

The Art Cover Exchange — Then and Now

Part I

In the summer of 1988, many U.S. newspapers carried a column by well-known journalist Ellen Goodman, headed, "Whatever Happened to Good Old-Fashioned Letter Writing?"

Ms. Goodman wrote, "The heart of the postal service, the reason it warranted a special place in the Constitution, was that it kept Americans together across vast distances. We exchange our lives through letters . . ." The article goes on to describe how telephone calls seem to have replaced letters as interpersonal communication in the 1980s.

Among philatelic folks, this is not so. It certainly has never been so among members of the Art Cover Exchange. Not only are lives exchanged, but also heartfelt and colorful works of art.

Many speak of the "old A.C.E." and the "new A.C.E." Each is indeed separate, yet connected by spiritual and biological bonds as well.

The old A.C.E. officially began in 1935 by founder Leonard J. Turley of Louisville, Kentucky. His fellow organizer and correspondent was Roice V. Rider, of Lansing, Michigan. The purpose of the club was described in its five objectives — correspondence, education, friendship, philately, and art. It is the same purpose held by the new A.C.E. operating today.

The original A.C.E. blossomed in the time of the Great Depression. A.C.E. members combined art (handmade cachets) with philately (stamps and postmarks) on covers so participants could build interesting collections without a large expense. At that time first class postage was a whopping 3¢



Leonard J. Turley, founder of the original Art Cover Exchange. Photograph was taken about 1953.

. . . Judith Fogt, AFDCS 16881
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This cover dated Dec. 12, 1934, prior to the formal organization of the A.C.E., is addressed to Len Turley from well-known ACEer Bill Marwick of The Dalles, OR. The cachet design shows a duck skating toward immediate peril.

per stamp, so for pennies members could receive a piece of handcrafted art, a canceled stamp, and a warm letter. We can only speculate now on the delight this must have offered during a gloomy time in American history.



In 1939 Roice Rider painted this humorous version of a scene from nature. Both turtle and squirrel are nattily dressed. The turtle is asking the squirrel, "Lost your key, hey! How you goin' to get in, break the door?" The door to the squirrel's tree home is padlocked. The squirrel answers, "Naw!" Perhaps the answer to the riddle is in the letter that this cover carried through the mail.

Prospective members were asked to pay 50¢ dues, if able, for which they received a handbook listing regulations and other members' names, addresses, and assigned numbers.

A quote from the handbook reads, "Members who are interested in other hobbies such as stamp collecting, coin collecting, collecting of Indian relics, postcards, etc., may exchange material with each other. Members may become better acquainted with each other through the medium of correspondence and exchanging of snapshots or photographs."

The official year designating origination of the old A.C.E. was 1935, but Mrs. Edith Medley, daughter of Len Turley, reports that the earliest cover she has seen is dated September 1934, indicating that the organization of A.C.E. began in that year.

What sort of man was the A.C.E. founder?

Leonard Turley was born on January 27, 1893. He was an accountant, and his sole known hobbies were artwork and writing. He had attended Centre College in Kentucky before going to New York to study art, but aside from writing and illustrating a military booklet during WWI, he did not pursue a formal art career.



Roice V. Rider of Lansing, MI, made these elaborate all-over cachets. This 1936 cover features a nature scene with a chipmunk perched on a tree stump.

Later in life, Len wrote a boys' book entitled, "That Barton Boy In Kentucky," which he himself illustrated and designed the book jacket. But cachets were his primary art interest. He would lavish hours on each one that he painted, perfecting as he thought best the quality of the design.

Len Turley died on June 14, 1980. His wife Frances is still living as of this writing.

Before Len Turley passed away, he decided to distribute his collection of A.C.E. covers among his three oldest granddaughters. He had three daughters — Edith Medley, Peggy Korslund, and Patsy Philips. Edith's oldest daughter, Dixie Glessner, received her third of the collection on the date her daughter was born. This would be the seed of a rebirth and reblossoming of the Art Cover Exchange, which had seemed to die out around 1944.

Mrs. Medley says the last date on cover that she has from the original A.C.E. is 1944. It is known that many A.C.E. members, including co-founder Roice Rider, continued painting cachets long afterward, though not specifically in connection with the Art Cover Exchange. *(to be continued)*

The Art Cover Exchange — Then and Now

Part Two

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Because the old Art Cover Exchange existed approximately half a century ago, and because there were several hundred members engaged in frequent correspondence, it becomes a logistical impossibility to document the A.C.E. history in its entirety.

One thing is certain — some who once belonged to this club are still living. Many of the covers are still safeguarded in personal collections. Therefore, if any readers have information about the old A.C.E., please come forward to share it with others who are interested. All anecdotal comments and photocopies of actual covers will be warmly appreciated!

It is also possible that many who read this account have collected A.C.E. covers which are not readily identifiable as such. Even though it was customary for A.C.E. members to sign their A.C.E. numbers after their names, this was not always done. Perhaps you own such a cover and do not realize it.

Before delving into additional A.C.E. history, what follows is a complete listing of the original Art Correspondence Club members and their locations at the time of participation, as well as their A.C.E. numbers. If you have any information relating to A.C.E. covers produced by these folks, please share it.

This is the A.C.E. member listing in order of member number:

