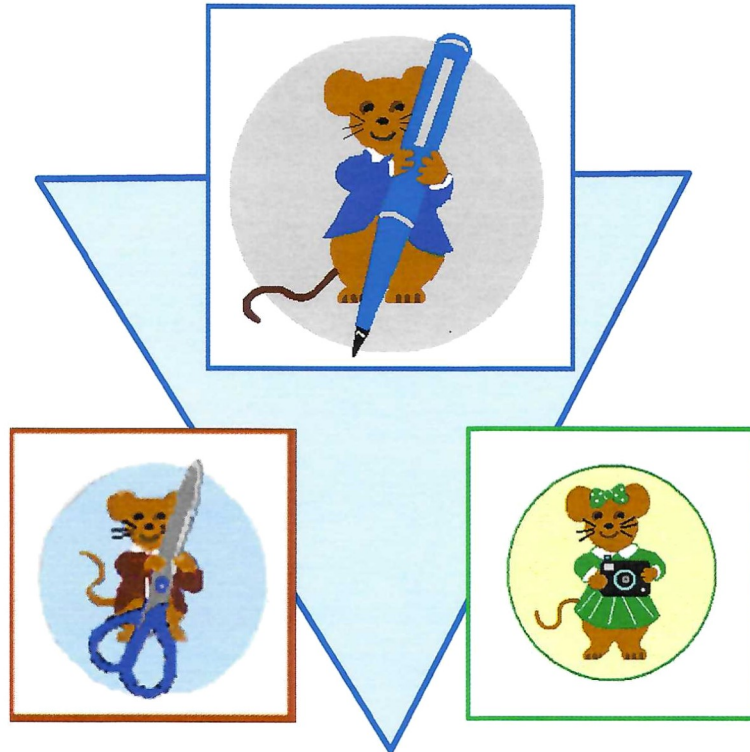


# “How Now Brown Mouse?”

## *The Evolution of Anon E. Mouse Cachets*



Cynthia Scott  
4505 Chapel Dr  
Columbus, IN  
47203

**Frame**

**1**



# How Now Brown Mouse?

## *The Evolution of Anon E. Mouse Cachets*

### ORGANIZATION

- A. Directly on Envelope
  - 1. Carbon Paper Transfers
  - 2. Light Box Ink Tracing
- B. Commercial Offset Printing
  - 1. Black on White
  - 2. Color Separation
- C. Photocopy Fabrication
  - 1. Black Ink Copies
  - 2. Color Copies
- D. Computer Designs
  - 1. Design Only
  - 2. Design & Envelope
- E. Mouse Cousins
  - 1. Anita's Photos
  - 2. Indy's State History
- F. Creation of Website
  - 1. Promoting Hobby
  - 2. Cachet History

### INTRODUCTION

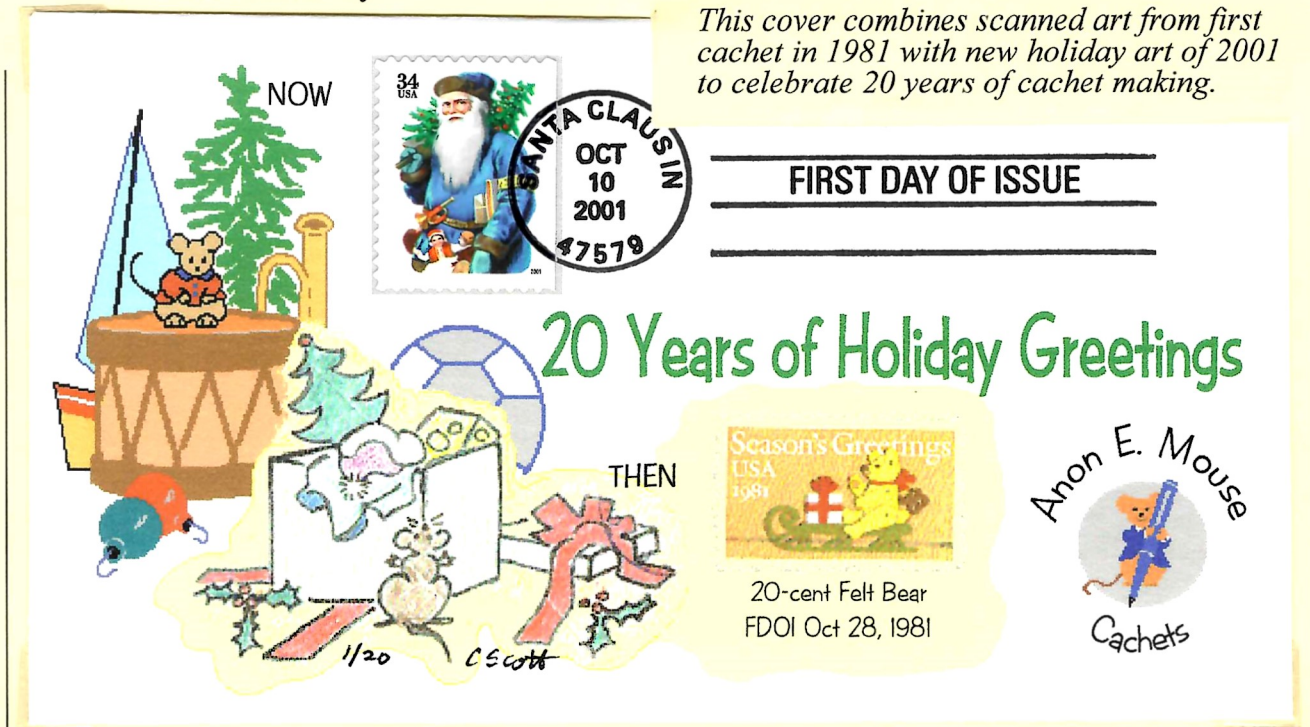
This is a retrospective showing how Anon E. Mouse Cachets evolved from simple pencil and ink hand drawings in 1981 to images drawn with a computer mouse.

First day covers will not always be shown in issue date order. This is because old methods continued while experimenting with the new.

You will see pencil sketches, color notes, development steps, one-of-a-kind experiments, various envelope templates, stamps as stickers, design errors, and designs for series.

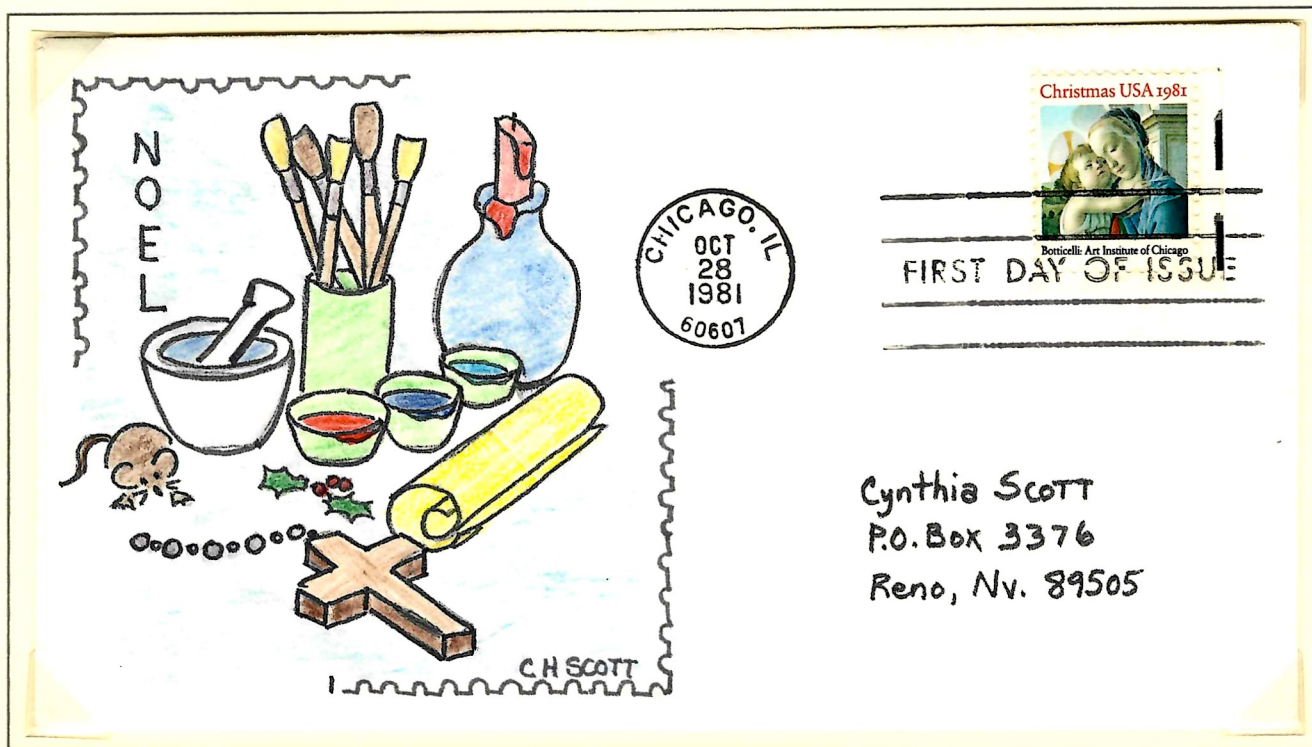
The last phases of evolution in this 38-year span included development of a website for promoting the hobby and sharing cachet history via marketing.

