coil and the Ambulance 8.3-cent coil stamps were issued the same day, at this show. Neither the third class carrier presort nor the non-profit third class zip presort rate are appropriate for this cover, but exceptions were allowed for the philatelic event.

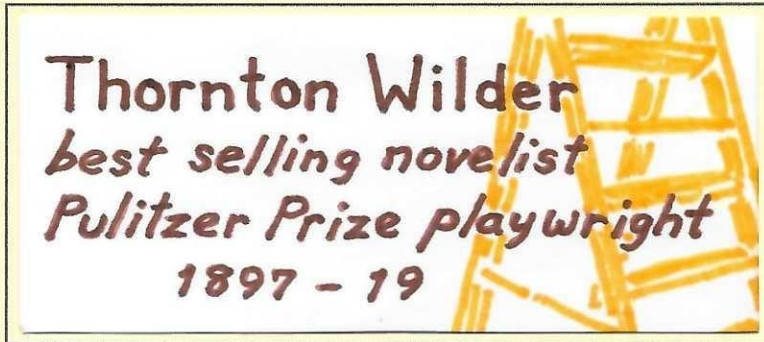
This was also the FIRST run of Anon E. Mouse FDCs produced without an address. They were serviced on a hand-back basis at NEVPEX.



The cachet trademark mouse on the buckboard would have to weigh around ten pounds if the picture were "to scale." Taking artistic liberties is sometimes the only way to combat the problem of showing a tiny animal on a large object.

