

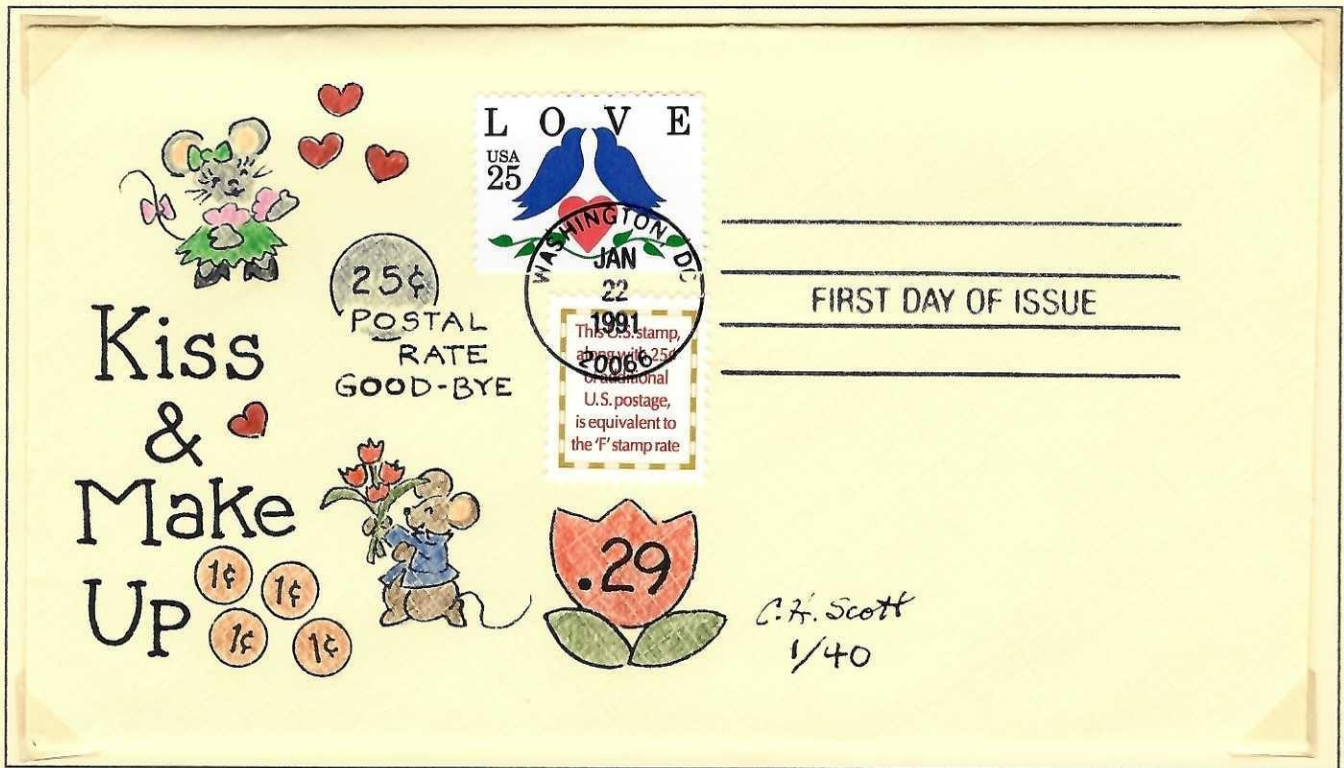
C.1. Black Ink Copies

C.1.c. Stamp in the Cachet

From the first AEM cover onward, seven years elapsed before a stamp migrated towards the left side of the envelope to make the FIRST cachet with a stamp inside the design. This one didn't move very far from the traditional location, but it opened up future possibilities.

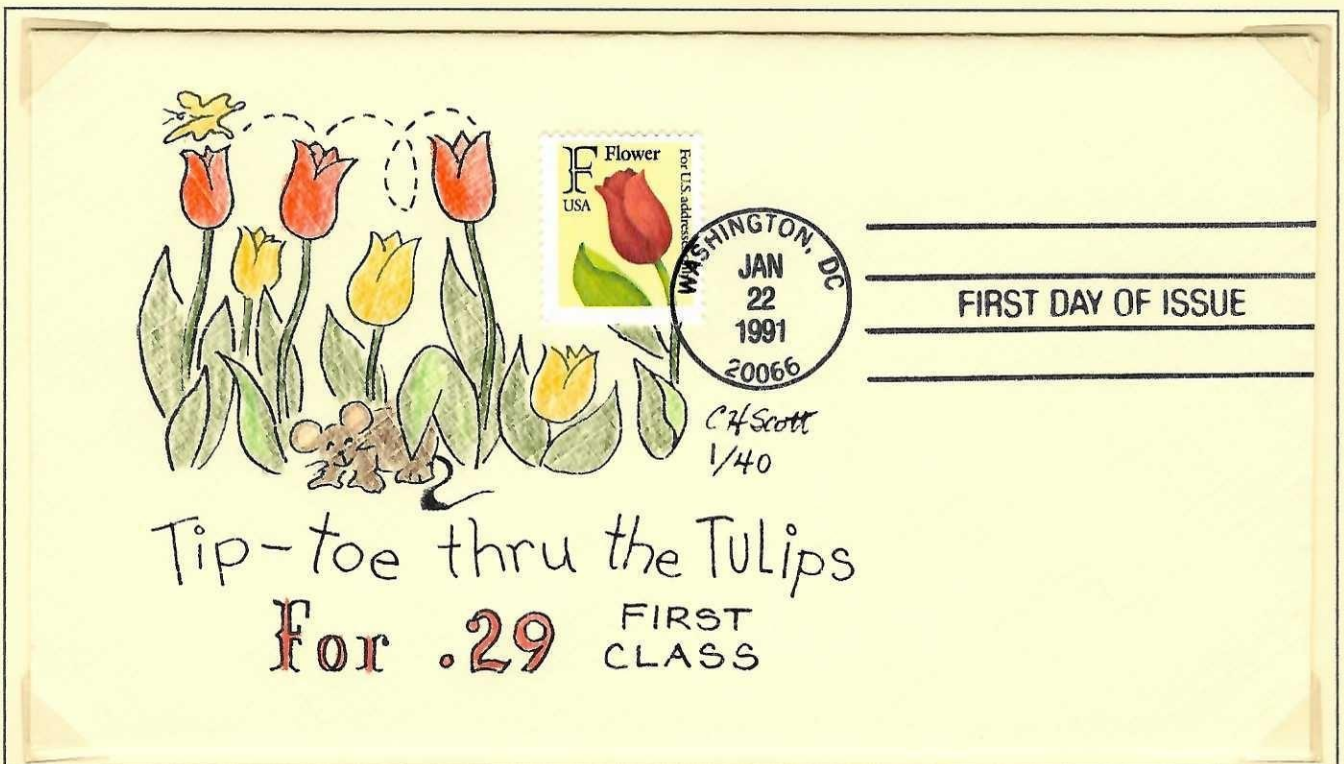


C.1. Black Ink Copies

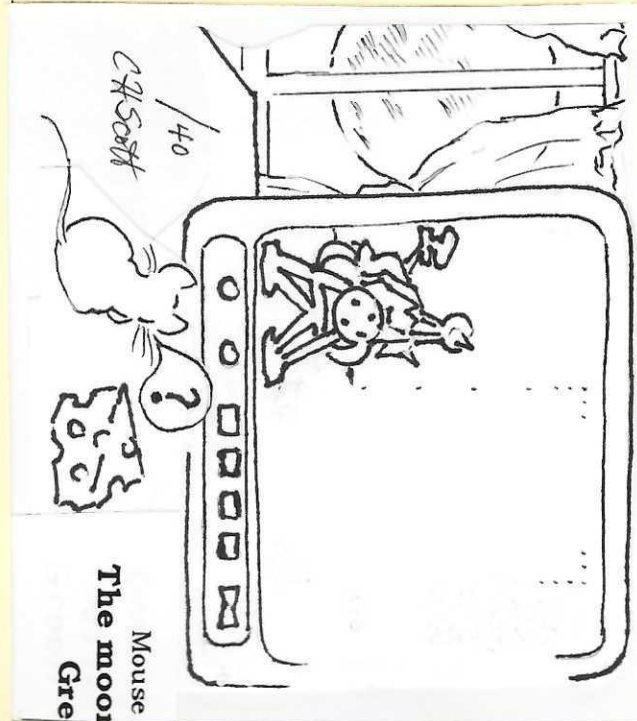


C.1.c. Stamp in the Cachet

Moving the stamp left didn't always mean it was part of the drawing, as seen above. The hearts in the Love stamp are matched by the hearts in the cachet and made an indirect tie-in for the Make-up stamp. The Tulip stamp below is clearly a part of the cachet.



