

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Hubbard, Harlan, Studio
other names/site number CPFT-125
Related Multiple Property NA

2. Location

street & number 125 Highland Avenue

NA
NA

 not for publication
city or town Fort Thomas vicinity
state Kentucky code KY county Campbell code 037 zip code 41075

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___A XB ___C ___D

Signature of certifying official/Title Craig Potts/SHPO Date _____

Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
___ entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	1	buildings
		district
		site
		structure
		object
1	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

NA

NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Commercial/Trade/Art Studio

Current Functions
(Enter categories from instructions.)

Vacant/Not in Use

7. Description

Architectural Classification
(Enter categories from instructions.)

Elizabethan Revival Cottage

Materials
(Enter categories from instructions.)

foundation: Stone
walls: Brick

roof: Slate
other: _____

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Narrative Description

Summary Paragraph

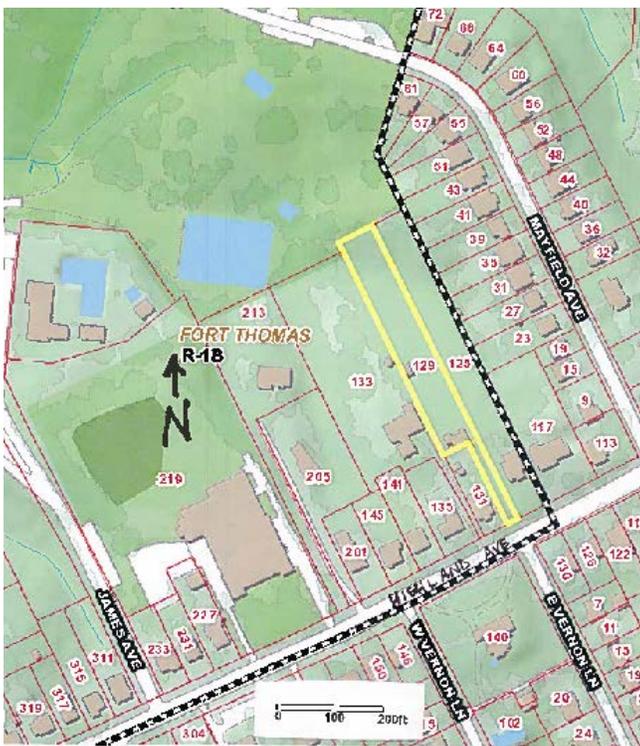
The Harlan Hubbard Art Studio (CPFT-125) is located at 129 Highland Avenue in the center of Fort Thomas, Kentucky, located in northern Kentucky on the hills directly south of Cincinnati, Ohio. The studio is being proposed for individual listing so that the Fort Thomas Forest Conservancy can create a community space to explore the issues, art, and sciences important to Harlan Hubbard. The area proposed for listing is 1.014 acres and includes one contributing building.

Description of Setting

Harlan Hubbard described in his *Journals* how he came to live in Fort Thomas after the family's return to the area after living in New York City, and gives us a description of the nominated property.

Mom decided first of all to leave Bellevue, since we no longer owned a house there, and move to Fort Thomas. This pleased me, since Fort Thomas was several miles farther out from the city, and closer to real country.

I needed some money now and began to work for a contractor who was defacing Fort Thomas, once a charming rural section called the Highlands, by his cheap and ugly houses. Regardless of these scruples, the rugged work in the open air as the member of a crew was just what I needed. . . I learned much about house building in a short time, soon becoming so confident that I suggested to Mom that she let me build a house for ourselves. The idea pleased her; it may have been in her mind already, for she had her eye on a vacant lot for sale up the street. It was large enough, she said, for us to build our house back from the street with a driveway; then we could sell the front part of our lot, or perhaps build a house on it for sale. An admirable idea (*Journals*, 9-10).



House and Studio on yellow parcel; studio at rear.

So his widowed mother, Rose, bought that vacant lot at what is now 129 Highland Avenue from Rose Mary Brackman for “one dollar and other good and valuable considerations to her” not more than \$2,500 (Campbell County Deeds.102/598) in February of 1923.

