

56-1436



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Roswell Artist-in-Residence Compound  
Other names/site number: The Compound; Historic Studios at Berrendo Road  
Name of related multiple property listing: N/A  
(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 1404 West Berrendo Road  
City or town: Roswell State: NM County: Chaves  
Not For Publication:  Vicinity:


## 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 X statewide \_\_\_ local  
Applicable National Register Criteria:

X A X B \_\_\_ C \_\_\_ D

	<u>6/16/17</u>
Dr. Jeff Pappas, New Mexico State Historic Preservation Officer	
<b>Signature of certifying official/Title:</b>	<b>Date</b>
_____	
<b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____	
<b>Signature of commenting official:</b>	<b>Date</b>
_____	
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

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**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

8/7/2017  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>10</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures
<u>1</u>	<u>0</u>	objects
<u>12</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Commerce/Trade: professional

Domestic: single dwelling

\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Commerce/Trade: professional

Domestic: single dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

No Style

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stucco, Metal, Concrete, and Glass

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### **Narrative Description**

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### **Summary Paragraph**

The Roswell Artist-in-Residence Compound is a small artist's compound located on the northwest outskirts of Roswell in Chaves County on the Great Plains of southeast New Mexico. The Berrendo Road compound, which operated as the Roswell Artist-in-Residence Program from 1967 to 2007, is a cohesive group of residences and studios organized around two courtyards. The communal shops are located in the center of the complex. Conceived, constructed, and funded by oilman and artist Donald B. Anderson, the compound was built on farm lands, with the farmhouse and barns serving as the first artist residence and studios. Anderson purchased surplus buildings from Walker Air Force Base to serve as artist residences and studios. He completed the compound in 1975. The plain buildings appear unified because of their size and scale, stucco-plastered walls, beige paint, and metal gable roofs. Locust and mulberry trees shade the compound. Open land located south and west of the compound dubbed "the field" because it serves as a habitat for native birds, plants, grasses, and wildlife. Artists also used the field for nature walks and as an outdoor site for large-scale artworks. The compound accommodated a director/artist and five artists and their families, with each artist assigned a house and studio and use of the communal shops. The most significant change to the compound has been the transformation of its setting from a rural agricultural area to a residential suburb of Roswell.

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### **Narrative Description**

The Roswell Artist-in-Residence (RAiR) Compound is a small artist's compound located at the southwest corner of Berrendo Road and Montana Avenue (photo 1), northwest of the city limits of Roswell in Chaves County, New Mexico. Roswell is located on the Llano Estacado or southern high plains of southeastern New Mexico. Home to almost 50,000 residents, Roswell is the largest city in the region.<sup>1</sup>

The RAiR Compound is located within the Berrendo Irrigated Farms Subdivision. The subdivision plats date to the early 1900s, when the Berrendo Irrigated Farms Company bought the Milne-Bush Ranch. The Milne-Busch, which once included 3,400 acres, was one of numerous ranches developed between 1885 and 1900 when southeastern New Mexico was

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<sup>1</sup> Consensus Planning, Inc., 2016, City of Roswell 2016 Comprehensive Master Plan, 1.

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devoted to cattle ranching.<sup>2</sup> Following the discovery of artesian water in the area, the Berrendo Irrigated Farms Company purchased the ranch c.1910. The plan was to cultivate a demonstration orchard before selling the land in small tracts.<sup>3</sup>

By the late 1940s, the RAiR Compound property was part of a forty-acre farm when oilman and artist Donald B. “Don” Anderson purchased the land with his brother Robert O. Anderson. The farm was a speculative land purchase for the Anderson brothers, who had no immediate plans for the property.<sup>4</sup> When Don Anderson decided to create an artist compound in the late 1960s, he remembered “the little farm property northwest of town with one house on it.”<sup>5</sup>

Oriented on an east-west axis, the rectangular-shaped compound is organized around two, small courtyards, with houses and studios located on all sides. Several houses, including the farmhouse, form the east side of the east courtyard. The west courtyard is defined by the Buildings A, E, and F, and the communal shops, with the west side mostly open. Centered within the compound are two former barns that Don converted to private studio space, a photographic dark room, printmaking, and wood shops. The communal aspect of the enterprise is emphasized by the concrete sidewalks that join the communal shops with the residences and studios and the inward orientation of nearly all the buildings. The compound is accessed by two drives: a circular gravel drive from Montana Avenue provides access to the farmhouse and the east side of the compound, and a second gravel drive from Berrendo Road to the west side of the compound.

Don Anderson created a cohesive appearance for the compound by finishing each building with textured, brown stucco-plaster and white trim. He built new porches or expanded existing ones on each of the residences to provide more shade, and added screen doors to allow for better air circulation during warm weather. To ensure the best light, Anderson installed banks of the north-facing windows and fluorescent-tube lighting in each studio. He also built tall, double doors for each studio to accommodate large-scale artworks. Recent renovations include the addition of corrugated-metal roofing in 2005 and the installation of vinyl windows on most of the houses and one studio in 2011.

The small farmhouse (**House C**) faces east to Montana Avenue (photos 2 and 4). Built in the 1940s, it is a one-story residence constructed of wood frame and clad in asbestos shingles. The low-pitched hipped roof with overhanging eaves is covered with corrugated metal. During the late 1960s, Anderson replaced the original wood-sash windows with aluminum-sash windows, which have since been replaced with vinyl windows. Anderson also added a full-width front porch supported by plain wood posts. The interior includes three bedrooms, kitchen, living

<sup>2</sup> Chaves County Clerk’s Office, personal communication, 6 February 2017. See also John Petronis, Yvonne Oakes, and Peggy Stokes, National Register of Historic Places Inventory Nomination Form for Historic Resources of Roswell, New Mexico and the Outlying Environs of Chavez County, 1985.

<sup>3</sup> Bernice D’Abadie, “History of Early Ditches of Northeast Roswell Area,” Roswell Magazine. Electronic document, <http://roswellwebmagazine.com/page.php?12> (accessed 7 February 2017); *El Paso Morning Times*, “Promoter Wants More Time,” 24 December 1910, 11.

<sup>4</sup> Donald Anderson, personal communication, 9 November 2016.

<sup>5</sup> *Donald Anderson Conversations Part 4* [Video] (Roswell, NM: PSC Productions, 2009).

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room, and one bathroom and retains its original kitchen sink, cabinets, and wood floor. In 1968, the farmhouse hosted painter John Wallace, the first artist-in-residence at the compound.

Behind the farmhouse to the west were two barns, which Anderson rehabilitated to serve as communal studio space. The larger of the two concrete-block buildings was rehabilitated as the **Center Studio Building** (photos 6 and 9) which includes **Studio B-1**, a small photographic darkroom and lithography print shop. **Studio B-2** is a small frame addition that serves as a private studio. The building rests on a poured-concrete foundation and is clad in plaster-stucco. The gable roof is covered with corrugated metal. The north façade is lined with single-hung aluminum windows.

The second barn is joined to the larger barn by a covered breezeway and was rehabilitated as the **Wood Shop** (photos 6-8). It has a poured-concrete floor, stucco exterior, aluminum and steel-casement windows, and a hipped roof covered with corrugated metal. Anderson built two-leaf wood doors on the north façade. The shop contains wood tools, an industrial compressor, and a 220v line that provides power to the electric kilns.

Don Anderson purchased most of the buildings in the compound from Walker Air Force Base. Located south of Roswell, the air base closed in 1967. As early as 1965, with closure imminent, Walker Air Force Base advertised the sale of "Government Surplus Homes and Buildings which must be moved."<sup>6</sup> In 1967, Don expanded the compound with two buildings relocated from the air base, which was a source of inexpensive, portable buildings. Anderson explained, "Houses came from anywhere we could find them."<sup>7</sup> Anderson sited House B on Montana Avenue. The buildings that came to house Studios C and D was situated on the south side of the compound.

