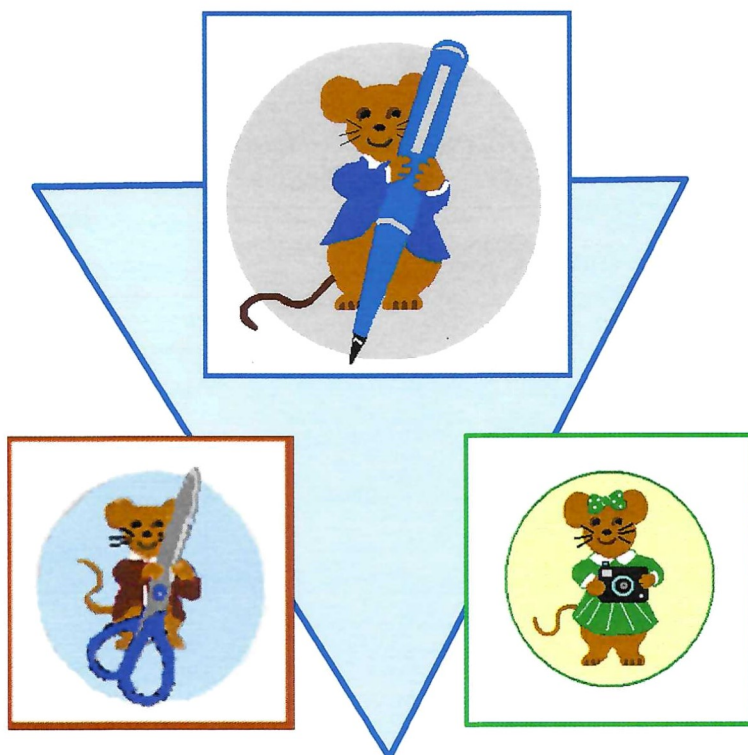


# “How Now Brown Mouse?”

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



Cynthia Scott  
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Columbus, IN  
47203

**Frame**

**3**

## 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.



Season's Greetings USA22

FIRST DAY OF ISSUE

Cynthia H. Scott  
P. O. Box 1085  
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.



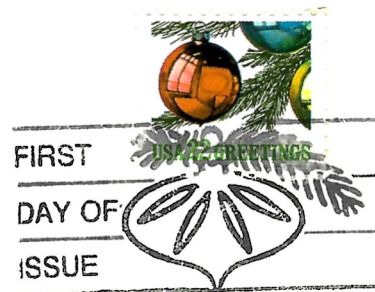
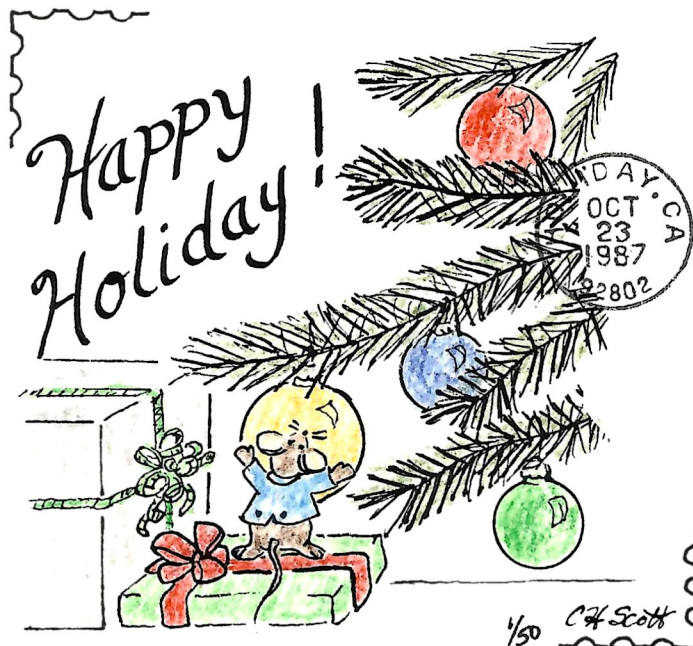
This is the second different envelope template used. Cutting on the lines leaves them still visible when they are on the same side of the page as the cachet.

## 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.



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## 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