- #1-Len Turley, Louisville, KY
- #2-Victor H. Van Horn, Pottstown, PA
- #3-Ted Jordan (no town or state listed)
- #4-Francis M. Hatch, Kalamazoo, MI
- #5-William J. Marwick, Walnut Creek, CA
- #6-Roice V. Rider, Lansing, MI
- #7-Clif Holstrom, The Dalles, OR
- #9-Nora Beck, Cherokee, IA
- #11-Ken Foster, The Dalles, OR
- #14-Neil Neilson, Equinunk, PA
- #15-Mabel R. Hodapp, Indianapolis, IN
- #17-Harold Murphy, Burgettstown, PA
- #18-George L. Fisher, Pottstown, PA
- #19-W.T. Bartle, Salamanca, NY
- #21-Randall Hedrick, Philadelphia, PA
- #23-G.E. Pritchard, Grand Rapids, MI
- #29-Keisuke C. Kanoh, Tokyo, Japan
- #30-Leroy Hodapp, Seymour, IN
- #33-Louise M. Brown, Bronx, NY
- #34-Mildred W. Laws, Norton, KA
- #35-Mary Hafford, New Orleans, LA
- #37-Leo D. Potter, Eagle, Idaho
- #38-Otto Renner, Lone Pine, CA
- #39-Ralph S. Holzer, Phoenix, AZ
- #40-H.A. Grout, Denver, CO
- #41-Tonia Mark, Portland, OR
- #42-Lottie Eshliman, Hollywood, CA
- #43-Art Clinton, Tucson, AZ
- #44-C. Wright Richell, Columbus, OH
- #45-Ron S. Boyd, Corner Brook, Newfoundland
- #46-Sidney Musicant, Philadelphia, PA
- #47-Rose Musicant, Philadelphia, PA
- #52-Dorothy Asp, Colorado Springs, CO
- #53-Allie Moore, Boise, ID
- #55-Eugene Potter, Syracuse, NY
- #58-W.A. Bramhall, Miami, OK
- #59-Mack Webb, Miami, OK
- #61-Mayola R. Stovall, Colorado Springs, CO
- #63-Dwight E. Chenault, Phoenix, AZ
- #65-Leonard Sams, North Leemington, Ontario
- #66-Lewis E. Towers, Mattawan, MI
- #67-Alma A. Coles, Brooklyn, NY
- #69-Jordine F. Peterson, Chicago, IL
- #70-W.C. Sharp, Kannapolis, NC
- #71-Eleanor Barr Catledge, New Orleans, LA
- #73-Stanley P. Hamilton, Christchurch N.W.T.
- #75-Lloyd E. Siders, Iowa City, Iowa
- #76-A.P. Ward, Natuvu, Fiji Islands
- #77-Gertrude Reynolds, Brooklyn, NY
- #79-A.R. Dotson, Miami, OK
- #80-Harper H. Worley, The Dalles, OR
- #81-Mar Yuen, Livingston, Montana
- #82-Connie McClellent, West Hamilton, Ontario
- #83-Dave L. Johnson, Oswego, OR
- #84-Jack Brennan, Columbus, OH
- #85-Earle Jacobs, Burlington, CA
- #86-Marge Hodges, The Dalles, OR
- #88-R.R. McIntyre, Warren, OH
- #94-Virginia Seath, Iliou, NY
- #95-B.M. Lemm, Fargo, ND
- #96-Ruth Stephenson, Hamilton, Ontario
- #98-Mildred A. Smith, Clinton, MS
- #99-M. Fay Muridge, Tacoma, WA
- #101-Beryl Lile, Colorado Springs, CO
- #102-Edith W. Turley, Owensboro, KY
- #103-Emanuel Sicurelia, Luzerne, PA
- #104-H.M. Luethke, Cumberland, MD
- #105-Art G. French, Inglewood, CA
- #106-Elden Stevens, Goldendale, WA
- #107-Helen E. Hancock, Fenton, IL
- #109-Walter Czubay, Long Island City, NY
- #110-W.C. Shaver, Ganges, British Columbia
- #111-Anna Rhode, Grand Forks, ND
- #112-Mrs. Walter W. McGann, Grand Forks, ND
- #113-Kathleen Connell, St. Vincent, B.W.I.
- #114-Elizabeth O'Gorman, Grand Forks, ND
- #115-Bertha F. Clift, Nianga, MO
- #116-C.G. Hill, Kannapolis, NC
- #117-F.J. Beatty, Clearwater, FL
- #118-Robert Oakes, The Dalles, OR
- #119-Neil H. Smull, Bird City, KA
- #120-Mrs. Thelma Buttman, New Orleans, LA
- #121-Roy Wolfe, Blalock, OR
- #122-S.W. Brown, Kannapolis, NC
- #123-Cyril James McLaughlin, Kansas City, MO
- #124-Norman Schoenly, Boyertown, PA
- #125-Marguerite Paust, Louisville, KY
- #126-Bodie Hanna, New Orleans, LA
- #127-Elinor Wade, Jameson, MO
- #128-V.V. Headland, Galva, IL
- #129-Dallas Schultz, Lansing, MI
- #130-Betty Wren, Lansing, MI
- #131-Marjorie Berry, Hanover, Ontario