**House B** is a wood-frame, two-bedroom house clad in stucco (photo 3). The low-pitched, gabled roof is corrugated metal. Anderson built an addition for a third bedroom on the east side of the house. He also built a wood-framed wraparound porch with plain wood posts.

**Studios C and D** (photos 14-15) are located in a wood-frame, stucco-clad building, with a gable roof covered with corrugated metal. Both studios have twelve-foot high ceilings and are illuminated by four aluminum single-hung windows on the north facade. A recessed entry on the north façade features two sets of tall double doors, which were built by Don Anderson to accommodate large-scale artworks. Studio D is the only studio in the compound designed for a specific art medium. As a sculpture studio, Studio D is set up for grinding, welding, and carving and is equipped with gas lines, an outdoor fabrication area, and a crane for large artworks. The space, which is wired with a 220v line for an industrial compressor, includes a steel-frame armature with a pulley lift.

In 1968, Anderson relocated another house from Walker AFB. **House A** (photo 22) was positioned along Berrendo Road facing south on to the west courtyard. House A is a one-story,

<sup>6</sup> *Santa Rosa News*, Advertisement, 29 July 1965, 2. See also Associated Press, "Holloman May Get Unit Shifted From Biggs AFB," *Alamogordo Daily News* 7 December 1965, 1.

<sup>7</sup> *Ibid.*

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wood-frame, stucco-clad house covered with a corrugated-metal gable roof. The house includes a south-facing porch supported by plain wood posts. The interior features four bedrooms and a living room addition with a vaulted ceiling. The second director of the RAIr Program, Larry Kozuszek and his family, were the first to live in House A, which continued to serve as the director's residence.

In 1969, Anderson added a fourth residence to the compound, **House D** (photos 3 and 5). He purchased the three-bedroom house from an oil company in Midland, Texas. House D is located in the southwest corner of the complex. It is a one-story house, clad in stucco, and covered with a metal gable roof. A full-width porch is located on the east (front) façade. The interior includes two bedrooms, one bathroom, and an office/studio space that was added in 1969.

Houses E and F were relocated from the air base in 1970. These houses formed the southwest and northwest corners of the compound. Both wood-frame houses include attached studios. Don Anderson added stucco exteriors and corrugated-metal roofs.

**House E** is a residence with two adjacent studios (E1 and E2) to accommodate families with two working artists (photos 13, 16-20). Anderson raised the floors of the dining room, kitchen, bedroom, and bath to create a sunken living room. He also added a second-floor bedroom. House E was connected to the adjacent Studios D and C by a later, two-story storage addition built to house tools, furniture, and housekeeping items for the artists.

The adjacent **Studios E-1 and E-2** have 12-foot ceilings and are illuminated by banks of sash windows on the north and south facades (photo 21). Don Anderson built entrances that are ten-foot tall to accommodate large artworks.

**House F** is a wood-frame, stucco-clad house with a corrugated-metal gable roof (photo 23). A corner porch is located on the south (front) façade. In 2006, the interior was renovated to create two bedrooms, a bathroom, kitchenette, and an open living-dining area. The office provides direct access to the middle studio, Studio F1. **Studio F-1** is a small studio with vinyl sash windows. It has a door to the larger studio space (F-2) that faces Berrendo Road. **Studio F-2** is the largest studio in the compound and features an open wood-truss and large aluminum-sash windows that span the north façade (photos 24-26).

**Studio A** was the last building added to the compound (photo 10). Built by Anderson in 1975, Studio A is a one-story, wood-frame studio with a corrugated-metal roof. Located along Berrendo Road, the studio features large aluminum sash windows on the north and south (main) facades and large double doors. It is known as "the chapel" because its front-facing gable end appears church-like.

The compound is located in the northeast corner of the property and comprises a small portion of the original farm (photos 13-14). The grounds of the property include large juniper bushes and mature mulberry and locust trees planted by Don Anderson to shade the houses and studios. Pine trees were planted along Montana Road in 2005 to act as a sound barrier and natural fence.

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RAiR Program alumnus Eddie Dominguez created rock gardens at the compound with native plants and flowers in 2011. The remaining open land south and west of the compound, called “the field,” remains undeveloped and serves as a habitat for native birds, plants, grasses and other wildlife. It was also a landscape used by artists and their families for recreation and as a place to build and exhibit artworks in a natural setting.

### **Historic Integrity:**

The Roswell Artist-in-Residence Compound retains most aspects of historic integrity. It maintains its plan and each building retains its design, materials, and craftsmanship. The most significant change has been the change in the setting as the surrounding area transitioned from rural farmland to suburban development. In 2011, Don Anderson replaced most of the aluminum replacement windows with vinyl sash windows. The compound maintains a sense of feeling and association because there have been so few changes in the forty years it served as the RAiR Compound.

### **Contributing Resources:**

House A is counted as one contributing building.

Studio A is counted as one contributing building.

House B is counted as one contributing building.

Center Studio Building (Studios B1 and B2, Darkroom and Print Shop) is counted as one contributing building.

Wood Shop is counted as one contributing building.

House C is counted as one contributing building.

House D is counted as one contributing building.

Studios C and D are counted as one contributing building.

House E with attached Studios E1 and E2 is counted as one contributing building.

House F with attached Studios F1 and F2 is counted as one contributing building.

The site plan is counted as one contributing structure.

Small-scale equipment used during the period of significance, such as easels, printing presses, cranes, and tables, is counted collectively as one contributing object.

### **Noncontributing Resources:**

There are no noncontributing resources associated with this nomination.



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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.)

- 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

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**Areas of Significance**

(Enter categories from instructions.)

Art  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1967-1975  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1967—Anderson begins construction of RAiR Compound; RAiR Program begins  
1975—Anderson completes construction of RAiR Compound  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

Anderson, Donald B.  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Anderson, Donald B. (builder)  
\_\_\_\_\_  
\_\_\_\_\_

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### **Period of Significance (justification)**

The period of significance begins in 1967, when Don Anderson began construction of the Roswell Artist-in-Residence Compound and the RAiR Program began, and ends in 1975, when Anderson built Studio A, which completed the compound. This period represents the conception, construction of the compound, the early development of the RAiR Program, and the funding of the program by Don Anderson.

### **Criteria Considerations (explanation, if necessary)**

The Roswell Artist-in-Residence Compound in Roswell, New Mexico meets National Register Criteria Consideration G because the property has achieved significance within the past fifty years. The compound is exceptionally significant to contemporary art in Roswell and throughout New Mexico, and the program was instrumental in the development of artists from across the country. In the late 1960s, when only a handful of artist-in-residence programs existed in the United States, the RAiR Program offered some of the most generous benefits of any artist-in-residence program, including a year-long residency and living and materials stipends. From the start, the program was highly competitive, attracting unknown artists and artists with national reputations. The historical contributions of the RAiR Compound from 1967 to 1975 are exceptionally significant in the history of art in New Mexico.

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Roswell Artist-in-Residence Compound is significant at the state level under National Register Criterion A in the area of art because the RAiR program was the first artist-in-residence program in New Mexico and because it provided significantly more generous grants than the handful of artist-in-residence programs that existed nationwide in the late 1960s. From 1967 to 1975, Donald B. Anderson conceived of the idea of an artist-in-residence program, constructed the compound of studios and residences and, with the help of resident artists, developed and professionalized the RAiR Program. Anderson funded the program, which provided five artists with a one-year residency, a stipend for living expenses, and an unlimited stipend for materials. Don Anderson welcomed artists' families and increased the living stipend for each family member. The program provided artists with the "Gift of Time," a full year to focus on art without the distractions of everyday life. *Artspace* magazine wrote, "There is no freer program for the artist in this country."<sup>8</sup> The program generated interest in contemporary art in Roswell as artists interacted with the community. Exhibitions were held locally at the Roswell Museum and Art Center (RMAC) at the end of each artist's grant year and subsequently the artists exhibited their work in New Mexico, throughout the nation, and internationally. Some artists chose to live in New Mexico after their grant ended. Although the number of artist-in-residence programs in

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<sup>8</sup> Jennie Lusk-Claiborne, "The Roswell Museum and Art Center." *Artspace*, 3 (Summer 1979): 27.