*This cover combines scanned art from first cachet in 1981 with new holiday art of 2001 to celebrate 20 years of cachet making.*





A. Directly on Envelope



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!**

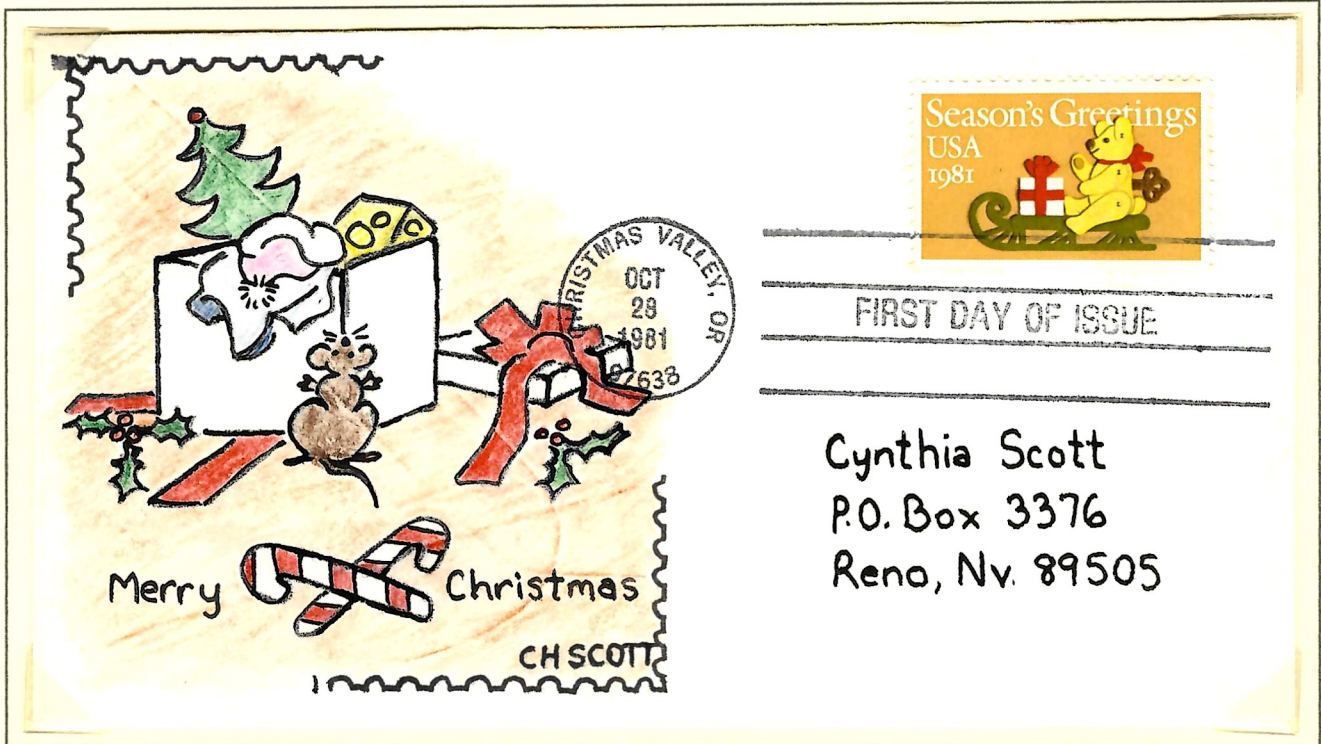
Scott Cat. #	Price
1939 (First cachet)	One left \$25.00
1941	Three left 4.00
1942	Three left 4.00
1943	Three left 4.00
1944	Three left 4.00
1942-45	One left 5.00
1950	4.00
1951	4.00
1952 (3 different designs)	Each 4.00
Available soon - State Birds and Flowers (50 different cachets)	
Set	\$150.00

**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.*

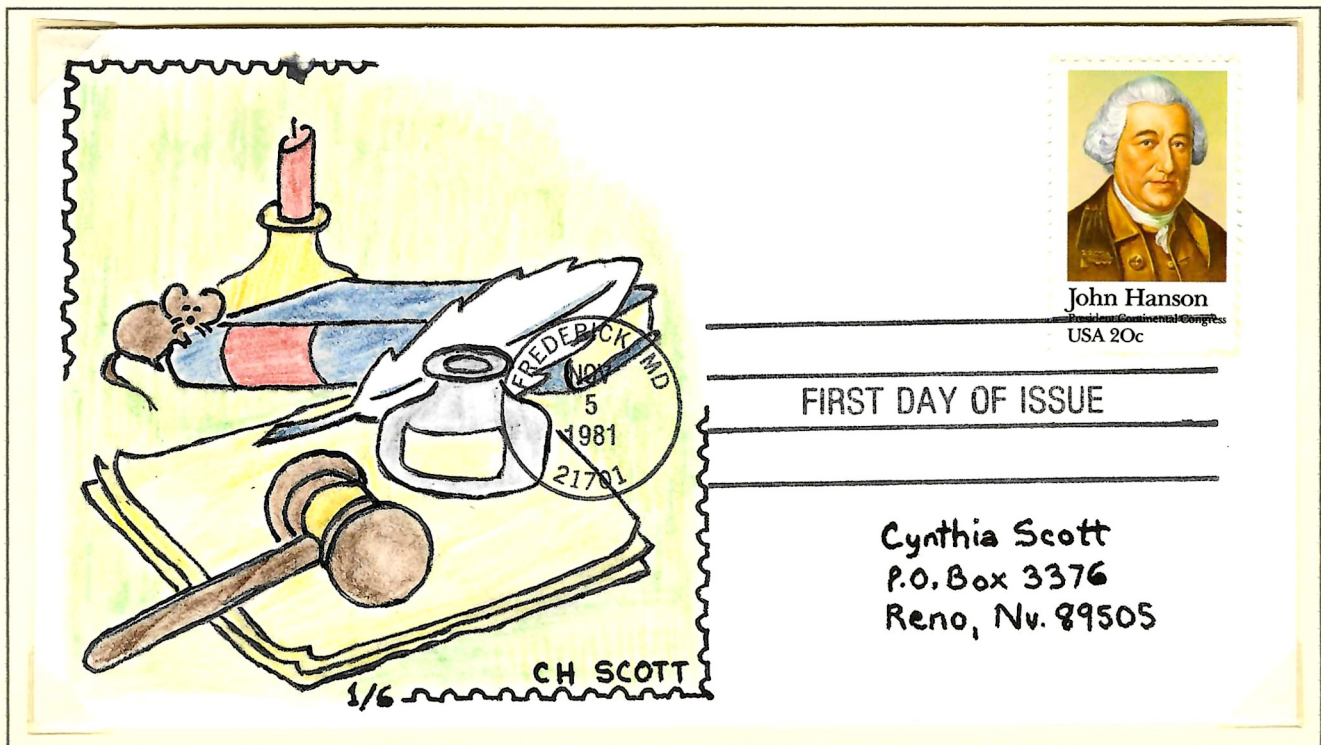


A.1 Pencil Drawing Transferred with Carbon Paper



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.

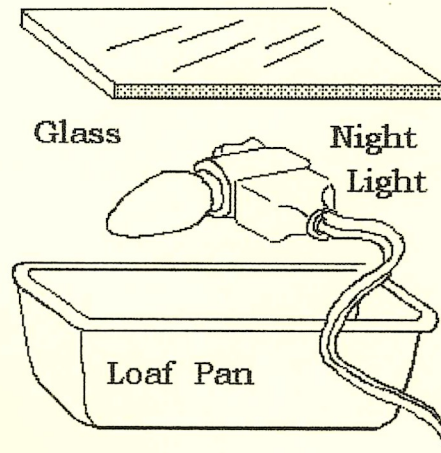
These returned from servicing directly through regular mail without protection of an outer cellophane cover. The Christmas Valley cover above has a mail-sorting mark on the back.





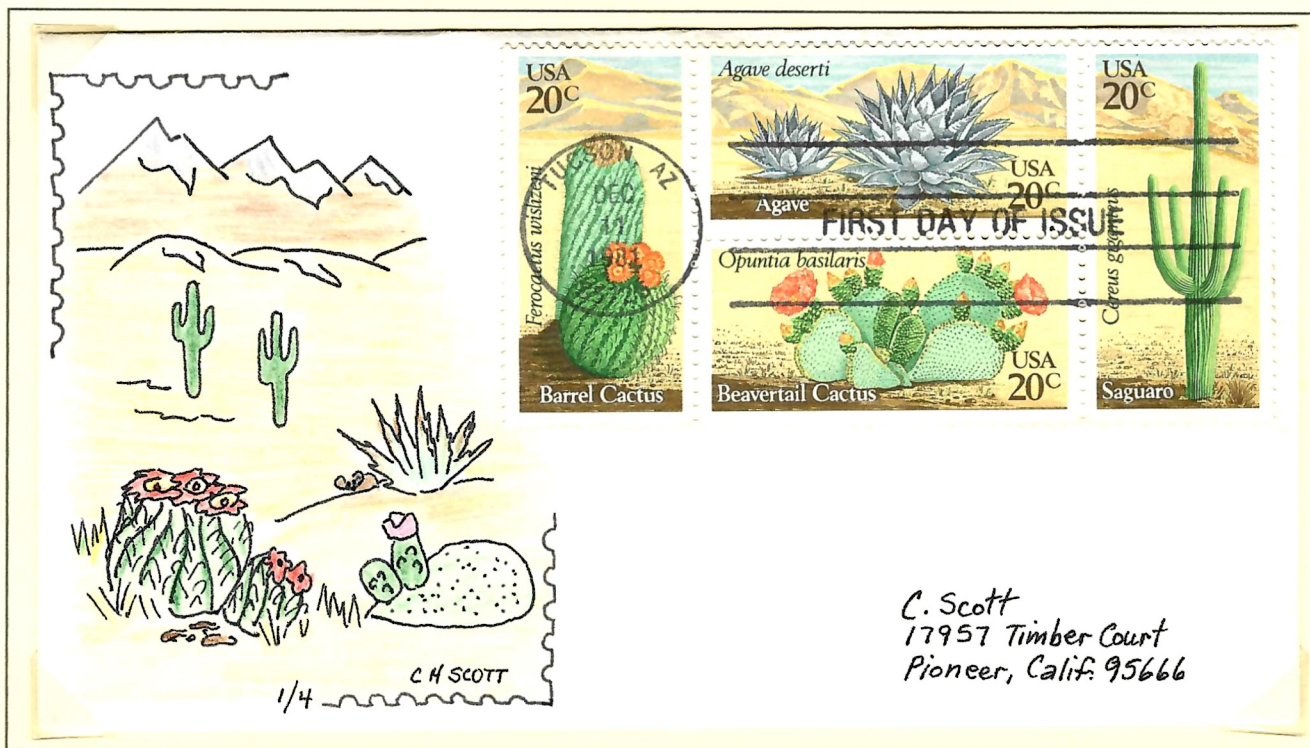
## A.2. Inked Drawing Traced Over a Light Box

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.

