San Jose Stamp Club

APS Chapter 0264-025791 Founded 1927, Club show since 1928 October 2021

AIWOS 2021 Going on Now!

9/20/2021

The International Association of Olympic Collectors is pleased to announce the 1st international virtual exhibition of Olympic collections: AIWOS 2021!

This is the first *Virtual* International Exhibition of Olympic Collections to have ever taken place. Included in the nearly 100 exhibits on view are 60 philatelic exhibits covering a myriad of Olympic and sports. Many are international award winning presentations. For the first time anywhere, AIWOS 2021 features Olympic and sports memorabilia displayed in exhibit fashion.

The exhibition is entirely free and open to the public on the AICO website: https://aicolympic.org/aiwos2021/exhibitor-list/

Visitors are encouraged to vote for their favorite exhibits. The final day for public voting will be October 1, with awards presented on October 2. The jury of the Philately class is composed of international FIP judges expert in thematic philately with a special focus on Olympic and Sports philately. The memorabilia exhibits will also be judged by a panel of Olympic collecting experts.

AICO, the International Association of Olympic Collectors, is a recognized organization of the International Olympic Committee. Founded in Lausanne in 2014, its mission is to promote Olympic collecting related to the cultural and historic aspects of the Olympic movement.

Stamps, torches, pins, postcards, medals, mascots, books, photos, posters … a thousand and one things to share, to discover.

For the very first time, participation in this event will be open to all young people around the world, under the age of 22; no need to belong to an association.

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September 2021 newsletter uploaded

Remember the dates!

Presidents Message

Collecting is trait that comes naturally to those reading this column. Many people wonder why we do it. I enjoy taking out my stamp album and looking through it from time to time. It also comes naturally to me that I like completing sets of stamps or fill album page. I enjoy having my other collections around my living and work space just because seeing them brings a positive feeling to me.

Likewise, non-collectors see collectables as a bunch of clutter or junk. They wonder why we waste our time with these little scraps of paper. I trust they the get joys in their lives in other ways.

Lots of people enjoy collecting coins, baseball cards, dolls, books, and wide variety of things. Each provides the collector a joy to have these items enjoy them in their own way.

I find that I don't limit my collecting to stamps. If you look around my house and office, you'll find a variety of my other collections. When you come to my house, one of the first things you'll see I also "play" with Lionel trains. You'll see my set-up has stamp theme including a wonderful engine covered with images of stamps from the Celebrate the Century series. My other train set-ups cover a wide variety of themes including cars with California, New York, aquarium, and variety of novelties.

Naturally, it was an easy decision to combine my love of trains and stamps. I have a nice variety of train cars with US

Postal Service, UPS, and FedEx colors. I've enjoyed acquiring a nice range of philatelic themed accessories to put on my layout. Like a good collector, I've enjoyed searching for more philatelic themed pieces for my train layout.

Since I was a kid I loved the "Looney Tunes" cartoons. Over the years, I've picked a few collectables. As you expect, when the Postal Service issued a series of Looney Tune stamps years ago, I had to buy them in all the varieties and the collectables. When you're in my living room, you'll not only see my trains, but several animation cells on the wall including one autographed by the great animator Chuck Jones.

I've enjoyed the Simpsons since it premiered, so naturally, I have a few of their collectables – primarily Pez dispensers. While USPS issued a series of stamps depicting the Simpsons, I didn't care for the designs and didn't focus on it.

When one hears about planning ahead on what you grab out of your house in case of emergency, I'm grabbing my stamp collection and my other favorite collections. I can always buy more clothes, but my collections mean so much more to me. They may not be terribly valuable, but they are much more important to me than any shirts and pants I own. My US stamp collection is nothing special in our hobby, but I'm VERY sentimental about it as it has 3 generations of Jones family in it. It was started by my Grandmother Esther (while my Grandfather Earl was Postmaster of Lisbon, NY); it was then added to by my Aunt Dorla; and now by me.

Once I started writing this article, I've become much more aware of just how many small collections I have. Many have something to do with philately, but not all. For example, I have several dozen books on a variety of science and scientists. What's the weirdest thing I've collected? I have a few collectables of "Weird Al Yankovic" as we attended Cal Poly together and I enjoy his parody songs.