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the United States has proliferated to roughly two hundred, the RAIr Program remains one of the most generous residency programs in the nation.

The Roswell Artist-in-Residence Compound is significant at the state level under National Register Criterion B because of its association with artist and patron Donald B. Anderson from 1967 to 1975. Anderson, who made his fortune in the oil business, conceived of the idea for an artist-in-residence program, purchased the land, built the compound, and funded the program at Berrendo Road from 1967 to 2007.<sup>9</sup> For artists who continued to work in Roswell after their residency, Anderson provided them with living quarters in town. In 1994, Anderson founded the Anderson Museum of Contemporary Art in Roswell, which houses his collection of art produced by residents of the RAIr Program. Anderson developed an appreciation for art in college and continued to paint throughout his life. Art was the basis of his philanthropy, which has included support for the Roswell Museum and Art Center, Santa Fe Opera, and the School of American Research.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

The RAIr Compound in Roswell is significant at the state level under National Register Criterion A in the area of art because Don Anderson, between 1967 and 1975, conceived of the idea of an artist-in-residence program, built the compound of artist studios and residences and, with the help of some of the first resident artists, shaped RAIr program, which served artists at the Berrendo Road Compound until 2007. Bill Midgette (RAiR 1969-1970) helped Anderson organize the program, establish professional business practices, and make contacts with artists. In 1971, the program instituted its first competitive application process. The RAIr Program provided significantly more generous grants than the handful of artist-in-residence programs that existed in the late 1960s. The RAIr Program has been widely acknowledged as unique among its counterparts, both nationally and internationally, because of its one-year residency for the artist and the artist's family, cost of living stipend, and materials stipend without any obligations on the artist. Painter and sculptor William Goodman (RAiR 1969-70) remembered, "Brian Leo [RAiR 1967-1968] wrote to me about the grant, saying that Roswell was a good place and that Mr. Anderson had set up an unbelievably generous program. If there was a catch in it somewhere, he hadn't found it."<sup>10</sup> The work of RAIr artists can be seen in the Metropolitan Museum of Art, Guggenheim Museum, Smithsonian American Art Museum, and other prominent museums and galleries. The RAIr Program is recognized nationally as a unique and plum opportunity. Between 250 and 500 artists apply each year for only five spots. The RAIr Program has been described as "a contemporary counterpoint to the traditional arts of the Southwest. . . .The program's interest in strengthening the vitality of art in New Mexico has been

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<sup>9</sup> Although the period of significance is 1967 to 1975, the statement of significance and developmental history describe the forty years the RAIr Program was located on Berrendo Road, from 1967 to 2007.

<sup>10</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 25.

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a catalyst in broadening community understanding of contemporary art.”<sup>11</sup> The only entity of its kind in the state, the RAiR Compound enriched both the culture of the southeastern high plains and greater New Mexico.

The RAiR Compound is eligible at the state level under National Register Criterion B because of its association with Donald B. Anderson from 1967 to 1975, when he conceived of the Roswell Artist-in-Residence Program, built the compound, and personally funded the program. With help of RAiR artists, he developed the program that continues to provide contemporary artists with residency grants. Anderson’s long-standing commitment to contemporary art in Roswell began in the 1960s, but continues to the present. Don Anderson personally funded the RAiR Program at Berrendo Road for forty years, until the program relocated to a new campus in Roswell that Anderson built in 2007. In 1994, Don Anderson created the Anderson Museum of Contemporary Art to display for the public his collection of works by RAiR artists. In 2002, the non-profit RAiR Foundation was established to support the program and ensure its continuation through an endowment fund created by Anderson.

“The big question,” *Artspace* magazine declared, “for most people who *don’t* live in Roswell runs something like, ‘Why is all this happening in Roswell?’”<sup>12</sup> Part of the answer lies in Don Anderson’s vision for “the program as a means of enriching the cultural environment of southeastern New Mexico with Roswell as a focal point.”<sup>13</sup> Don Anderson, through the RAiR Program, brought some of the leading contemporary artists to the city of Roswell, but mostly he supported unknown contemporary artists and helped start their careers as professional artists in the world of national and international contemporary art. Between 1967 and 1975, he invited forty-one artists to Roswell. Their work can be seen in the collections of major museums around the country and the world. These include artists in the 1960s and 1970s, such as sculptor Luis Jimenez, whose work was supported by Anderson from 1972 to 1978. Later, painter Stuart Arends arrived in Roswell in the early 1980s at the beginning of his career. He received a RAiR grant, and afterwards Don Anderson provided him with a studio in downtown Roswell. He served as Director of the RAiR Program before finding success. Arends’s work is in the collections of the Whitney Museum of Art and museums throughout Europe. Ceramic artist Eddie Dominguez came to Roswell in 1986 and spent a year at the compound. His work is in major museum collections throughout the U.S, including the Smithsonian Museum and the Cooper Hewitt Museum in New York.

### The Tradition of Artist Communities in New Mexico

In the early 20<sup>th</sup> century, artists in New Mexico were drawn together by aesthetic ideals, living and working in close proximity. Artists Bert Phillips and Ernest Blumenschein established the

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<sup>11</sup> “Artists Residencies in North America,” Cranbrook Academy of Art Library, [cranbrookart.edu/Images/library/research/residencies.htm](http://cranbrookart.edu/Images/library/research/residencies.htm)

<sup>12</sup> Lusk-Claiborne, 29.

<sup>13</sup> William D. Ebie, *The Roswell Museum and Art Center’s Artist-in Residence Program, 1991*. On file at the Roswell Museum and Art Center Library.

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Taos School, a group of painters who focused on Pueblo Indians and their surrounding landscapes. By 1915, Joseph Henry Sharp, Oscar E. Berninghaus, E. Irving Course, Victor Higgins, Walter Ufer, and Kenneth Adams, in addition to Phillips and Blumenschein, established the Taos Society of Artists. The society painted traditional pueblo scenes, Hispanic and Anglo-Americans, and landscapes. The following year, Mabel Dodge Sterne, a wealthy Easterner from Buffalo, New York, moved to Taos. In 1923, she married Taos Indian Tony Luhan and emerged as a salon doyenne, art patron, and writer, who opened her home to painter Georgia O'Keeffe, photographer Ansel Adams, and writers Willa Cather, Aldous Huxley, and D. H. Lawrence.

The Santa Fe art colony was founded by Anglo-American artists, who arrived in the territorial capital in the first decades of the 20<sup>th</sup> century. These artists were drawn to Santa Fe for many of the same reasons that attracted artists to Taos. And, like Taos, many of the Santa Fe artists had established reputations on the East Coast. Many artists maintained affiliations with both groups, providing an interchange of ideas. In Santa Fe, many artists settled on Canyon Road and its surrounding streets. The artists coalesced around the New Mexico Museum of Fine Art, which opened a new building on the northwest corner of the Plaza in 1917. The museum implemented an open-door policy that allowed New Mexico artists to exhibit work in the museum and paint in studios in the museum basement. In the early 1920s, a group of Santa Fe artists known as Los Cinco Pintores (the Five Painters) received critical success for their embrace of modernism and the diverse subject matter of the region. Many artists arrived in New Mexico for the dry, warm climate and the state's specialized sanatoriums that provided relief, if not a cure for tuberculosis. By 1920, the so-called "lungers" comprised an estimated ten percent of New Mexico's population. Many were artists who became enamored of the state's rugged landscapes and its Native American and Hispanic peoples and their cultural traditions.