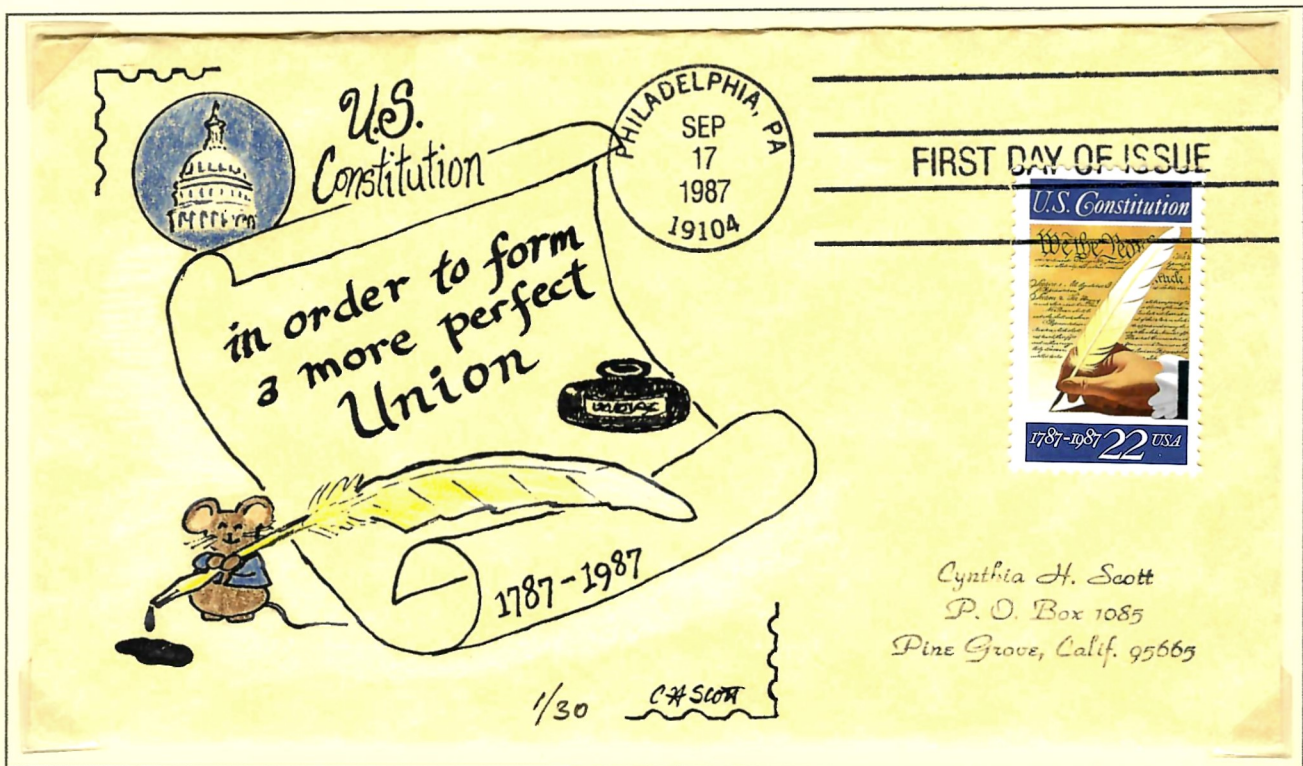
Greetings USA 25



FIRST DAY OF ISSUE

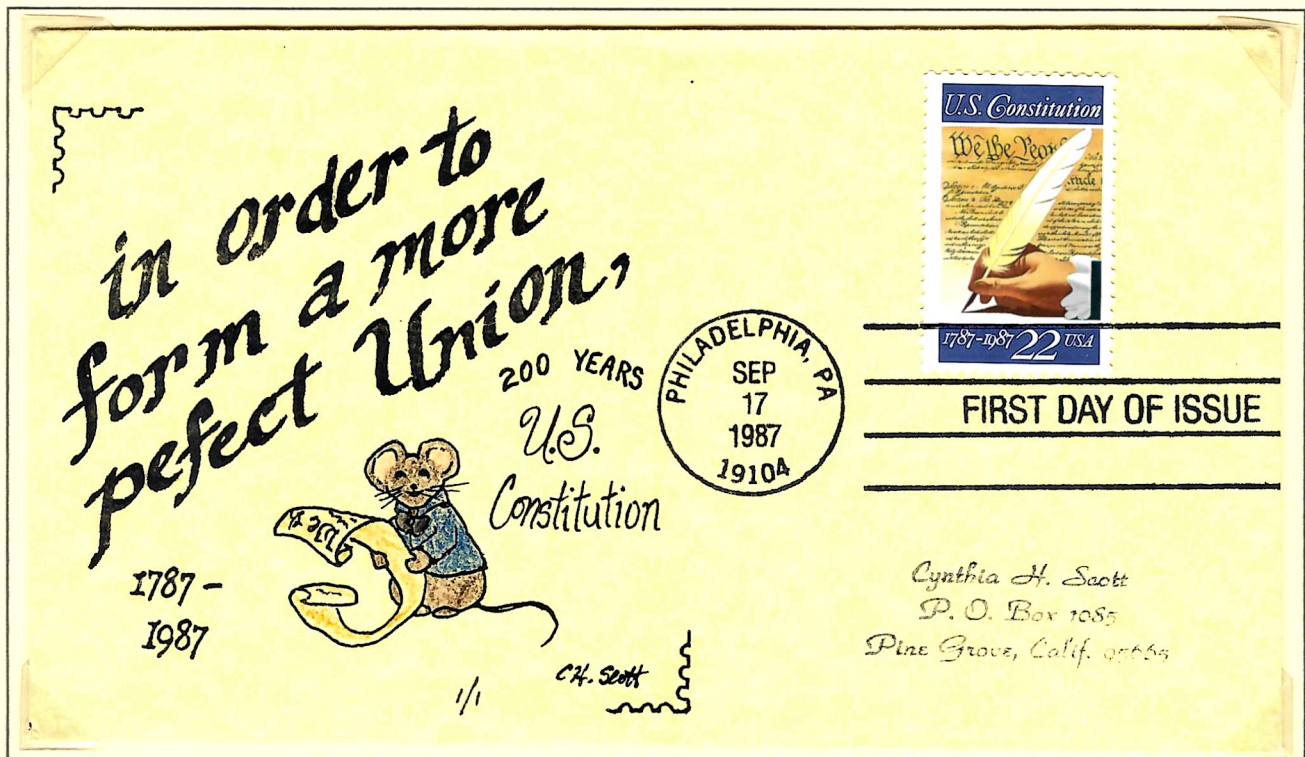


## C.1. Black Ink Copies



### C.1.b. On Colored Paper

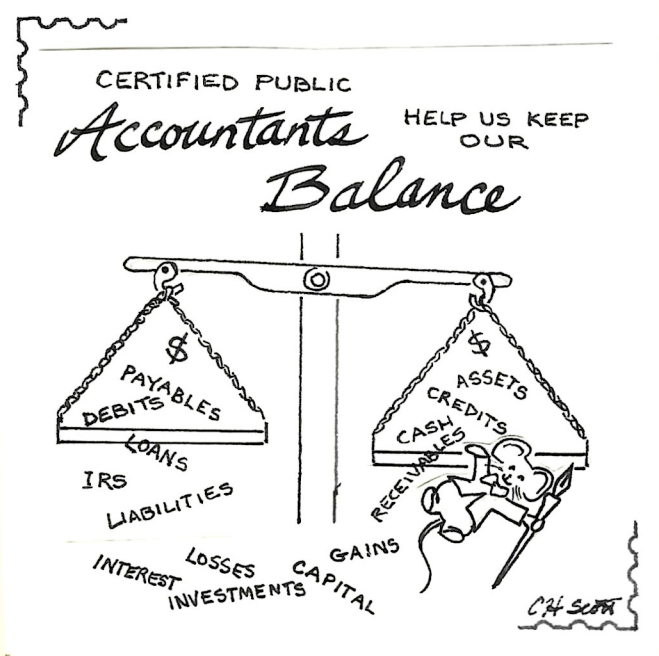
For this FIRST cachet on colored paper, it seemed appropriate to choose a parchment shade because the stamp commemorates a document written on that kind of paper. While experimenting with calligraphy on the first design attempt below, the artist focused more on form than perfection. Notice the spelling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