The Hubbard Art Studio is part of that house's lot. Hubbard built the house at 129 Highland Avenue in 1923, at the age of 23, and lived in it with his mother for 20 years. He constructed the art studio behind the house in 1939. The studio lies at the northern end of the lot, north of the residence. Immediately north of the property is Highland Hills Park, which provides a very rustic setting surrounding the studio.

The Hubbard House and Studio lot lies north of Highland Avenue, and is flanked on the east and west by neighboring residences. The setback of the

house is more than 100 feet, nearly at the point where the rear property lines of neighboring properties are drawn.

A narrow drive connects the house to Highland Avenue. The house and studio sit almost directly behind their neighboring property to the west, 131 Highland Avenue, deceptively appearing to be two small houses in that neighbor's rear yard. Three other houses on the block, 133 Highland, 205 Highland, and 213 Highland Avenue, also have considerable setbacks from the road, appearing to stand at the rear of neighboring properties which have the more common 20'-30' setbacks.

Construction of the House

Confident in his skills, Hubbard set to the task of building a home. He writes about it in *Journals*:

In the spring of 1923, as early as weather permitted, with my design and plans prepared (it was designed after an old farmhouse often passed in my country walks), I began to build our house, assisted by a boy from the riverbank, a black man I had previously worked with, and an artist friend. Even with the limitations and complexities of building in the city, the work was joyful and it went well. Late in the fall we moved in. Mom was to live there happily for twenty years, all the time that was allotted to her (*Journals*, 10).



129 Highland Avenue, built in 1923



131 Highland Avenue

When the Hubbards were occupying the studio, they seldom came up to the house. They both seemed out of place in it, even Harlan, who had built it himself for his mother and lived there with her for twenty years. After marrying Anna he had turned his back on the house with relief. He had built it in 1923, when he himself was just twenty-three, modeling it after an old Kentucky farmhouse he saw on a country road whose name he forgot, and he considered it “an attractive place of character and originality.” A visitor in the early 1930s remembered it fifty years later as a ‘pristine, white cottage’ with numerous violins hanging on the white walls. They [Hubbards] kept the frame exterior white but added color inside. Upstairs were a bathroom and two bedrooms. A low door in the bathroom led to a crawl space under the sharply sloping roof. Downstairs were the kitchen and pantry, the dining room, and the living room with its stone fireplace and small enclosed porch” (Cunningham, 10).

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A turning point in Hubbard's life was his mother's death in 1943. He inherited the house and property. Hubbard was increasingly growing more uncomfortable and restless. It seems as if her passing released him and Anna to pursue a longer and more rustic journey.

The sturdy studio acted as a safe for Hubbard's early works. Berry reports that "The paintings he made between 1920 and 1940 were stored in his old studio in Fort Thomas, evidently at the beginning of the shantyboat life in 1944, and he did not look at them again for nearly thirty years" (Berry, 70). They rented the house to tenants for the next thirty years, and sold it in 1974.

In addition to building the house at 129 Highland, Hubbard also built the residence at 131 Highland. This was built in front of his mother's house. A portion of the lot at 129 Highland Avenue was carved out and sold with 131 Highland Avenue. Hubbard sold the house to Conrad and Ira Kaufman on June 8, 1926. The current residents, Jerry and Judith Clubb, are the third owners, and knew Harlan and Anna quite well. Harlan gave them paintings for kindnesses shown to him. The sale of the house no doubt generated income to allow Hubbard to pursue his art and love of nature even though he claimed that it was to create a bit of a barrier between his house and an increasingly noisy street.

Exterior Description of the Studio

The house is a single-story brick structure with openings in the north and south sides. The south door opens to the main room; the north door, to a lower level which provides storage space. The plan is rectangular, with half-timbering with brick infill in the gables. The gable roof ridge runs in a north-south orientation and is covered by slate shingles. A chimney rises not from the gable side, but from the western side wall, puncturing the western slope of the roof at the gutter. The house has a single window, in the north side.