B.2. Color Separation

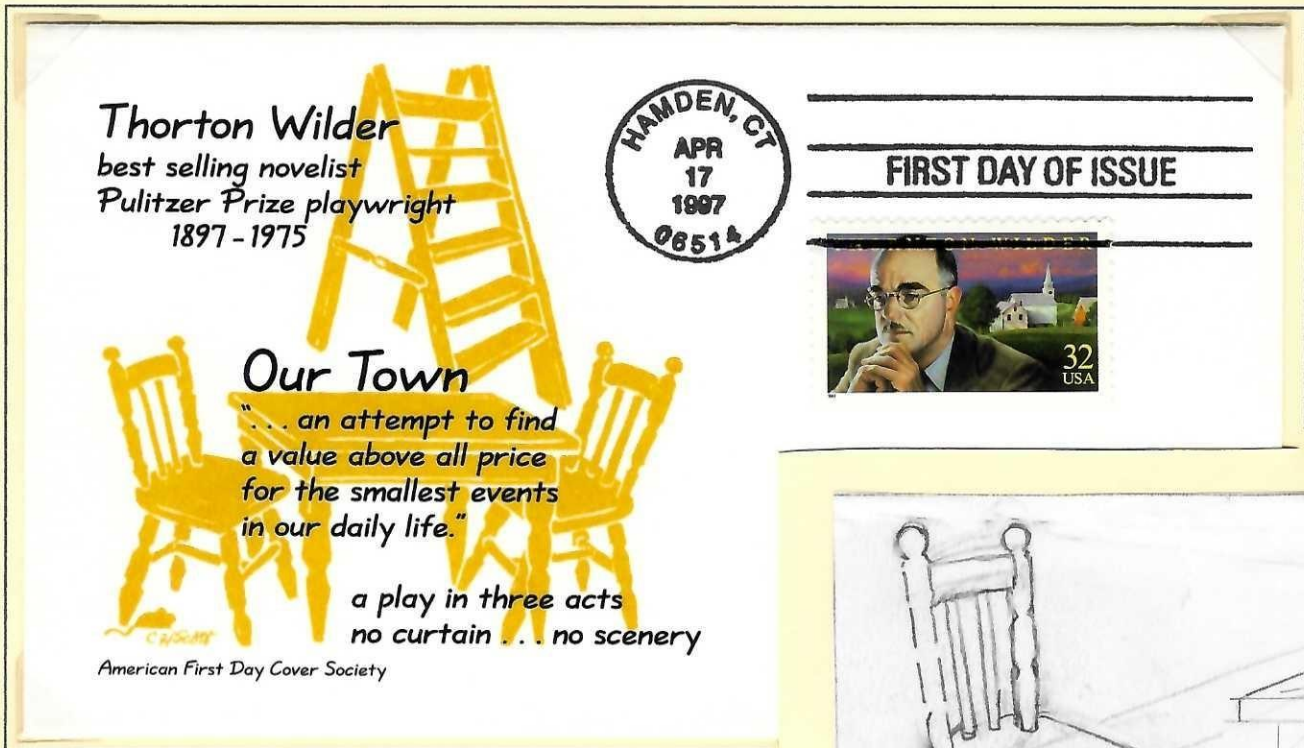
B.2.b. Two Color Reduction



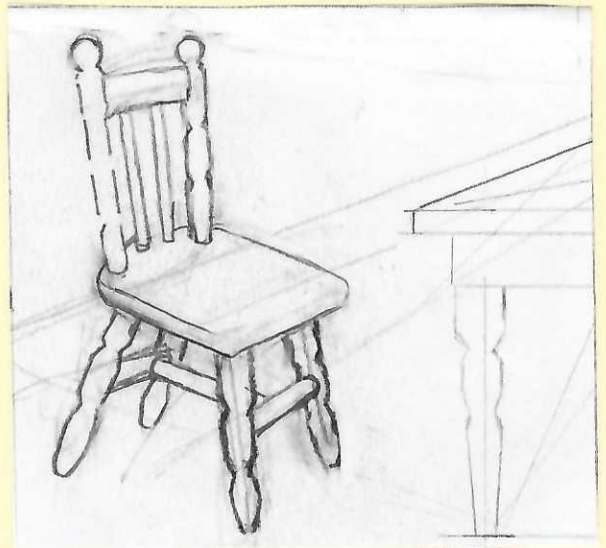
Oops!

This full-sized test drawing has hand lettering with name and words spelled correctly.

In the next production step, the computer-printed text missed close inspection: a letter "n" dropped out of Wilder's first name.



Pencil drafts and felt-tip marker color trials were produced by the artist while she was away from home. The final text and photocopier-reduced separations were prepared for the printer a week later, when the artist had access to a computer. Deadline haste may have contributed to the spelling error above.



C. Photocopy Fabrication

C.1. Black Ink Copies

Hand tracing soon became tedious and limited the quantity of output. Photocopies were the answer. They also encouraged more drawing detail.