The painters in Taos and Santa Fe were united by schools of thought that included subject matter and artistic theory, and they built upon one another's work. These groups of artists were distinctly different from those in the Roswell Artist-in-Residence Program, in which artists live together in close proximity, but were brought together for the opportunity to develop their own art. The artists in the RAiR Program work side by side creating work with different subject matter, styles, and mediums. Artists in Roswell may collaborate, but they are not part of a school, striving toward a shared goal in the way the artists were in Taos and Santa Fe at the beginning of the 20<sup>th</sup> century.

### The RAiR Program and Contemporary Art in New Mexico in the 1960s and 1970s

In the late 1960s, the counterculture was established throughout the nation and New Mexico, a mecca for spiritual seekers and artists, was home to twenty-five communes and other alternative communities. Much of this artistic activity occurred in the Taos, Santa Fe, Albuquerque and elsewhere in northern New Mexico. Roswell in the 1960s was a small conservative town, isolated on the high plains in southeast New Mexico. It featured a small art museum, but without an art community, artists, or communes, or galleries.

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Taos, by comparison, had an established group of artists, some of whom had studied European and American modernist art under the G.I. Bill. Arriving from cities, such as New York and San Francisco, centers for innovation in abstract painting that emerged after World War II, these artists transformed Taos into a modernist art center, with works loosely based on the landscape of northern New Mexico. These artists, known as the "Taos Moderns," included Thomas Benrimo, Clay Spohn, Louis Leon Ribak, and his wife, Beatrice Mandelman. Like earlier artists, they portrayed the colorful New Mexican landscape and cultural influences, such as the timelessness they perceived in Puebloan culture and the deep connection to the land noted in the everyday life of both Native Americans and Hispanics. More than Taos artists a generation earlier, these subjects were treated with innovation and experimentation.

By the 1960s, the postwar boom increased industry, transportation, tourism, and the population of New Mexico. Albuquerque became the largest city, and arts communities blossomed in Santa Fe and Taos. Artists relied on periodicals, such as *Art in America*, for information about contemporary trends in art on both coasts. In 1968, The Museum of Fine Art in Santa Fe staged an exhibition of regionally based, modernist-style artwork by New Mexican artists. In Santa Fe and Taos, however, there were only a handful of contemporary galleries.

In the small town of Roswell, there was little excitement over the evolving contemporary art world of the 1960s and 1970s. Donald Anderson had undertaken the creation of an artist-in-residence program with the hope it would create an artist community and a dialogue about art in Roswell. Anderson, through his business connections in New York and his association with the Skowhegan School of Art in Skowhegan, Maine, developed contacts with contemporary artists in New York City. He invited young contemporary abstract painter David Reed and accomplished realist artist Willard Midgette, who were both involved in the contemporary New York art scene in the late 1960s and 1970s, to paint at the RAiR Compound. During their stay in Roswell, these younger New York artists urged Anderson to invite Milton Resnick, one of the most significant abstract expressionist painters of the period, and his wife, Pat Pasloff. Resnick (RAiR 1970-1971), who was a contemporary of Willem DeKooning, Jackson Pollock, Robert Motherwell, and Franz Kline, brought his knowledge of the contemporary art world to Roswell.

The many artistic styles that emerged during the 1960s and 1970s were represented by the first artists who were awarded the RAiR grant. These include the realist paintings of Steven Lorber, the monumental, fiberglass sculpture of Luis Jimenez, the conceptual art of Richard Mock, and the ceramic work of artist Beverly Magennis. Others explored Pop art, minimalist art, Conceptual art, political art, and feminist art. By the 1970s, the explosion in artistic styles throughout the nation continued to be represented by artists who received RAiR grants. A small number of artists, such as Luis Jimenez, who was raised in El Paso, incorporated imagery of the Southwest in their work. The RAiR artists who came to Roswell brought their contemporary awareness of the international art world, which contrasted sharply with the prevailing regional view of art that was dominant in New Mexico. This new perspective helped popularize and reshape contemporary art in New Mexico.

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## Developmental history/additional historic context information

### The History and Development of the RAIr Program

The Roswell Artist-in-Residence Program was created by Don Anderson, who was drawn to the region because of its oil and gas potential. Anderson, who served in the Navy during the Second World War, moved from his hometown of Chicago to rural Roswell in 1946 to work in the oil refinery business with his brother, Robert O. Anderson. Newly married and starting a family, Don and Pat Anderson grew to love their new home on the southern high plains of southeast New Mexico.

By the mid-1960s, Anderson was a highly successful oil executive and an accomplished painter. He had supported the Roswell Museum and Art Center for many years as a patron and as president of the board of trustees, when Anderson developed the idea of creating a residence program for contemporary visual artists. "I suppose it might have been in the early 1960s that I first had the idea...but at the time I didn't know any artists," he once explained. "Eventually I heard about the Skowhegan School of Art in Maine, and its summer artist-in-residence program."<sup>14</sup> Anderson contacted the Skowhegan program and asked if the director could recommend "artists who might benefit from a year of studio time and a place to live in the Southwest."<sup>15</sup>

In the 1960s, only a handful artist-in-residence programs existed in the United States. These included the MacDowell Colony in New Hampshire (founded 1907); Yaddo in Saratoga Springs, New York (founded 1900); The Art Students' League Summer School in Woodstock, New York (founded 1906); Carmel, California (founded 1905); and the Mabel Dodge Luhan house in Taos, New Mexico (founded 1918); and the Skowhegan School of Art in Maine. Woodstock and Taos remained centers for countercultural art scenes throughout the 1960s and 1970s. The MacDowell and Yaddo programs hosted up to one-hundred artists each year.

Don proposed to the RMAC that it administer such a program, which he would personally fund.<sup>16</sup> Under the auspices of the newly formed Roswell Museum and Art Center Foundation, the RAIr Program began in the fall of 1967, when famous printmaker Howard Cook arrived for a one-year residency.<sup>17</sup> Cook and his artist-wife Barbara Latham had been searching for a location where they could spend their winters away from the cold and snow of Taos. Anderson

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<sup>14</sup> Wesley Rusnell, "A Retrospective of 35 Years of the Roswell Artist-in-Residence Program, January 24 through June 1, 2003," *Roswell Museum and Art Center Quarterly Bulletin* (51)1. Electronic document, <http://www.rair.org/MarshellGallery-35.htm> (accessed 7 February 2017).

<sup>15</sup> Ann McGarrell with Sally Anderson, *The Roswell Artist-in-Residence Program: An Anecdotal History* (Albuquerque: University of New Mexico Press, 2007), 17.

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*



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offered the couple the use of a house at the edge of his property, and Howard the use of his studio.<sup>18</sup>

“As a then-avid amateur painter, [Anderson] would say that he wanted someone to talk to about art,” explained former RAiR Program director William Ebie. “But he also conceived the program as a means of enriching the cultural environment of southeastern New Mexico with Roswell as a focal point, and establishing a contemporary arts counterpoint to the historic art centers of northern New Mexico.”<sup>19</sup>

In the late 1940s, Anderson his brother purchased a forty-acre farm on Berrendo Road, which he now intended as the site for the RAiR Compound. The farmhouse served as an artist’s residence, and two barns were rehabilitated as a printmaking studio and wood shop. Between 1967 and 1975, Anderson expanded the compound to six houses and nine studios organized around two courtyards. Anderson purchased most of the buildings as surplus from Walker Air Force Base, which was decommissioned in 1967. One of the houses served as the home of the compound’s director; the other five housed grant recipients. Surrounded by fields in every direction, the RAiR Compound was first nicknamed “Hippie Corners” by local ranchers who were suspect of the artist community. The artists referred to it simply as “the compound.”<sup>20</sup>

Anderson believed that the program’s rural surroundings were an asset to the artists: “I don’t believe that this program could have worked in Albuquerque or Santa Fe. There are too many distractions,” explained Anderson. “Here we are nearly at the end of the world. Some of the artists are intimidated by the wide-open spaces, but by the end, they seem to love it.”<sup>21</sup>

From the beginning, the program was designed “entirely for the benefit of the artist.”<sup>22</sup> The residency provided artists with one year at the compound with a fully furnished house, studio, monthly stipend for living expenses, and a second stipend in the tens of thousands of dollars for art materials. Artists’ families were welcome at the compound, and the monthly stipend increased with each additional family member. The program provided additional studio space if both spouses were artists.