Hubbard describes building the studio in his Journals in the following way:

For the walls, I searched out old, handmade brick. The site being on a slope, I had to lay up a low stone foundation at the back. In front, the door sill was even with the ground. I was my own mortar mixer and hodcarrier, as well as bricklayer. The wall was double, the inside laid on edge. When the inner and outer walls came level, I strung a header course across to tie them together. The front wall was of brick and timber construction. In the rear wall, to the north, I set in a window, the only one in the building. The window frame, of steel, was a bargain because it had been damaged by a truck running over it (*Journals*, 175).



View of Studio from behind 129 Highland Avenue



West and South sides of Studio

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Much of the studio was made from reclaimed materials. For instance, Hubbard was given the large arched steel framed rear window after it fell from a truck bound for a church under construction and was damaged.

The south side has an off-center door. The south, east, and west sides lack windows; the window on the north side is mounted into the gable. It is the large steel framed window with a complex light arrangement that Hubbard salvaged. The main window bank is three lights tall and five lights wide; flanking this central unit on each side is a two-light unit with the two lights oriented vertically. The ground slopes away from the north side of the studio, providing room for a large ground-level double door punched into the building's stone foundation wall. A segmental arch covers that door opening.



North Side of Studio



East Side of Studio



Fireplace inside Studio

Interior Description of the Studio

Inside the studio there is a beehive shaped brick fireplace tucked into the northeast corner and a potbellied stove. The inside is very plain as characterized by Harlan's description: "In the north corner, a semicircular fireplace of brick, the hearth raised above the floor. The walls inside were whitewashed; no decorations, no furniture. A sturdy easel and rack above the door for paintings and panels completed the interior" (*Journals*, 175-176). The walls are bare brick and the rafters are exposed. The peak height inside is 14'.

Changes to the House and Studio since the Period of Significance

The studio has remained unchanged since it was built. The pot belly stove has been disconnected for safety concerns.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Art

Period of Significance

1938-1944

Significant Dates

1939

Significant Person

(Complete only if Criterion B is marked above.)

Hubbard, Harlan

Cultural Affiliation

NA

Architect/Builder

Hubbard, Harlan (designer/builder)

Period of Significance

The Period of Significance chosen for this property are the years when the important person, Harlan Hubbard, used the building as his painting studio, 1938-1944. He continued to own the building, and to use it occasionally, until the 1970s.

Criteria Considerations NA

Statement of Significance Summary Paragraph

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Harlan Hubbard House and Studio (CPFT-125) meets National Register Criterion B, significant for its association with Hubbard, a respected painter, writer, and social commentator. Harlan Hubbard (1900-1988) was a Kentucky artist who constructed the home and art studio himself. His self-sufficient art and lifestyle led to his reputation as the “Henry David Thoreau of Kentucky.” He and his wife, Anna, spent their final 30 years living in the wilderness of Payne Hollow, their house on the Ohio River in Trimble County, Kentucky. Before that, they constructed a shanty boat on the banks of the Ohio River and took a six-year journey to New Orleans and the West. His significance in the world of Art is evaluated within the historic context “American Romantic Painting Tradition and Harlan Hubbard, Kentucky Artist, 1923-1988.”

Historic Context: American Romantic Painting Tradition and Harlan Hubbard, Kentucky Artist, 1923-1988

Harlan Hubbard remains an internationally known artist and writer who espoused the merits of the natural world and a simple lifestyle. Harlan Hubbard is the embodiment of American individualism during the mid-20th Century. In the film *Wonder: the Lives of Harlan and Anna Hubbard*, Kentucky writer and Hubbard friend Wendell Berry claims that, “He was as the world judged an odd young man. He was a painter, a musician, a serious reader books, a disciple of Thoreau, a solitary wanderer, on the rivers and in the hills, an incessant questioner of his own hopes and aims, a disbeliever in virtually the entire value system of his time and place, a maverick, a lonely man full of love, He was, in his way, kind of wonder.”