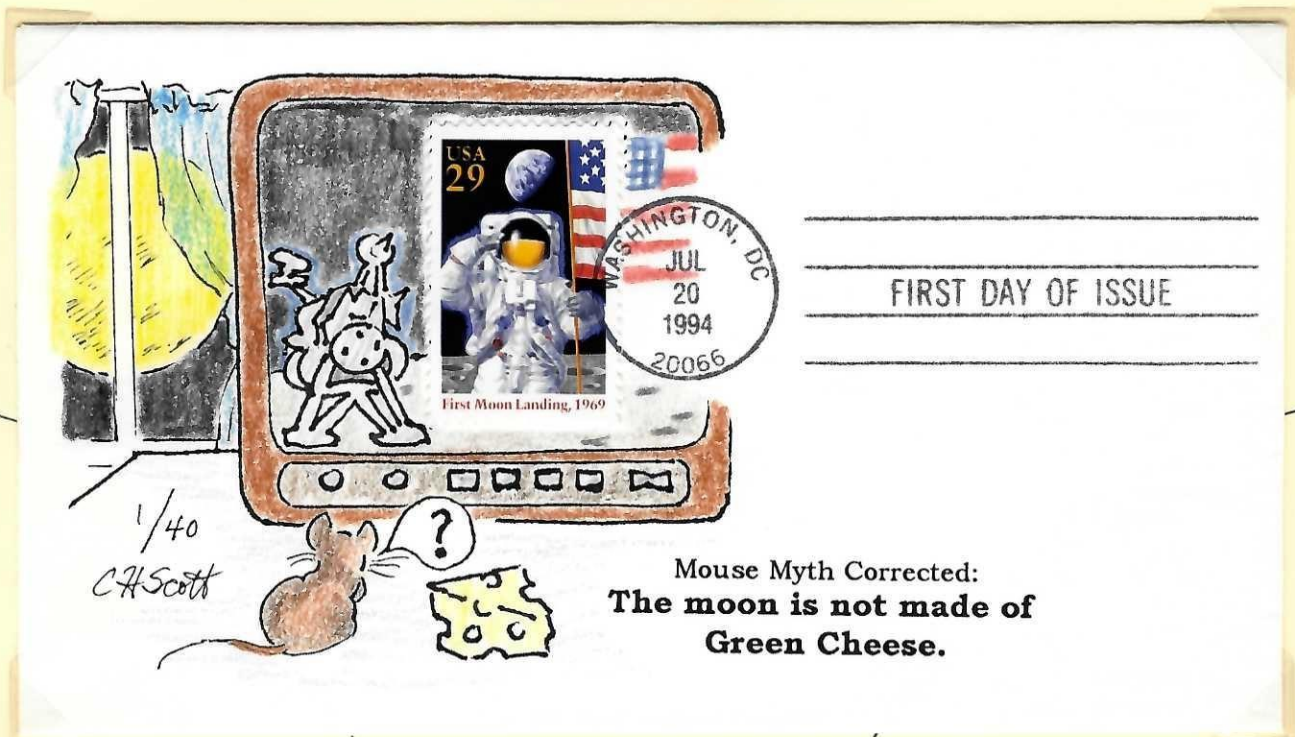
C.1. Black Ink Copies



C.1.c. Stamp in the Cachet

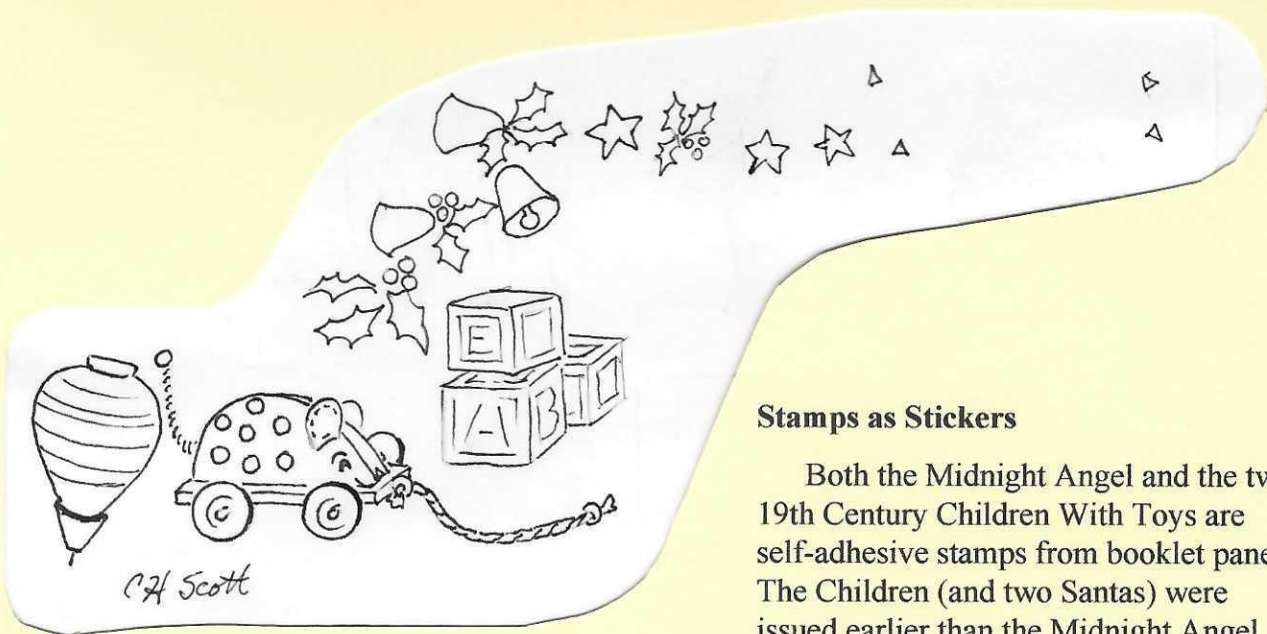
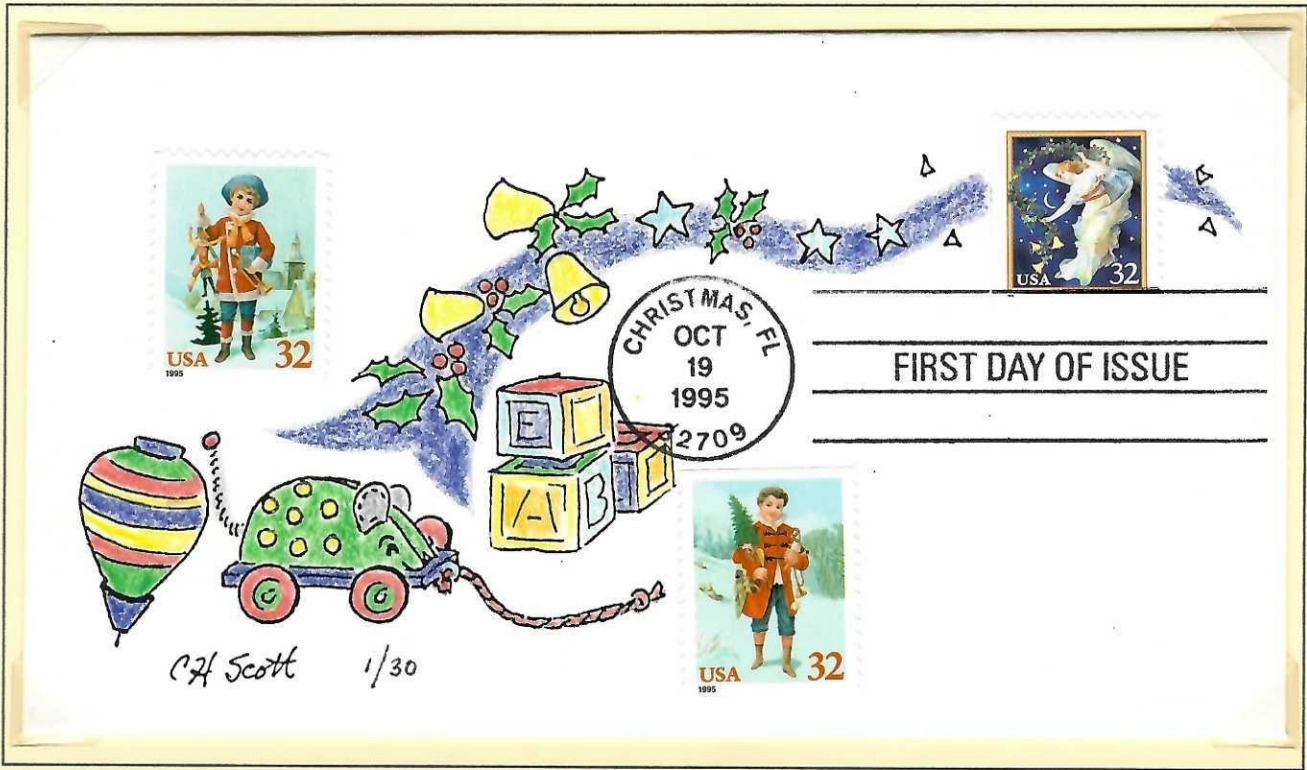
The First Moon Landing stamp fits nicely into the TV news for Anon E. Mouse.