- #132-Betty Jayne Moore, Bothnell, WA
 #133-Kathleen Comstock, Chicago, IL
 #134-Nettie Zahn, New Orleans, LA
 #135-Verna Elizabeth Wade, Jameson, MO
 #136-James Chun, Honolulu, Hawaii
 #137-Marion Schorr, New Orleans, LA
 #138-Jack Wisman, Grand Island, NE
 #139-Russell Pooler, Miami, OK
 #140-Myrtis Helwick, New Orleans, LA
 #141-Marie McDowell, Kingston, B.W.I.
 #142-Jean Chamberlain, Hamilton, Ontario
 #143-Joseph Gavin, Long Island, NY
 #144-Mrs. J. Earl Wellentin, Fargo, ND
 #145-Audrey Wittee, Christchurch, New Zealand
 #146-Harry B. Rood, Poultney, VT
 #147-Robert Pooler, Miami, OK
 #148-Harold Van Sickle, Miami, OK
 #149-Ann McBride, Hamilton, Ontario
 #150-Arthur S. Williams, West Haven, CT
 #151-Timpy Hebblewhite, New South Wales, Australia
 #152-Joe Orcutt, Miami, OK
 #153-Ina Stewart, Hamilton, Ontario
 #154-Nina M. Lapp, Alden, NY
 #155-Eugenia Setsma, Grand Rapids, MI
 #156-Grace Yetiva Workman, Winchester, IN
 #157-Bill Kay, Hamilton, Ontario
 #158-Mario Leris L. Araulia, Vila Real de St. Antonio, Portugal
 #159-Vernon Vasey, Portland, OR
 #160-Alberta Gene Berryhill, Indianapolis, IN
 #161-Dorothy Grant, Halifax, Nova Scotia
 #162-J. Conger Norris, Shavertown, NY
 #163-Elizabeth McGonigal, Oneonta, NY
 #164-Charles O. McGonigal, Oneonta, NY
 #165-Gladys S. Adler, Bellaire, TX
 #166-Marie A. Schaff, Pittsburgh, PA
 #167-Norman A. Beyerline, Bellingham, WA
 #168-Myron Clift, Hutchinson, KA
 #169-Jose R. Carangis, Manila, Phillipine Islands
 #170-Catharine Livingston, Columbus, OH
 #171-Gloria Marslack, Te Kuiti, New Zealand
 #172-Georgia Watson, Goldendale, VA
 #173-Alan C. Olmstead, Toronto, Canada
 #174-Jack Love, Hamilton, Ontario
 #175-Orpha Wentz, Newark, OH
 #176-Richard Sehr, Fargo, ND
 #177-Jean Glaser, Fargo, ND
 #178-James Landis, Boyertown, PA
 #179-J. L. Slater, Long Island, NY
 #180-Dwight L. Shear, Lewisburg, OH
 #181-Ellen Crowley, Hamilton, Ontario
 #182-Phyllis Eggleston, Landing, MI
 #183-Bob A. Walters, Jackson, OH
 #184-Kathryn H. Kemmer, Spokane, WA
 #185-Shirley Glen Hollingsworth, Anwahnee, CA
 #186-Juanita Hunker, Independence, MO
 #187-Hilda Landis, Boyertown, PA
 #188-Marcha McDonald, Dunmore, PA
 #189-Minrose Bascom, Columbus, OH
 #190-Earl E. Spielmacher, Grand Rapids, MI
 #191-Edna Musisky, Hamilton, Ontario
 #192-George Knight, St. George, Greneda
 #193-Doris Buchanan, Hamilton, Ontario
 #194-Gardner Leland, Indianapolis, IN
 #195-Dr. Sherwood Hall, Haiju, Korea
 #196-Donald Kaufman, Franklin Square, L.I., NY
 #197-Thelma McLeod, Hamilton, Ontario
 #198-Mrs. O.H. Ockenden, Kooinga Burra, South Australia
 #199-Loring W. Stannard, Derby, CT
 #200-Mrs. T.R. McDonald, Dunmore, PA
 #201-Doris E. Thomas, Hamilton, Ontario
 #202-Herbert Marble, Danville II
- #203-Forrest Hawley, Lynden, WA
 #204-Avron M. Isaacs, Louisville, KY
 #205-Agnes Sheehan, Augusta, GE
 #206-J. Albert Proffett, Grand Rapids, MI
 #207-Earl Planty, Iliion, NY
 #208-Henrik V. Seydewitz, Copenhagen, Denmark
 #209-Mrs. Frank Taylor, Anaconda, MT
 #210-Daisy McMullen, Norton, KA
 #211-Lillian Schestag, Grand Rapids, MI
 #212-Mrs. Wendell G. Walton, Phoenix, AZ
 #213-George G. Schelter, Rochester, NY
 #214-Shirley Timmer, Grand Rapids, MI
 #215-Elane K. Williams, Kingston St. Vincent, B.W.I.
 #216-Pauline Severance, Fairfield, MA
 #217-W.H. Morgan, Kannapolis, NC
 #218-Gladys Rogers, Colorado Springs, CO
 #219-Mrs. J.E. Fleming, Victoria, Australia
 #220-Martin Rosenweig, Philadelphia, PA
 #221-Elsie M. Tallman, Comanche, IA
 #222-Grover P. Deerwester, Bycyrus, OH
 #223-Alleyne Unsel, Columbus, OH
 #224-Bernice E. Conover, Bonner Springs, KA
 #225-Enid Hawker, Colorado Springs, CO
 #226-Clarence Blalock, Albemarle, NC
 #227-Louise D. Mangold, Cincinnati, OH
 #228-Fred M. Lobdell, Salem, OR
 #229-L.B. Perry, Clinton, ME
 #230-Jean Grube, Oakland, CA
 #231-Glen Osborn, Pensacola, FL
 #232-Henry W. Nordlin, Elisabeth, NJ
 #233-David Boyd, Alpine, TX
 #234-Ted Rauterberg, Milwaukee, WI
 #235-W.A. Ritchie, Kannapolis, NC
 #236-Harietta Ann Porter, New Orleans, LA
 #237-George Stephen Dunbar, New Orleans, LA
 #238-Ruth Westernman, New Orleans, LA
 #239-Esther Pfeferle, Columbus, OH
 #240-P.K. Cantrell, Albemarle, NC
 #241-Gladys Peterson, Louise, TX
 #242-Jayne Ellen Boon, East Grand Rapids, MI
 #243-Edna Ethel Magee, Mineral, IN
 #244-Elma Broderick, Hamilton, Ontario
 #245-Lola Legier, New Orleans, LA
 #246-Evadne Buchanan, Phoenix, AZ
 #247-Patricia Ingram, Hamilton, Ontario
 Number uncertain - Lawrence A. Baldwin, Champaign, IL

The foregoing list is from the 1937-38 Art Cover Exchange Handbook, which was recently reproduced on computer by David L. Lemon, Findlay, OH, and distributed to present new A.C.E. members.

The membership numbers listed are not a complete sequence, especially at the beginning. Apparently some members resigned, dropped out, and invariably a few died. The decreased members as of 1938 are as follows:

- #3-Ted Jordan
 #8-Fred Walker
 #28-Edwin Setterberg
 #31-Evelyn Higgins
 #32-Earle Askin
 #50-Dorothy Lindstrum
 #57-Eva Smith
 #91-Arthur Corbett.

These members apparently passed away within the first few years of the organization

It is not surprising when you know many of the members were ill and shut-in. Colorado Springs had the Sunnyrest Sanitarium, Oregon had The Dalles (a tuberculosis treatment facility), and located in Hamilton, Ontario, was the Mountain Sanitarium. It was sadly inevitable that in those times, some patients faced a grim prognosis. But quite a few were extremely gifted artists.

(to be continued)

The Art Cover Exchange — Then And Now

Part III

As mentioned in our last installment, a good many members of the original Art Cover Exchange were shut-ins.

One of the most endearing features of this club was the concern of the membership for the disabled among them.

Through the media, Americans today are made aware of the widespread disregard for the infirm. This is shown in the lack of disabled access to public places and the practice of the well-bodied occupying handicapped parking places. Few healthy people today are willing to suffer any inconvenience on behalf of the disabled. Fewer yet seem to care about socializing with the impaired.