In the early years of the program, the RAiR director also held the position of Assistant Director at the RMAC. This practice continued until the mid-1980s, when the third RAiR director, William Ebie, assumed directorship of the RMAC. Alumnus Stuart Arends (RAiR 1983-1984) then assumed the position of RAiR director.

The program asked participants for nothing in return. Unlike other artist-in-residence programs in the United States and abroad, RAiR artists were not obligated to donate artwork, give lectures, or teach classes to the local community. At the end of the residence, each artist was invited, but

<sup>18</sup> Donald Anderson *Conversations Part 4*.

<sup>19</sup> William D. Ebie, The Roswell Museum and Art Center’s Artist-in Residence Program, 1991. On file at the Roswell Museum and Art Center Library.

<sup>20</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 4.

<sup>21</sup> Lis Bensley, “‘The 48’: Donald Anderson,” *Pasatiempo [Santa Fe New Mexican]* 4 October 1996, p. 4.

<sup>22</sup> Ebie, The Roswell Museum and Art Center’s Artist-in Residence Program.

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not required, to exhibit at the RMAC. For the Roswell museum, the program “provided a fairly consistent source for exhibitions that presented a broad picture of the ever-changing art world.”<sup>23</sup>

In 1978, Don Strel of the New Mexico Museum of Fine Arts wrote, “These exhibitions have become synonymous with the Artist-in-Residence Program and have been visited by hundreds of thousands of visitors over the last twelve years. These exhibitions have helped meet the program’s original goal of raising the art consciousness of southeastern New Mexico.”<sup>24</sup>

According to Anderson, the residence program flourished due in part to painter Bill Midgette. The two met through the Skowhegan School of Art. Willard “Bill” Midgette was the head of the art department at Reed College when Anderson commissioned him to paint a mural inside *The Henge*, a monumental Gunitite sculpture designed by Herb Goldman in 1963 adjacent to Anderson’s home. Midgette then stayed on as a resident artist (RAiR 1969-1970). Anderson explained, “Bill helped a lot in organizing the Roswell program; he got us going professionally, and made contacts with artists.”<sup>25</sup> Don Anderson donated Midgette’s 1976 painting “*Sitting Bull Returns*” at the Drive-In to the Smithsonian American Art Museum.

The first years consisted of artists who either knew the Andersons personally or heard about the program through attendees.<sup>26</sup> Most artists in the program believed that a year to focus solely on their work was an extraordinary luxury. Painter David Reed (RAiR 1969-1970) recalled his time in the program in the company of artists Bill Midgette, Milton Resnick, and Richard Mock, “In the early evening we often came out from our studios to talk about our days, watching the light change in the pecan trees across the street. . . . Sometimes we played badminton. It was a kind of paradise for me. We all had houses and studios, stipends, time to paint and whatever art supplies we wanted.”<sup>27</sup> As a result of living far from home in a remote corner of New Mexico, a tight-knit community of artists developed each year at the compound.

Painter Milton Resnick had been a founding member of the Abstract Expressionist forum called The Club, and counted as close friends Willem de Kooning and Jackson Pollack.<sup>28</sup> Resnick wrote, “Pat [Passlof] and I came to Roswell in a broken-down Citroen. The landscape was a dream, the sky a great circle, the bump on the horizon a mountain. In all that strangeness we painted. . . . My spirit was calm. Now years later I wish I could tell you that that dream lasted forever.”<sup>29</sup> Ann McGarrell, historian of the RAiR Program, wrote, “The grant had enabled Resnick to triumph, after many years of struggle, over the terrible irony of being a fine painter

<sup>23</sup> Roswell Museum and Art Center, “A Gift of Time: Anniversary The Artist-in-Residence Program, March 8-August 16, 1987, Roswell Museum and Art Center” [booklet]. On file, Roswell Museum and Art Center Library.

<sup>24</sup> Don Strel, 1978, “The Roswell Compound: An Exhibition of the Roswell Museum and Art Center’s Artist-in-Residence Program, March 5-April 30, 1978” [pamphlet]. On file, Roswell Museum and Art Center Library.

<sup>25</sup> Rusnell, “A Retrospective of 35 Years of the Roswell Artist-in-Residence Program”; McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 33.

<sup>26</sup> Ibid, 49.

<sup>27</sup> David Reed, “The Unsettling Mark,” *Art in America*, 27 August 2011. Electronic document, <http://www.artinamericamagazine.com/news-features/magazine/milton-resnick/> (accessed 7 February 2017).

<sup>28</sup> “Passings: Milton Resnick,” *Gift of Time Newsletter* (December 2005) p. 3.

<sup>29</sup> “A Gift of Time: 20<sup>th</sup> Anniversary The Artist-in-Residence Program.”

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who couldn't afford the paints he needed to do his work."<sup>30</sup> His painting *Pink Fire*, created as a RAIr fellow, is in the National Gallery of Australia.

Bill Midgette organized "slide evenings" for viewing and discussing art.<sup>31</sup> Sally Anderson was then married to Midgette. Sally later recalled, "The discussions between them were profound and far-ranging, leaving each of them with vivid memories many years later. It was in a way the ideal of what an artists' community can be, at its best."<sup>32</sup>

In 1971, the program instituted a "strictly competitive application process."<sup>33</sup> One hundred seventy-five applicants applied for five grants. Applicable mediums included painting, drawing, sculpture, printmaking, and other fine-art media, except commercial-production crafts. A juried panel chose the artists. Under the RMAC Foundation's administration, the panel included Don Anderson and several museum staff members.<sup>34</sup> Juries also included one or two former RAIr artists as well as museum curators and gallery owners from across the state and region.<sup>35</sup>

Residency grants were based on the quality of an applicant's portfolio.<sup>36</sup> Current RAIr director Stephen Fleming put it succinctly, "The point is that the program is sort of a leveler. Everyone gets equal treatment, no matter how far up the cultural food chain they might be... The [program] is all about your creativity, and not about your career."<sup>37</sup> Applicants were required to submit a portfolio of color slides of work completed within the last eighteen months.<sup>38</sup> "This is a professional program which provides an opportunity to the artist [and] expecting them [to be] capable of using it," wrote former director William Ebie. "No time clocks, no protector of our interests herding the artist along, no father figure to slap their hands if they blow it."<sup>39</sup>

By 1979, the RAIr Program was receiving more than one-thousand applicants for each residency grant.<sup>40</sup> In response, program administrators ceased advertising in publications, such as *American Artist* and the College Art Association newsletter.<sup>41</sup> According to Ebie, the president of the American Academy in Rome contacted him asking "why did our program operated more efficiently at \$100,000 than did his \$1,000,000 operation; why were quality and production were superior in Roswell than in Rome; and why artists indicated a higher priority for the Roswell grant than the American Academy's."<sup>42</sup>

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<sup>30</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 41.

<sup>31</sup> Ibid., 36.

<sup>32</sup> Sally Midgette Anderson, "Resnick: A Personal Reminiscence," *Gift of Time Newsletter* (December 2005), p. 3.

<sup>33</sup> Ebie, The Roswell Museum and Art Center's Artist-in Residence Program.

<sup>34</sup> William D. Ebie, Artist Colony Questionnaire, 1984.

<sup>35</sup> Ebie, The Roswell Museum and Art Center's Artist-in Residence Program.

<sup>36</sup> A Gift of Time: 20<sup>th</sup> Anniversary The Artist-in-Residence Program.