This also shows another envelope template. It was easier to cut than earlier versions. A well-cut stuffer card helped with the folding.



C.1. Black Ink Copies

C.1.c. Stamp in the Cachet

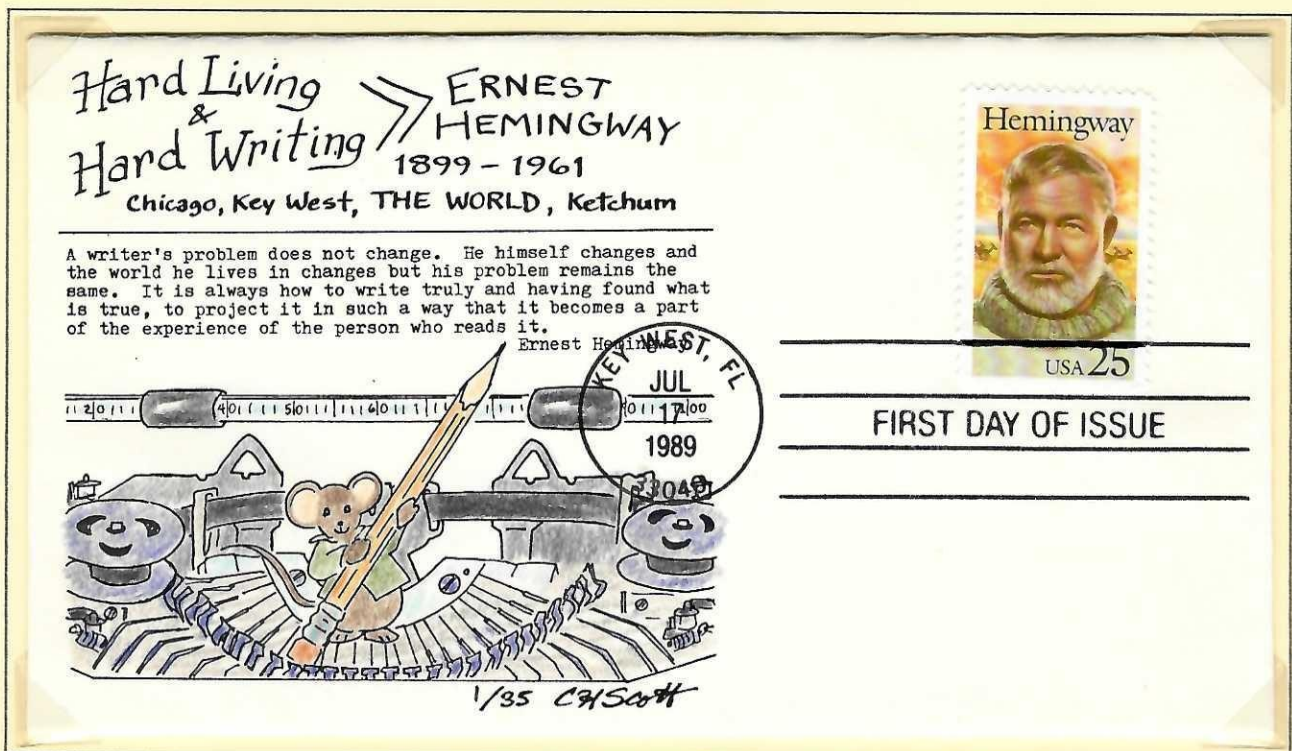
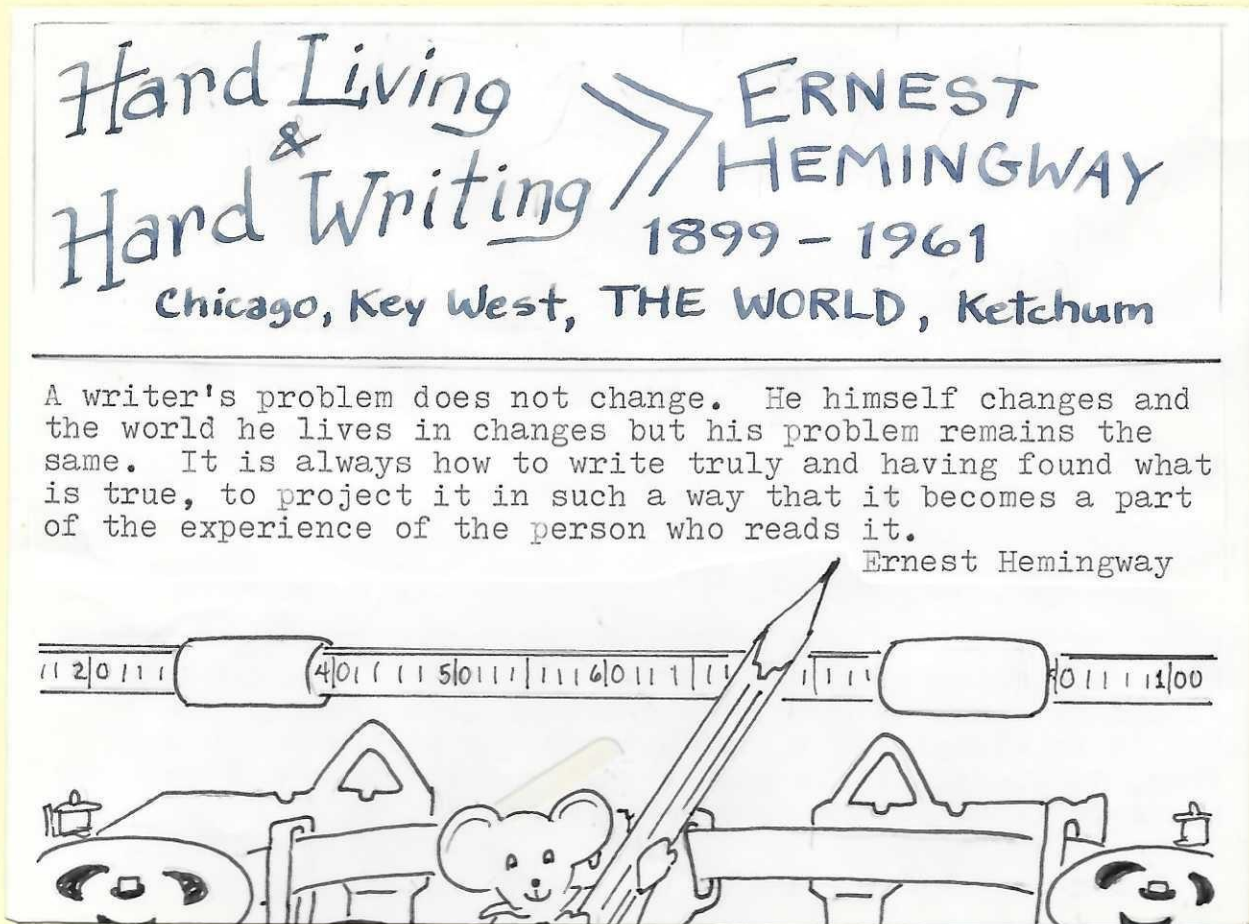


Stamps as Stickers

Both the Midnight Angel and the two 19th Century Children With Toys are self-adhesive stamps from booklet panes. The Children (and two Santas) were issued earlier than the Midnight Angel, on September 30. They were affixed to this cachet as “stickers” instead of postage, after FDOI servicing of the Midnight Angel stamp.