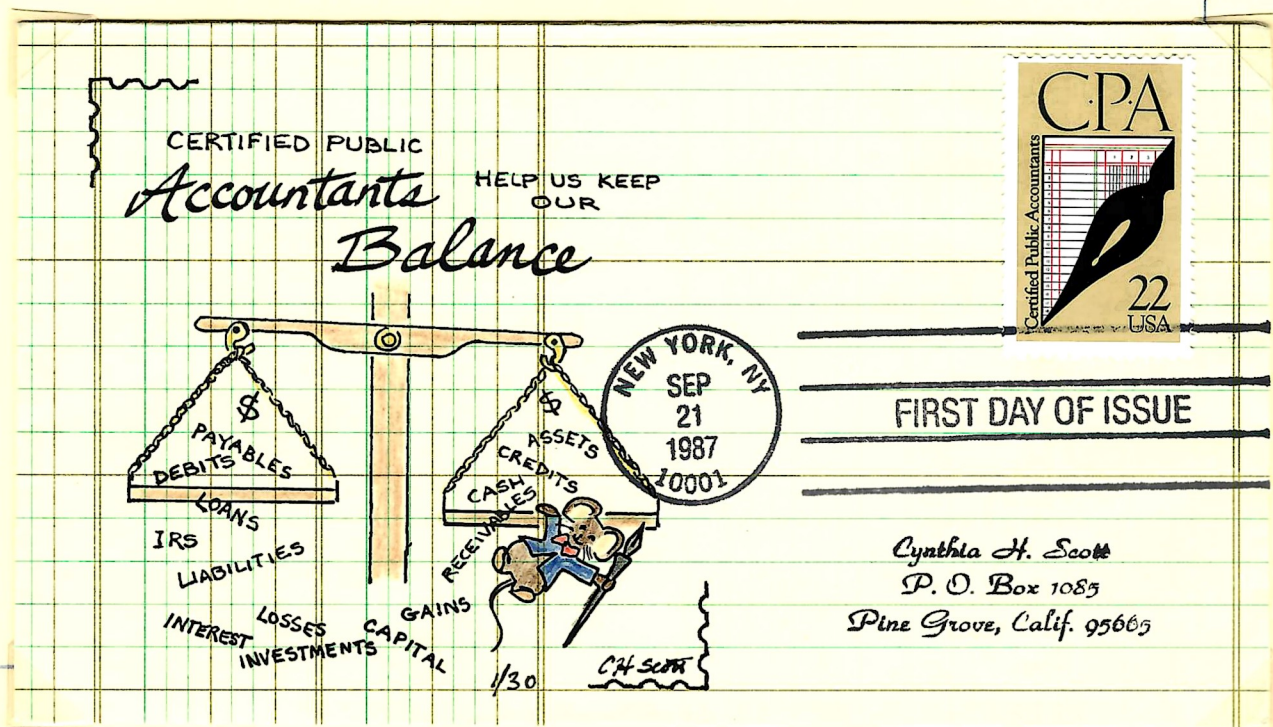


## C.1. Black Ink Copies

### C.1.b. On Colored Paper

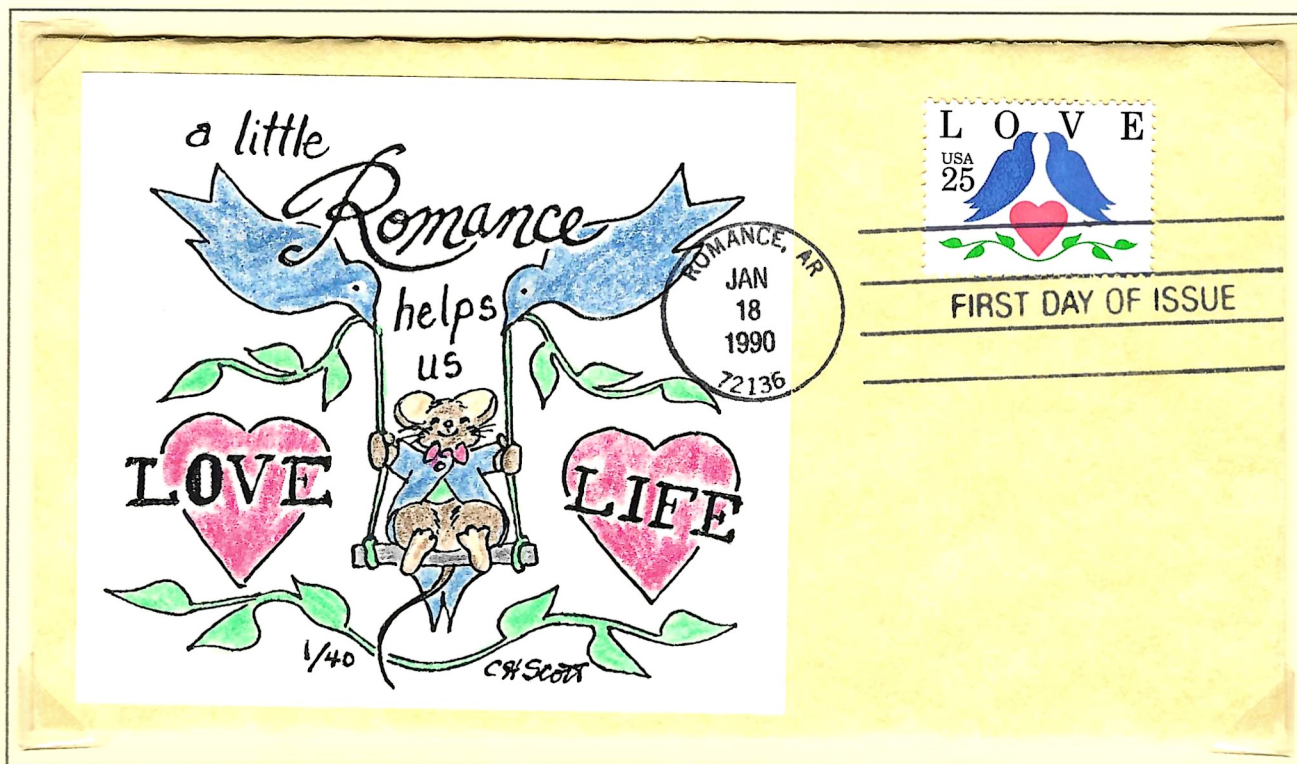


This is another example of a stamp subject leading to the choice of envelope paper.



## C.1. Black Ink Copies

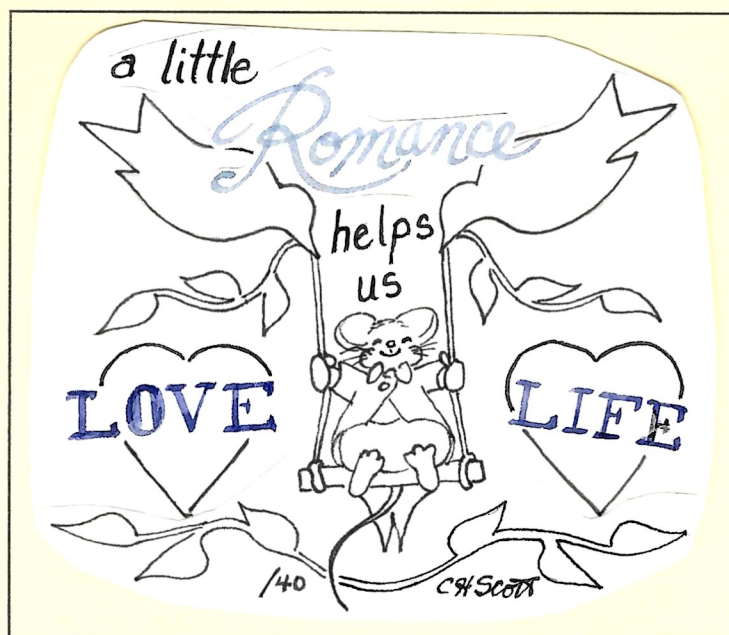
### C.1.b. On Colored Paper



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

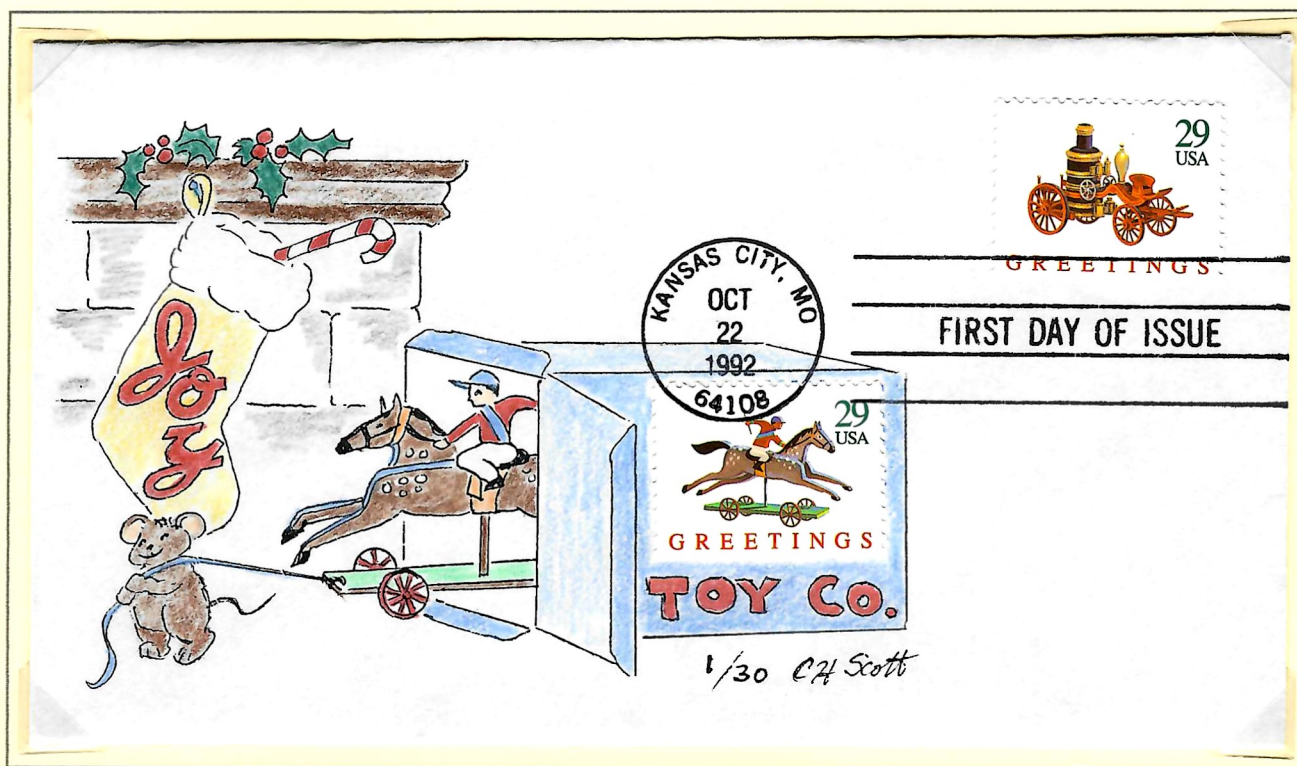
This was the FIRST pasted-on\* cachet for Anon E. Mouse. The original design shown here was photocopied and cut to a square before pasting to the envelope.