In sharp contrast to modern attitudes, not only did A.C.E. encourage participation for shut-ins, they treasured the often-outstanding work produced by these members. The temporarily or permanently disabled members seem to have gone to great lengths to contribute to the utmost of their talents in the pen pal society to which they belonged.

The A.C.E. organization also provided for the Sunshine Fund, in an effort to guarantee membership of the shut-in or handicapped. Monies from this special account were used solely for the benefit of, "Our shut-in ACE Pen and Brush Pals," according to the 1937-38 handbook. The handbook further stated, "We want shut-ins to call on the Sunshine Fund for dues when needed, and we again urge all who can do so to donate and help keep this idea going."

Besides dues, the Sunshine Fund also accommodated purchase of stamps, envelopes, and art supplies for those



Addressed to L. J. Turley in ornate print, Bill Marwick's letter is enclosed in a cover featuring one of his National Parks cachets. The cachet is in sepia tones similar to the stamp. The 1935 date tells us this is not a First Day Cover.

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Another beautiful cachet by shut-in Bill Marwick. The detail here is painstaking. Old Faithful is executed in blue ink, in tones matching the stamp, another in the National Parks series.

members who had no income due to circumstances beyond their control.

Club mottoes helped remind members of ways to be considerate of their disabled companions. "Help boost the Sunshine Fund," "Send the shut-in a mint stamp," "The shut-ins appreciate a newsy letter."

Looking back, we can view these efforts to encourage and include sick members as part of the overall moral character of the organization.

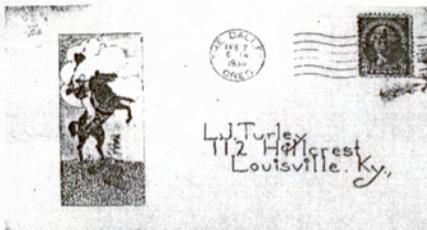
Letters, artwork, and canceled stamps flew back and forth among A.C.E. members, but the real currency of the society was kindness. People shored one another up. One enemy was illness, another was economic depression. But people who lived far apart sent humor, cheer, appreciation, and encouragement through the mail-stream.

Firmness and fairness were two more prime concerns. The A.C.E. handbook devotes a page to a discussion titled, "Fair Play." Such homespun sentiments as, "Tolerance is one of the essentials of good fellowship. . ." are given in no-nonsense terms. In speaking of the category of limited membership, granted only for periods of illness or over-riding business demands, the authors state, "The L is for Limited, NOT LAZY."

A favorite instruction reads, "Kindly carry the good of the club in mind."

All these suggestions are as good today as they were half a century ago, and could well be followed by the members of any organization!

Another interesting entry in the same handbook involves a collection of abbrevia-



Cliff Holstrom was also a patient at The Dalles, and created this charming cachet of a cowboy on his mount, with roiling clouds in the background. Since most of the subject matter on cachets by shut-ins centers around outdoor scenes or physical activity, we have a clue to the longings they must have felt for a more vigorous life.

nature study, and SPT sports.

No one had computers back then, but this simple system of abbreviations gave each member a good idea of what to expect in a relationship with another correspondent.

It was permissible for participants to trade goods back and forth according to mutual agreement. One curious specialties used to describe the interests of individual members. Some were self-explanatory, such as S for stamps, C for covers, PC for postal card, and PM for postmarks.

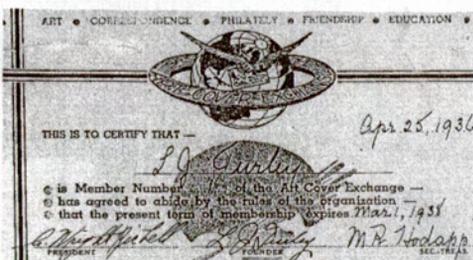
Then we encounter HS. Can you guess that one? It stands for Health Seals. \$ indicated an interest in coins; OP means oil painting, with WCP specifying watercolor painting. PH stood for photographs, and a mysterious TPH reveals "trades photo of self." B meant books, A autographs, NS

involved "Indian relics," arrowheads, beads, wampum, etc. Others exchanged coins, postcards of nearby attractions or scenes, stamps, handkerchieves, and the usual mailable paraphernalia. The A.C.E. was a friendship club, not solely a philatelic venture.

Foremost, however, was the hand-decorated cover, the hallmark of the Art Cover Exchange.

Most of the covers were everyday letters. A few were First Day Covers, but bear in mind this was not a priority at all. A great many A.C.E. covers celebrated general holidays like Christmas, Thanksgiving, April Fool's Day, and even more were generated in honor of members' birthdays. All birthdays were prominently listed in the handbook by the months and dates, to encourage sending surprise mailings to celebrants.

Many thanks to Dave Lemon, Dixie Glessner, and Edith Medley for information used here. □



The original A.C.E. membership certificate, listing President C. Wright Richell, Founder L.J. Turley, and Secretary-Treasurer Mabel R. Hodapp. This particular certificate was made out to A.C.E. #1, Leonard J. Turley. He also designed the official logo, featuring a bird flying around a globe with a letter on which a very tiny cachet (approximately one-sixteenth of an inch) appears. The cachet design is an artist's palette with brushes through the hole. Across the top, the A.C.E. objectives of Art, Correspondence, Philately, Friendship, and Education are listed.

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Part IV

Who were they, these men and women who participated in a correspondence club for the purpose of exchanging artwork, friendship and philately?



Mabel Hodapp Indianapolis, Indiana, made this whimsical cover in Dutch Neck, NJ, in 1941.

Sad to say, many of them we will never know much about except as names on a list, or covers in a collection. Only a few were so gifted or prolific that they are widely remembered today, half a century after the old Art Cover Exchange.

Consider Mae Weigandt, whose beautiful and colorful patriotic cachets are treasured by many today. Or Gladys Adler, who signed herself "cover artist" and occasionally emulated Weigandt's style, although her



Victor Horn of Pottstown, Pennsylvania, in 1934 created this romanticized scene of a lady watering her flower garden.