C.1. Black Ink Copies

C.1.d. Size Changes

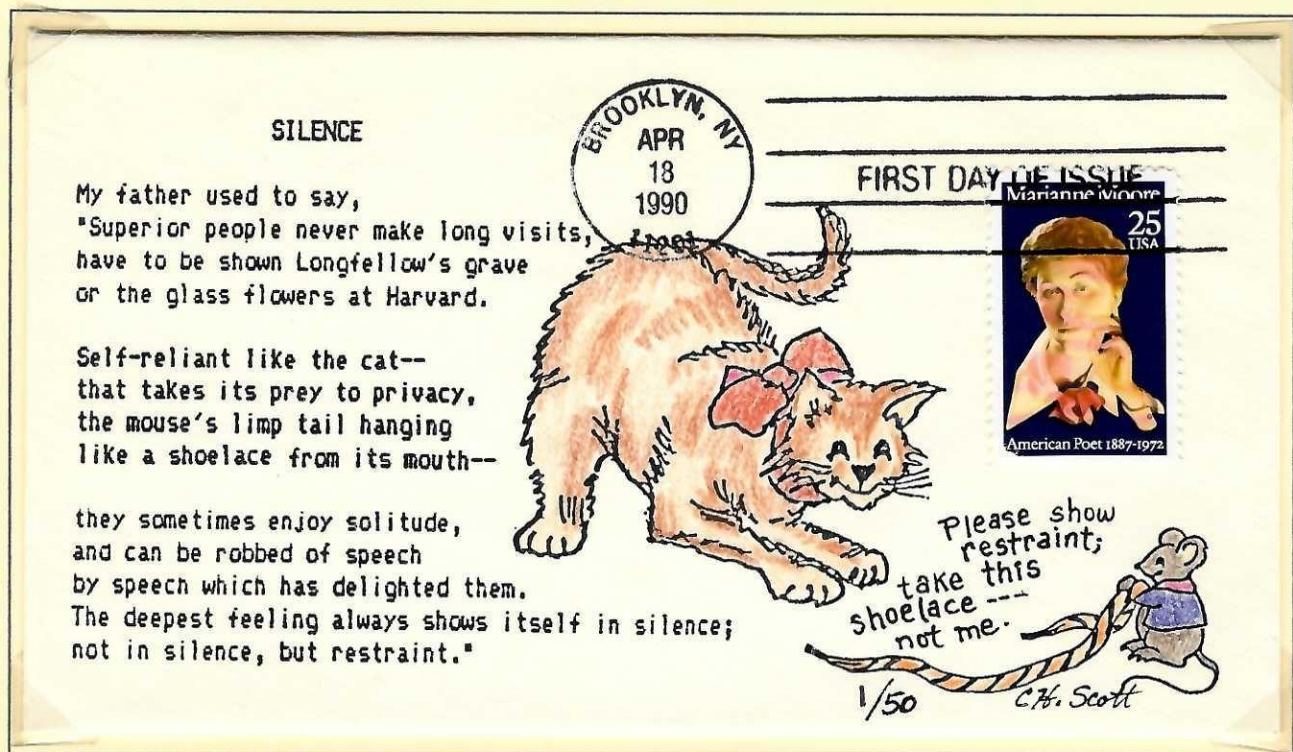


C.1. Black Ink Copies

C.1.d. Size Changes

Here's a partial cachet enlargement. The cat and mouse size were magnified, but the text portion is the original size output from a dot-matrix computer printer. By this time, the cachet maker had been omitting addresses for more than two years. On this envelope, the address space is covered by cachet art.

Brooklyn was chosen as the First Day city for this issue because Marianne Moore spent most of her working life and earned her literary awards for poetry there.



This is the original drawing. It is smaller than the final cachet, and the mouse and shoelace are slightly different.

C.1. Black Ink Copies

C.1.d. Size Changes

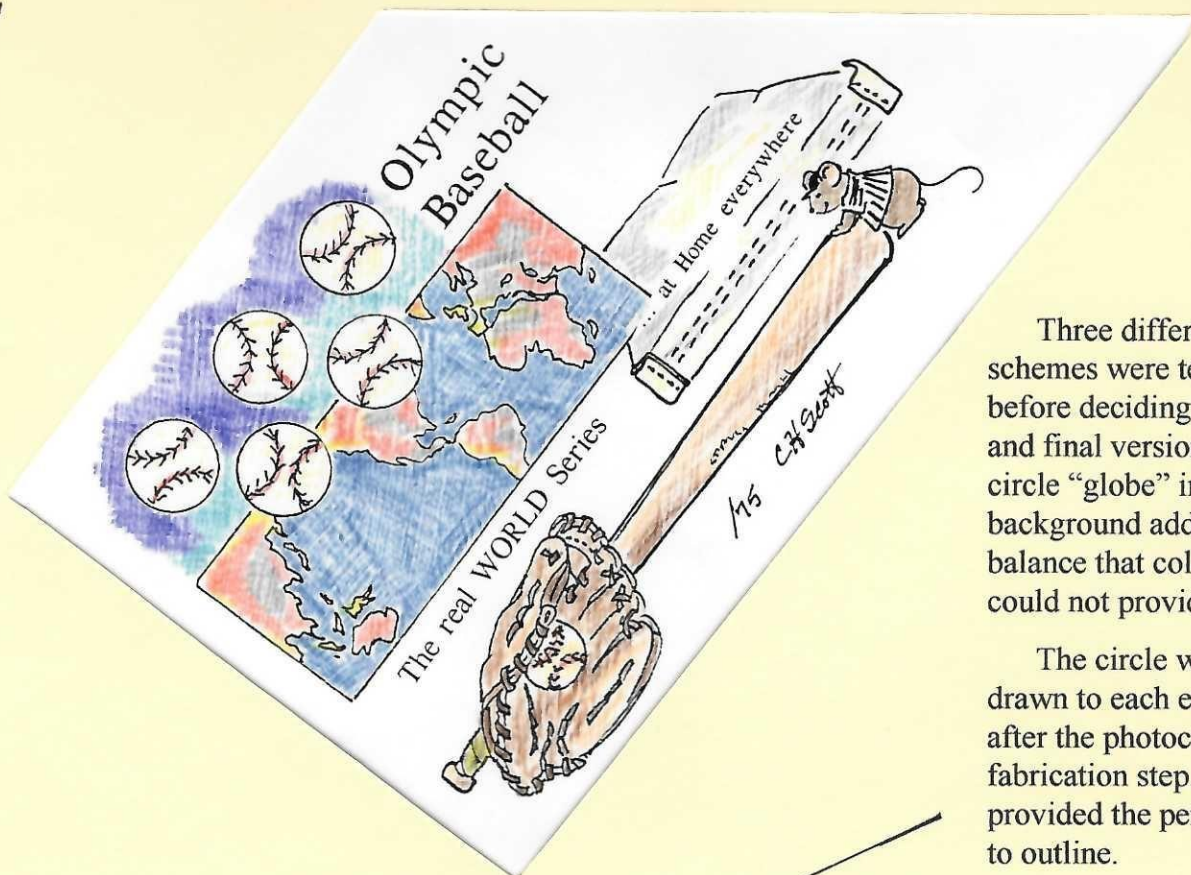
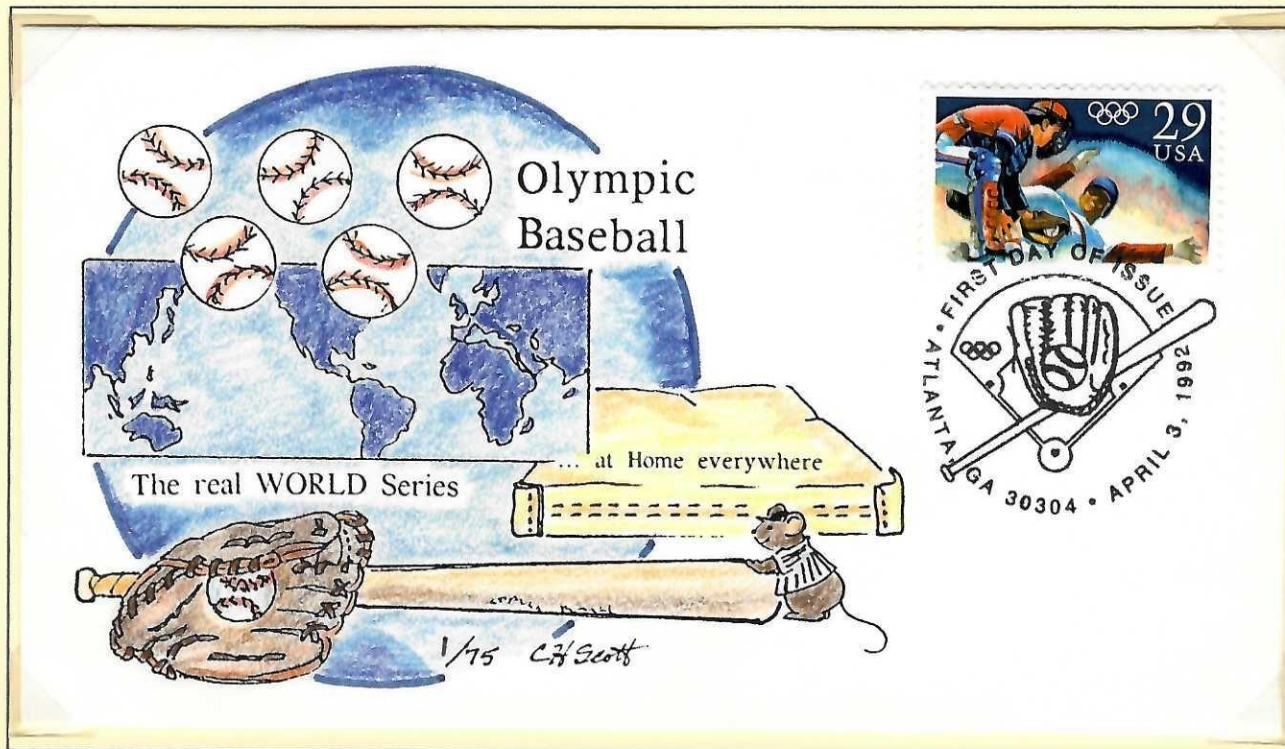
Photocopy machines allow a wide range of design size changes. This cachet was enlarged to 110% of the original drawing shown in the window below.