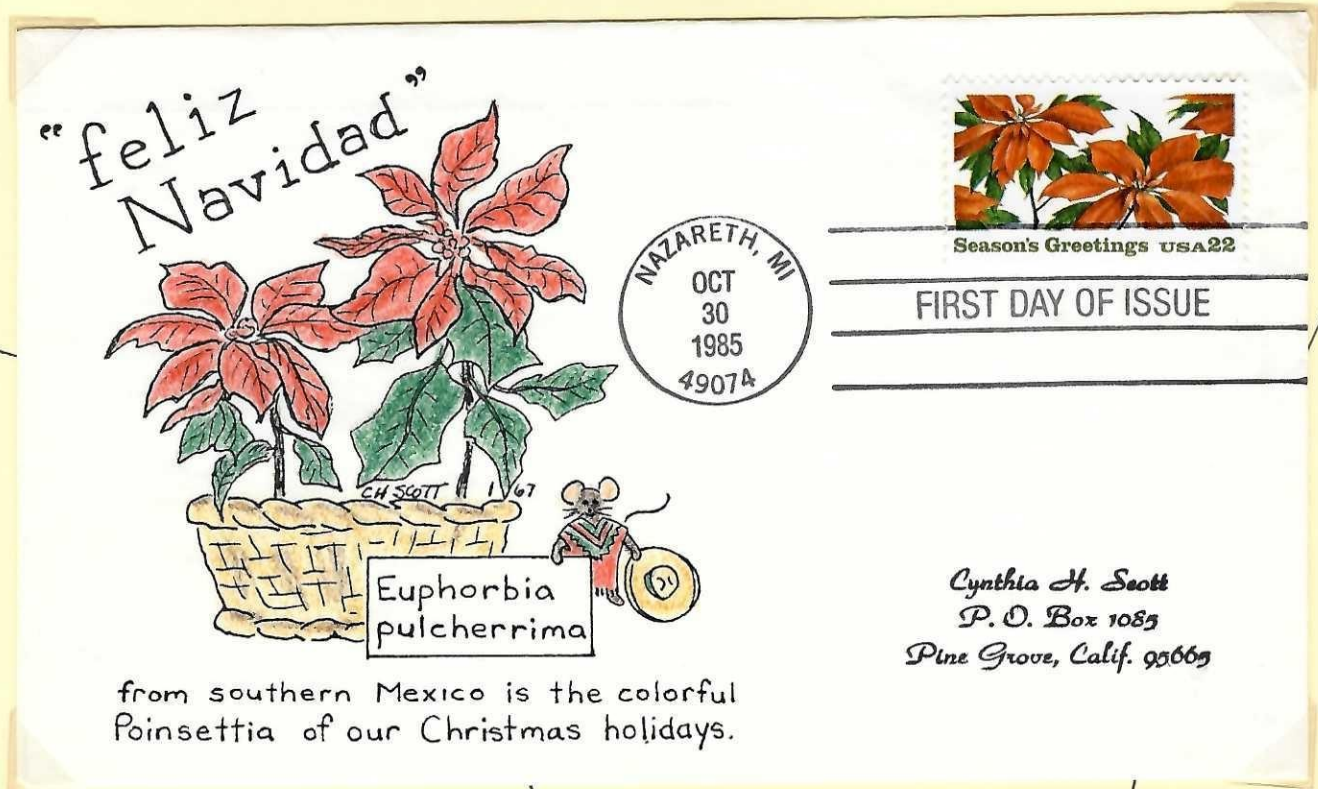
C.1.a. Seasons Greetings

This is the FIRST fabricated cover produced by Anon E. Mouse. The original drawing was photocopied, then cut folded and glued into envelopes.

This envelope template was the first in a series of experiments and changes. The lines for this one were copied on the same side of the paper as the cachet.



from southern Mexico is the colorful Poinsettia of our Christmas holidays.



from southern Mexico is the colorful Poinsettia of our Christmas holidays.

Cynthia H. Scott
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Pine Grove, Calif. 95669

C.1. Black Ink Copies

C.1.a. Seasons Greetings

A whole year went by before production of the next fabricated cover, which (again) was done to save time on holiday season greetings.



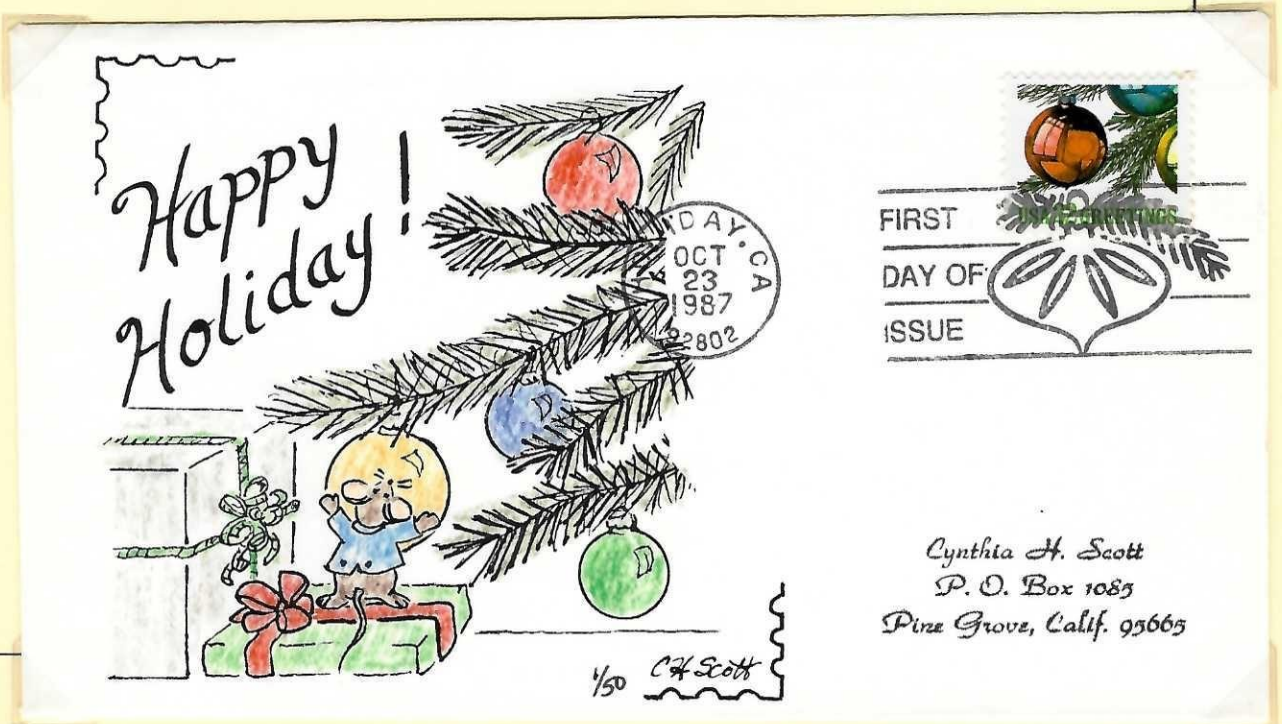
This is the second different envelope template used. Cutting on the lines leaves them still visible when they are on the same side of the page as the cachet.