<sup>37</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 117.

<sup>38</sup> Ebie, Artist Colony Questionnaire.

<sup>39</sup> Ibid.

<sup>40</sup> Ebie, The Roswell Museum and Art Center's Artist-in Residence Program.

<sup>41</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 48.

<sup>42</sup> Ebie, The Roswell Museum and Art Center's Artist-in Residence Program.

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Diane Marsh (RAiR 1980-1981, 2002) is a painter who arrived in Roswell at twenty-four years of age, and was a recent MFA graduate when she was chosen for a RAiR grant in 1980. She explained, “For the first time ever, you’re not worried about paying the rent. To have a year without that pressure is a miracle. Don asks for nothing in return. He doesn’t want to be thanked.”<sup>43</sup> Marsh is the current Director of the Historic Studios at Berrendo Road.

While the RAiR Program was host to many artists fresh out of graduate school, it also welcomed those in mid-career. Painter Robert Colescott (b.1925-2009), whose work can be found in the collections of the Metropolitan and Whitney museums, came to the program in 1987. He recalled, “I had the choice of stealing time from teaching or stealing time from painting. I kept getting small grants for models, or materials, or for a month’s residency someplace. Roswell is a different creature entirely. They don’t just hand you a check and a pat on the head, they give you a full year, a place to live, a studio, materials—a little money—just about enough to live on...In that little house with my young family, in my big bare studio any time of day or night, I had the most amazing sense of luxury—the luxury of time.”<sup>44</sup>

Numerous RAiR artists chose to give their time and effort to the Roswell community. Ebie explained, “It was not unusual to see a group of adults or a troop of school children visiting an artist/parent or touring the program, or to learn that the artist attended ‘show and tell’ or spoke at Rotary.”<sup>45</sup> Sculptor Jerry Kirwin (RAiR 1967-1968) once organized children’s art classes in Roswell’s Little Chihuahua neighborhood, and a subsequent show at RMAC. Art classes and lectures by RAiR artists were held at RMAC. Numerous community-based public art installations in Roswell are the work of RAiR alumni. The local elementary school Arts Connect! program received ceramic-tile portraits, collaged paintings, printmaking, quilts, painted murals, and ceramic-tile murals and benches from RAiR artists. Some of the contributing artists included sculptor Eddie Dominguez (RAiR 1986-1987; 2002), painter Mary Josephson (RAiR 1999-2000), sculptor and ceramicist Susan Wink (RAiR 1996-1997), printmaker Heather O’Hara, mixed media artist Mimi Kato (RAiR 2008), ceramic artists Miranda Howe and Brian Kluge, and mixed media artist Nancy Fleming, who is the current co-director of the Anderson Museum of Contemporary Art.

The work produced in the RAiR Program enabled some artists to attain teaching positions in prestigious universities and private art institutions. Others found creative opportunities with Fulbright Scholarships and National Endowment for the Arts grants.<sup>46</sup> A small sampling of other notable RAiR alumni includes painters Robert Jessup (1980-1981), Stewart MacFarlane (1987-1988), Jim McGarrell, Eric Sall, and Linda Mieko Allen (2000-2001). Resident sculptors included Luis Jimenez (1972-1973), the abovementioned Eddie Dominguez, Stuart Arends (1983-1984; RAiR director 1987-1993), and Alison Saar (1985-1986), as well as mixed media artist Rachel Hayes and photographer Ted Kuykendall (1985-1987). Printmakers included

<sup>43</sup> Diane Marsh, personal communication, 6 November 2016.

<sup>44</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program*, 121.

<sup>45</sup> Ebie, *The Roswell Museum and Art Center’s Artist-in Residence Program*.

<sup>46</sup> Ibid.

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Howard Cook (1967-1976), Bruce Lowney (1974-1975), Rudy Pozzatti (1979-1980), and Elmer Schooley (1977-1978).

The work of RAiR artists can be found in museums and galleries on five continents and in the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, and the Guggenheim Museum in New York, the Boston Museum of Fine Art, the Wadsworth Athenaeum at Yale University, the Smithsonian American Art Museum, Smithsonian Institution Hirshorn Museum and Sculpture Garden, Library of Congress, and the National Museum of Women in the Arts in Washington, D.C.

Some RAiR alumni permanently relocated to New Mexico following their experience in Roswell. These include Bruce Lowney, Stuart Arends, painters Gussie DuJardin, Elmer Schooley, Lucho Pozo, and Cristina Gonzales, mixed media artists Edie Tsong and Susan Dopp, and printmaker Martie Zelt. Sculptor Luis Jimenez stayed for six years either on the compound or in downtown accommodations provided by Anderson, before permanently relocating to Hondo, New Mexico. Jimenez, who was “a pivotal figure”<sup>47</sup> in the program, created monumental public sculptures, which are found in outdoor public spaces and in museums throughout the United States.

Don Anderson personally funded the RAiR Program at Berrendo Road from 1967 to 2007.<sup>48</sup> In 1994, Anderson established the Anderson Museum of Contemporary Art (AMOCA) in Roswell, which provides an extensive, permanent exhibition space for the RAiR fellows’ art work that Anderson had collected over the decades. In 2002, the RAiR Foundation, a newly created nonprofit foundation, assumed responsibility for the RAiR Program and AMOCA.

By the early 21<sup>st</sup> century, the compound on Berrendo Road was in need of significant repairs. Additionally, the compound suffered from suburban encroachment, which diminished its rural isolation. Rather than invest in renovating the buildings, Don Anderson chose to build a new compound on a rural fifty-acre lot on the northeast side of Roswell. Diane Marsh explains, “Don likes to build. Every time he has a project he’s really happy.”

In 2007, the RAiR Program relocated to its new quarters. The accommodations include nine buildings, with two guest apartments for visiting artists, a common room for gatherings, and a storage facility. The new compound also features computer and ceramics facilities, amenities not offered at the original site. The old compound, now referred to as the Historic Studios on Berrendo Road, provides low-income housing for RAiR alumni and studio space for other working artists.

<sup>47</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program: An Anecdotal History*, 53.

<sup>48</sup> Ebie, *The Roswell Museum and Art Center’s Artist-in Residence Program*.

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Donald B. Anderson—Patron of Contemporary Art in Roswell, New Mexico

Don Anderson was born in 1919 in Chicago, Illinois to Swedish immigrant Hugo A. Anderson and his wife Hilda. Over the course of his seventy-five-year career, Anderson's father worked his way up from a bellhop to an executive vice president at First National Bank.<sup>49</sup> The Andersons had four children, three sons and a daughter. Anderson attended the Laboratory Grammar and High Schools at the University of Chicago. He spent hours roaming the Art Institute of Chicago, which inspired an early interest in art.<sup>50</sup> "That had a really profound effect on me . . . the love of seeing that wonderful collection," he remembered later.<sup>51</sup>

Anderson earned a degree in mechanical engineering at Purdue University in 1942. He spent a lot of time in the craft shop in the student union building under the tutelage of artist Bob Parks. Parks managed the craft shop during the day to support his painting. Anderson credits Parks, a graduate of the Herron School of Art and Design, with instilling in him an interest in painting.<sup>52</sup> Anderson painted his first landscape paintings at the Purdue campus. It was also at the craft shop that he met fellow student and art enthusiast Patricia Gaylord, whom he married in 1945.