This template was traced from a common commercial envelope. The top flap can be tucked in more easily than some other versions allow.

C.1. Black Ink Copies

C.1.e. After-Copy Refinements



Three different color schemes were tested before deciding the fourth and final version. The circle “globe” in the background added the balance that colors alone could not provide.

The circle was hand drawn to each envelope after the photocopy and fabrication step. A jar lid provided the perfect size to outline.

C.1. Black Ink Copies

C.1.e. After-Copy Refinements

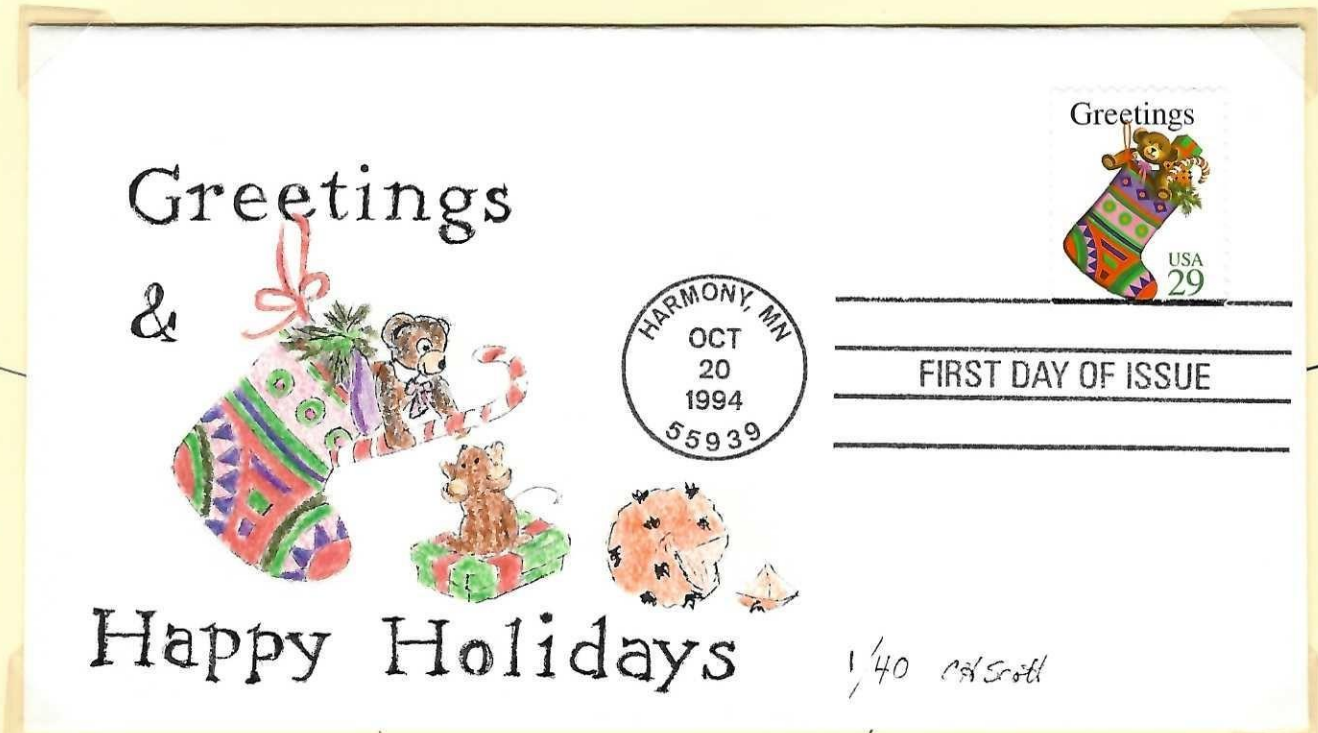


Photocopied Text Sample



It was okay for the drawing of this bear in the stocking to appear faintly on the photocopies because pencil coloring produced the desired end result.

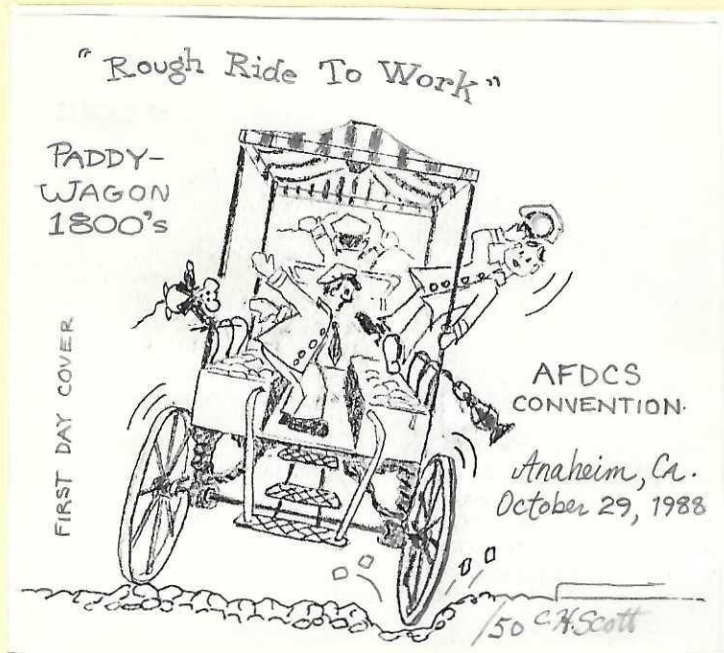
The photocopied text, however, needed extra help. Letters were inked over by hand to make them darker.