C.1. Black Ink Copies

C.1.a. Seasons Greetings

This is the third template design. It was used until April of 1990. The cutting and folding lines are on one side of the page and the cachet is pasted to the other side. The finished paste up then has to pass through a machine that can make two-sided copies.

For purposes of exhibiting, the back side of the cachet is penciled over to simulate what you will see when the template is held over a light.



C.1. Black Ink Copies

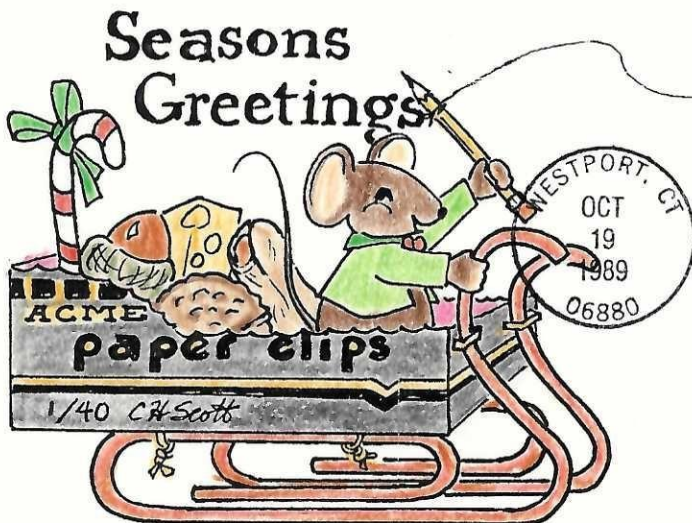
C.1.a. Seasons Greetings



from the office of A.E. Mouse

This is the cachet side of a template. The blue-penciled lines represent what is on the back side of the sheet.

Notice that the sketched and inked cachet is on graph paper; another helpful tool.