Following graduation, Anderson served as a naval officer for the duration of the Second World War. When he returned, he and Pat moved to Roswell, New Mexico to join Don's older brother Robert O. Anderson in the oil refinery business. Their father Hugo had helped the brothers purchase an Artesia refinery in 1941.<sup>53</sup> The brothers soon expanded their oil refinery business and began drilling discovery wells. A 1957 strike at the Empire Abo Field in southeastern New Mexico was one of the country's largest oilfields. In 1963, the brothers sold their successful Hondo Oil and Gas Company to Atlantic Refining Company.<sup>54</sup> Don continued with the exploration and discovery side of the business through his own Anderson Oil Company, which was headquartered in Denver.<sup>55</sup>

Don Anderson continued painting while working in the oil business. "It was never a hobby," he explained once. "I always considered myself to have a dual career."<sup>56</sup> "Some of my busiest business times have also been some of my most productive painting times."<sup>57</sup> Anderson's oil paintings were inspired by his extensive international travel. Don and Pat traveled often with their three children Sarah (b.1947), Donald, Jr. (b. 1950), and Joseph (b. 1953). When the Anderson children were young, the family sometimes spent a month or two to Europe or North

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<sup>49</sup> *Donald Anderson Conversations Part 1.*

<sup>50</sup> Rusnell, "A Retrospective of 35 Years of the Roswell Artist-in-Residence Program."

<sup>51</sup> David Staton, "Mind's Eye of an Artist: Images Replace Explanations for Artist Anderson," *Albuquerque Journal* 24 April 1994, pp. F1, F3.

<sup>52</sup> *Donald Anderson Conversations Part 1.*

<sup>53</sup> Douglas Martin, "Robert O. Anderson, Oil Executive, Dies at 90," *New York Times* 6 December 2007.

<sup>54</sup> Sam Johnson, "Bob Anderson Sees Bolack as Nominee," *Albuquerque Journal* 21 July 1963, p. 2.

<sup>55</sup> *Donald Anderson Conversations Part 2.*

<sup>56</sup> Robert Burnson, "For Donald Anderson, 'Oil' has 2 Meanings," *Santa Fe New Mexican* 14 October 1990, p. 16.

<sup>57</sup> Staton, "Mind's Eye of an Artist."

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Africa.<sup>58</sup> Some of Anderson's paintings have been inspired by specific places; others "exist only in the fertile hills and valleys of his imagination."<sup>59</sup>

Anderson's patronage of the arts began soon after he arrived in Roswell. "There was no art scene at all, and I was determined that we had to create one," he later remembered.<sup>60</sup> The RMAC, built by the Works Progress Administration during the Great Depression, had a small collection. Pulitzer Prize-winning author Paul Horgan was president of the board of trustees from 1946 to 1952.<sup>61</sup> With Horgan's help, Anderson focused on expanding the museum. "Paul Horgan and I worked on the city to fund a very small staff," he remembered. "The director got \$3,000 a year. That director [Thomas M. Messer] went on to be head of the Solomon R. Guggenheim Museum."<sup>62</sup>

Over time, Anderson funded new contemporary art acquisitions, donated art, and built a new wing and gallery addition.<sup>63</sup> He also served as president of the board of RMAC for decades, beginning in 1955.<sup>64</sup> By the early 1980s, the philanthropist had donated more than two-hundred works of contemporary art to the museum.<sup>65</sup>

In 1963, the Andersons commissioned sculptor Herb Goldman, a personal friend who was teaching at the University of New Mexico, to create a piece for their home in Roswell. "The Henge" is a monumental Gunitite sculpture with interior rooms. Its enormous scale and lithic appearance have made it a local landmark. When Anderson approved Goldman's plan for the piece, the sculptor remembered, "I was beside myself with joy."<sup>66</sup> Anderson used a backhoe to create a site of undulating hills for the sculpture. Goldman stayed with the Andersons for a year while he worked on the piece, an experience that inspired Don to bring more artists to Roswell. "You could say that Herb Goldman was the very first artist-in-residence here, even before there was an artist-in-residence program," he said.<sup>67</sup>

Don and Pat soon heard that New Mexico printmaker Howard Cook was looking for a winter getaway from Taos. Cook's lithographs and woodblock prints can be found in the collections of the Smithsonian American Art Museum, Museum of Modern Art, and Whitney Museum of American Art. "There was a house available right at the edge of our property," said Anderson, "and Howard used my studio."<sup>68</sup> Cook and his wife, painter Barbara Latham, were considered

<sup>58</sup> *Donald Anderson Conversations Part 2.*

<sup>59</sup> Staton, "Mind's Eye of an Artist."

<sup>60</sup> Donald B. Anderson, personal communication, 9 November 2016.

<sup>61</sup> *Alamogordo Daily News*, "Autograph Party Will Honor Paul Horgan, 3 August 1975, p. 15.

<sup>62</sup> Donald B. Anderson, personal communication, 9 November 2016.

<sup>63</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program: An Anecdotal History*, 188.

<sup>64</sup> Burnson, "For Donald Anderson, 'Oil' has 2 Meanings."

<sup>65</sup> *Albuquerque Journal*, "Anaya to Honor Five for Artistic Offerings," 18 September 1983, D 2-3.

<sup>66</sup> Lisa Goldman, *Herb Goldman: A Lifetime of Limitless Possibilities* [documentary film], 2011.

<sup>67</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program: An Anecdotal History*, 9.

<sup>68</sup> *Ibid*, 15.

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the first official residents of the RAiR Program, moving from Ranchos de Taos to Roswell in September 1967 and returning every winter through 1976.<sup>69</sup>

Anderson began work on the RAiR Compound in 1967. Anderson bought and relocated numerous houses and numerous studios between 1967 and 1975. He personally did a lot of the renovation work, alongside a small army of carpenters, plumbers, and plasterers. Anderson has also been described as a man “as happy on a front loader as he is holding a paintbrush.”<sup>70</sup>

In some instances, RAiR participants wanted to stay on after their residence. Anderson was known to put them up in other buildings he owned, including a loft building in downtown Roswell, which he renovated for artists, and a property west of the compound, which was known as “the house on Mescalero Road.”

Luis Jimenez (RAiR 1972-1973), who died in 2006, had a close relationship with Anderson. Jimenez is recognized “as one of the leading figures in American art in the 20<sup>th</sup> century.”<sup>71</sup> One of Anderson’s major commissions was for Jimenez’s *Progress I* and *Progress II*.<sup>72</sup> The Progress series is the artist’s impression of the history of the West in large-scale fiberglass sculptures. In an interview, Luis, who planned to work on his *Progress* series in New York, remembered Don asking “What would it take, what sort of arrangement could we make for you to come and make them [*Progress I* and *Progress II*] here in Roswell, make them here in New Mexico?” Jimenez responded,

I told him I needed a work space, a place to live, and a nominal kind of living allowance—and assistants, although I said they didn’t have to be high-skilled assistants. I would be willing to train kids from the community. And so, you know, he said it was fine. I mean, there was, he felt it was a good arrangement. And that’s how I did the Progress pieces. . . . [He continued] All of a sudden I had the time paid for to do research, which meant I wasn’t worried so much about how I was going to pay the rent at the end of the month, and I had, I could afford the luxury of getting involved with how to develop a system, for instance, of molds for doing, you know, complex forms, etc. and I had to think, “I don’t think he’s going to throw me out if he thinks he’s getting a better sculpture.”<sup>73</sup>

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<sup>69</sup> Ibid.

<sup>70</sup> Ibid., 126.

<sup>71</sup> Richard P. Juliani, “Jimenez, Luis A., Jr. and Susan B. Jimenez House and Studio.” 2014. National Register Registration Form. On file, New Mexico Historic Preservation Division, Santa Fe, NM.

<sup>72</sup> *Albuquerque Journal*, “Anaya to Honor Five for Artistic Offerings.”

<sup>73</sup> *Oral history interview with Luis Jimenez, 1985 December 15-17*—Oral Histories, Archives of American Art, Smithsonian Institution. <http://www.aaa.si.edu/collections/interviews/oral-history-interview-luis-jimenez-13554>.