To understand how Hubbard developed as an artist, one must understand that American art of the 19th century created many milestones for landscape art primarily because the Industrial Revolution altered the traditions of rural life. The resulting clash of rural and urban life was ultimately a source of inspiration and irritation for those artists, as well as for Hubbard. He ultimately and intentionally shunned modern life for a rustic life without most of the comforts of modern society.

The American Romantic painters were based upon the concept of the search for the Garden of Eden. The



Harlan Hubbard, Hillside in Fall, 1939



Hubbard: Ohio River, Early Spring, 1930s

frontier of America, during the 1800s, was the Appalachian Mountains. Inspired by Romantic poetry, artists in the northeast were suffused with nostalgia for the vanishing frontier and celebrated the splendor that remained behind. The Hudson River painters recorded their landscapes at a precise moment in time just before the

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Industrial Revolution closed in. When this Garden of Eden in the eastern half of the United States was perceived as being destroyed by the machine of the railroad, the technology of the Industrial Revolution, and the horror of the Civil War, the lure of the idealized frontier inspired painters. Elements of this movement are clearly seen in Hubbard's landscapes and painting of the Ohio River. There is a clear love of the land and man's relationship to it are engendered in many of his paintings.



Hubbard: Kentucky Winter Hillside, 1940

As a young man, between 1918 - 1921, Hubbard attended the National Academy of Art in New York City, and then the Cincinnati Art School where he studied, among others, the Impressionists, comprised of artists including Claude Monet, who were devoted to studying and painting landscape. That Impressionistic use of light and his honest view of nature are evident in many of Hubbard's work. "In my student days I found much in 19th century French art that was congenial. The Impressionists spoke directly to me" (*Wonder*). He admitted to being influenced by Cezzan, Gauguin, and van Gogh, as well as the outdoor painters of 19th Century America.

The American Romantic writers, specifically Henry David Thoreau, appealed to Hubbard's love of the land inspired by his growing up along the Ohio River. Ultimately, Hubbard learned much about himself from his interaction with nature for survival and from the reflections of his self-imposed solitary existence for his art. Like Thoreau wrote in *Walden*, Hubbard too wished to "go to the woods to live deliberately."

In his book *Payne Hollow*, Hubbard explained how he settled on his subject matter. "Back roads and rivers have attracted me for as long as I can remember. I have avoided highways and towns from a sort of instinct. This was strengthened into a firm conviction that the accepted ways, not only of traveling, but of living and getting a living were not for me. To engage in the world's rewards were not worth the price I would have to pay for them. Somehow an abiding love of the earth became part of my nature when I was quite young and I went out from there. When I began to paint, I turned without hesitation to the landscape I knew and loved so well, particularly to the Ohio River. ... To achieve more perfect harmony with the river and at the same time to live close to the earth and free from entanglement with the this modern urban world" (33-34). He left the city for a secluded life outside of Fort Thomas.

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Like artists before him, Hubbard was influenced by writers and thinkers as well. He was most heavily influenced by Henry David Thoreau and his experiment at Walden Pond. Thoreau's poetic descriptions of the land and man's relationship inspired Hubbard to delve more deeply through his own life experience, to challenge daily life, and to reflect upon his interaction with nature. During his time in Fort Thomas, he explored the surrounding countryside as well as the Ohio River seeking knowledge and inspiration. He developed and eventually found his voice while living and painting in his Fort Thomas studio. It was during this time that he planned a multi-year journey down the Ohio and Mississippi Rivers and out West, which eventually led him back to Kentucky and settling in Payne Hollow. He held on to the Fort Thomas property and stored much of his early work in the Fort Thomas studio up to the 1970s.

Hubbard built his brick studio in the rear of the Fort Thomas property in 1938. Here he began his experiment that later became his way of life. Harlan and his wife lived in the 14 x 21 studio while Hubbard's mother occupied the house that he built for her. Here he painted, read, wrote, and dreamed. After four years, though, he struck out on a years long adventure down the Ohio and Mississippi River on a shanty boat that he built. Afterwards, he returned to Fort Thomas a changed man.