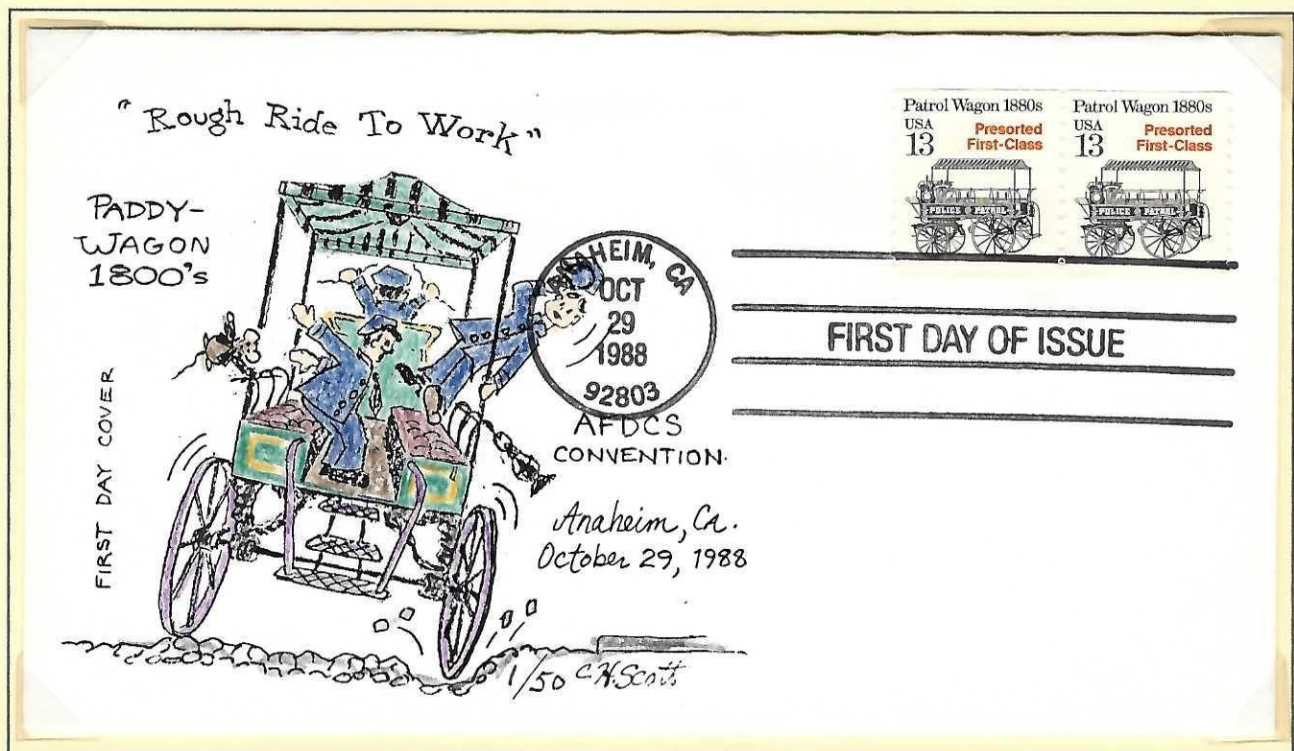
C.1. Black Ink Copies

C.1.e. After-Copy Refinements

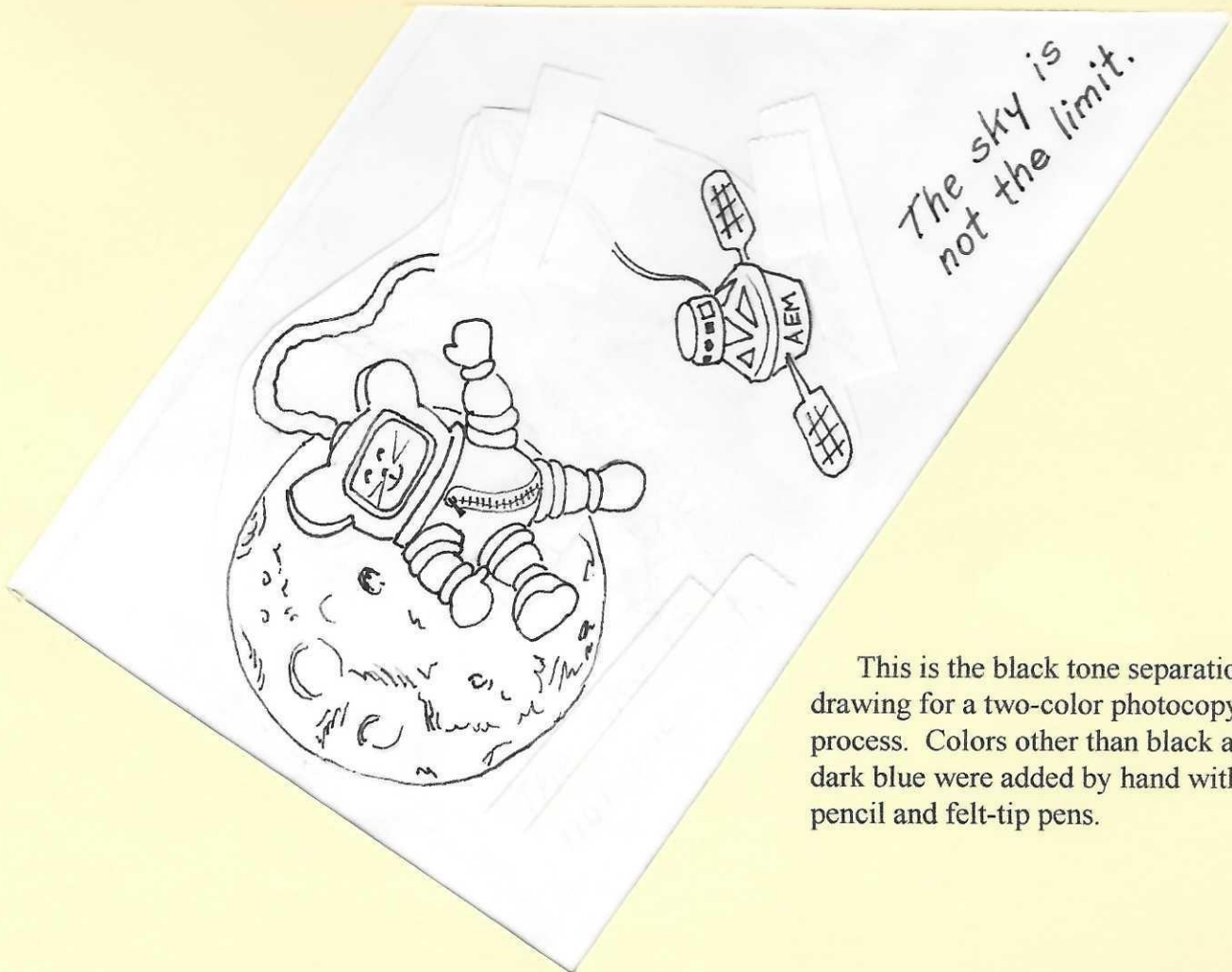
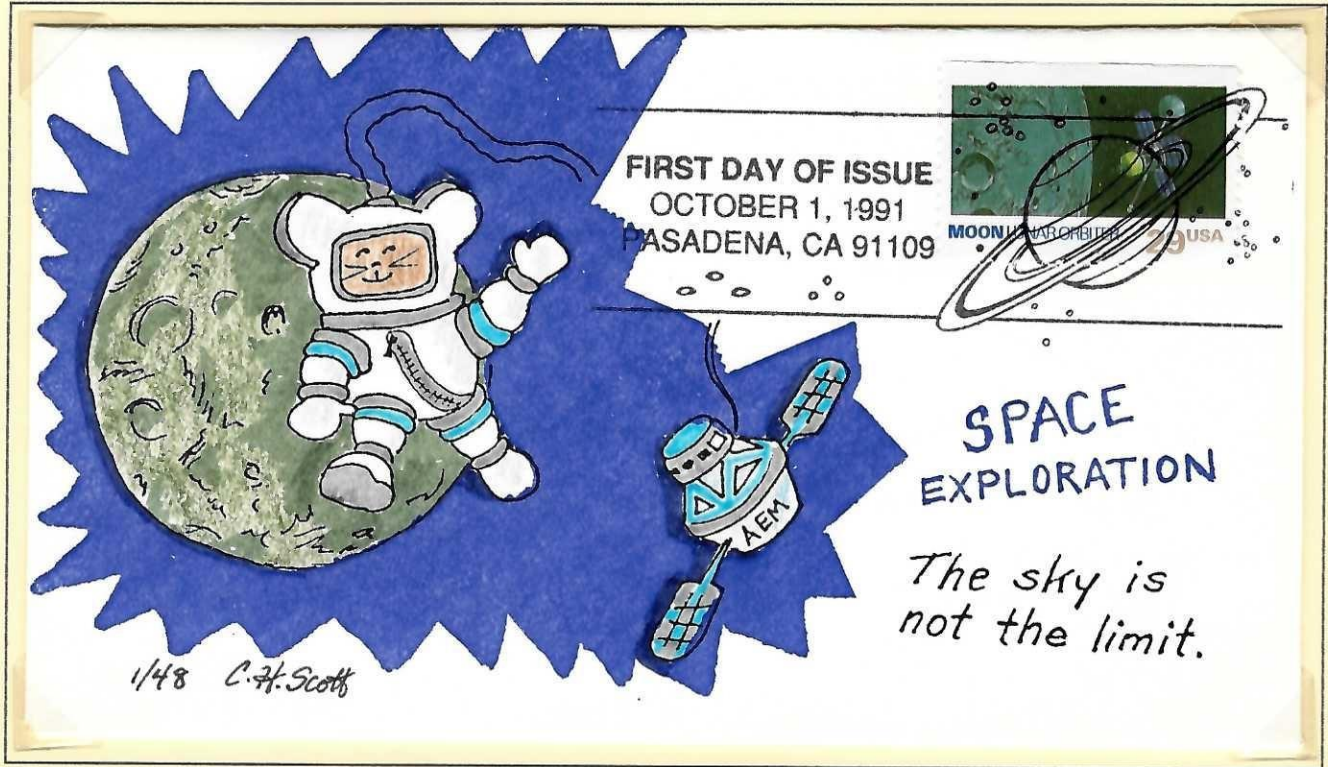
In this case, the after-copy refinements beg the question "which copy?" Some of the original pencil drawing was inked over before photocopying, and then that first photocopy was lettered in pencil before being copied again as the cachet paste up.



Once again, special-purpose postage was used to make a First Day Cover. As long as it's done at a philatelic event like this, anything goes. The USPS likes the revenue from our undelivered mail.