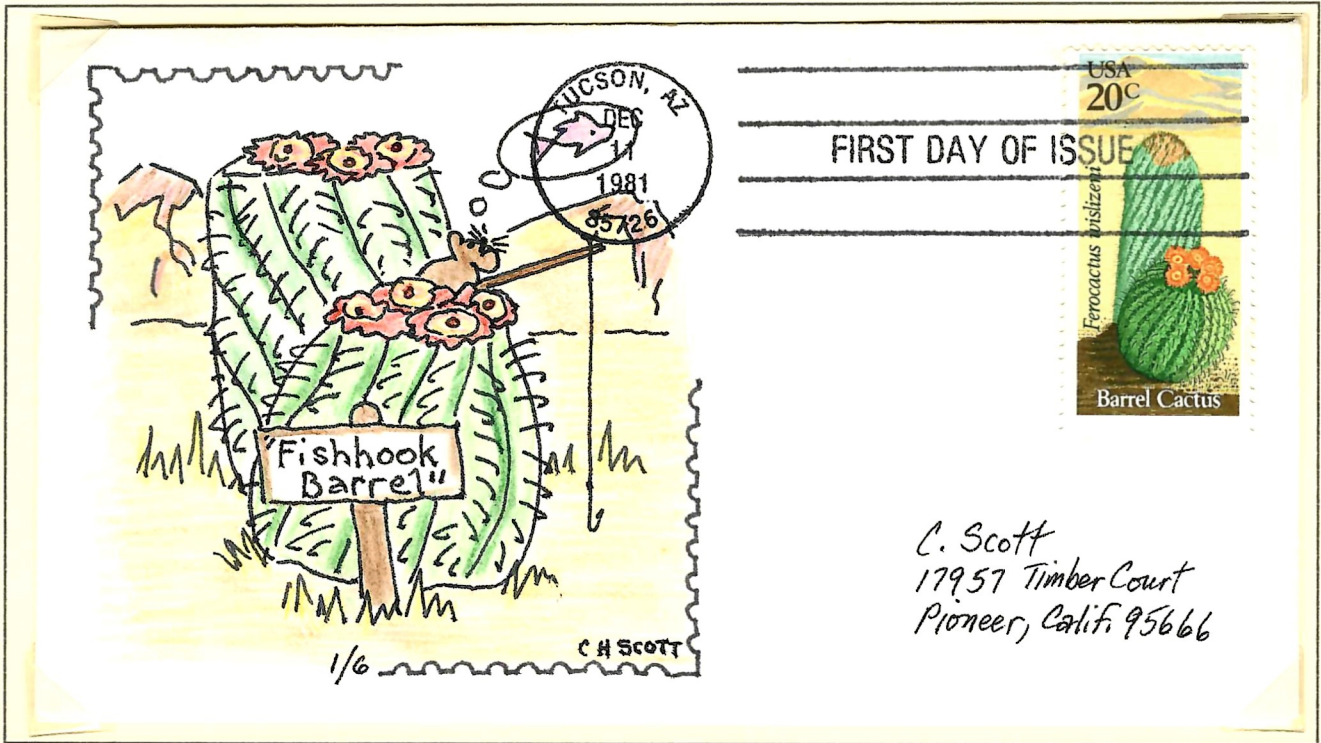


With this issue, a cachet copy numbering system began that carries forward to the present. The number in front of the diagonal line is the copy number; the one after is the total quantity of that design reproduced.

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.

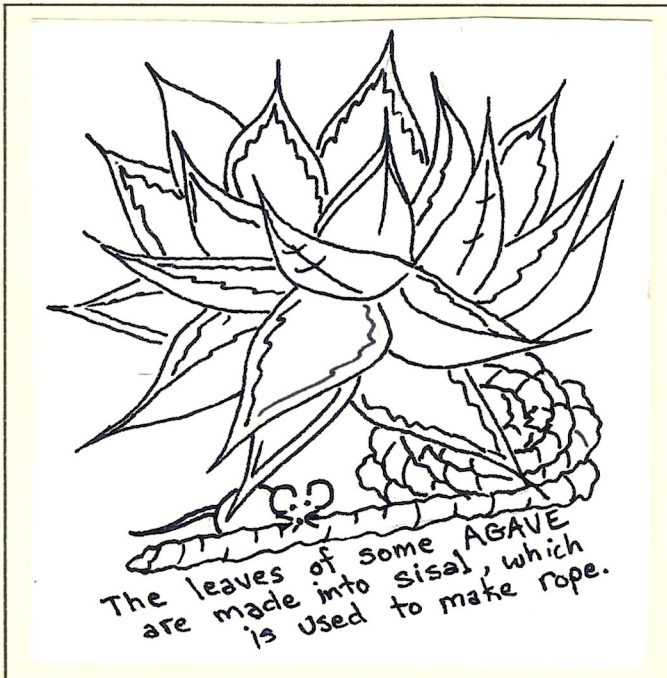


A.2.a. Loaf Pan Light Box



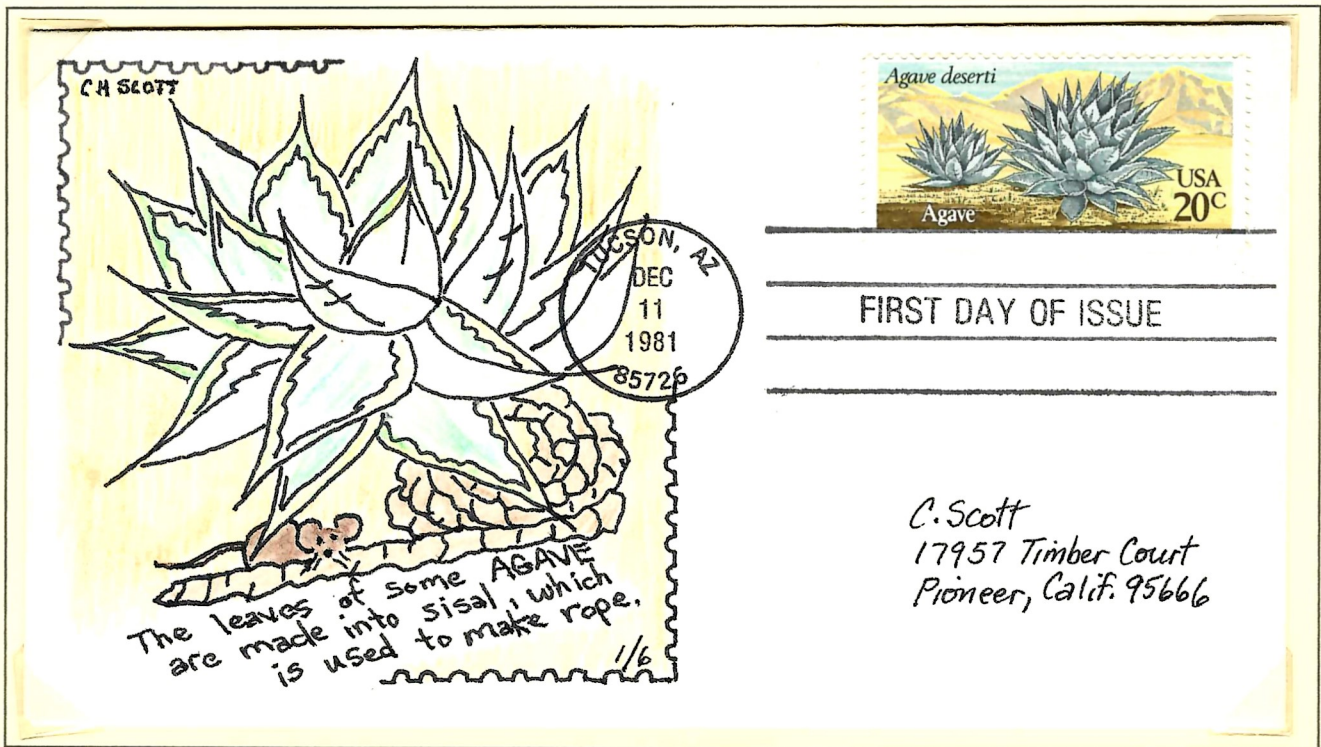
C. Scott  
 17957 Timber Court  
 Pioneer, Calif. 95666

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.