The year was 1936 when Allie Moore of Boise, Idaho, painted this rural scene with a homey cottage.



Lloyd E. Siders of Iowa City, Iowa, drew this outstanding cachet of the state's capitol building.



A cachet by Otto Kenner of Lone Pine, California — executed in 1938.

own was quite distinctive.

H.M. Leuthke scribed lovely calligraphy many years before it became a popular art form.

Neil Neilson traded covers within the A.C.E. and also produced cachet designs for the Smartcraft line during the '40s.

Walter Czubay, who sometimes signed his creations phonetically with "Zoo-Bay," made some enduring designs admired yet today.



Maynard Nixon created this sketch of Yellowstone Lake in 1935.

Glance around the illustrations for examples of outstanding cachets from folks we know little about so long after their covers were made. If readers have information about any original A.C.E.ers,



McIntyre's fondness for the cover-within-a-cover format is exemplified by this humorous Santa. The year was 1936.

jump right in and share it.

Bruce McIntyre, or B. R. McIntyre as he is sometimes known, was one of the most celebrated A.C.E. members. His cachets packed a punch. Many were satirical, polished cartoon-style drawings which delivered commentary on events of the day. He often produced cachets relating to specific political happenings, such as a speech, an election, a program or an appointment. He would then have the cover postmarked with the exact corresponding moment — not just the date of the event, but the time of day itself, a feat which required close attention.

McIntyre was a commercial photographer by profession. A signpainter friend encouraged him to make caricatures. He enjoyed this so much that it soon carried over into cachets on event cover, First Day Covers, and correspondence within the A.C.E. His closest associates within the group were Len Turley, Roice Rider, Mabel Hodapp, Gertrude Reynolds and Helen Hancock.

While Bruce McIntyre's forte was the political cachet, there are two other motifs which identify his work.

One is the use of a cachet-within-a-cachet, whereby the large cachet is a design of a handdrawn miniature envelope, which itself

is cacheted. Often the handdrawn envelope contains the cover's postage and address.

The other vintage McIntyre features what Allison Cusick aptly dubbed "poster style" artwork. Here, the design elements are bold, graphic symmetrical and arranged around a central motif, often a patriotic one, and lavished with extravagant formal detail. A number of early cachet artists worked this particular design style, and occasionally modern makers use it for appropriate issues.

Bruce McIntyre's earliest decoration of an envelope for the 1929 Ohio Canalization issue and featured a border of colored inks. He went on to pictorial designs, cacheting a few covers for almost every issue between October of 1929 and October of 1940. He did not sell work, but kept or gave away his covers.

Bruce McIntyre died in Warren, Ohio, in 1961 at the age of 76.

His son, also named B.R. McIntyre, is a member of the new A.C.E. and resides in Missouri.

Special thanks for information are extended to Edith Medley, Dixie Glessner, B.R. McIntyre and Allison Cusick.

(to be continued)



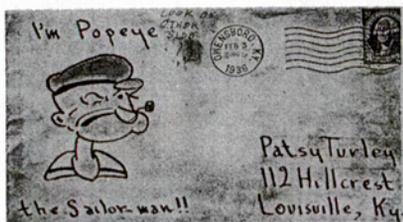
B.R. McIntyre produced this cacheted cover in the poster style. The cover notes the 18th anniversary of Armistice Day.

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Part V

Recognising Edith's artistic abilities, original-ACE founder Len Turley asked his daughter to join the club when she was fifteen. Her membership number was 102. Her drawing style shows a similarity to her father's.



Fifteen year old Edith Medley sent this cover to her half sister in 1936.

Edith whose mother died when she was born, went to live with her maternal grandparents in Owensboro, KY. When Edith was 5, her father remarried and later had two more daughters, Patsy and Peggy. The Turley cover shown is from Edith to her half-sister Patsy.

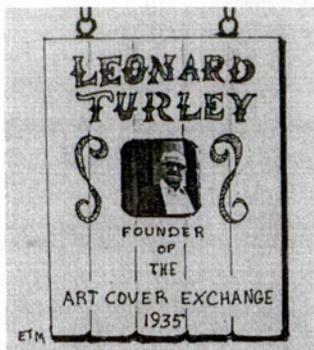
Before his death, Len's covers were distributed among his three oldest granddaughters. Dixie Glessner, Edith's oldest daughter, received her third of the collection on the day Dixie's daughter Chris was born.

Fifteen years later, Chris asked her grandmother Edith Medley to help her re-organise ACE. Thus by coincidence, Edith Medley became a member of the old ACE at age fifteen, while her own granddaughter, Len Turley's great-grandchild, started the modern ACE at fifteen.

Chris was motivated by viewing her mother Dixie's collection of old ACE covers and letters. However, due to the demands on her time, Chris is not extremely active in the organization these days.

Edith's membership number in the newly revised 1985 version of ACE is #2. Chris is #1, and Chris' mother Dixie is #4.

Edith Medley has retired from active membership, although she still cachets



Edith Medley made this cachet honoring her father, Len Turley, ACE Founder.

covers to a few friends and to family. She spends much of her time now traveling, visiting, and "beachcombing", which she lists as a favorite activity.

A number of other Turley descendants are listed in the modern ACE rolls, including Len's other daughters Patsy Phillips and Peggy Korslund, and Len's youngest brother Richard Turley.

Granddaughter Dixie Glessner is the current family dynamo. She, along with husband Don and their two children, reside in Florida. Dixie is the Secretary-treasurer of ACE, and co-editor of the club's monthly newsletter FROM COVER TO COVER. She recently produced the new ACE membership handbook.

ACEers elected Dixie their Member of the Year for 1989. This is one of the many projects within ACE that promote involvement and activity among the membership.



Shown from left to right: Sam and Edith Turley Medley — Edith is the daughter of original ACE founder Len Turley; Dixie Glessner, granddaughter of Len Turley, currently Secretary-Treasurer of the new ACE, and co-editor of the ACE Newsletter FROM COVER TO COVER; Chris Glessner, great-granddaughter of Len Turley, founder of the new ACE with her grandmother Edith Turley Medley, and ACE President from 1985 to 1989.



This Edith Medley Cachet, with its mildly cynical comment, shows the similarity between Edith's and Len's expression.