C.2. Two-Color Copy



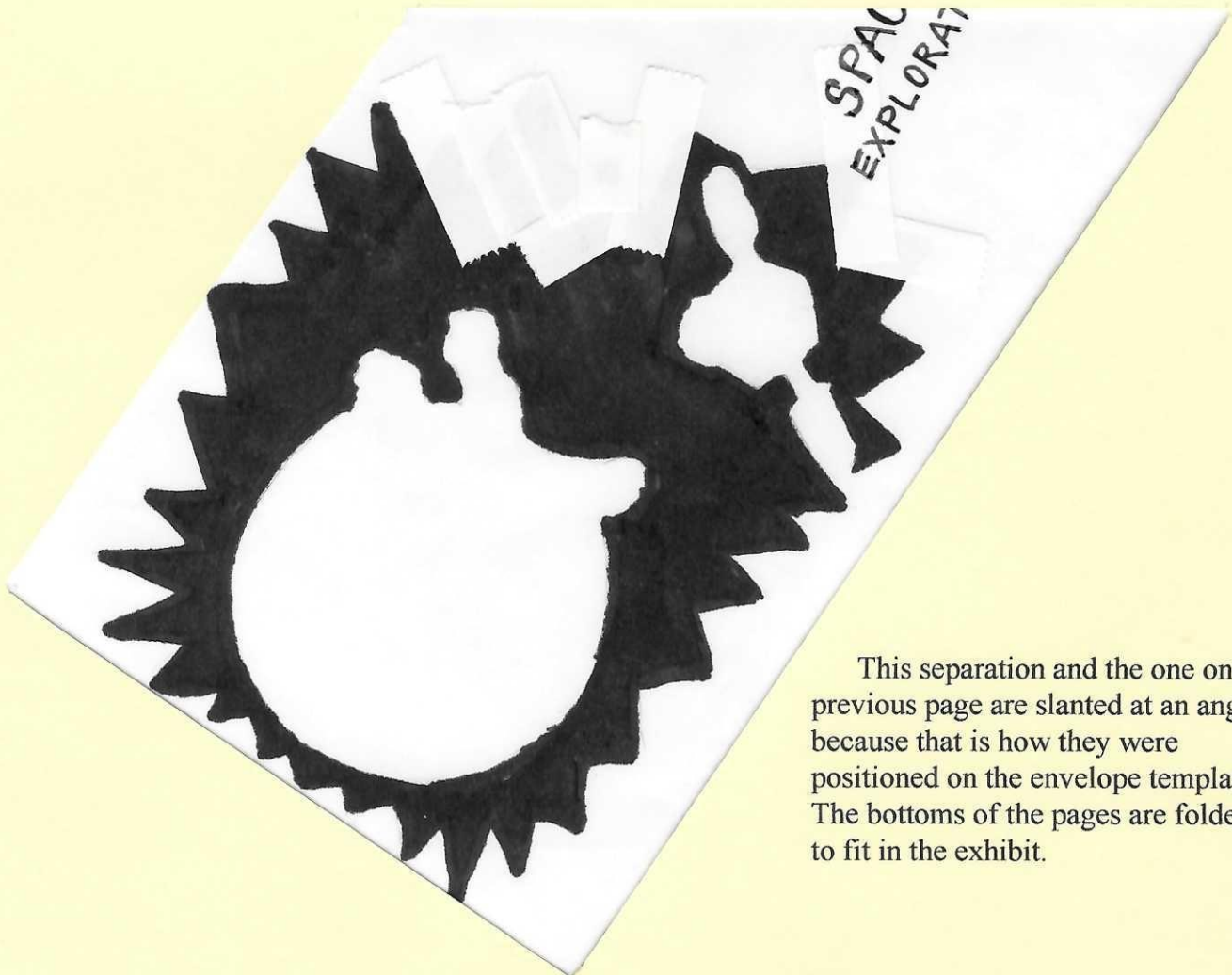
This is the black tone separation drawing for a two-color photocopy process. Colors other than black and dark blue were added by hand with pencil and felt-tip pens.

C.2. Two-Color Copy



The Space Exploration issue had ten different stamps in a booklet pane. The same cachet was used for all the stamps. It is not known why only 48 (instead of 50) FDCs were made for this issue.

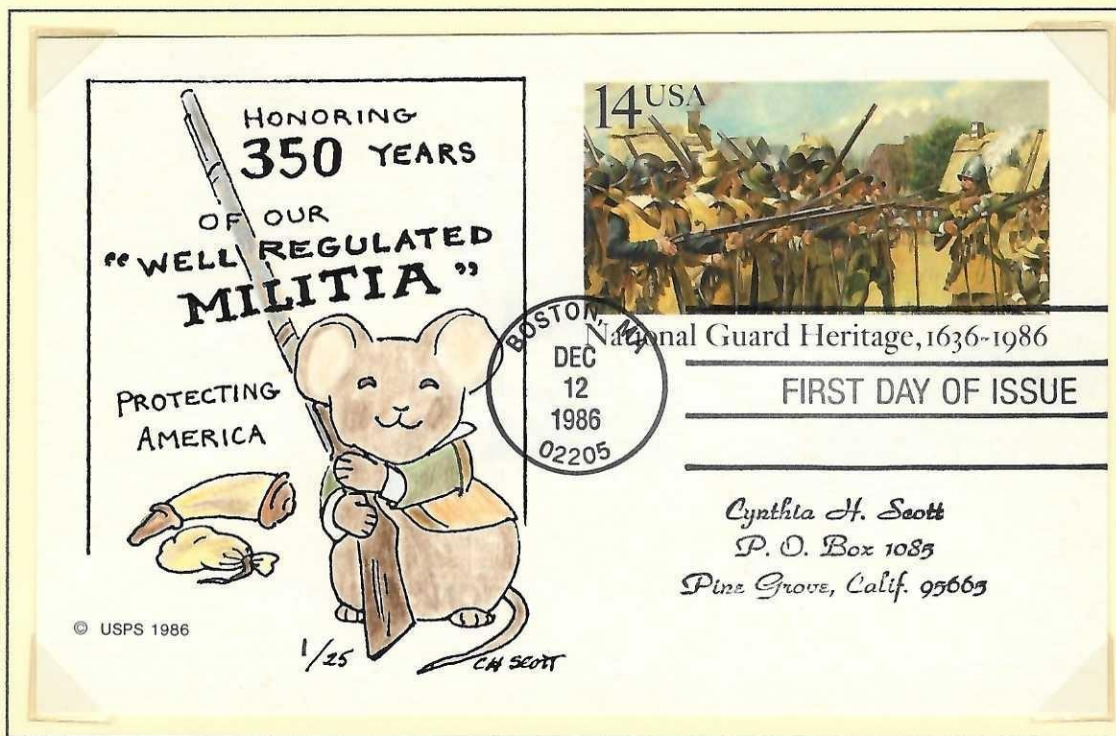
The black shape below was used to produce the blue-space background, on the second pass through the photocopy machine. The machine operator had to change toner reservoirs for this operation. White correction tape covered part of the original drawing to allow a clear space for the cancel.



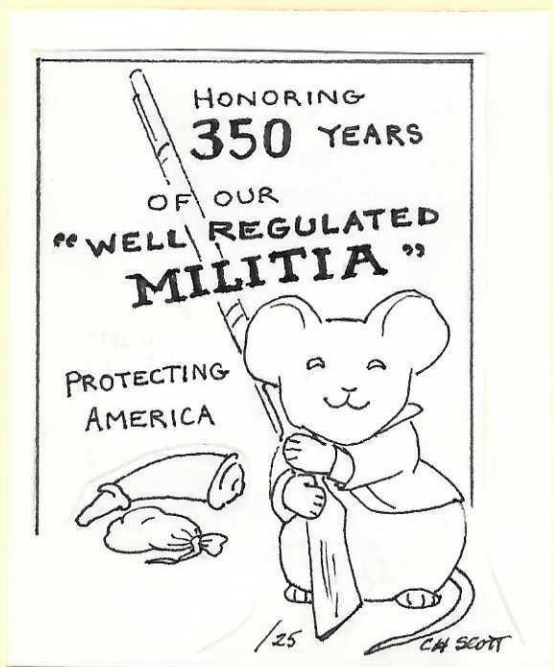
This separation and the one on the previous page are slanted at an angle because that is how they were positioned on the envelope template. The bottoms of the pages are folded to fit in the exhibit.