*\*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.*



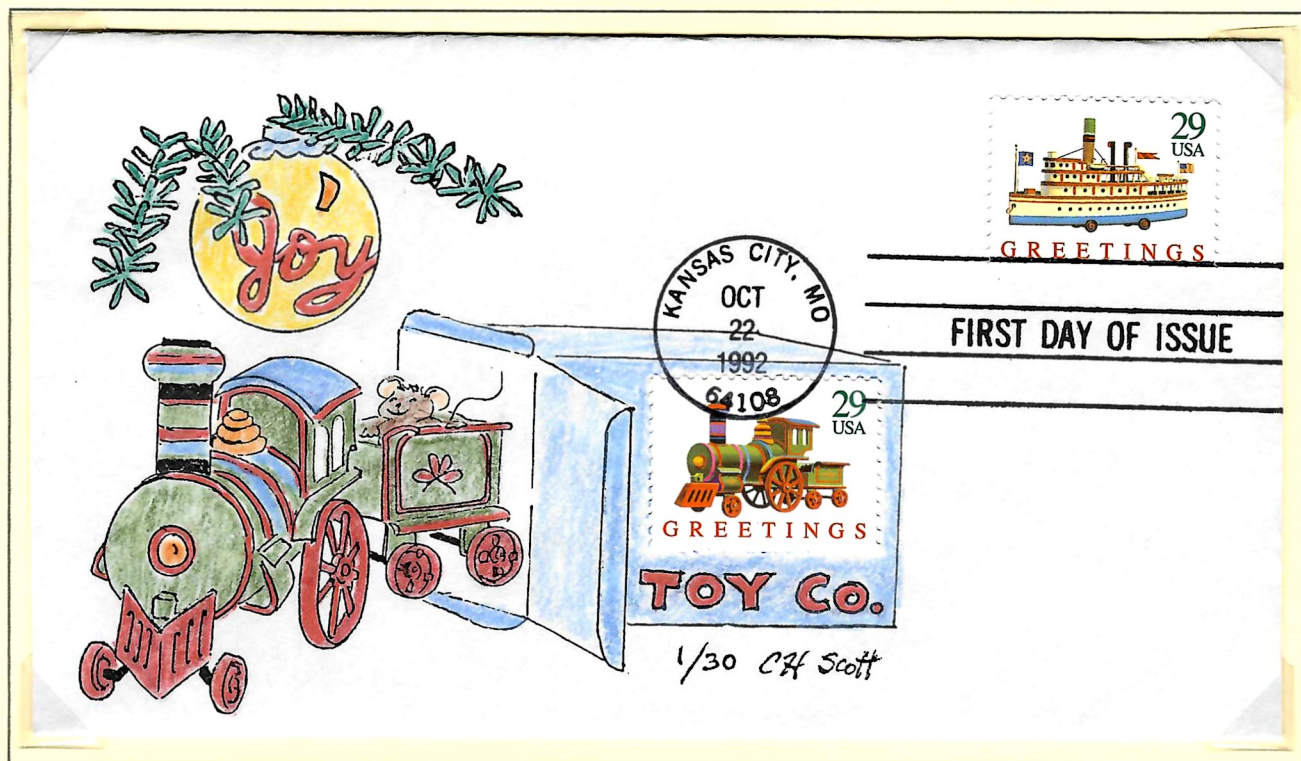


### C.1. Black Ink Copies



#### 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.

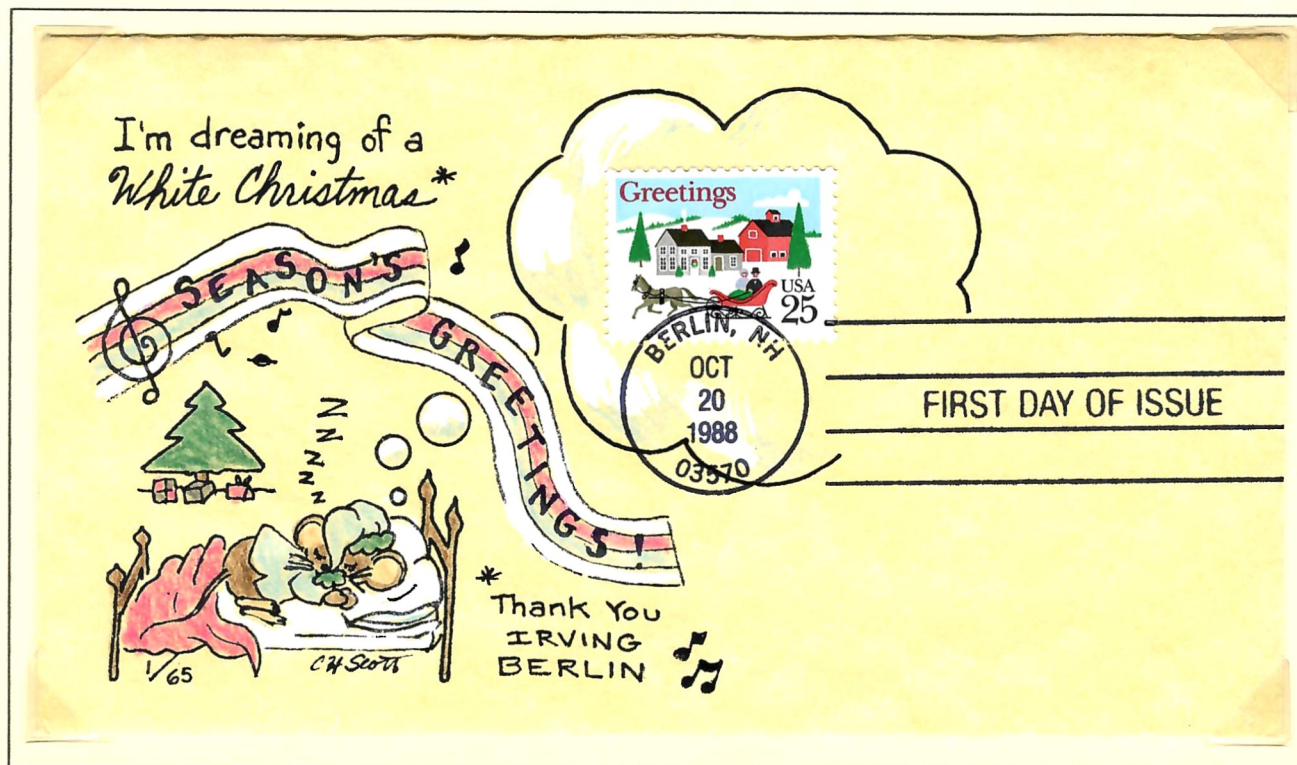




## C.1. Black Ink Copies

### C.1.c. Stamp in the Cachet

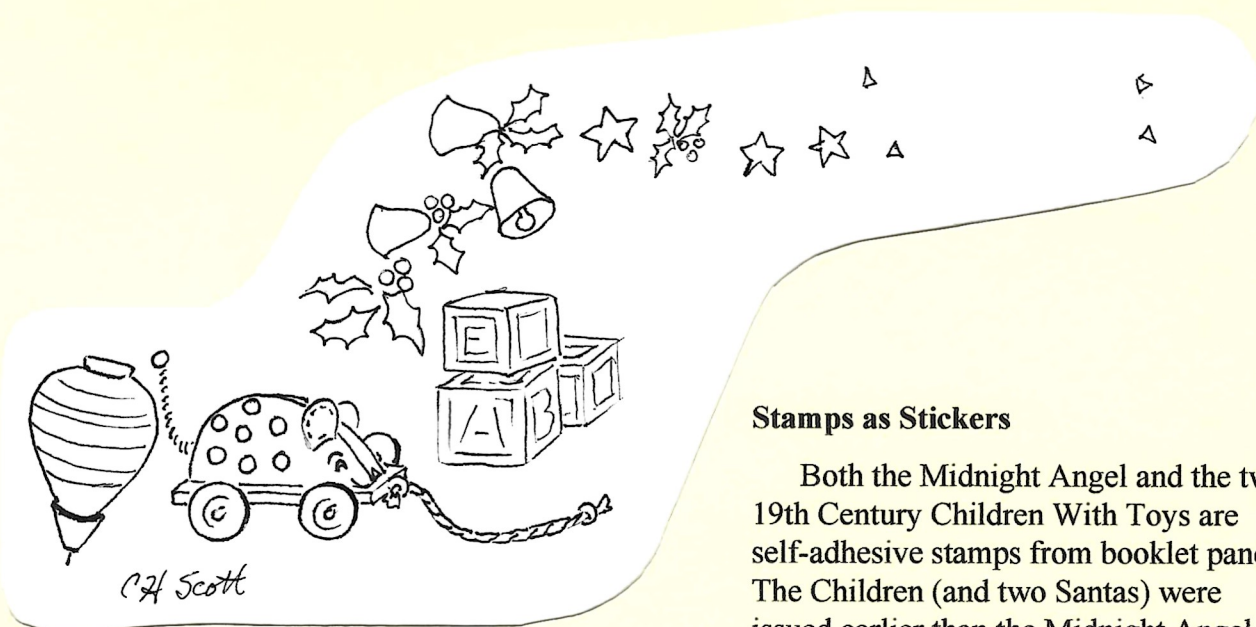
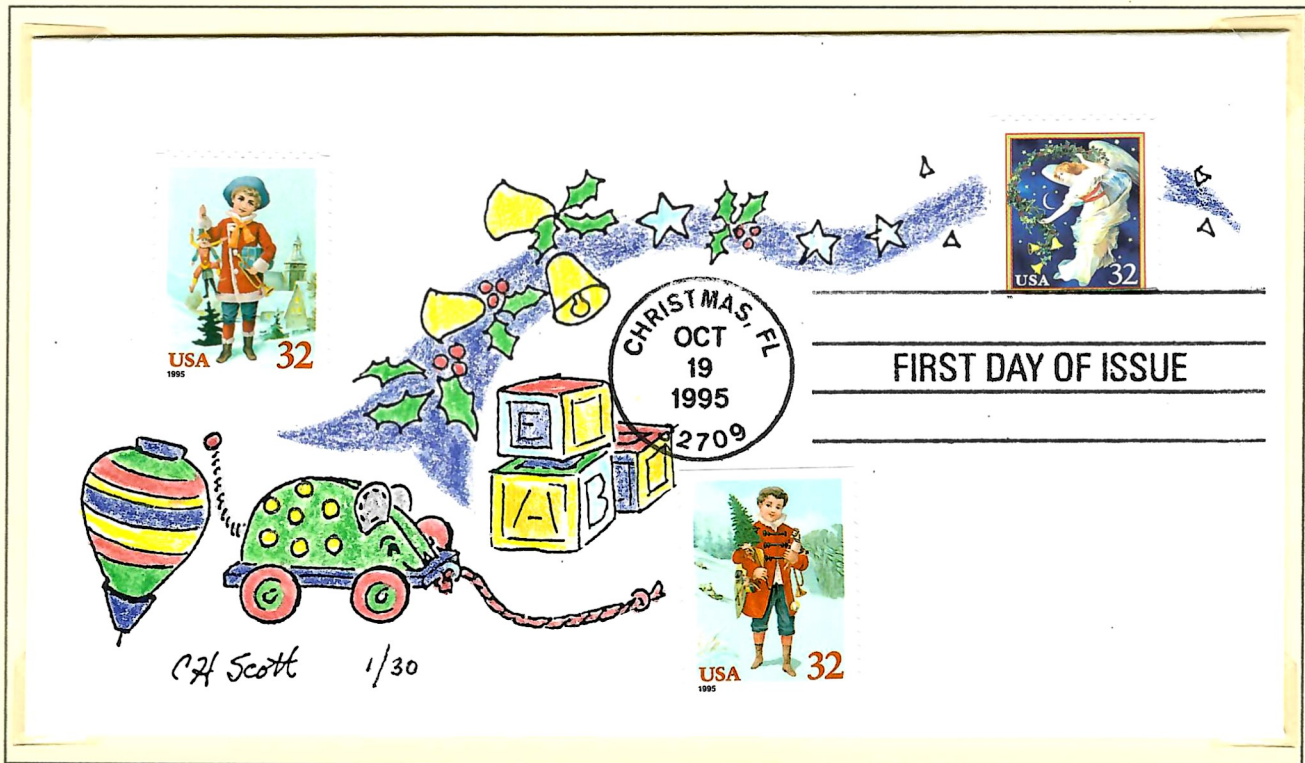
From the first AEM cover onward, seven years elapsed before a stamp migrated towards the left side of the envelope to make the FIRST cachet with a stamp inside the design. This one didn't move very far from the traditional location, but it opened up future possibilities.