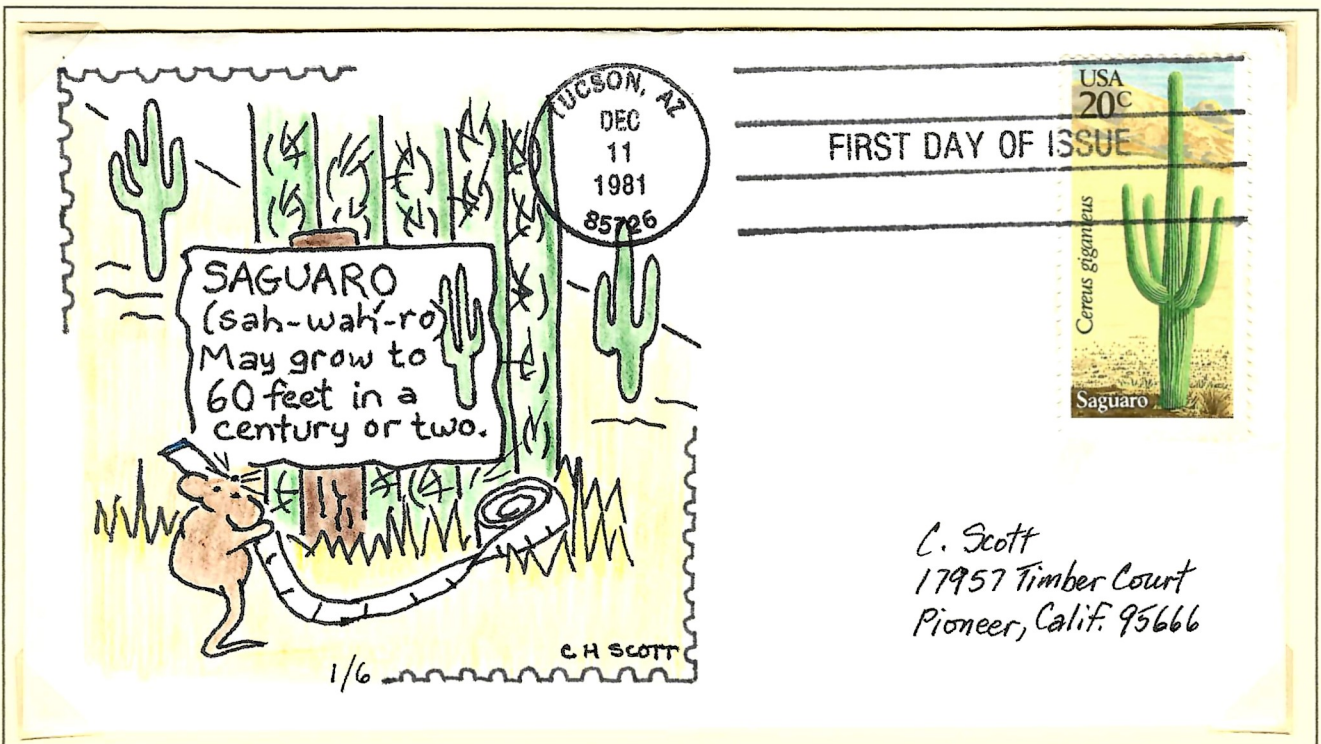


A.2.a. Loaf Pan Light Box



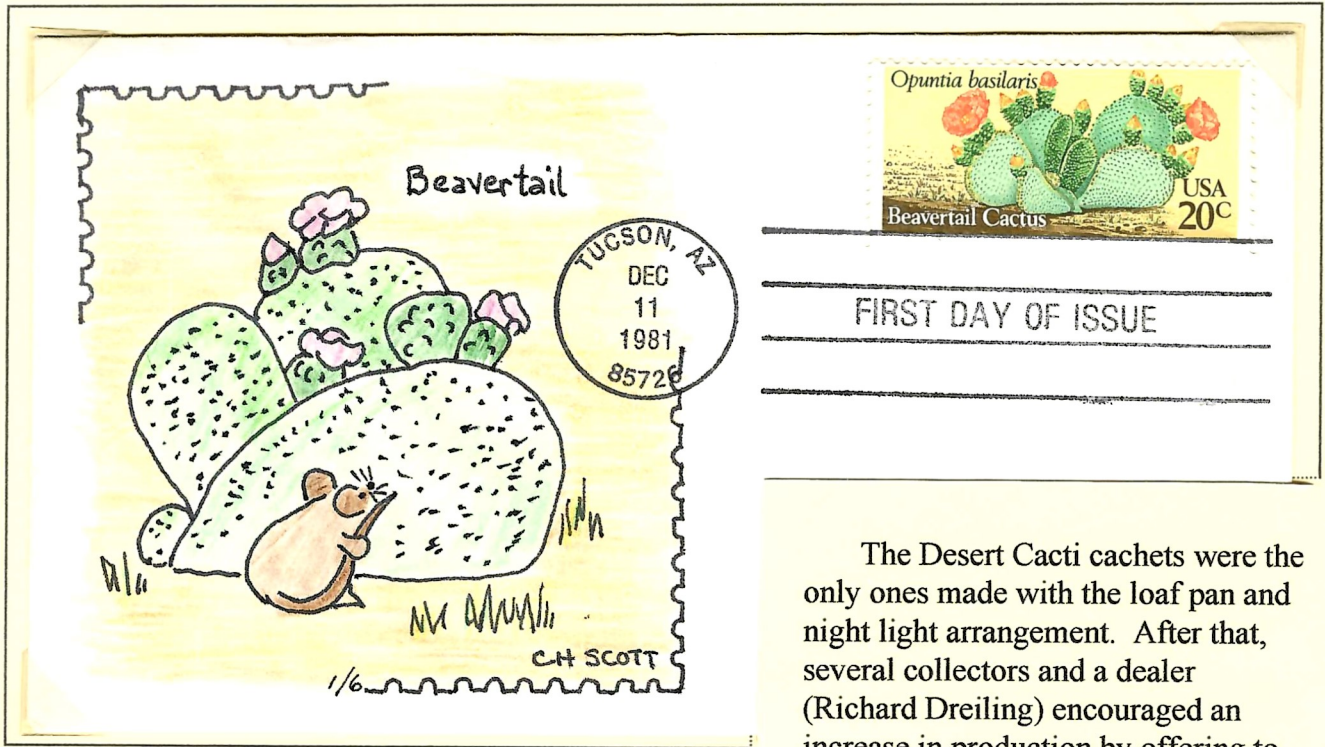
The postal servicing people used their own best judgment about where to apply cancels. They had no instructions from the cachet maker, and address placement limited their choices.

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.



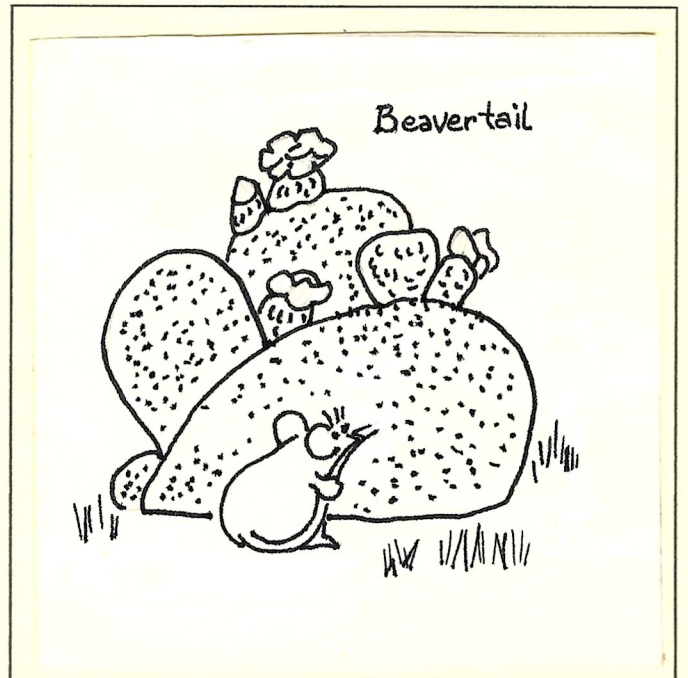


A.2.a. Loaf Pan Light Box



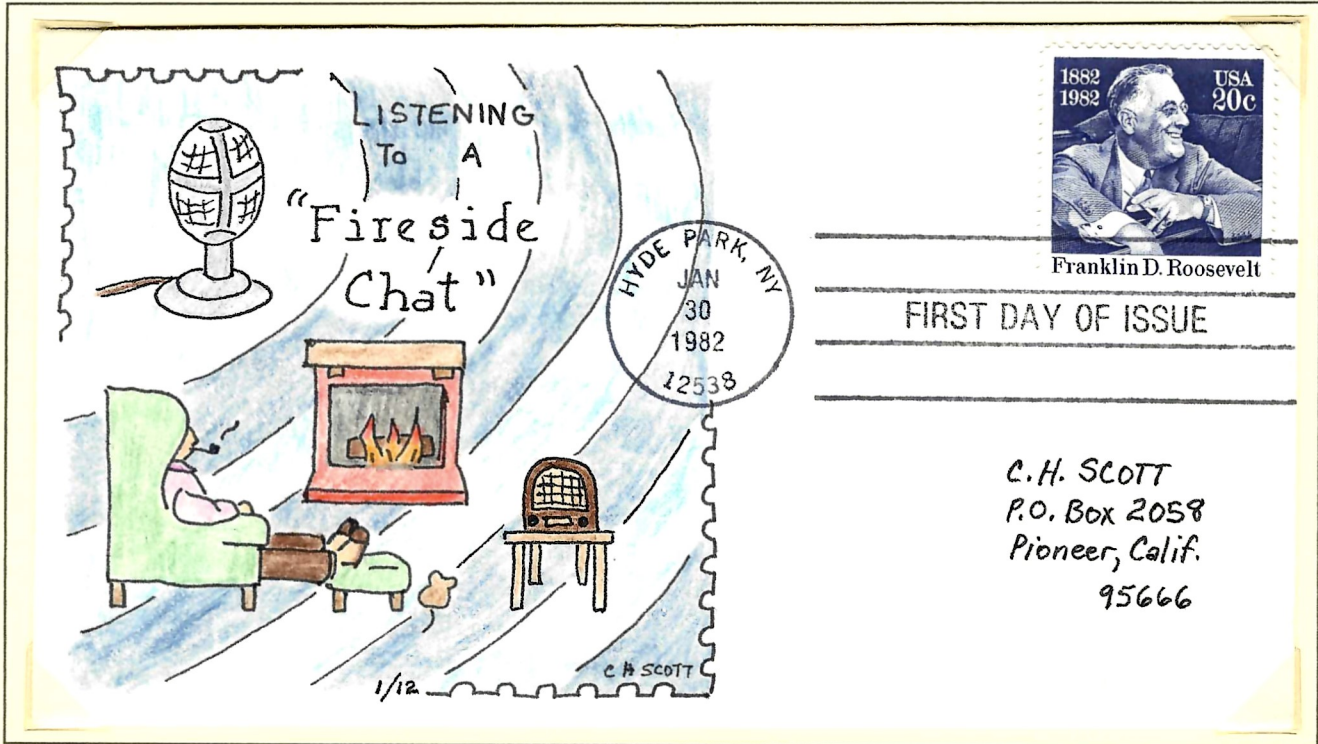
The Desert Cacti cachets were the only ones made with the loaf pan and night light arrangement. After that, several collectors and a dealer (Richard Dreiling) encouraged an increase in production by offering to buy every future cachet.

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.

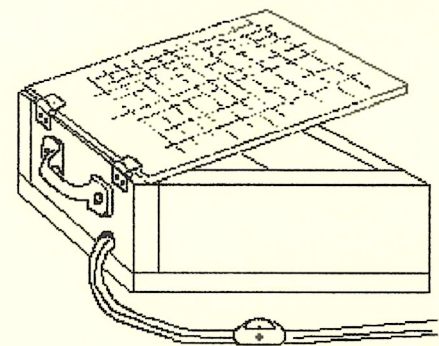
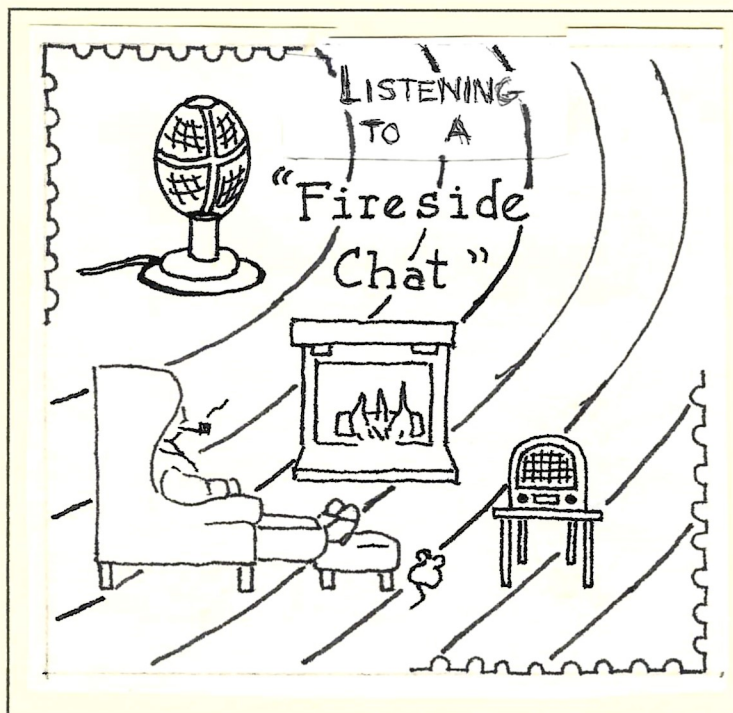




A.2.b. Wood & Acrylic Light Box



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.