What do collect? Do you also have small collections of personal favorites? Please share your interests.

Brian

A Great Survivor - Part Two

The Stamps of Ivan Ivanovich Dubasov

The War Years

by Ian Greenwood

In October 1941 an eight-year old boy, Rodion Shchedrin, went to the window of his flat in Mitnaya Street, Moscow. He could smell burning, and was surprised to see charred scraps of paper floating up from the building opposite. The building was the Goznak works, home of the official producers of banknotes and postage stamps. Rodion watched as they incinerated the contents of their safes.

Moscow had been under threat since Operation Barbarossa, the Nazi invasion, began on June 22nd 1941. By October many heavy industry factories had been transplanted in their entirety towards safety in the Urals. It is fairly safe to assume that the printing, manufacturing and distribution of Soviet postage stamps went with them, although the small detail above (from Shchedrin's autobiography) is the closest this writer has come to establishing what happened – unsurprisingly Goznak today is coy about its exact movements at a time when desperate flight was the order of the day.

Of course, the Soviet military machine had already been in action. Two years earlier it had marched unimpeded towards

Poland, taking the opportunity in doing so of cementing control over areas of the USSR which still harboured fierce hatred at Stalin's Holodomor – the deliberate starving to death of millions of Ukrainians so that Russia might export grain to finance massive industrial expansion. Within six months a set of stamps appeared featuring the joyful inhabitants of that area welcoming the Red Army, come to relieve them of the pernicious influence of neighbouring Poland. Ivan Ivanovich Dubasov, newly-returned after a five year absence, had his first real opportunity to dispel any lingering notions of counter-revolutionary modernism to which his more adventurous designs may have given rise. It also established a style that was to serve him well in the years of the Great Patriotic War – a 'social realism' based on actual photographs or on suitably dramatic artistic reconstructions.

The propagandist value of these particular images reaches even to the catalogue compilers at Stanley Gibbons, who have always claimed them as depicting the 'occupation of Eastern Poland'. The British may look at it that way, but what the Russian words say is 'liberation of the brotherly peoples of western Ukraine and western Belarus'. Almost, but perhaps not quite, the same thing.

The next military adventure was less straightforward. It resulted in some sharp shocks for the Red Army after its ignominious tussle with the Finns in what became known as the 'Winter War'. The exposure of military frailty (not to mention the ruthless expulsion of the entire Karelian population of eastern Finland from their homeland) was naturally forgotten when, a year later, Dubasov offered a traditional design to mark the anniversary of the resultant Karelo-Finnish Republic. There's a hint of Scandinavian forest in there, but smiling soldiers and grateful peasants are notable for their absence.

The success of this incursion nevertheless concealed profound weaknesses in the Red Army's organisation. When the German panzer divisions rolled across the Vistula on June 22nd 1941, the Soviet high command (who had chosen to ignore several warnings) was so taken by surprise that huge areas of Russia were lost within days and the country placed on immediate emergency footing. Back in Moscow, now threatened, conventional stamp issues featuring the painter Surikov, the writer Lermontov, and the Lenin Museum (the latter two by Dubasov) would have been in preparation well before then, but now stamp production virtually ceased. Along with the munitions factories, the tank and plane builders, the research and development laboratories

and who knows what else, Goznak was on the move, ensuring its banknotes and coins and medals were produced a thousand miles to the east, safe from the impending onslaught.

A single stamp exhorting people to "Be a hero!" was rushed out in August. By December Dubasov had designed a similar stamp *(left)* insisting that "At the call of the Great Leader Comrade Stalin, the sons of the people of the Soviet fatherland join the People's Militia". January saw his design celebrating a medieval Central Asian mystic – it may well have been prepared before June 22nd – and that was it. Between the invasion and the resumption of serious propagandist issues eighteen months later in November 1942, Goznak issued just four stamps.

What instructions (if any) the People's Commissar for Communications, Ivan Peresypkin, was given by the hard-pressed GKO (the State Committee for the Defence of the USSR); what orders he passed down to Goznak's Head Artist; what personnel had to relocate from Moscow to Kazan, or Perm, or distant Sverdlovsk; what importance anyone attached to postage stamps while the massive industrial recovery which ultimately sealed the invader's fate was grinding into action – these questions can only be asked here, and perhaps they cannot now be answered. Let us imagine instead, for we know the result, that during the months of 1942 a stamp-issuing policy was formulated, carried out by Ivan Dubasov and his team of artists, and produced and distributed far from the battlegrounds of Operation Barbarossa.