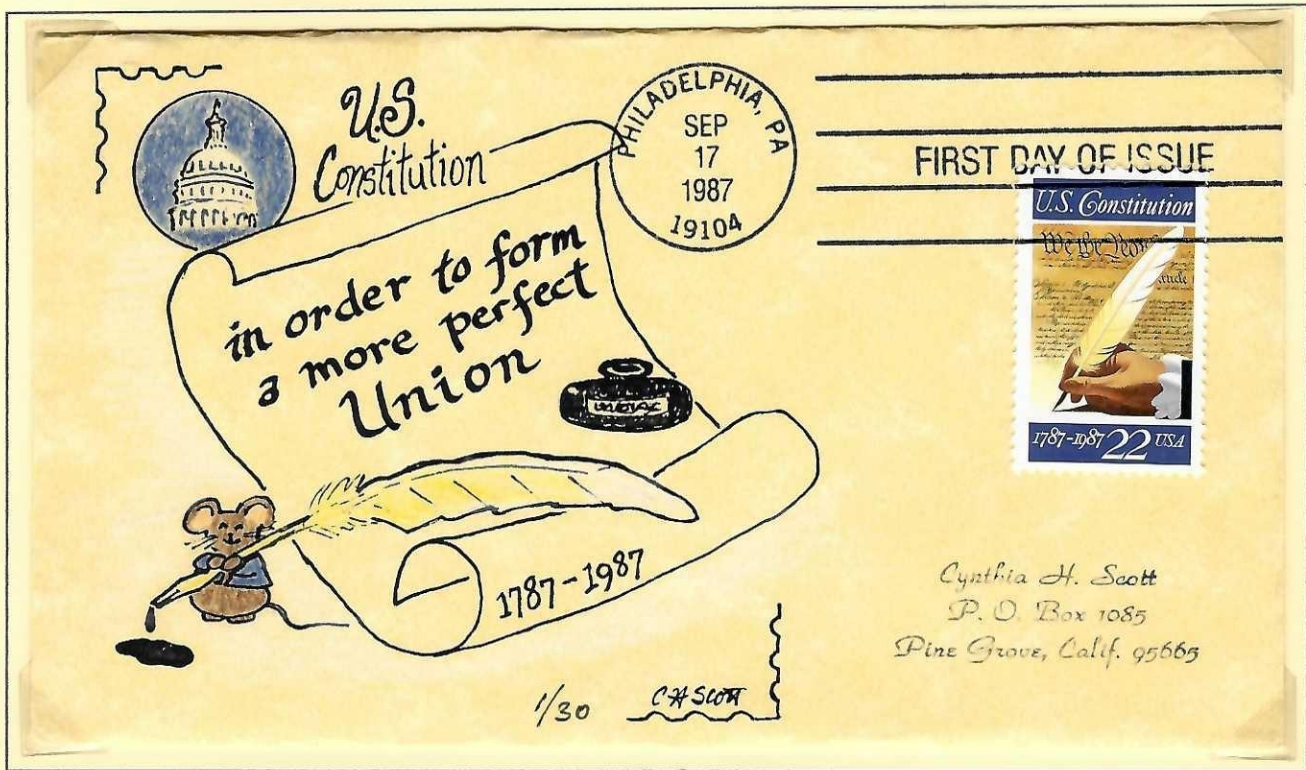
from the office of A.E. Mouse

Greetings USA 25



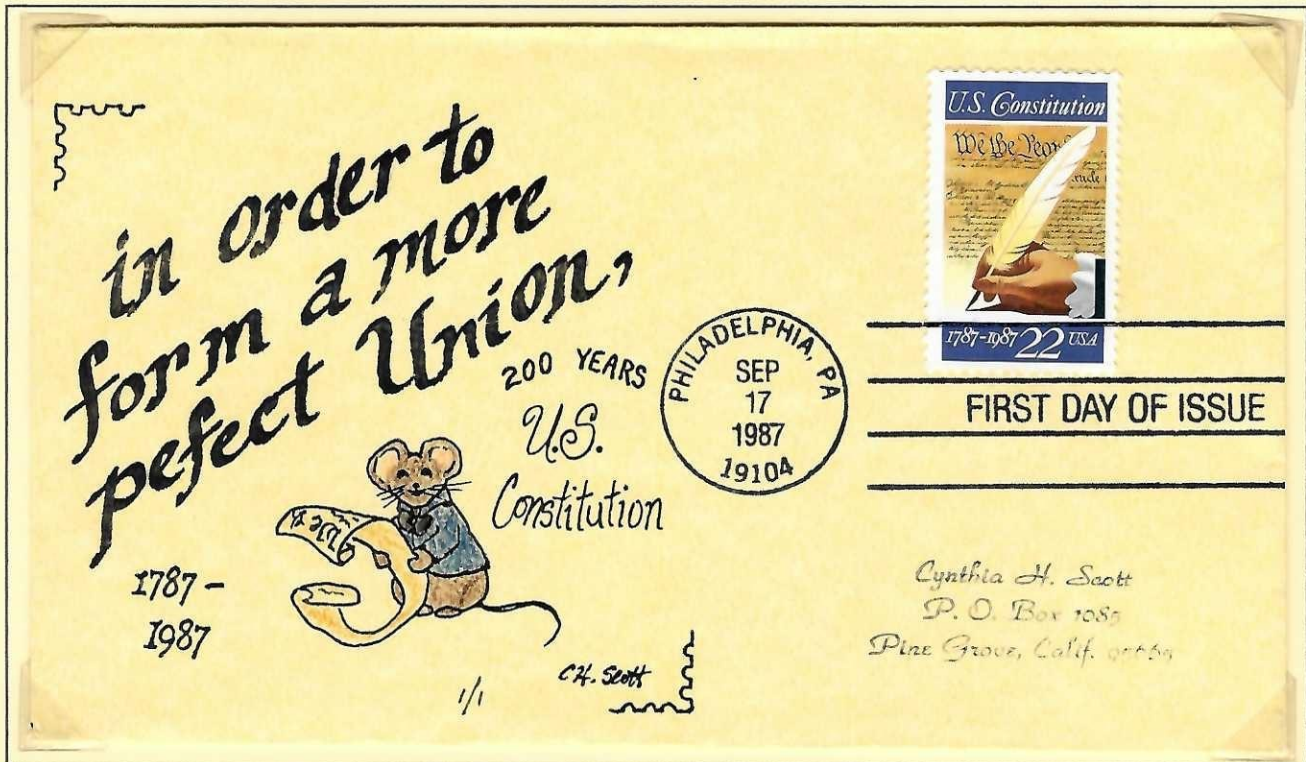
FIRST DAY OF ISSUE

C.1. Black Ink Copies



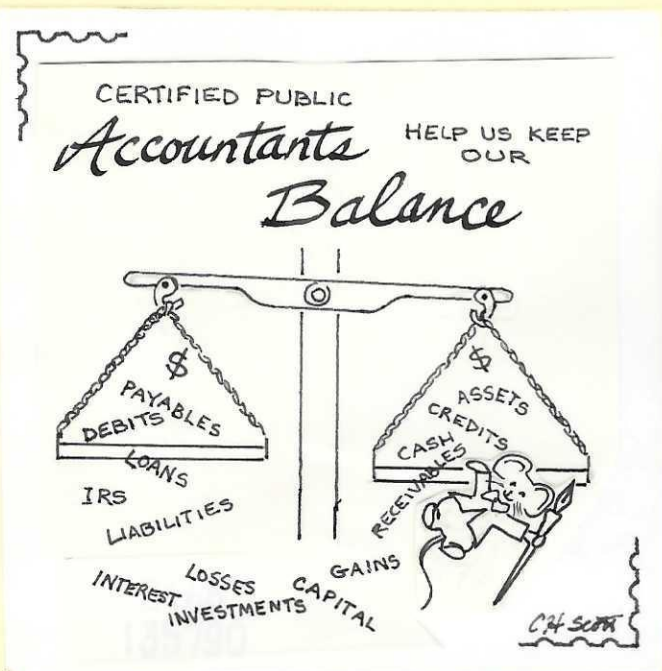
C.1.b. On Colored Paper

For this FIRST cachet on colored paper, it seemed appropriate to choose a parchment shade because the stamp commemorates a document written on that kind of paper. While experimenting with calligraphy on the first design attempt below, the artist focused more on form than perfection. Notice the spelling error.