Hubbard wrote of the studio in Payne Hollow where he and his wife lived after he built the structure and again after traveling. He writes, "...we settled ourselves for the first time in a small building well down among the trees in the back yard which I had built years ago as a painting studio. A solid, harmonious structure of salvaged brick, timber and stone with a slate roof, it was good to enter it again. The one room seemed spacious after the trailer cap, though it offered no more in the way of conveniences. We felt secure there, sheltered from the surrounding world. The large window was some compensation for not being in the open country because it looked down a wild ravine too steep for building of more houses.

"All of a sudden it occurred to us that we might stay right here and live with contentment for an indefinite period. The ravine offered a secret escape to the river and fields. At night the distant lights of the city suggested advantages lacking in the wilderness... but no, these allurements had lost their power over us. We could not live in town again or become part of the sterile closed-circuit world of today" (45-46).

The works of Harlan Hubbard are the result of an interesting intersection of American Romantic landscape painting, influences from the Impressionist movement, a strong influence from the literary traditions of American Romantic writers most notably Henry David Thoreau, and a streak of American individuality. He read deeply and widely, and possessed a love of and loyalty to the land. It would be a mistake to view Hubbard exclusively as a painter. As a writer, he used language to impart his distinct point of view. In addition, his very life communicated the values contained in his paintings and writing, which looked to achieve a harmony with the surrounding world. His art revealed his love of Kentucky landscapes and the Ohio River. Each painting revealed one man's relationship with nature.

Even though Hubbard's work met with critical skepticism, his sense of independence and his love of the land pushed him to create an individualistic style that is now prized. Of course, he is equally admired for living intimately with the land, developing sustainable and organic farming methods, and shunning most of the conveniences of modern life. And this pursuit began in earnest in the Fort Thomas studio.

To the casual observer, Hubbard might appear to be a sort of artistic monk, living a life of solitude and reflection that he projected onto his paintings and into writings, but that would not be correct. He entertained visitors from around the world who wanted to meet or work with him. Even though he leaves behind a fair

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body of work, his real art was his life and how he lived a deliberate and purposeful life. He has come to be symbol of living a simple but fulfilled life attuned to the natural world.

The Hubbard studio becomes then a symbol or a touchstone of the power of nature, reflection, the arts, and an inspiration for the very ways in which we conduct our lives.

Evaluation of the Significance of the Harlan Hubbard Studio within the historic context “American Romantic Painting Tradition and Harlan Hubbard, Kentucky Artist, 1923-1988”

The mark that Harlan Hubbard left on the culture has been gauged by numerous artists and cultural critics. The house and the studio have been featured in a number of books, including one by his friend, Wendell Berry, called *Harlan Hubbard, Life and Work*. They are also featured in all of Hubbard’s journals and books, *Shantyboat: A River Way of Life*, *Payne Hollow: Life on the Fringe of Society*, and *The Woodcuts of Harlan Hubbard* as well as a book about Anna Hubbard. The house and studio are also featured in the book *Images of America: Fort Thomas*. Hubbard has also been featured in Kentucky Educational Television (KET) feature films. His production has a permanent display and repository at the Behringer-Crawford museum in Covington, Kentucky, as well as at Hanover College, where he was given certain privileges. He is the subject of the documentary *Wonder* and has inspired a number of musicians, artists, and environmentalists with his philosophy. Hubbard received the Governor’s Award for lifetime achievement in recognition for his contribution to art in Kentucky.

Many of Hubbard’s famous pieces were painted in this art studio. The studio has remained unchanged since Hubbard built it. This makes the studio an important building to maintain our associations with Hubbard’s significance.

Evaluation of the Integrity between the significance of the Harlan Hubbard Studio in light of its current physical condition

The Harlan Hubbard Studio is one of the remarkable and few places in Kentucky whose change has been so hard to perceive that we are tempted to say quickly only that “the integrity is high,” to acknowledge the great intactness of the building. But integrity analysis calls for more than an accounting of material retention. It requires us to examine and explain *how* those materials convey significance. A property such as this, which meets Criterion B through an understanding of Hubbard’s artistic and philosophical views, needs to have integrity of location, setting, materials, design, and workmanship. Each of those qualities help explain how the material creation of the studio portrays a very authentic portrait of the artist. If the property contains those integrity factors, then it will also have integrity of feeling and association, which will make it eligible for the National Register.