Such a policy was not to apply to military field post – with more than 7 million men and women under arms and on home soil the source of by far the most postal traffic. Between battles, soldiers wrote letters on ordinary pieces of paper and then folded it in a special way, to make a little triangle. As a Rostov veteran remembers, "Such letters did not require a postage stamp and an envelope, of which there was always a shortage. It was delivered free of charge. Each military unit had a postman, who walked through the trenches and collected the letters. In the four years of the war, the Soviet post delivered over 6 billion triangles to and from the front."

For civilians the ten sets of stamps in the year following November 1942 – a year that effectively saw a decisive turn of the tide in Russia's favour – included seven that were unashamed propaganda, designed to inspire with a mixture of heroism, tragedy, and determined solidarity against the foe. Dubasov himself illustrated the pitiful tales of Shura Chekalin and Zoya Kosmodemyanskaya, both captured, subjected to dreadful treatment and executed by the Germans after acts of desperate bravery.

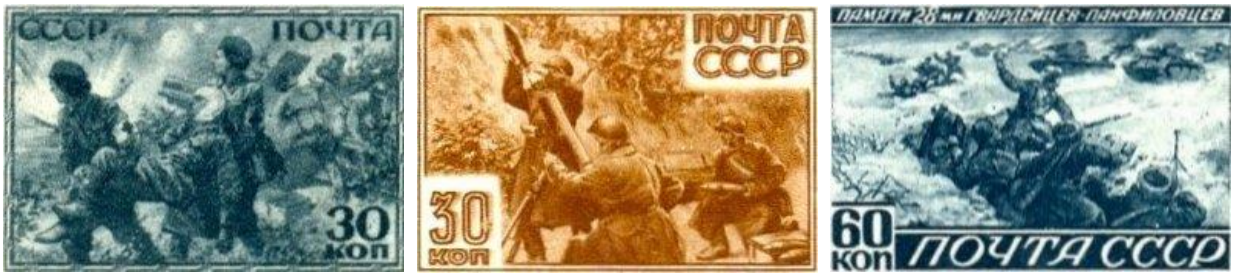
Chekalin

Kosmodemyanskaya

Rising from his sickbed, the teenage partisan Chekalin hurls a grenade at approaching soldiers – in vain, as it fails to explode. On a mission to sabotage a German unit, 18-year old Zoya is seized and faces the ruthless bayonets of her captors. (Gruesome photographs of the hanged girl were circulated to drive home the point. They may have been circulated by both sides.) These and other such acts of resistance are illustrated in the November 1942 set designated 'War Heroes' – the first of three issues commemorating those who had already given their lives in the struggle. This public lionisation of fallen heroes was a notable feature of Soviet propaganda: one such, the self-sacrificing airman Captain Gastello, was even given his own theme music,

a jaunty march you may hear on a popular video-sharing website today! (It will come as no surprise to those who are familiar with Soviet politics that every one of the heroic narratives used on these stamps was duly discredited in the post-Stalin era.)

Dubasov's designs are heavily peopled, emotionally charged, full of action. When they are not illustrating actual scenes, they imagine typical military activity: partisans attacking a derailed train, nurses carrying a wounded soldier from a battle, a three-man bazooka section, entrenched infantry resisting oncoming panzers.



Three Dubasov designs from 1943

These images excite and inspire – as much as anything else they are a recruiting tool for youngsters, and foreshadow innumerable illustrations in post-war adventure books and comics for boys. In these designs – Dubasov by now had a team of artists producing similar material – words and numerals are tucked away in corners, borders narrowed and slogans kept to a minimum. The narrative image is all.

Throughout the summer of 1942, when these issues were presumably planned and designed, the Soviet military machine was frantically re-arming, while German troops moved inexorably towards the precious oilfields of the Caucasus. Leningrad was ruthlessly besieged and Moscow permanently threatened. In September, von Paulus's Sixth Army arrived at Stalingrad on the Volga, with direct orders to take the city – the jewel in the crown, as Hitler saw it, to be seized at all costs because it was literally Stalin's city, and the key to victory in the south.