## C.1. Black Ink Copies

### C.1.c. Stamp in the Cachet

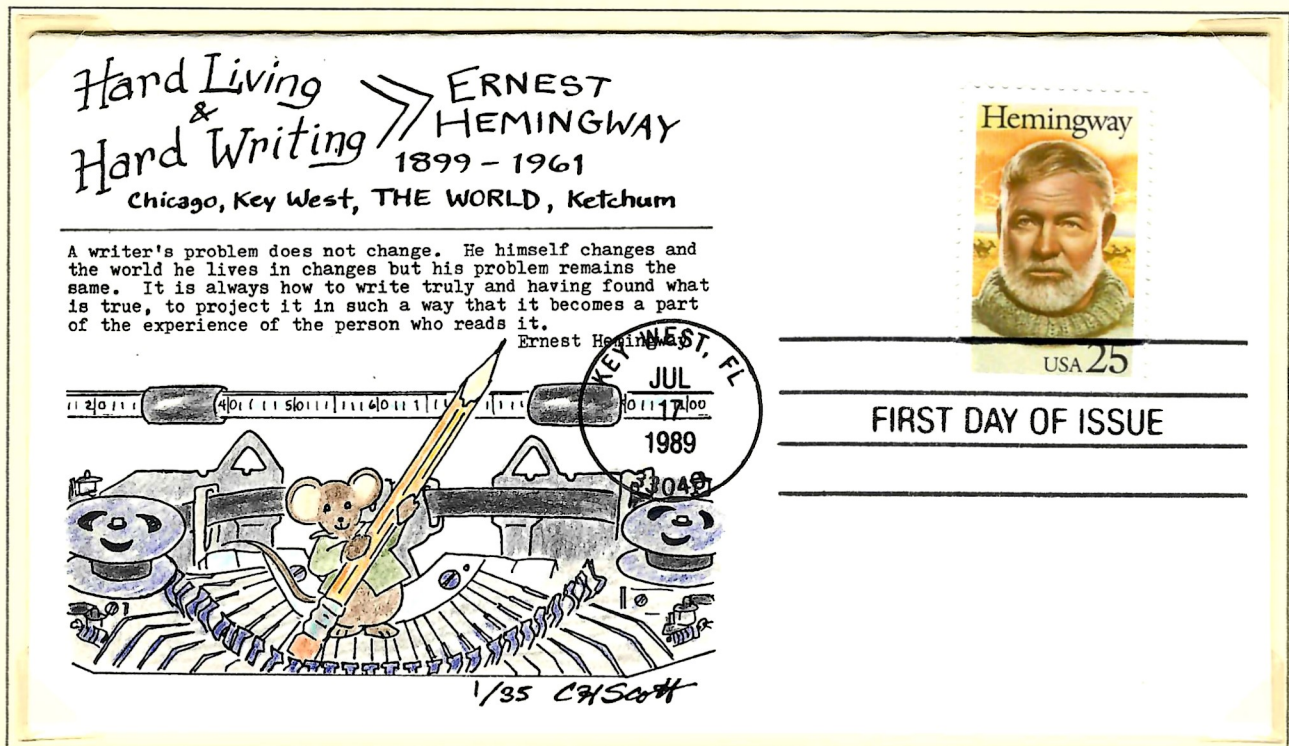
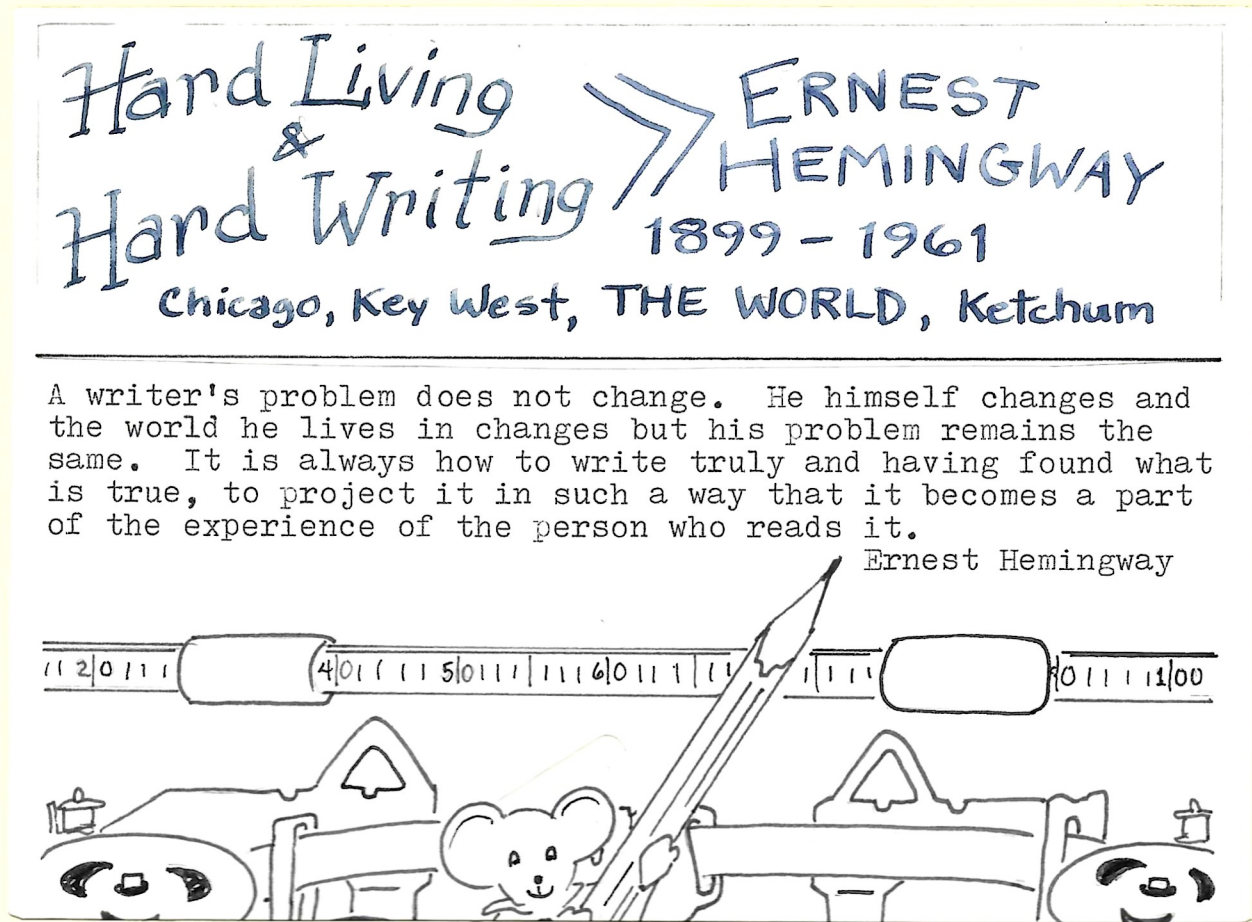