The Hubbard Studio has integrity of **location** because the building has not been moved. The location selected by Hubbard and his mother in the 1920s was conscious, and shows their choice to begin a remove from urban society. Hubbard’s writing about the choice to locate in Fort Thomas is captured in this reflection:

I must say that life in Fort Thomas was not in the least unbearable. It offered many delights of body and mind. Sometimes when returning afoot from Brent (a small Ohio River community about a mile and a

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half from home) on a cold evening, perhaps after a day when all did not go well, it was good to reach our home, to receive my mother's quiet welcome, to learn that here nothing was amiss. After the buffeting of wind and cold, the warm lighted house was most acceptable. After a few chores I could relax in comfort; read, play the violin, and thoroughly warmed, go to bed in my icy nook on the porch to a sound and refreshing sleep (*Journals*, 30).

The Hubbard Studio has integrity of **setting** because the building still has many of the same features surrounding it, especially the wooded park to the north. Hubbard intentionally sought a site that sat within a very rural and rustic environment. It is especially appropriate when others refer to him as the Henry David Thoreau of Kentucky. Both men wrote in a romantic mode about their longing for an immersion in nature, yet did so from locations that had great accessibility to the comforts of urban life.

The Hubbard Studio has integrity of **materials, design, and workmanship**. The studio retains its physical form and space. Its materials are common. Its design is common and unpretentious, even amateurish but pleasing. It is essential to know that Hubbard erected the structure with his own hands. From studying the studio's form, one can understand it as a creation that demonstrates Hubbard's attitudes about materialism and the place of work in one's life.

Because the studio retains so much of its basic integrity factors, it can be said to retain its two important integrity factors, **feeling** and **association**. An integrity existed between Hubbard the man, and his work spaces. This integrity called for him to work within spaces which felt appropriate. That idea comes across in this passage:

I would try painting at home and had the happy thought of making the room in which I slept into a studio. This room pleased me with its rough-plastered, white walls, one of which was formed by the roof sloping down nearly to the floor. Into this I cut a skylight, which indeed let in the sky (*Journals*, 33).

One can get a similar sense of Hubbard's work life from the studio. It is the place which will support our view of him, and enable us to understand him in a way that books about him, and even his own writings, can only partially convey. The great insight into Harlan Hubbard that his Studio gives makes it eligible for the National Register.

9. Major Bibliographical References

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Campbell County Deeds Records, Newport, Kentucky.

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Hubbard, Harlan. *Payne Hollow: Life on the Fringe of Society* (New York: Eakins Press), 1974. [ISBN 0-87130-040-0](#) [republished as a "new edition" in 1997 by Gnomon Press, [ISBN 0-917788-66-4](#)].

Harlan Hubbard, "Life on the Fringe of Society." www.harlanhubbard.com. Kentuckiana Publishing, 10/2005. Accessed 1/20/2016.

Kohler, V. & Ward, D (Eds.). (1987). Harlan Hubbard: Journals 1929-1944. Kentucky: The University Press of Kentucky.

Thomas, Bill. *Images of America: Fort Thomas*. 2006. (Charleston, SC: Arcadia Publishing) ISBN 0-7385-4248-2]

Wonder: The Lives of Anna and Harlan Hubbard. Dir. Morgan Atkinson. Perf. Will Oldham. Ductwork, Inc. 2012. Film.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____ CPFT-125 _____

10. Geographical Data

Acreeage of Property Less than one acre

UTM References

Newport Quad

Coordinates calculated via ArcGIS Explorer

Coordinates According to NAD 27: Zone 16; Easting 720 358.70; Northing 4328 316.30

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5 of 7: North side of the studio, camera facing south southwest

6 of 7: Interior: chimney

7 of 7: Interior, second floor, camera facing north

Property Owner:

name Sidney Thomas
street & number 149 Highland Avenue telephone 513-205-8756
city or town Fort Thomas state Kentucky zip code 41075