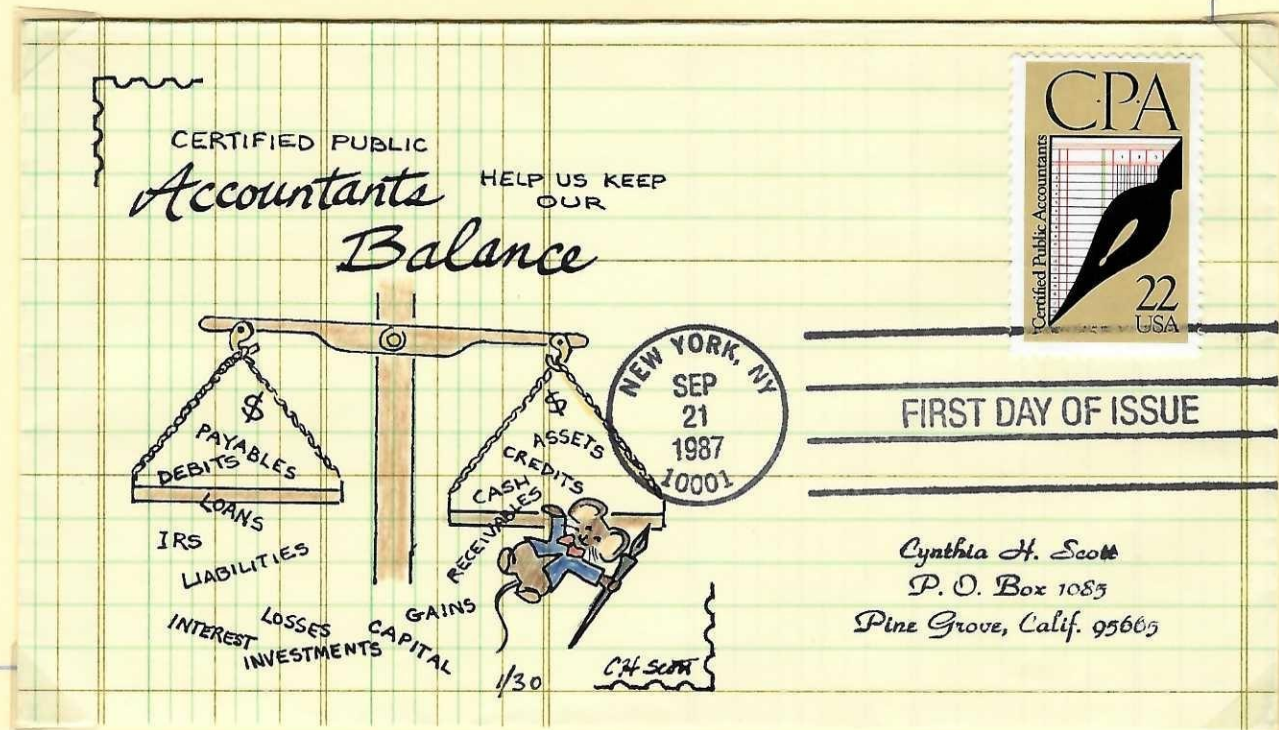


C.1. Black Ink Copies

C.1.b. On Colored Paper

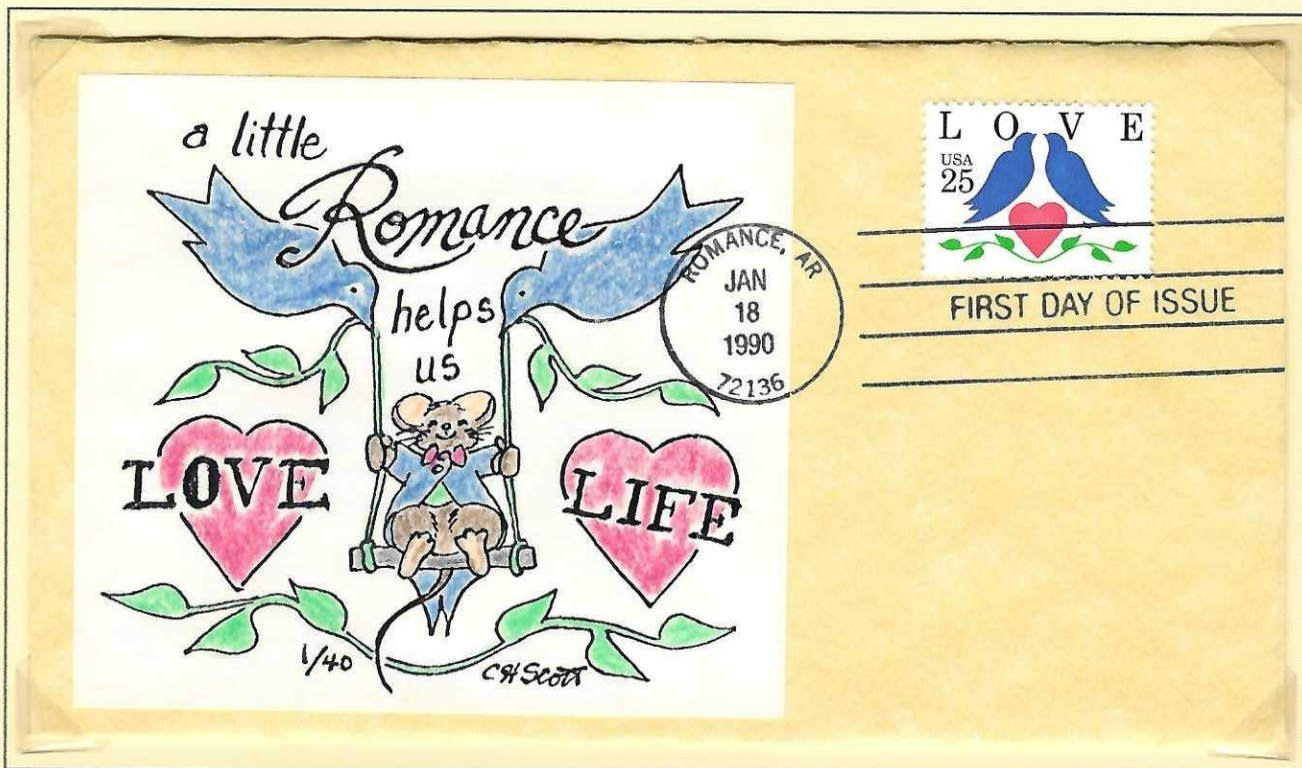


This is another example of a stamp subject leading to the choice of envelope paper.