### Stamps as Stickers

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



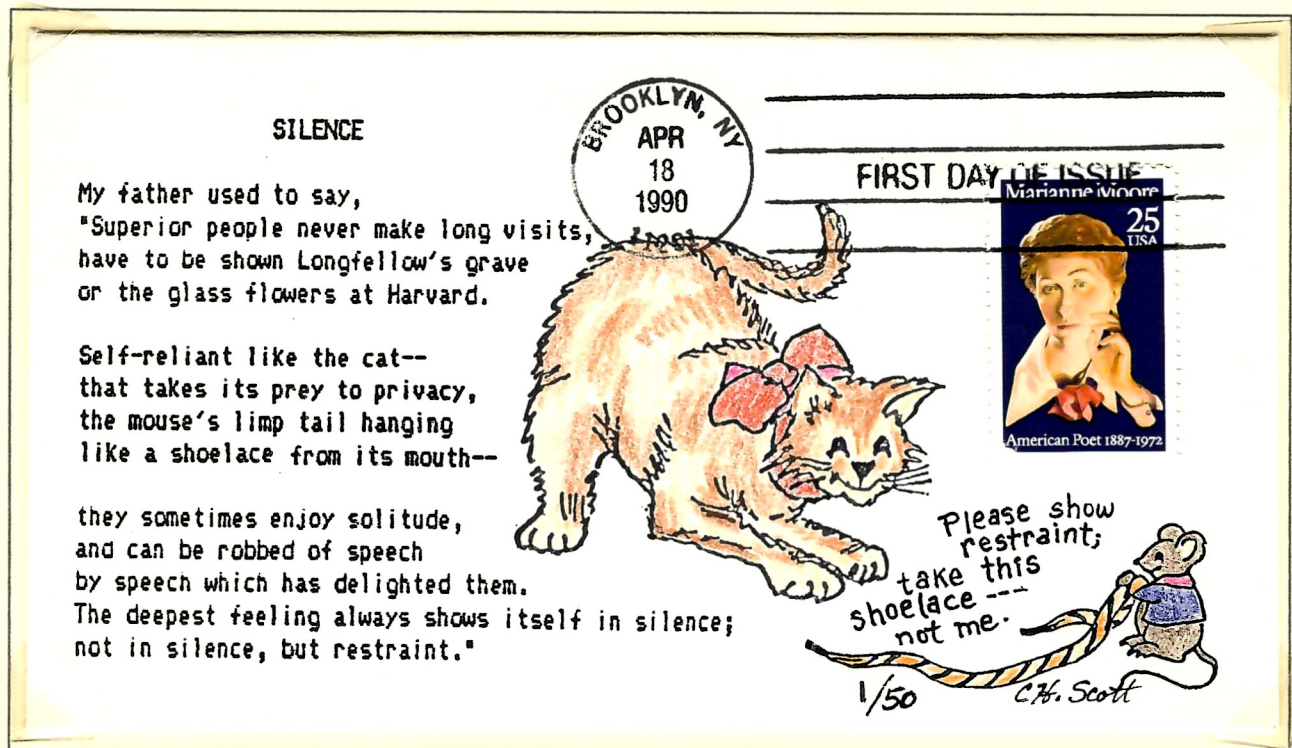


## C.1. Black Ink Copies

### 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.

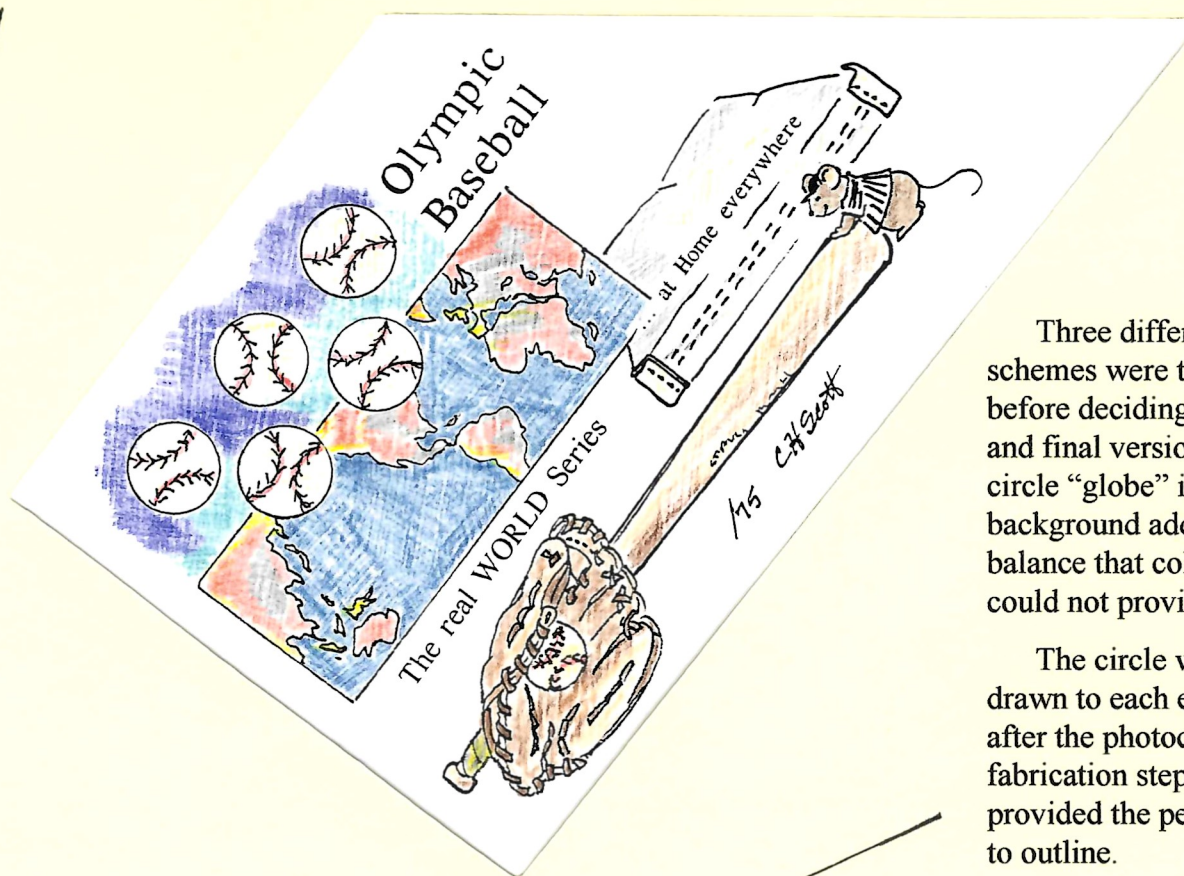
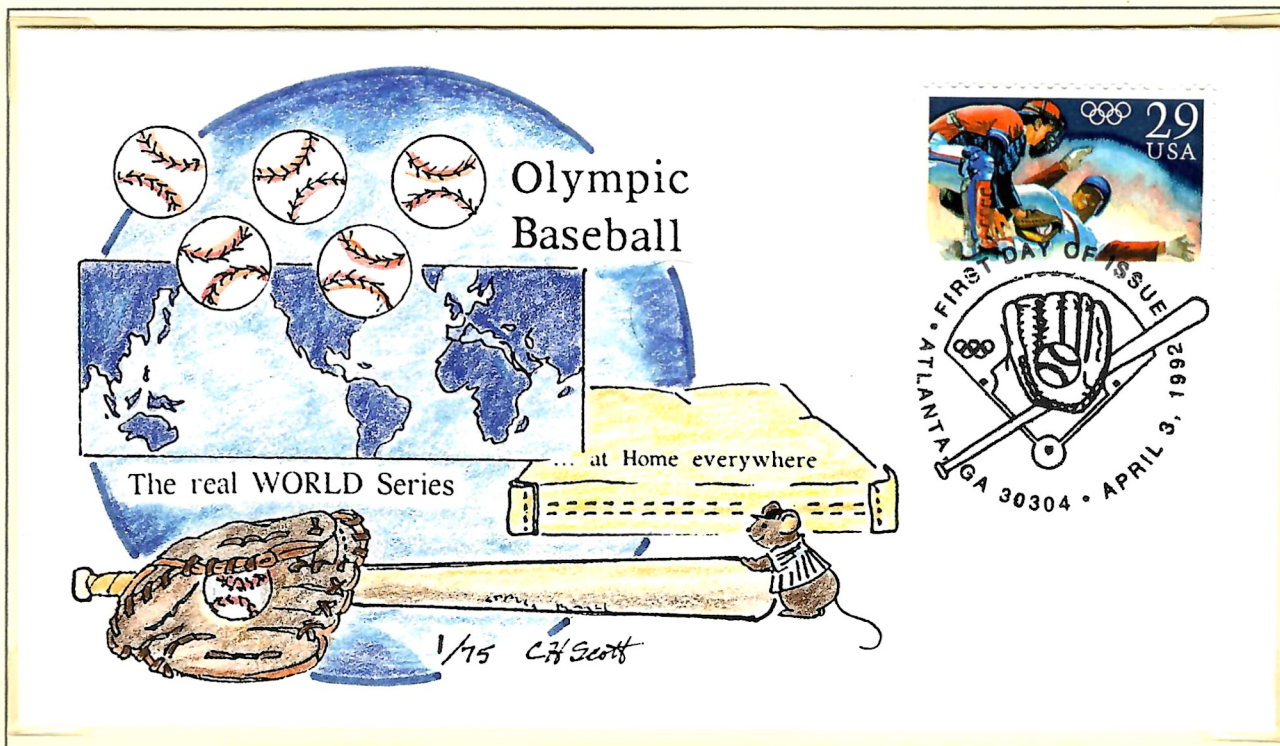


This is the original drawing. It is smaller than the final cachet, and the mouse and shoelace are slightly different.