But even then the tide was beginning to turn. Leningrad would stand firm, Moscow could not be taken, and the Wehrmacht was stretched along its thousand-mile front to breaking point. "We reckoned on about 200 enemy divisions," wrote General Halder in August. "Now we have already counted 360." As the decisive battle for Stalingrad began, so the Red Army was massing in the north and centre. *Ni shagu nazad!* was Stalin's famous Order no.227 – "Not one step back!"

Those inhabitants of Stalingrad who chose or were forced to stay while the four-month battle for its future raged were unlikely, one imagines, to appreciate the simultaneous issues later designated as 'War Episodes', one in photo-gravure, the other typographed, and appearing piecemeal while the fate of the Soviet Union was in the balance. Eight of the ten stamps incorporated dutiful slogans such as "Death to the German Invader!" or "All for the Front! All for Victory!"

For some reason, whether by happenstance or by choice, the two that did not were by the Head Artist himself. His designs are notable for their similar visual structure, and for the sense of depth they achieve: the signallers *(left)* calling in the artillery fire seen in the distance, and the partisans *(above right)* attacking a derailed train.

The turning of the tide came with the encirclement and capture of the remnants of the Sixth Army. Stalingrad had held out, and from February 1943 the Germans were in retreat. There was still much to be done before the Red Army could claim victory, and the process of driving the Wehrmacht back whence they came was a long and bitter one. The flow of propagandist stamps, naturally, did not cease, but now more traditional issues joined them: commemorations of the explorer

Vitus Bering and the writer Maxim Gorky, both undertaken by Dubasov. The latter is interesting. It shows a portrait, an autograph and a seabird over the waves – a reference, which Russian lovers of literature would have spotted, to his 1901 prose-poem 'Song of the Stormy Petrel'. A couple of verses (translated here into Hiawatha-like verse) will serve to complement this stamp nicely:

High above the silvery ocean / winds are gathering the storm-clouds,and between the clouds and ocean / proudly wheels the Stormy Petrel, like a streak of sable lightning.

Now his wing the wave caresses, / now he rises like an arrow, cleaving clouds and crying fiercely, / while the clouds detect a rapture in the bird's courageous crying.

In that crying sounds a craving / for the tempest! Sounds the flaming of his passion, of his anger, / of his confidence in triumph.

Forty years on, it was the passion, the anger, the confidence in triumph, as much as the men and matériel, that did for the Germans in 1943 and 1944.

Ivan Dubasov must have been a lover of literature – in years to come he would repeatedly choose literary anniversaries for his own designs. A favourite was the remarkable Vladimir Mayakovsky – poet, playwright, artist, designer, actor, director and even film star. Such wide-ranging talent, in one so young, attracted not just the admiration of many intellectuals, but also the interest of men who liked neither his bourgeois avant-gardism nor more importantly his propensity for criticising the Bolshevik state. In 1930, at the age of 36, Mayakovsky was found dead, shot through the heart. It was given out that he had committed suicide.