C.3. Copies to Other Items

C.3.a. Copy to Postal Card



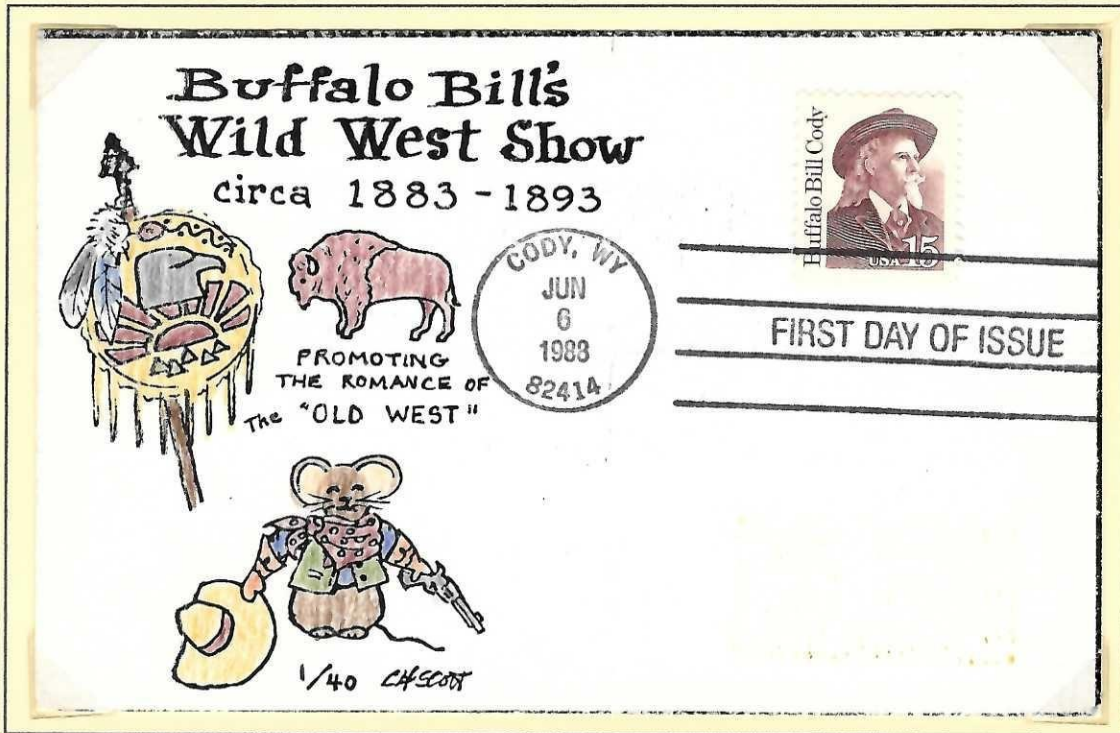
This is the FIRST (and only to date) Anon E. Mouse cachet on a postal card. National Guard Heritage postal cards were hand fed one at a time through a small photocopy machine twice each, once for the cachet and once for the back.



The back of the card identifies the Nevada Air National Guard. Nevada established a flying unit of the Civil Air Patrol in 1946, but the unit was not federally recognized and converted to an Air National Guard squadron until 1948. Printing "40 Years" of Nevada Air National Guard on this card was a bit premature.

C.3. Copies to Other Items

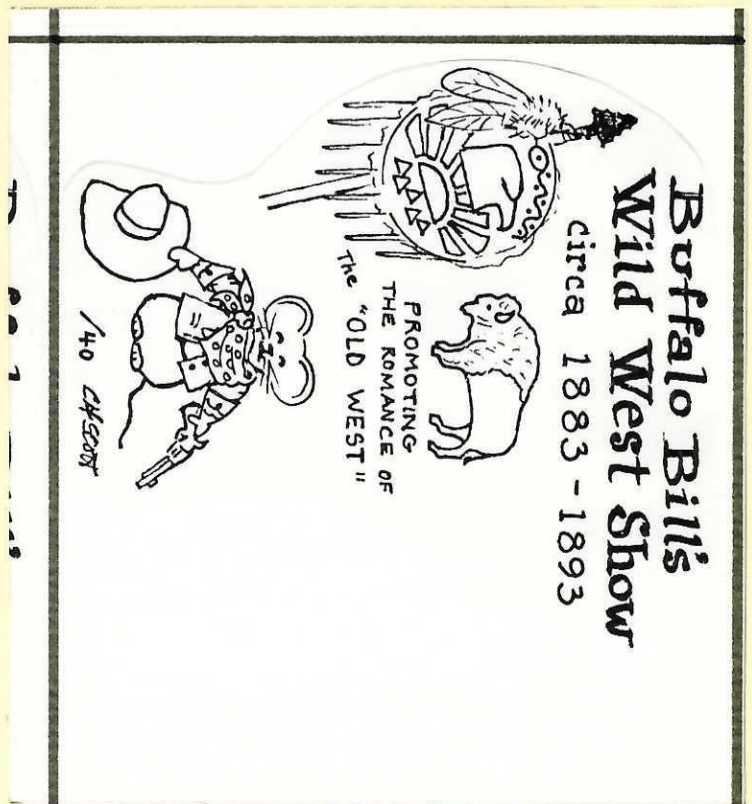
C.3.b. Copy to Post Card



Four post cards can fit on a sheet and then be cut after reproduction. This makes them easier to design and pass through a copy machine than single postal cards.

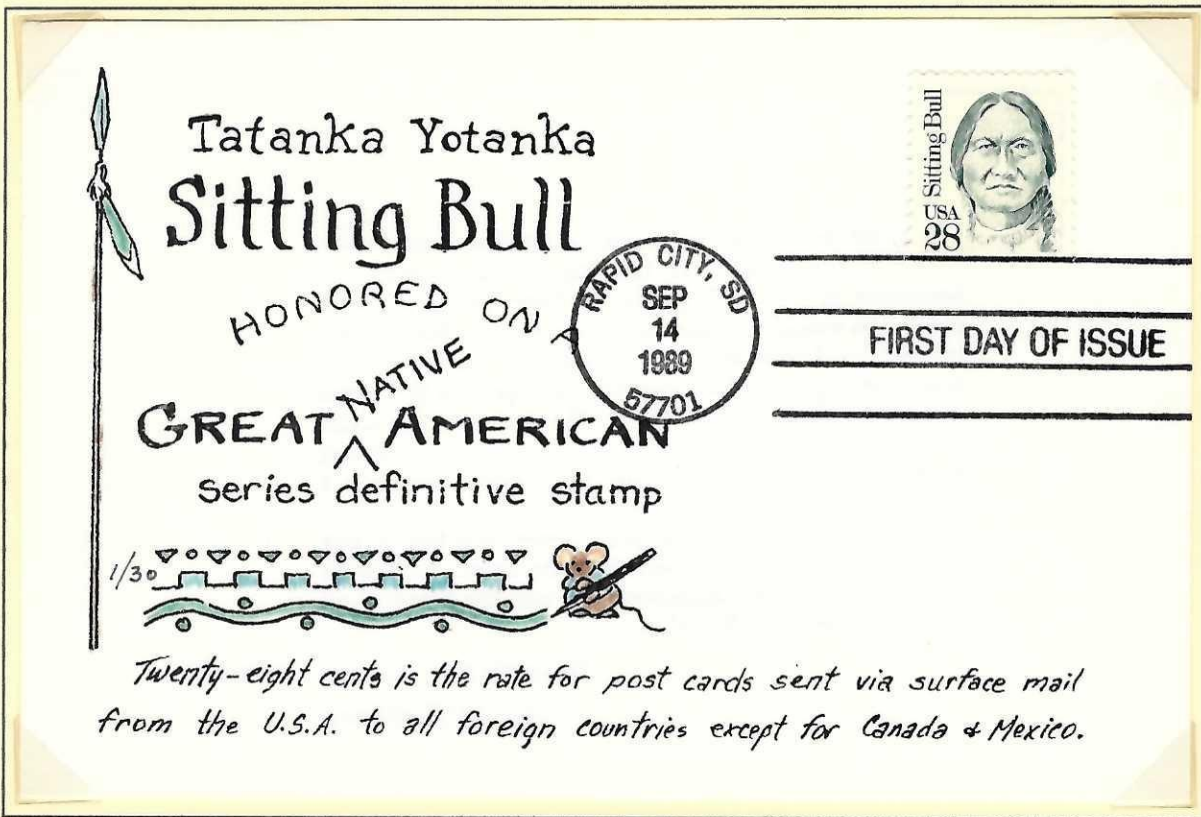
This cachet was photocopied and then pasted to the card layout, which made the end product a copy of a photocopy.

Thick border lines were a mistake. They are difficult to cut evenly enough so that some border shows on every edge of every card.



C.3. Copies to Other Items

C.3.b. Copy to Post Card



These post card cachets were applied one at a time through a copier, on pre-cut card stock. Even though it took some patience, this process eliminated problems with borders or cutting lines.



C.3. Copies to Other Items

C.3.c. Copy to a Label for a Postal Envelope

Here is a cachet photocopied to an adhesive label. It was prepared in advance of the Love (no. 9) issue date and applied to the new envelopes on their First Day.

It would have been smarter to "tie" the cancel to the label. Without the cancel touching, the label could be mistaken for an add on.