## C.1. Black Ink Copies

### C.1.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.

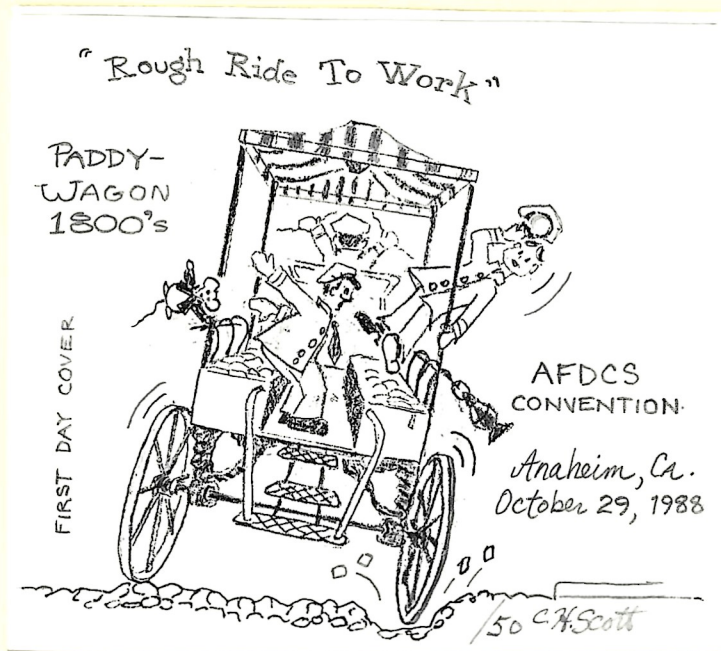
The circle was hand drawn to each envelope after the photocopy and fabrication step. A jar lid provided the perfect size to outline.