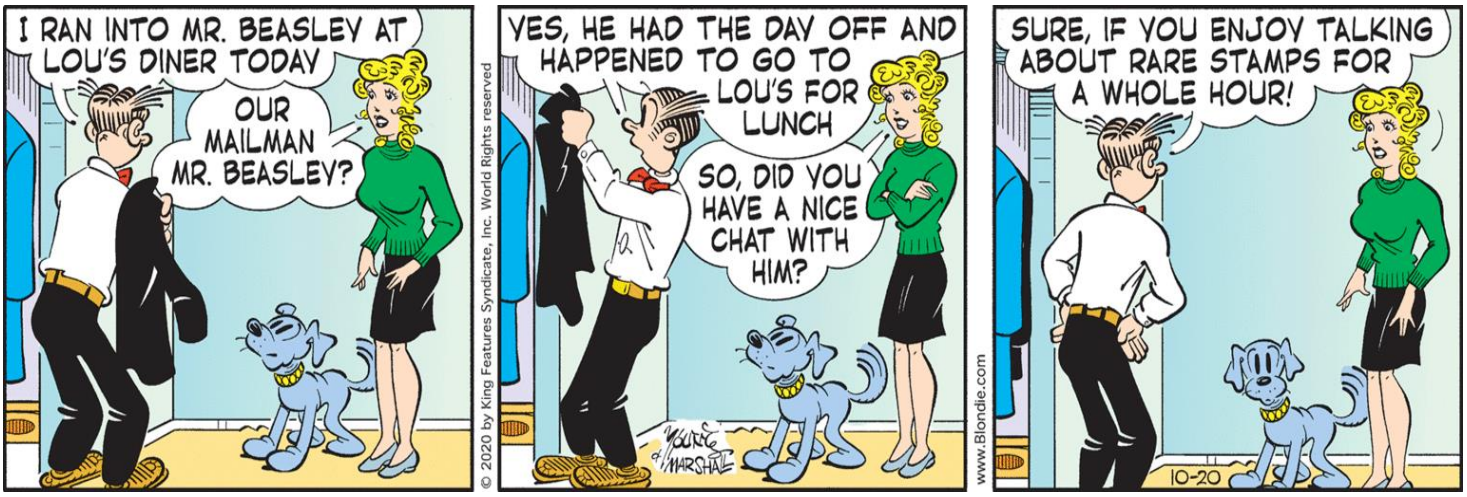
Stalin, the target of some of his satire, officially reinstated his reputation in 1935. Dubasov had already designed a Mayakovsky set in 1940, ten years after his death; three years later he did another, to commemorate his birth in 1893. The wartime set dutifully features soldiers on a tank and half a dozen warplanes heading inexorably west (or to the left, at least) to victory. It also has a text, set in rather small writing, which is actually the final verse from the 1928 poem 'Lozungi rifmi'. It would appear to be a celebration of the noble Soviet cause, and concludes with the stirring words "The Red Army... our strength. Our Red Army... glory!"

So far, so patriotic and unexceptional. And yet... we remember Dubasov's early designs, with their echoes of avant-garde Russian art, and his unexplained absence for five years in the 1930s. Is there a hint of sympathy for the rebel in Dubasov's design? The title of the poem from which these words are taken translates as 'Slogan Rhymes', which aptly describes its disjointed, short, sharp lines – a list of slogans indeed, to be read with what - unquestioning approval? Or something more ironic? The sardonic, sideways look the poet gives us in the chosen portrait seems to ask, "Do you really believe in this?" No doubt Dubasov welcomed the Red Army's triumphs as much as any Russian, but you may think that this was not all he was doing in the Mayakovsky design.

Dubasov's team of artists during the exile from Moscow – whether they worked in-house or from home – was different from those he had used before the German invasion. There were sixteen in all, only one of whom had designed prior to 1941. Work must have been hectic or conditions in some way prohibitive to require that number of men, but Soviet success at the Front eventually eased the load. From the beginning of 1944 Dubasov retained only three designers for the eighteen remaining wartime sets.

His own final contributions were celebratory. He used plenty of colour for 'Red Army Victories', in which his picture of the Red Flag being raised on the Reichstag features the pleasing slogan "Cleanse the Home of the Fascist Beast!". In the most successful illustration a Soviet infantry platoon attacks a burning panzer, while in the ruins of her home a mother kneels over her slain daughter and her young son turns to gesture furiously at the enemy. A second set *(below)* issued in the same month (April 1945) is more formal but no less dramatic and seems to rewind key moments in the struggle: a T-34 smashes through what may be the ruins of Berlin; earlier, grateful villagers welcome the liberators; and finally, a desperate cavalryman, his horse shot from under him, hurls his last grenade at the oncoming foe – the slogan, naturally, *Ni shagu nazad!* – "Not a step back!"

In the final part of this article, a more settled period at Goznak sees Dubasov return to some of his favourite subjects before easing gradually into a well-earned retirement.



The Air Mail Scandal of the 1930s

On September 28, 1933, an investigation was launched into the awarding of contracts for airmail flights. The Airmail Fiasco, as it was also known, eventually led to wide-scale improvements to the airline industry and modernization of the Army Air Corps.