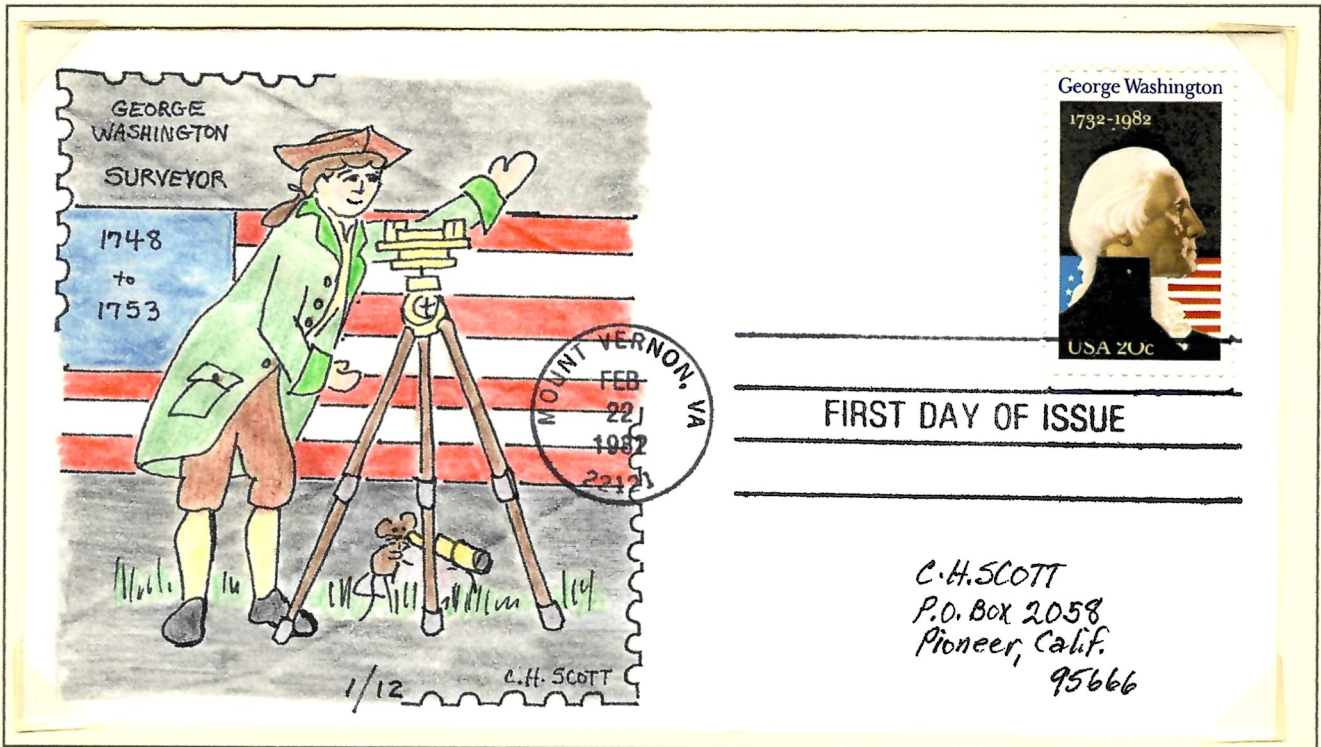


The light box has a hinged acrylic top that was purposely scratched on the bottom side with sandpaper, to help diffuse the light.

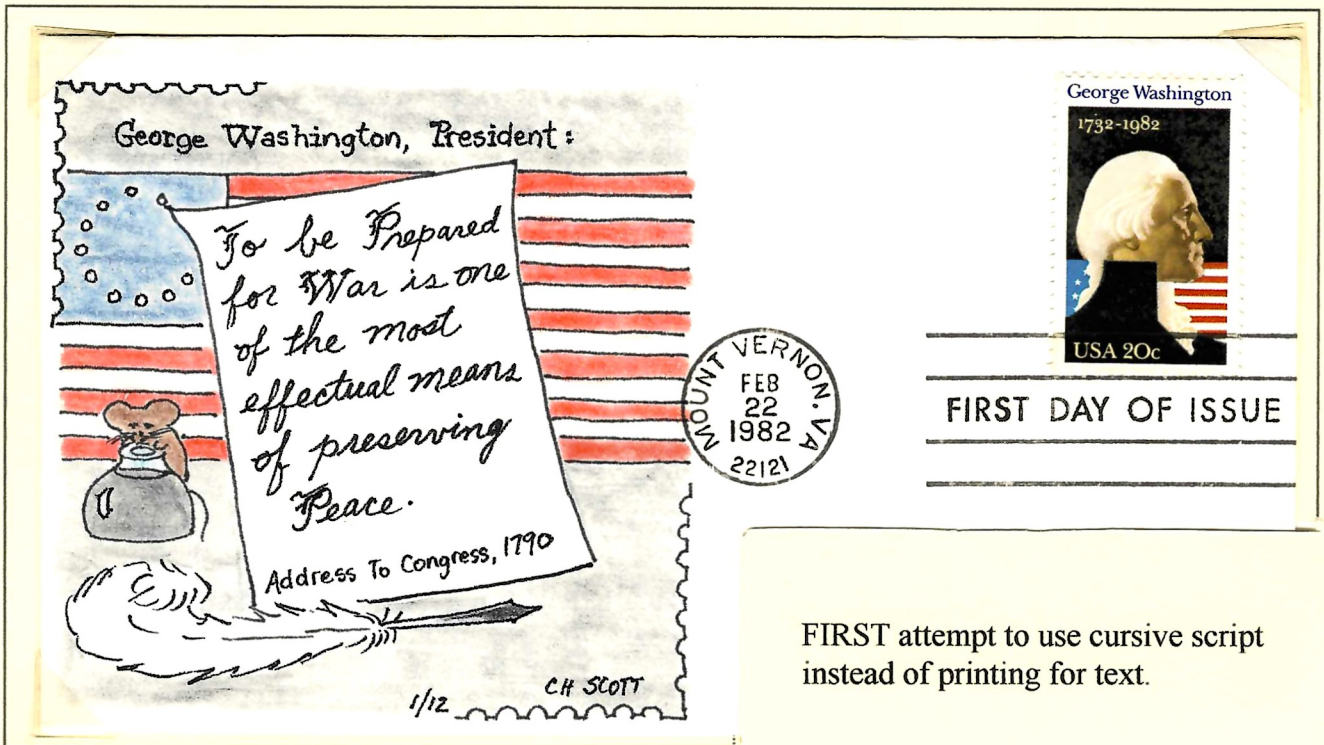


**A.2.b. Wood & Acrylic Light Box**

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.

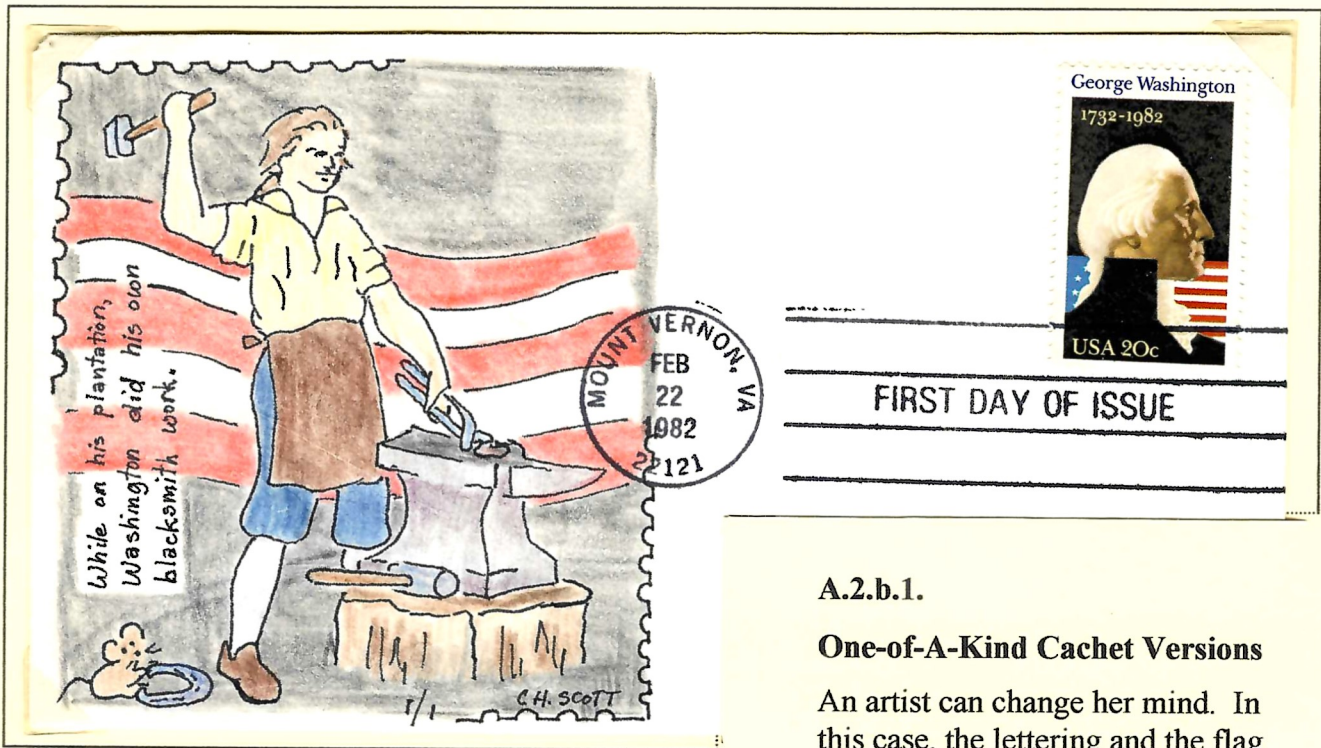


Without instructions from the cachet maker, the USPS applied two different cancels to the same batch of covers. The bottom example has a machine cancel. The top example has the appearance of a rubber hand-stamped cancel, but it too could have been applied by machine.





A.2.b. Wood & Acrylic Light Box



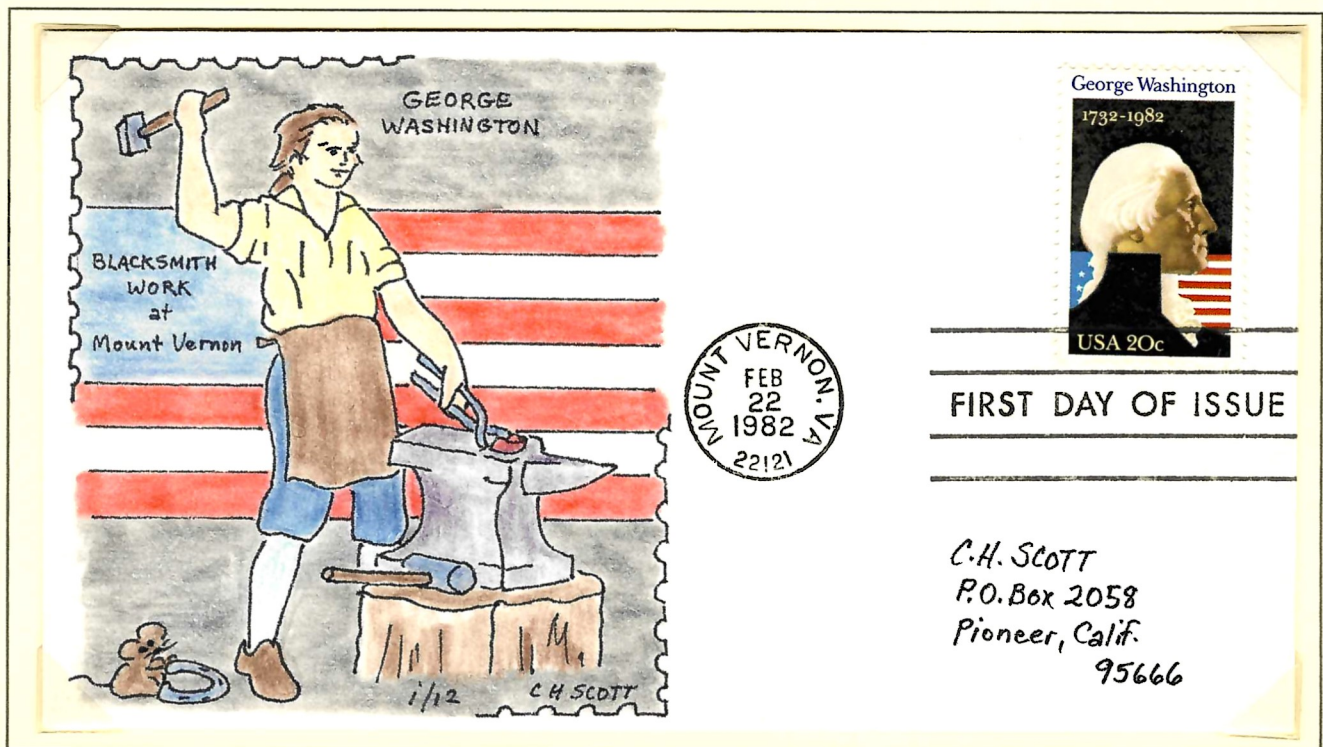
While on his plantation,  
Washington did his own  
blacksmith work.