A common holiday experience captured on this recent Dixie Glessner cachet.

Dixie received a special trophy for this honor, in the form of a mirror etched with "Member of the Year - 1989 - ACE #4, Dixie Glessner." The mirror was designed and made by ACE President Gonzalo (Charlie) Delgado.

Dixie's good humor and boundless enthusiasm for life make her a natural for ACE. Chatty, cheery, and sometimes motherly notes from her are scattered throughout a yearsworth of newsletters. The December 1988 issue carried the message from Dixie that some members had "certain ideas of what the club should mean". Dixie wanted them to remember that each member had the right to pursue his/her own goals within the general club objectives.

Her remarks encourage tolerance and respect among the membership, even when individuals do not always agree. This piece, more than anything else, brings to mind the spiritual bond between new and old ACE. It recalls the admonition in the 1937 ACE handbook, "Kindly carry the good of the club in mind."

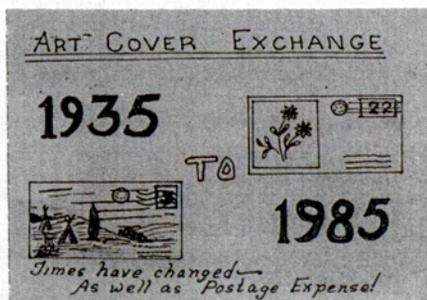
In addition to her fondness for creating cover art, Dixie enjoys painting larger pictures (when she can spare the time from working in the family business). She and her husband also try to visit their cabin in North Carolina, built "with their own hands", whenever possible.

In the summer of 1989, the Glessners traveled to Elyria, Ohio, to attend the first-ever ACE National Convention.

At that time, fellow members had their first glimpse of Dixie, wearing a paper bag over her face. Practical joker President Gonzalo (Charlie) Delgado had told other members that Dixie was unbearably ugly. Instead of reacting with horror and shock, Dixie just went along with the joke. The incident seems typical of the carefree camaraderie so often noted among ACE. There is no grinding, self-righteous, over-serious atmosphere in this outfit.

Thanks to Dixie Glessner, Edith Medley, and Charlie Delgado for information used here!

(... to be continued)



Dixie Glessner sent this cachet in January 1990. Flowers are a common motif for cachets by both Dixie and her mother Edith.

THE ART COVER EXCHANGE- THEN AND NOW

.. Judith Fogt, AFDCS 16881
600 Caldwell, Piqua, OH 45356

Part VI

If the AFDCS is the supermarket of covers, then the present ACE is the mom and pop corner store. Dixie Glessner, secretary-treasurer and co-editor of the newsletter, is certainly Mom to the organization, and the role of Pop can only be assigned to tireless and unfailingly enthusiastic Gonzolo "Charlie" Delgado.

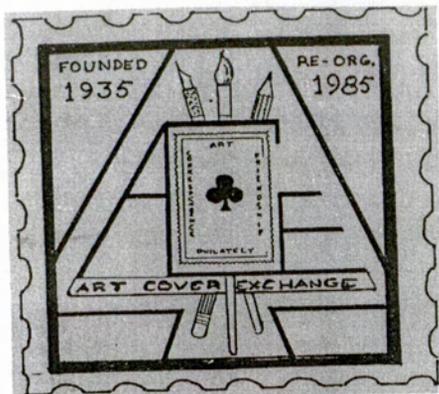
Charlie lives in Elyria, Ohio, with wife Karen, and their three teenagers, Jen, Tara, and Gabe. Charlie is a night guard at Ridgid Tool Co, and the nature of his job allows him time to pursue the demands of his club's leadership in a way few would be able. Even given the advantage of time, it seems impossible that anyone could ever bring the same degree of unvarying zest to a club that Charlie does, month after month, year after year.

Though president of the organization, as well as newsletter editor, Charlie is a very down to earth individual. As mentioned about Dixie in our last installment, Charlie is also very no-nonsense in approach. In his editorial in the March 1990 newsletter, he states, "There are not many strict rules in ACE. . . we mainly ask you to reply to those who send you covers. . . pay your dues, and be friendly." How many of you belong to organizations which have as a rule to "be friendly"?

The new ACE handbook, in its second edition, was recently revised by Dixie Glessner and distributed to members. Now just shy of 200 members and growing very rapidly, the club's goals are the same as the old ACE of half a century past: correspondence, education, friendship, philately, and art.



Ace's "Pop", Charlie Delgado, made this mourning, patriotic cover on a Panama Penalty Envelope. Charlie's brother sent him almost 25 of these penalty envelopes, "liberated" while on three weeks action duty in Panama.



From the front cover of the 1990 ACE Handbook, the work of ACE's "Mom" Dixie Glessner.

The handbook provides reference to members' locations and interests, as well as basic information and a meager page of regulations.

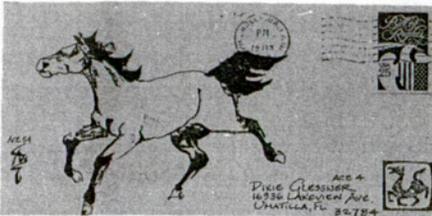
The ACE newsletter, FROM COVER TO COVER, boosts morale and participation. Although the club could operate merely as a private correspondence pool, there are a number of common events and projects for all members to share in, with more such activities being developed each year.

In 1987, ACE #17 Ken Jenkins, of Daly City, California, invented the Club's own holiday, known as GAD: "Great Ace Day". This occurs on August first each year. The purpose is for members to celebrate the organization by sending out covers with special cachets honoring the Art Cover Exchange. Each year has a theme, such as "Flying High with ACE" or "The Joy of Living".

It has become traditional to select a secret target to receive the avalanche of GAD covers. One member is chosen by concealed ballot and surprised with this delightful deluge of mail. When ACEer #141 Dave Lemon, postmaster of Findlay, OH, was selected, the local newspaper came out and did a story on the hundreds of extravagantly decorated ACE covers which arrived to make Dave's day.

Each month the newsletter features a Cover of the Month, deemed a thoughtful and outstanding example of a member's work. The cover may or may not be a FDC.