The scandal had stemmed from the passage of the Air Mail Act of 1930 on April 29, also known as the McNary-Watres Act (after its sponsors, Charles L. McNary and Laurence H. Watres). The act gave the postmaster general the authority to grant long-term airmail contracts with rates based on space or volume, instead of weight.

One of the major changes this act brought about was that it changed how payments to airmail carriers were calculated. These carriers received set fees for the size of their planes, whether or not they carried mail. The goal of this provision was to discourage the carriers from bringing aboard junk mail to increase their profits. They also hoped this would help to encourage the airlines to carry more passengers.

Another provision in the act permitted any airmail carriers that had a contract of two years or more to turn in their contracts for route certificates, which would allow them to carry the mail for another 10 years.

The most controversial provision of the act gave the postmaster general the authority to "extend or consolidate" routes based solely on his own judgment.

In May 1930, Postmaster General Walter Folger Brown held his first "Spoils Conference." At this conference, he called on his authority under the Air Mail Act to consolidate the air mail routes to just three major companies (that eventually became United, Trans World, and American Airlines), which were all competing. The goal of this was to force the smaller carriers to merger with the larger ones.

Within two years, the airline industry was one of the only fields enjoying consistent growth and profitability, described by one historian as "Depression-proof." The number of passengers, the distance they flew and new airline employees all tripled and airmail deliveries doubled.

Investigation into the scandal was initially launched by journalist Fulton Lewis Jr. Lewis had spoken with an officer from the Ludington Airline. While they were the first US airline to make a profit carrying only passengers, the novelty of flying wore off during the Depression and the business suffered greatly. In 1931, they submitted a low bid of 25¢ per mile to show their commitment to extending the route "at or below cost." Lewis later found out that not only had Ludington not received the contract, but it had gone to their rival, Contract Air Mail, at a rate of 89¢ per mile. Ludington ended up merging with another company and Lewis believed there was a scandal going on. Lewis investigated the scandal and brought his concerns to the government. His concerns went largely ignored until he approached Senator Hugo Black. Black agreed something was off and launched an investigation, dubbed the Black Committee, on September 28, 1933. The Interstate Commerce Commission seized the records of all US mail carriers that day. The committee investigated a variety of concerns that airlines were scamming the system, including the padlocking of letters to make them heavier. Black claimed he had found fraud and collusion between the Hoover administration and the airlines and staged public hearings in January 1934. Many of the allegations were later found to be without merit. All but two contracts had been awarded to the lowest bidder.

Franklin Roosevelt's administration sought to prevent another scandal and tasked the Army Air Corps with taking over air mail delivery. They carried the mail between February and May 1934, but suffered 66 major accidents and 13 deaths.

This drew public concern leading the Air Mail Act of June 12, 1934, which reinstated competitive bidding, instituted regulations of airmail labor, shut down joint airline and aircraft manufacturing holding companies, and disallowed companies that held previous contacts from getting new ones. Though most companies simply changed names to get around this.

With airmail revenues decreasing, the airlines focused more on passenger transportation and developed new, modern planes. The Federal Aviation Commission was formed because of the act and the 1938 Civil Aeronautics Act restricted the airline industry. The Air Corps also benefited from the fallout – improving training and radio communications, flight simulators, and overall modernization, just in time for World War II.

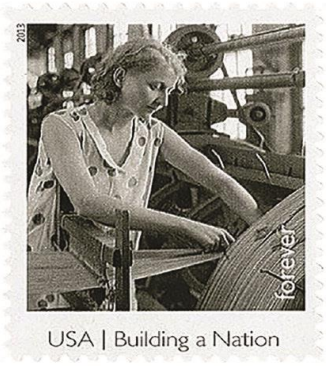
Birth of Elias Howe

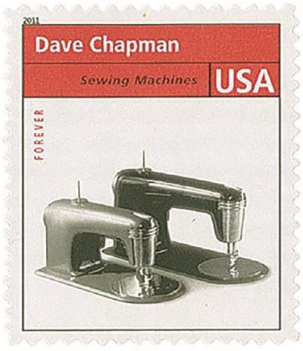
Inventor Elias Howe Jr. was born on July 9, 1819, in Spencer, Massachusetts. Howe is best remembered for parenting the modern lockstitch sewing machine.