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.



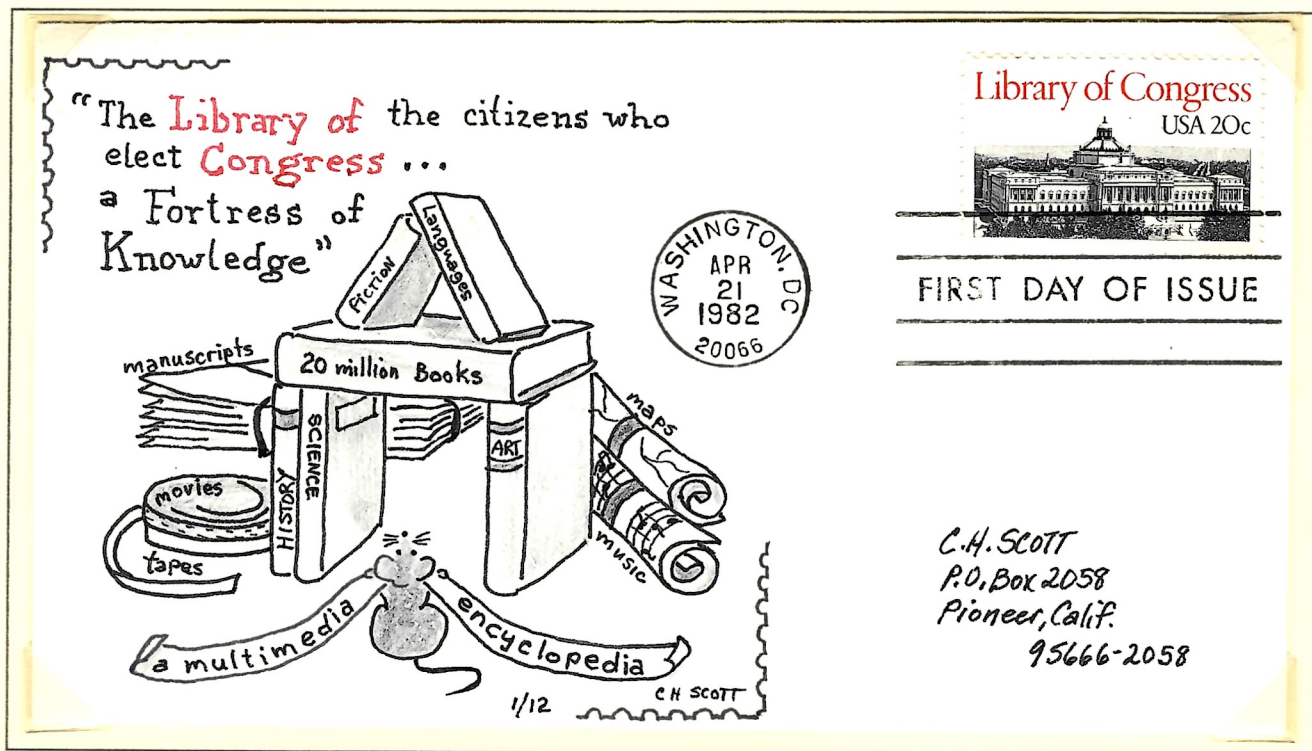
GEORGE  
WASHINGTON

BLACKSMITH  
WORK  
at  
Mount Vernon

C.H. SCOTT  
P.O. Box 2058  
Pioneer, Calif.  
95666



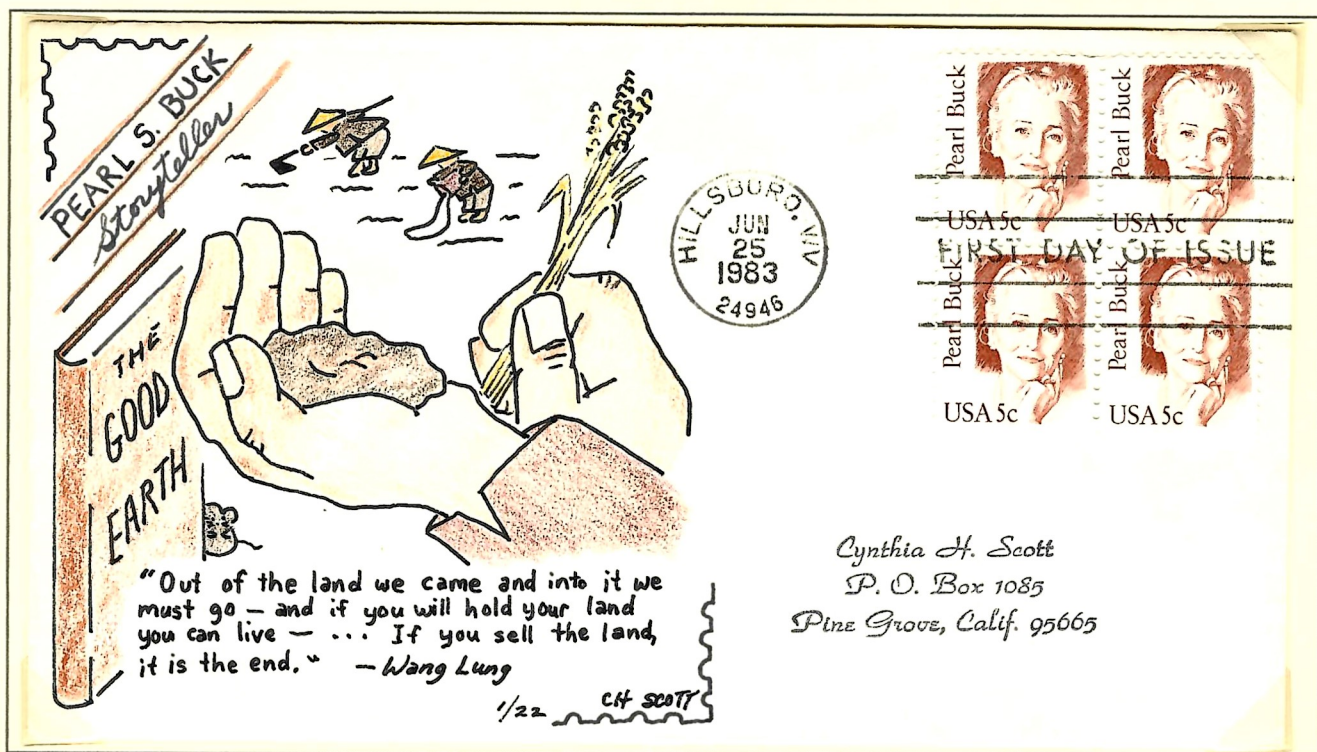
A.2.b. Wood & Acrylic Light Box



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

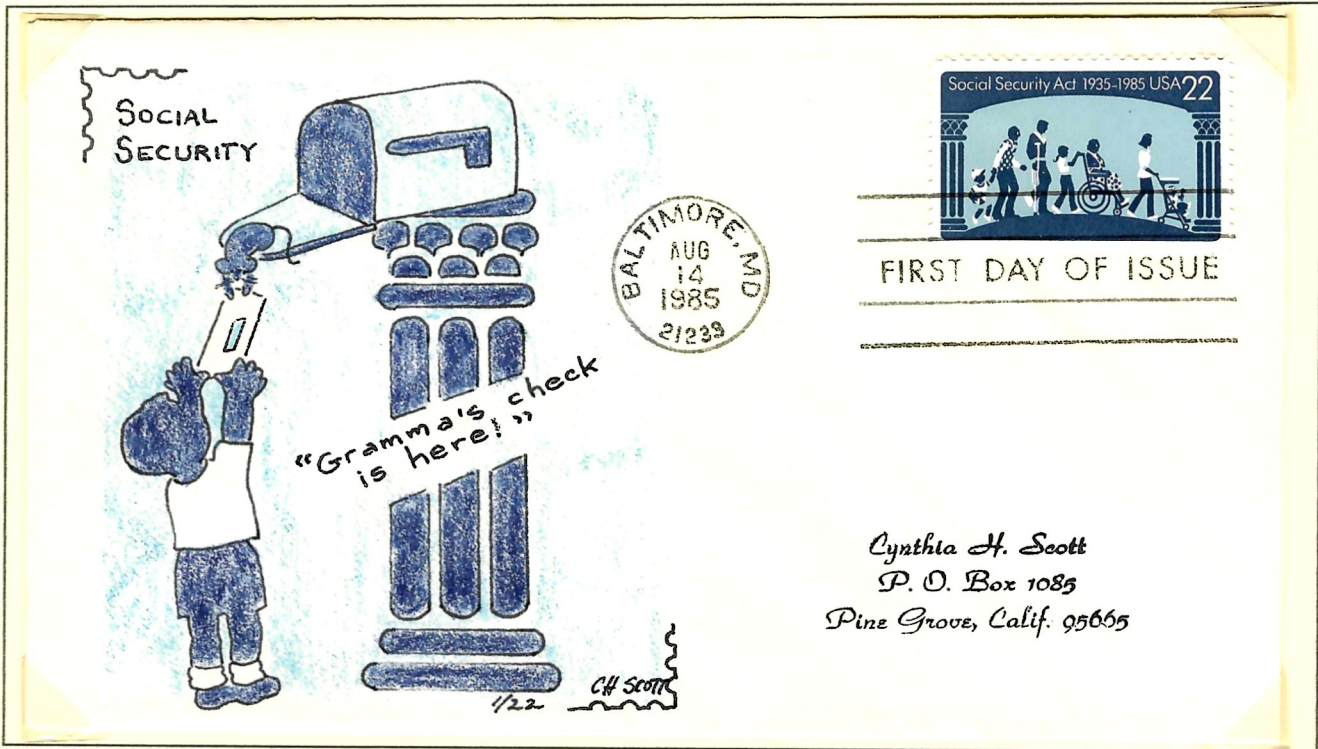
Color matching is seen from the beginning cachet onward, but some stamps inspired efforts to produce cachets that were nearly all one color or shades of that color.