As an additional way of honoring members who work hard for the organization, or participate most actively, ACE designates a Member of the Year. This



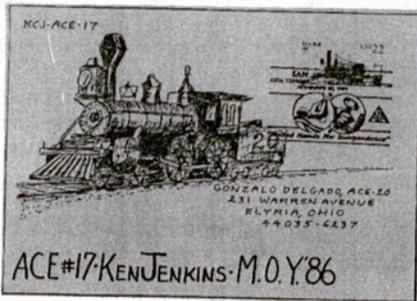
This ACE Cover of the Month was made by Ace 54, Charlotte Elsner. Her cover appeared in the ACE Newsletter, *From Cover to Cover*, March 1990



ACE President Charlie Delgado drew this illustration to promote the Third Annual ACE Contest. This Delgado original appeared in the ACE Newsletter.

honor is directly related to promoting the organization and acting as an "ambassador". A special gift is awarded as a memento.

One of the newest traditions being established is the ACE annual convention. Organized by the tireless Charlie Delgado, the event was held in Elyria, Ohio last year. While less than a dozen were able to attend, the event featured an exhibit of ACE covers at a local bank, and socializing afterward at Charlie and Karen's home. The photos taken indicate the occasion was a major success, with all present following Charlie's example to be cheerful and friendly. The national ACE convention is expected to become an annual happening. You will no doubt read about it a decade from now, with a mention of the hundreds in attendance.



This cover made by ACE 17, Ken Jenkins, is featured in the ACE Calendar.

From time to time, ACE fundraises a little bit. On behalf of this, two calendars have been produced and sold. Charlie Delgado came up with this idea and had the calendars printed and bound. Another revenue boost has come through auctions of donated covers, similar to the type of in-house fundraiser put on by other groups.

Another project concerns the Annual ACE Cover Contest, which is also thematic. This year the subject is, "Let Freedom Ring". Members are asked to submit entries which are judged by an individual outside the

organization. The winner receives a small prize, plus one year's free membership.

Many ACEers are also avid FDC collectors, and the organization constantly encourages members to exhibit at shows. A significant number of ACE members are also AFDCS members, collectors and cachetmakers alike.

While correspondence among members is "cacheted", it is not always, or even usually, in the form of FDCs; however, a goodly number of FDCs change hands, through trading and through special ACE cachets applied to covers and deliberately serviced FDOI.

As you have noticed while reading this series and this installment, it is people who make ACE work, and it is people with the leadership qualities of Charlie Delgado and Dixie Glessner, among others of their caliber, who keep the organization meaningful and focused.

Reading *From Cover to Cover* is much like reading a letter from "down home". Candid snapshots of members and mini-biographies bring fellow members close in spirit, as their lives intersect in the somewhat-troubled era of our waning century. Yet no matter if drug wars, crime, and moral decay occur in that great outer world. . . in the Art Cover Exchange, old-time values prevail.

. . . to be continued

The Art Cover Exchange — Then And Now

... Judith Fogt, AFDCS 16881
600 Caldwell, Piqua, OH 45356

Part VII

By coincidence, three of the most active members of the Art Cover Exchange happen to have the same first names: Dave Garrett, Lemon, and Dube'.



Figure 1. An interesting Dave Garrett design for an interesting postmark.

Dave Garrett, ACE #80, is Vice-president of the organization, and operates a Local Post by the name of Sans Souci. Although the name translates to "without worry", the cachets Dave produces often indicates his concern about social or political issues. They often carry a message.

A Chicago native and current Mount Clemens, Michigan resident, Dave is a painter, writer, and part-time teacher. He claims he is also a "constructionist," which he defines, "I make strange-shaped paintings based on the Indian mythology of the Great Lakes region." Dave also travels and enjoys collecting U.S. stamps as well as Third Reich material. He is a member of the AFDCS and produces FDCs when themes interest him, but says he tends to do more of the special events covers.



Figure 2. One of Dave Garrett's protest covers.

Dave Lemon, ACE #141, is a well-known AFDCS member and Findlay, Ohio postmaster. He has also been very active in ACE for several years, and was selected as the target for a deluge of ACE mail on last year's Great Ace Day. The local newspaper carried a feature article on Dave's haul that



Figure 3. How many folks thought of an Earth Day Cover? Dave Lemon expresses his concern through a cachet with a plea to all.

day. Typical of his humor, he commented, "My employees were so impressed with me when this happened. In fact, five of them are already out looking for other jobs."

Dave's early covers were wildly colorful, often embellished with cheerful wife Di's felt-pen lettering, or with stick-on labels and paper memorabilia. Recently they bought a computer and have been cranking out some crisp, stately designs with this apparatus.

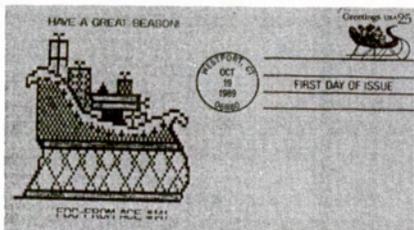


Figure 4. A computer-generated cachet on Dave and Di Lemon's Holiday Greetings FDC.

Although Dave does not produce covers for every stamp issued, his turnout of FDCs is better than average. Sometimes a FDC is enclosed in an ACE mailing, or other times the FDC arrives at the intended member's address direct from servicing. This is typical of ACE habits.

The most significant aspect of Dave Lemon's work is neither method nor variety of cover, but his obvious concern about certain issues. Whenever Dave cares about something he is 100% committed, and this is reflected through his cachets.

The last Dave is most noted for his artistic talent. Dave Dube', ACE #174, has a longstanding philatelic involvement from boyhood, when he rode a Montana train 30 miles a day selling newspapers to earn money to purchase duck stamps.

A Viet Nam vet, Dave mailed "envelope art" to his future wife on an almost daily basis. Twenty years would pass before he became involved in cachetmaking, joined the AFDCS, and subsequently ACE.



Figure 5. One of a set of four different cachets for the Classic Mail Transportation Stamps. Dave Dube' used the same border to showcase each of four mail transportation modes within the center oval.

Dave works for the Montana Dept. of Fish, Wildlife, and Parks in Helena as a programmer/analyst. He credits his wife with great tolerance for allowing him to catnap through lunchtime in order to work on cover art until the wee hours.