C.1. Black Ink Copies

C.1.b. On Colored Paper



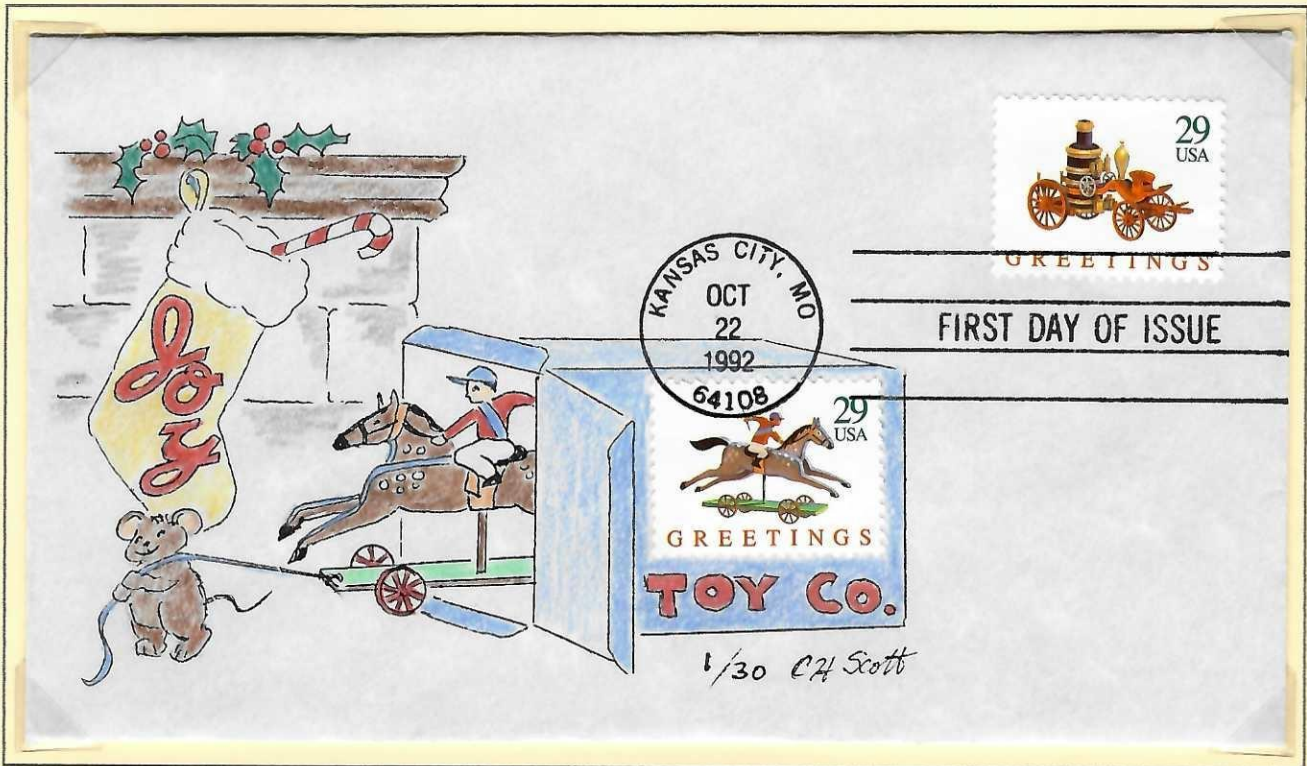
The 1990 Love stamp is a simple design on white paper. Darker color envelope paper makes the stamp and the cachet stand out.

This was the FIRST pasted-on* cachet for Anon E. Mouse. The original design shown here was photocopied and cut to a square before pasting to the envelope.

**Paste-on (or gluing) is meant in the strictest sense here. Later in the exhibit you will see a "stuck on" adhesive label, which was used before this cachet.*



C.1. Black Ink Copies



C.1.b. On Colored Paper

Here is another example of making a white-background stamp stand out by placing it on a colored envelope. In this case, it was also the FIRST time two commemoratives were placed on one envelope. Laziness (or lack of time for four different cachets) overruled correct postal franking principles.