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.



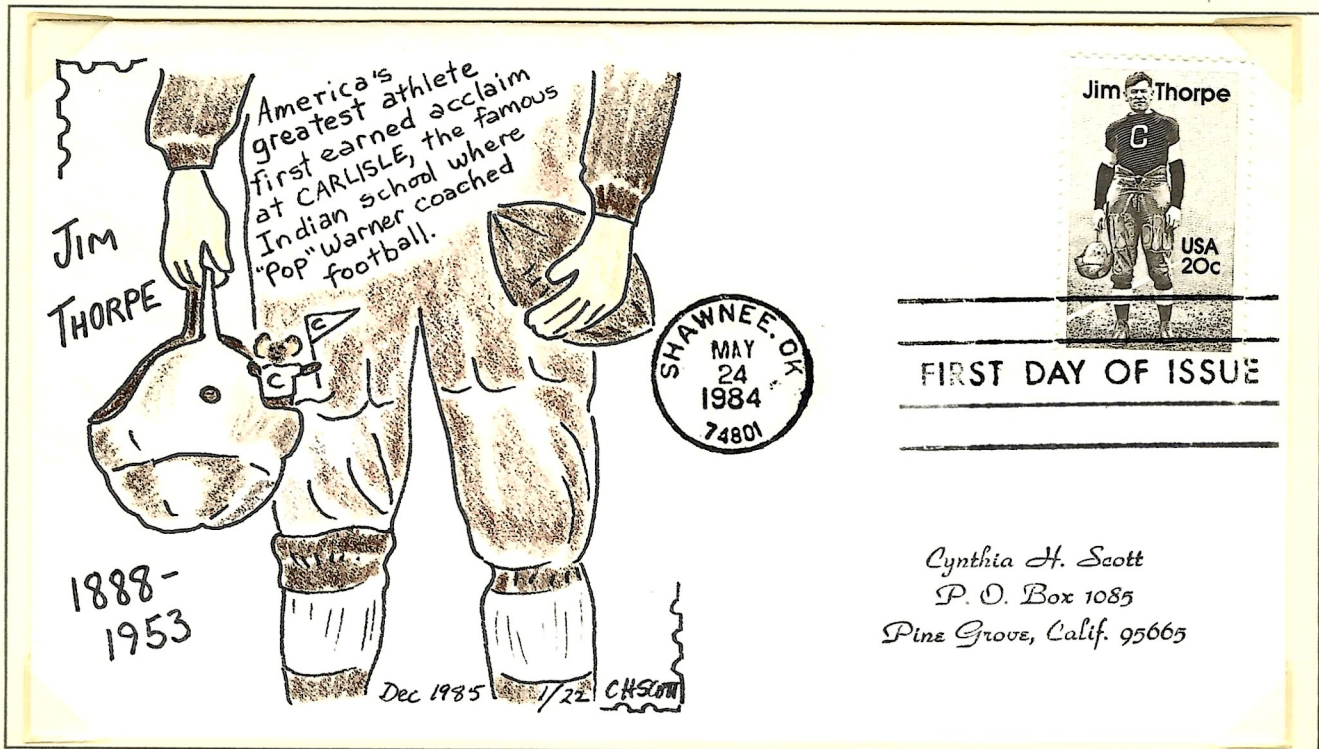


A.2.b. Wood & Acrylic Light Box



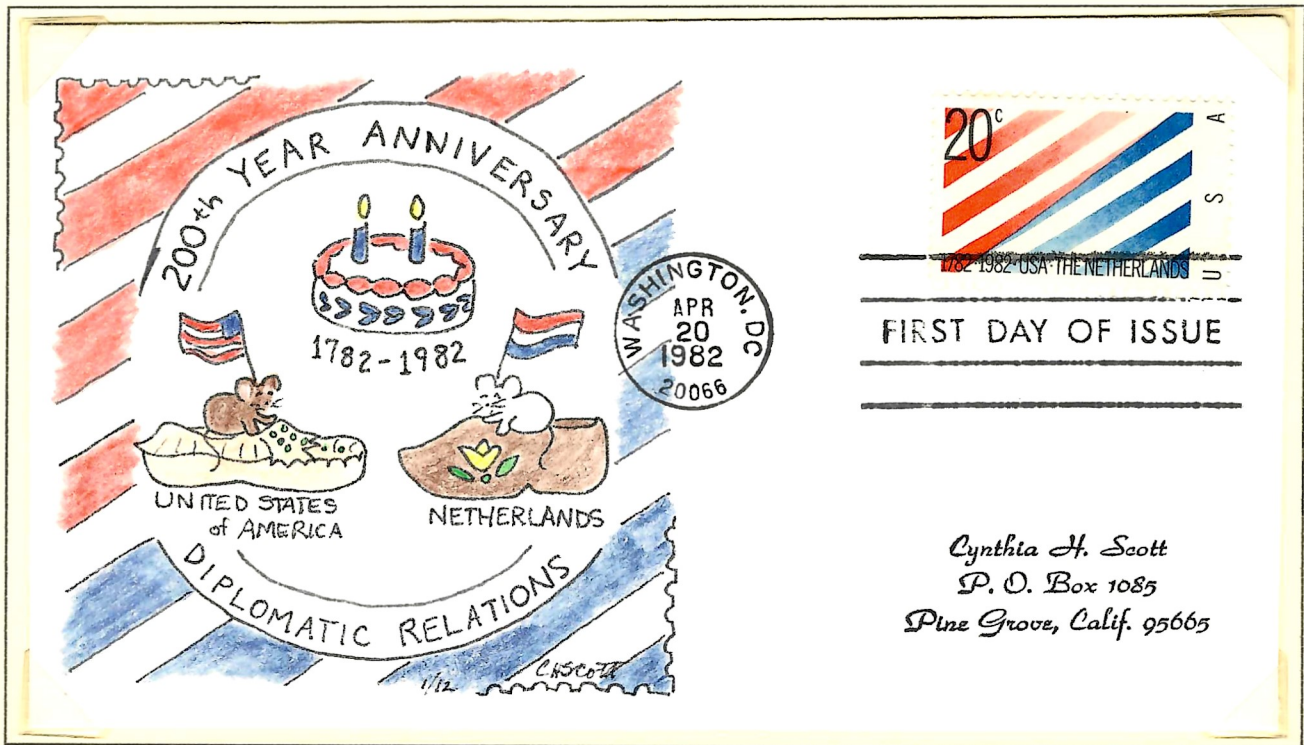
A.2.b.2. Cachet Matches Stamp Colors

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.





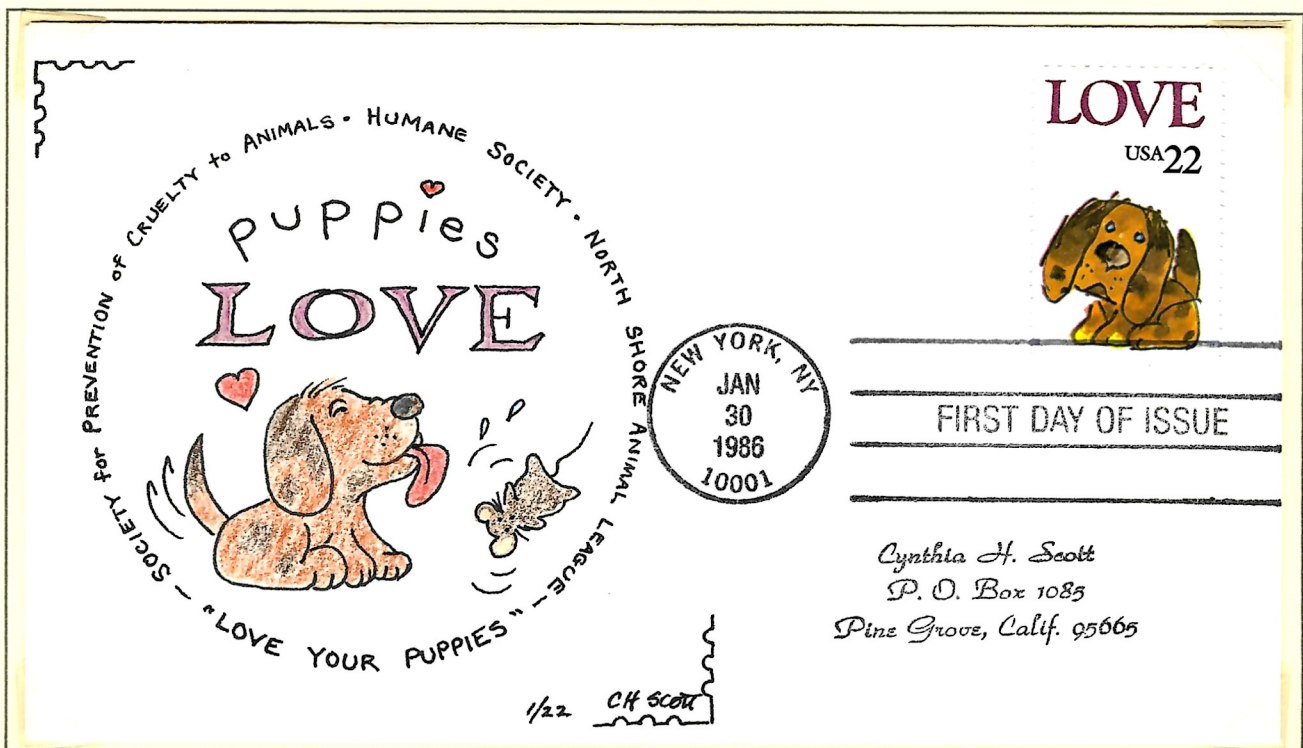
A.2.b. Wood & Acrylic Light Box



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

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

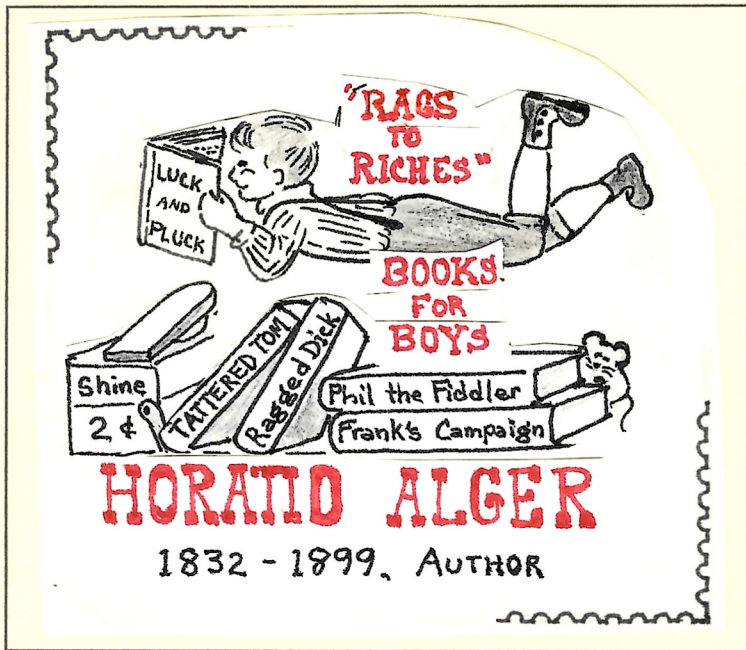
The USA-Netherlands issue provided an eye-catching background on which Anon E. Mouse meets his first girl friend. The color matching in the 1986 Love issue is more subtle, but allows our friend to meet his first dog.