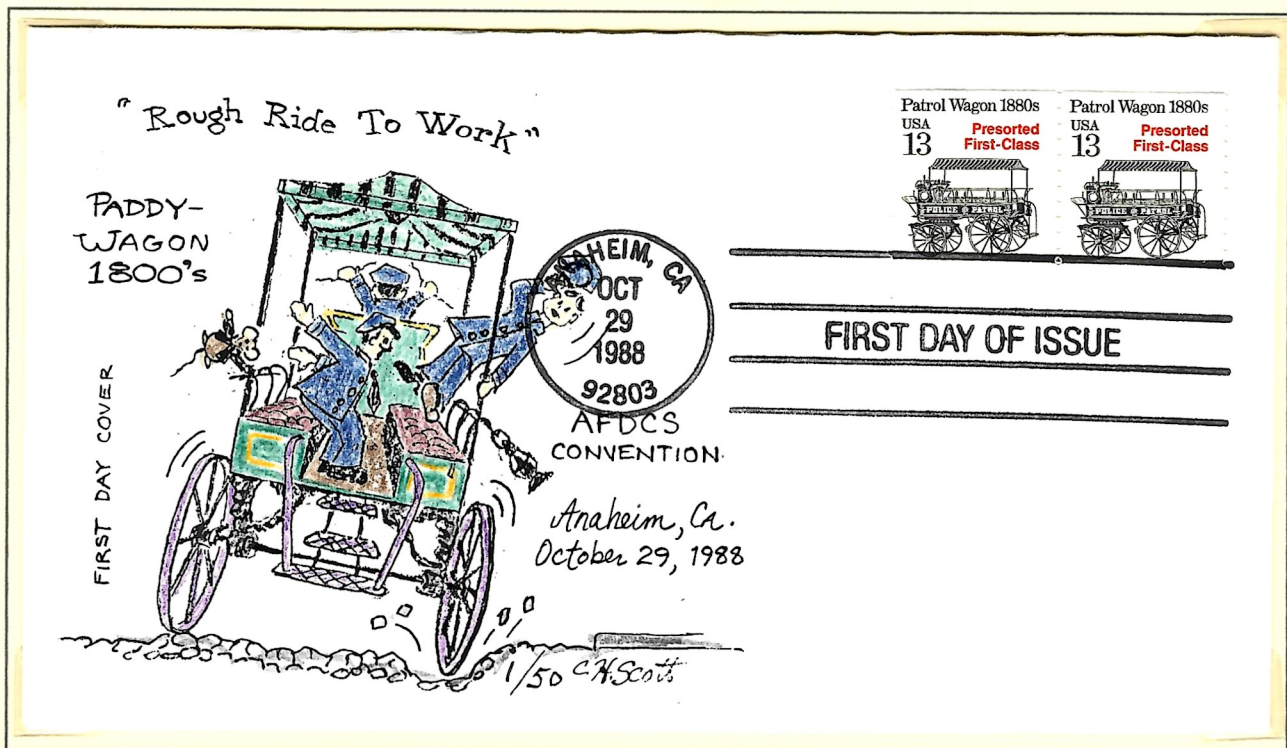
## C.1. Black Ink Copies

### C.1.e. After-Copy Refinements

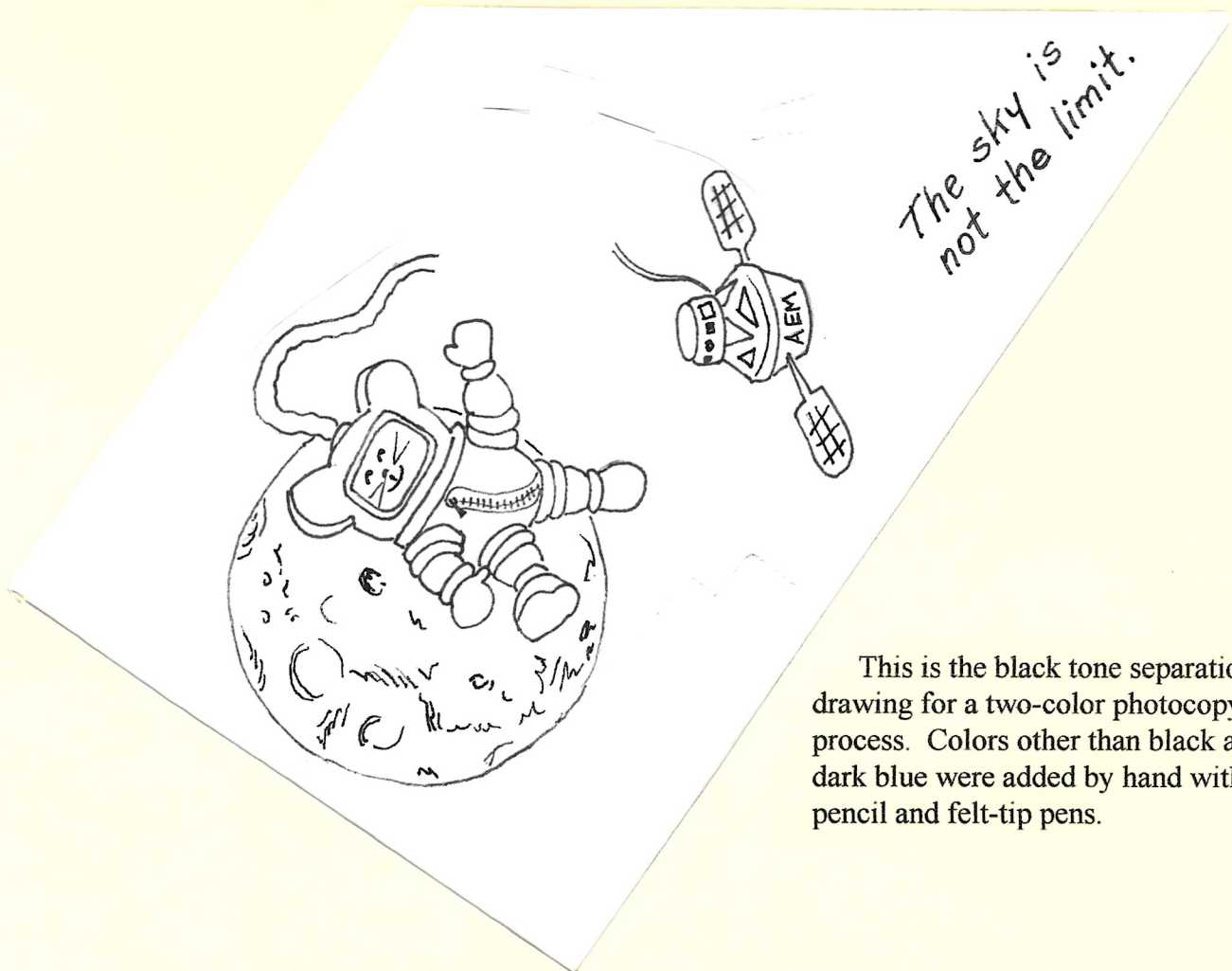
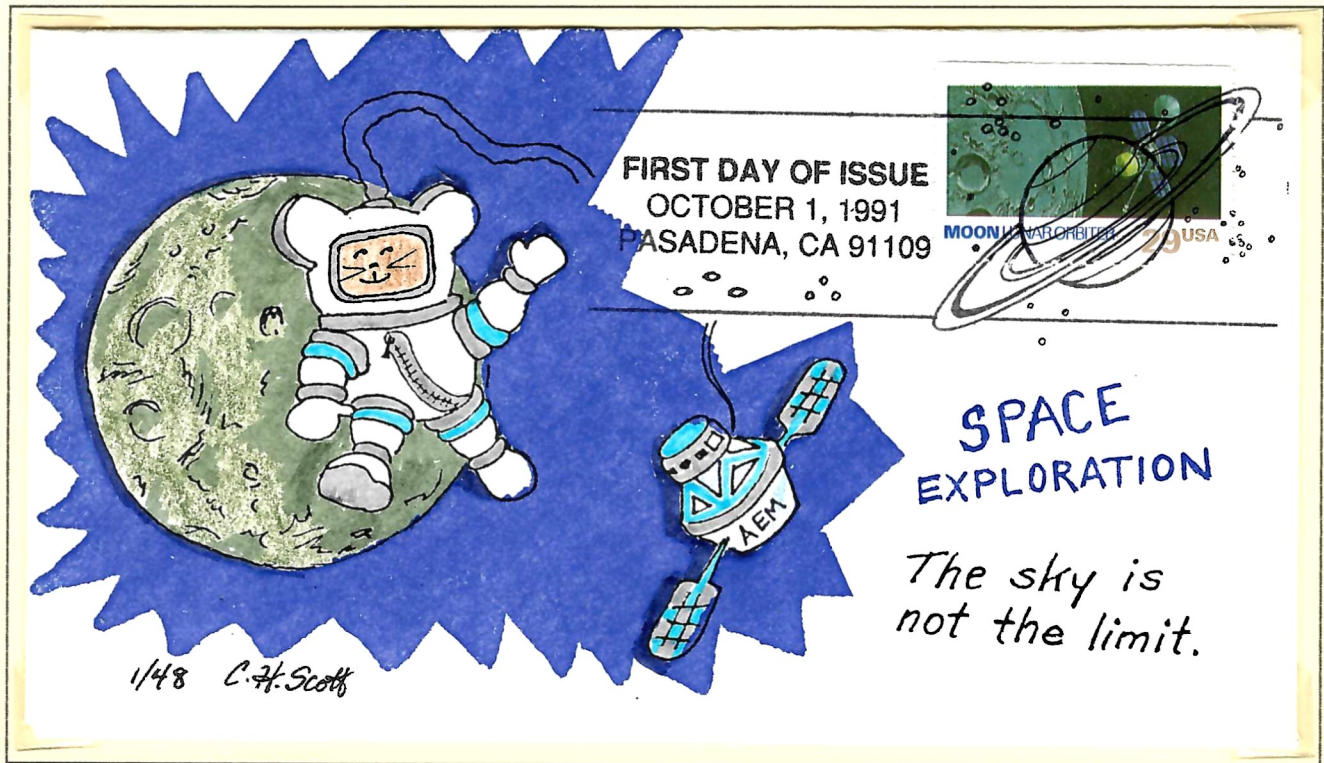
In this case, the after-copy refinements beg the question "which copy?" Some of the original pencil drawing was inked over before photocopying, and then that first photocopy was lettered in pencil before being copied again as the cachet paste up.



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.

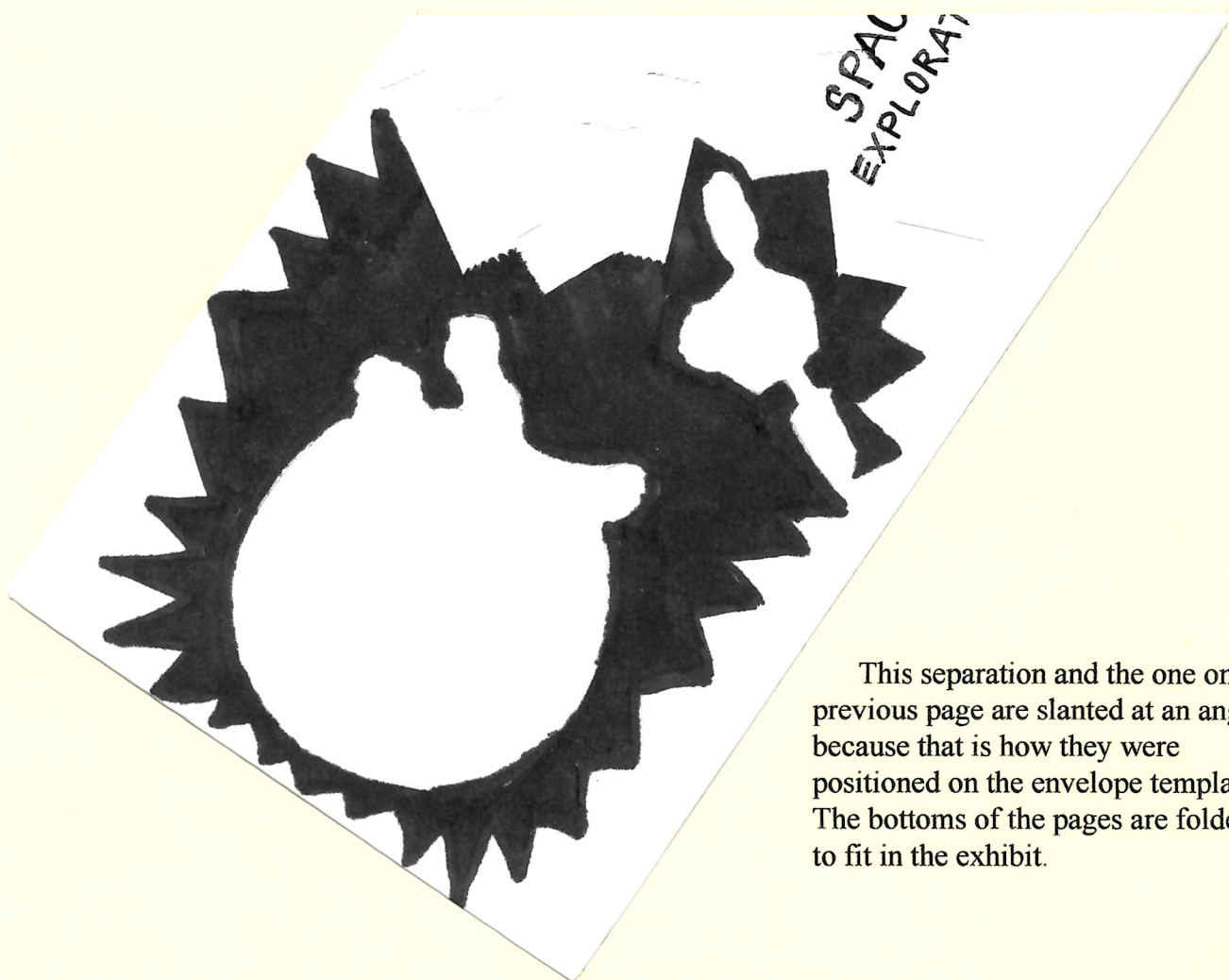


## C.2. Two-Color Copy



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.