Interestingly, Dave Dube's Monarch size covers sell as "art" through a local gallery. He would like to go into full-time cover painting, but claims he is a novice and needs to "learn the philatelic angles better".

Another member of ACE mentioned that when she saw Dave's first ACE covers, "It nearly blew me away."

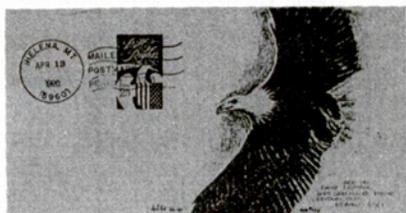


Figure 6. Dave Dube' used his Mailer's Postmark Permit to cancel this beautiful cover for a letter to none other than his fellow Dave, Postmaster Dave Lemon.

A number of times when the subject of the re-organized Art Cover Exchange comes up, bystanders will make the comment that the original ACE featured many outstanding artists, but the new ACE does not. It is correct that some of the ACE mail produced today does not measure up to the artistic standards of some ACE mail fifty years ago. The majority of present-day ACE mail art is casual and quick, with good-natured admittance of the amateurish quality of some. But not all of it is this way. The Dube' phenomenon proves there are artists of exquisite merit who happily participate in the new Art Cover Exchange. Perhaps more will join in the future.

(... to be continued)

The Art Cover Exchange — Then and Now

... Judith Fogt, AFDCS 16881
600 Caldwell, Piqua OH 45356

As we conclude this series with this eighth installment, it might be fun to have a look at some of the more prolific ACERs and their cachets on outgoing mail or First Day Covers.



Figure 1. Dick Seyler personalizes a letter to Charlie Delgado with a cartoon portrait of Charlie at work.

Richard Seyler, ACE #162, USN Ret. from Garden Grove, CA, was an electro-encephalographer by profession, which must have made ACE seem easy by comparison. Dick is also active in the USCS, as well as a member of the AFDCS and MPP. His covers are cheery, upbeat, and many feature marvelous show cancels from the numerous philatelic events he attends around California. Some of his cachets are clip-art assisted, while many others are hand-drawn and hand-painted.



Figure 2. Another Delgado cover, with a sly reference to recipient Delgado's new car, licensed with Charlie's ACE number.

Covington, KY's Don Mangus, ACE #16 has a long history of cover involvement. He claims he is a "self-taught artist with lots of eraser practice." As a Vietnam vet, a lot of his output is thematically related to war experience and philosophies. Each Memorial Day, Don exhibits over four hundred Vietnam-related covers at the Cincinnati Library. As a collector, he specializes in autographs of movie actors and sports figures.



Figure 3. Don Mangus made this large cachet for the Judy Garland single from the Classic Movies Block. He made cachets for all four individual stamps.



Figure 4. This is one of Don Mangus' "Business Card FDCs". It is slightly larger than the usual 1990 business card, shown here actual size.

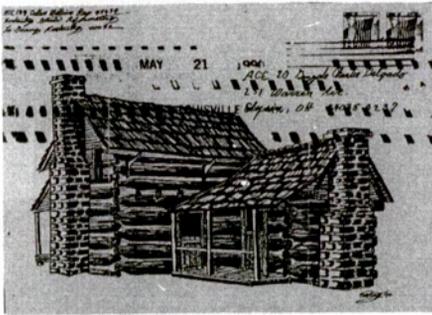


Figure 5. Cullen Ray made this highly detailed log cabin in black and white.

Cullen William Ray, #184, is a resident of the Kentucky State Reformatory in LaGrange KY. He specializes in large, detailed pen and ink renderings (sometimes colored in) of barns and cabins set into pastoral landscapes.

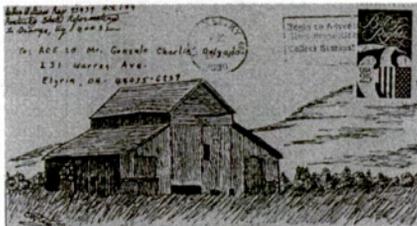


Figure 6. Another Cullen Ray special, this time a barn.



Figure 7. Anke Redeker made this pensive angel on a letter from Spain.

Anke Redeker, ACE #75, a sixteen year old German schoolgirl, fits ACE in among her many and varied activities. An ardent traveler, she decorates her lighthearted mail to U.S. friends with charming impromptu sketches. The postmarks reflect her arrival in many different travel destinations.

The series has prompted two readers to send information about members of the original ACE. One such note comes from Fred Scholl of Syracuse, NY, who writes that he recalls meeting original ACE Eugene Potter when Fred joined the Syracuse Stamp Club as a junior member in 1940. However, during the second World War Potter disappeared from the local scene, and Fred never heard of him after 1942.

Ernest Schwartz of Havertown, Pennsylvania, wrote a charming letter filled with some of his memories of old ACE members. He recalls Rose Musicant playing the piano in their high school orchestra while Ernest was the concertmeister. He further reports that cachetmaker Lois Hamilton visited him in his home and there saw many of his rare, older covers, which he enjoyed showing her. Many of the covers have appeared in the American Philatelist. Most of Ernest's ACE covers came from Walt Czuby's collection as sent to Walt on birthdays and holidays.

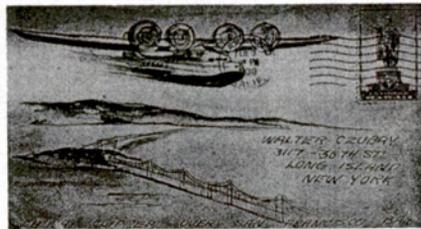


Figure 8. This 1938 ACE Cover, drawn by Jean Grube, is one of many ACE covers addressed to Walt Czuby from the collection of Ernest Schwartz.

It has been such fun to write this series. As stated in the beginning, it was not intended to be a comprehensive or scholarly treatise, but a light look at what's happening in a warmhearted organization that originated long, long ago. The people I have met through writing this have impressed me as individuals gifted in the art of living, as well as the art of cachetmaking.

It would take many pages to thank everyone who has helped with information used in this series, so I will just mention the most consistent reference sources of Charlie Delgado, Dixie Glessner, and Edith Medley, while offering blanket appreciation to all those other generous souls who gave their time and information. Without them his could not have been told. □