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

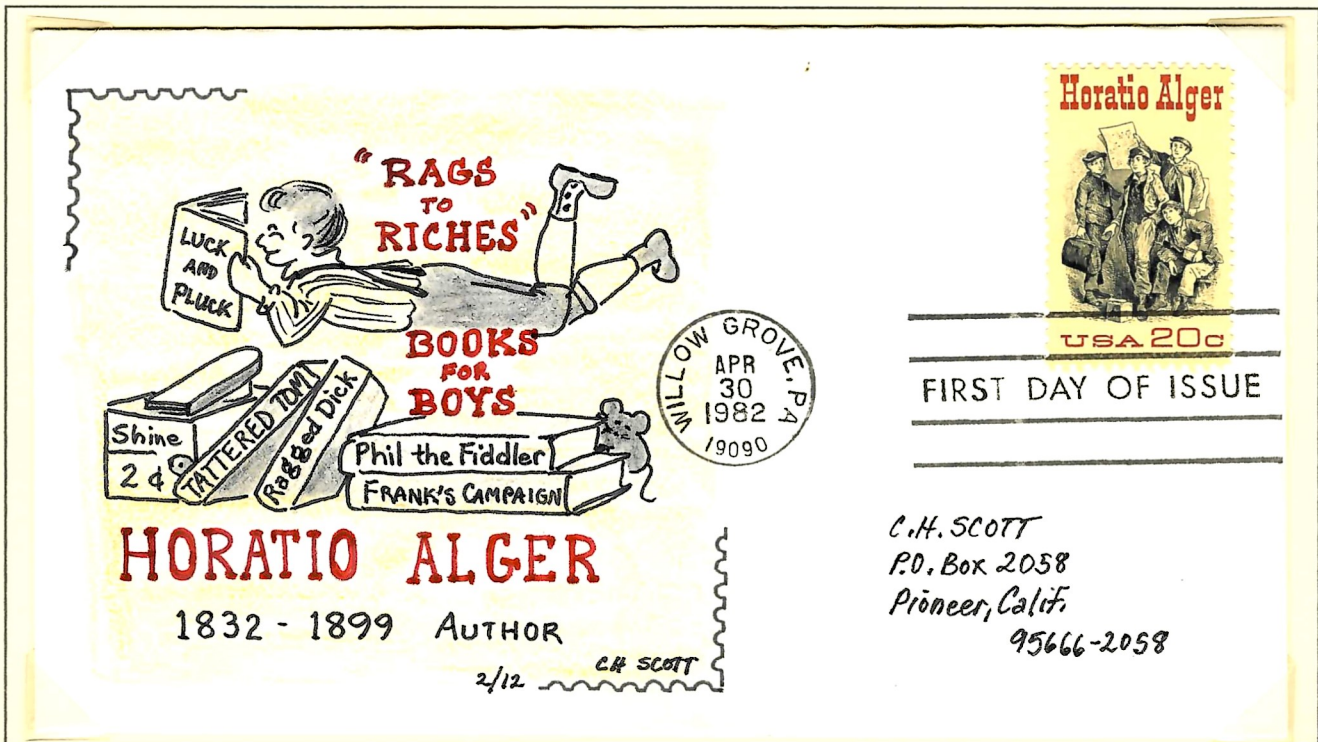


## A.2.b. Wood & Acrylic Light Box



### 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.



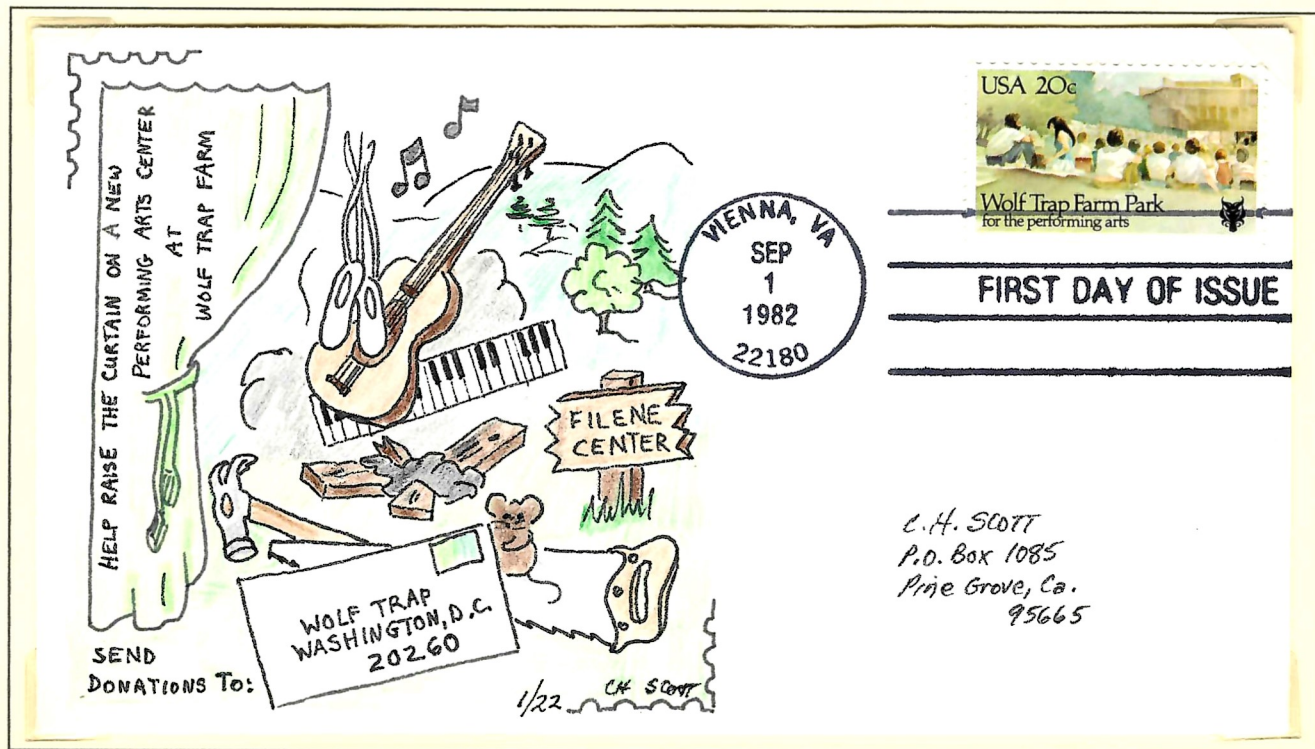
### A.2.b. Wood & Acrylic Light Box



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

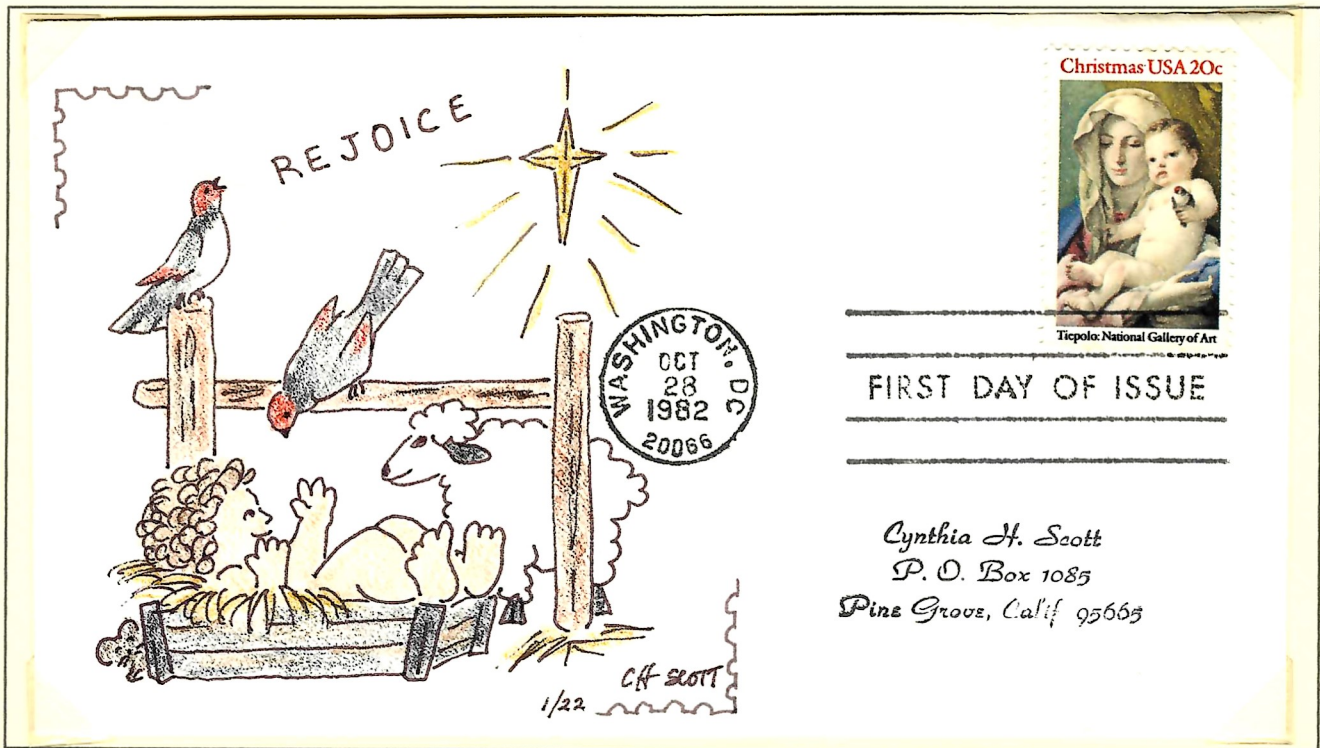
Sometimes it's not the drawing that presents a do-over problem; it's the lettering.

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.





### 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.