In 1835, Howe became an apprentice in a textile factory in Lowell, Massachusetts. When the factory closed following the Panic of 1837, he moved to Cambridge, Massachusetts where he worked as a mechanic in another textile factory. In 1838, Howe began an apprenticeship with Ari Davis, who built and repaired chronometers (devices used to measure time) and other instruments. Davis once told Howe that whoever invented a practical sewing machine would be rich. So, Howe set about being that man.

Howe didn't invent the first sewing machine – various forms of mechanized sewing had been used as early as 1790. Over the years, various inventors created and even patented sewing machines, but none produced a durable enough stitch to replace hand-sewing. Walter Hunt came close in the early 1830s. He invented a back-stitch sewing machine, but refused to patent it for fear of the jobs it would take away from seamstresses.

Howe worked on his machine for eight years in his spare time, working out the logistics. His machine differed from his contemporaries (and laid the groundwork for modern machines) in that he placed the eye near the point of the needle, included a shuttle beneath the cloth to create a durable lock stitch, and had an automatic feed to move the cloth through. When he demonstrated his machine in 1845, it could make 250 stitches per minute, out-sewing five seamstresses. However, at $300 (over $10,500 today) it was a tough sell. Howe patented his design the following year, but was a poor businessman and had a string of bad luck – his workshop burned down, and he was swindled out of British royalties. Sewing machines quickly grew in popularity, and it appeared that other people were using features of his patent on their machines. In 1854, Howe sued for patent infringement and eventually won. Two years later, he joined other manufacturers to create the first American patent pool, allowing them to all share the wealth of their creations and avoid going to court. With this new arrangement, Howe received $5 royalty for every sewing machine sold in the US, amounting to $2 million. He finally achieved his goal. In 1851, Howe Patented an "Automatic, Continuous Clothing Closure" – resembling a zipper. However, he didn't bother marketing it. During the Civil War, Howe served on the 17th Connecticut Volunteer Infantry. However, he was in poor health and was made the regimental postmaster, tasked with riding back and forth to Baltimore with war news.



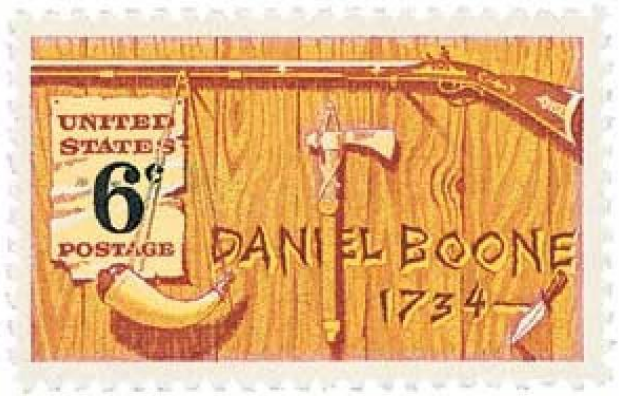


In his later years, Howe won a gold medal for his sewing machine at the 1867 Paris Exhibition. That same year he was also awarded France's Légion d'honneur. Howe died on October 3, 1867, and was posthumously inducted into the National Inventors Hall of Fame.

First Kentucky Settlement

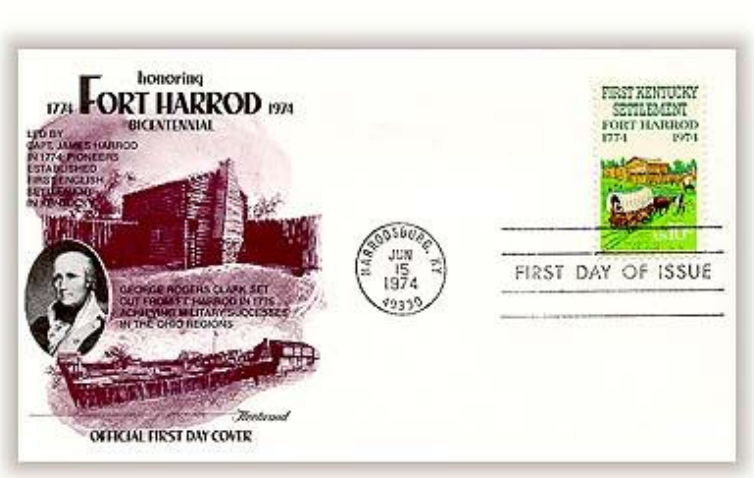
US #1542 was issued for the 200th anniversary of the settlement.
On June 16, 1774, James Harrod led 31 men in the founding of the first permanent settlement in Kentucky. Over time the settlement was named Fort Harrod, Harrodstown, and finally Harrodsburg, in his honor.

Born in Pennsylvania, Harrod was a frontiersman, experienced in shooting, hunting, trapping, and fishing. He fought in the French and Indian War and Pontiac's Rebellion, but also had friendly interactions with Native Americans, trading with them and learning a little of their language. In his travels to present-day Illinois, Kentucky, and Tennessee, he met Daniel Boone.



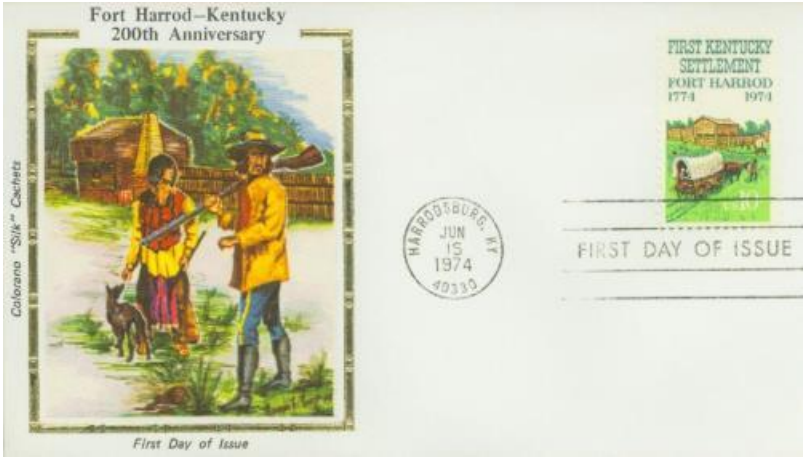
US #1357 – Boone attempted a settlement in Kentucky in 1773 but was prevented by conflicts with Native Americans. In 1774, Lord Dunmore tasked Harrod with leading an expedition to survey land the British crown had promised to soldiers that served in the French and Indian War. On May 25, Harrod led 31 men from Fort Redstone, Pennsylvania down the Monongahela and Ohio Rivers. They reached present-day Mercer County, Kentucky and on June 16, 1774, established the first pioneer settlement in Kentucky. They named it Harrod's Town, centered around Fort Harrod. Fort Harrod was located approximately 250 miles from the nearest English settlement.

US #904 – Kentucky became the 15th state on June 1, 1792.
Their settlement, however, was brief. Harrod and his men were called back to join in Lord Dunmore's War, though they didn't arrive in time to participate in the only major battle. Harrod and his settlers returned to their fort on March 8, 1775, to settle there permanently. Within just a few months the town grew too large for the original fort and new buildings were constructed. Soon the people of Harrodstown joined with those at Boonesborough to establish some of the first official laws in the area. In 1776, Harrodstown was made the seat of Kentucky County. The first doctor in Kentucky established a practice in Fort Harrod in 1776, and in 1777, Kentucky's first court opened there.



US #1542 – Fleetwood First Day Cover
Harrod went on to serve in the Virginia House of Delegates and as a trustee for the settlement. He also served in the militia, reaching the rank of colonel in 1779. He eventually amassed significant wealth and owned over 20,000 acres across Kentucky. However, he also began seeking solitude in the wilderness. In 1792, he disappeared while hunting for beaver with two other men. It's been suggested he was killed by Native Americans or a member of his party, or may have decided to leave his family.

US #1542 – Classic First Day Cover
In 1785, the town was formally established by the Virginia General Assembly as Harrodsburg. It was incorporated by the Kentucky General Assembly in 1836. In 1927, the fort was reconstructed as the centerpiece of Old Fort Harrod State Park. And in 1936, President Franklin Roosevelt dedicated a monument in the town honoring it as the "first permanent settlement west of the Appalachians."



US #1542 – Colorano Silk Cachet First Day Cover

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