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Jimenez stated, “Don’s patronage was extremely important, almost incomprehensible.”<sup>74</sup> He gave Anderson the credit for giving him “the time to show what I could do in the realm of public art.”<sup>75</sup>

Painter Robert Jessup (RAiR 1980-81) was another artist who returned to Roswell after his residence and stayed in Anderson’s loft building downtown. Jessup, whose work has been exhibited extensively since 1981, later said, “Being an artist at the Roswell Artist-in-Residence Program was my first ‘big break’ and it changed my life. Deep inside my painter’s memory, I have never left my Roswell studio.”<sup>76</sup>

In 1978, Pat Anderson and Bill Midgette died of cancer within months of each other. When Sally returned to Roswell for a show of Midgette’s work at the RMAC, she and Don became reacquainted. In 1980, Don and Sally married. Sally and her two children relocated from New York City to Roswell.<sup>77</sup> Her son, Dameron Midgette, is currently the Executive Vice President of the RAiR Foundation. Sally once said of Anderson: “He transformed our life, our whole family’s life, and he’s done that over and over. He’s an amazing man.”<sup>78</sup>

Anderson first exhibited his large landscape paintings in 1969 and 1970 at a one-man show at Gallery 121 in Roswell.<sup>79</sup> During the 1980s, after his marriage to Sally, Anderson’s paintings were shown in Albuquerque, Santa Fe, Taos, South Dakota, and New York City. Anderson had art dealers in Santa Fe, Taos, and New York City.<sup>80</sup>

In 1983, Anderson was recognized by the State of New Mexico with a Governor’s Award for Outstanding Contribution to the Arts. The award praised his “initiation and continuing support of the artist-in-residence program at the Roswell Museum and Art Center.”<sup>81</sup> “He’s a very unique individual in that he’s brought such a vision and vitality to the sense of art there (Roswell) and in New Mexico generally. . . . Imagine what the country would be like if every city the size of Roswell had patronage like that,” said Albuquerque Museum Director James Moore.<sup>82</sup>

During the 1980s, Anderson served on the Commission of the Smithsonian Museum of American Art. Other philanthropic efforts have included serving on the board of the School of American Research in Santa Fe and the Santa Fe Opera. Anderson has also been a longtime

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<sup>74</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program: An Anecdotal History*, 57.

<sup>75</sup> Camille Flores-Turney, “Roswell Museum Embraces Cutting-Edge Artists,” *New Mexico Magazine* (May 1997), p. 44-49.

<sup>76</sup> McGarrell with Anderson, *The Roswell Artist-in-Residence Program: An Anecdotal History*, 91.

<sup>77</sup> *Donald Anderson Conversations Part 3*.

<sup>78</sup> Jonathan Entzminger, “Sally Anderson: Art Lover, Community-Minded Citizen, Treasure,” *Roswell Daily Record* 13 February 2011.

<sup>79</sup> *Santa Fe New Mexican*, “Four New Mexico Artists to Receive State Honors,” 18 Sept. 1983, p. B-7. See also Jim Newton, “City Trio Recordings Due; Donald Anderson Shows Art,” *Albuquerque Journal* 10 January 1969, p. C-5.

<sup>80</sup> *Donald Anderson Conversations Part 3*.

<sup>81</sup> *Santa Fe New Mexican*, “Four New Mexico Artists to Receive State Honors.”

<sup>82</sup> Staton, “Mind’s Eye of an Artist.”

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supporter and board member of the Jargon Society, an independent press established by American poet Jonathan Williams.

By the 1990s, the RMAC had shifted its focus away from contemporary art. In response, Anderson built a gallery for displaying his collection of contemporary art from former RAiR Program artists. Anderson also asked alumni to contribute work they had completed while in Roswell. In 1994, Don Anderson opened the Anderson Museum of Contemporary Art (AMOCA) in Roswell, a permanent exhibit space for the RAiR pieces. The 20,000-square-foot museum includes nine galleries and more than 450 works of contemporary art, including photographs, paintings, prints, drawings, and sculpture. “My work is the only exception to the collection as a non-artist in residence,” Anderson once explained. “The museum,” he continued, is “a visual history of the program.”<sup>83</sup> Anderson explained, “This is something I wanted others to experience, this wonderful expression of a large group of artists over an extended period of time.”<sup>84</sup>

From the beginning of the RAiR Program in 1967 until 1989, when oil prices sharply declined, Anderson had funded the entire cost of the program, roughly \$100,000 to \$150,000 per year. After 1989, Anderson continued to financially support the program with the assistance of grant funds, including the National Endowment for Arts. In total, he provided nearly three million dollars over forty years. In 2002, the RAiR Foundation assumed responsibility for the RAiR Program and AMOCA.

Donald B. Anderson is 98 years old and lives with his wife Sally in Roswell. He continues to lead the Roswell Artist-in-Residence Foundation.

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<sup>83</sup> *Donald Anderson Conversations Part 4.*

<sup>84</sup> Flores-Turney, “Roswell Museum Embraces Cutting-Edge Artists.”

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<http://www.aaa.si.edu/collections/interviews/oral-history-interview-luis-jimenez-13554>.

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**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: Roswell Museum and Art Center and Anderson Museum of Contemporary Art in Roswell, New Mexico.

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** 8.65 acres

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 33.437280 | Longitude: -104.541840 |
| 2. Latitude:           | Longitude:             |
| 3. Latitude:           | Longitude:             |
| 4. Latitude:           | Longitude:             |

**Or**

### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

### Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is delineated on by a yellow line on the attached sketch map and corresponds to the point of latitude and longitude.

### Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the intact historic property associated with the Roswell Artist-in-Residence Program on Berrendo Road.

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### 11. Form Prepared By

name/title: Kristen Reynolds, with contributions from Susan Wink, former Co-Director of the Anderson Museum of Contemporary Art  
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date: February 24, 2017

### State Historic Preservation Office Staff

name/title: Steven Moffson / State and National Register Coordinator  
organization: New Mexico Historic Preservation Division  
street & number: 407 Galisteo Street, Suite 236  
city or town: Santa Fe state: NM zip code: 87501  
e-mail: steven.moffson@state.nm.us  
telephone: 505-476-0444  
date: May 5, 2016

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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## Photo Log

Name of Property: Roswell Artist-in-Residence Compound

City or Vicinity: Roswell

County: Chaves

State: New Mexico

Photographer: Steven Moffson

Date Photographed: April 29, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 26. RAiR Compound, photographer facing southwest.
- 2 of 26. House C, photographer facing west.
- 3 of 26. Houses D (left), C, and B, photographer facing northwest.
- 4 of 26. East courtyard, photographer facing northeast.
- 5 of 26. East courtyard, photographer facing southeast.
- 6 of 26. East courtyard with shop (center), photographer facing northwest.
- 7 of 26. Interior, wood shop, photographer facing northwest.
- 8 of 26. Interior, wood shop, photographer facing north.
- 9 of 26. Print shop and Studio B, photographer facing southeast.
- 10 of 26. Studio A (left) and House A, photographer facing south.
- 11 of 26. Interior, Studio A, photographer facing south.
- 12 of 26. Interior, Studio A, photographer facing southwest.
- 13 of 26. RAiR Compound, with House and Studios E, D, and C (center), photographer facing northeast.
- 14 of 26. Houses and Studios E, D, and C, photographer facing north.

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- 15 of 26. Studio D, photographer facing north.
- 16 of 26. House E, photographer facing northeast.
- 17 of 26. Studio E, photographer facing northeast.
- 18 of 26. House E (left) and Studio E, photographer facing south.
- 19 of 24. Interior, House E, Dining Room, photographer facing northwest.
- 20 of 26. Interior, House E, Living Room, photographer facing south.
- 21 of 26. Interior, Studio E, photographer facing north.
- 22 of 26. House A, photographer facing north.
- 23 of 26. West courtyard, with House F (left) and Studio E (right), photographer facing east.
- 24 of 26. Interior, Studio F, photographer facing southwest.
- 25 of 26. Interior, Studio F, photographer facing northeast.
- 26 of 26. Interior, Studio F, photographer facing north.

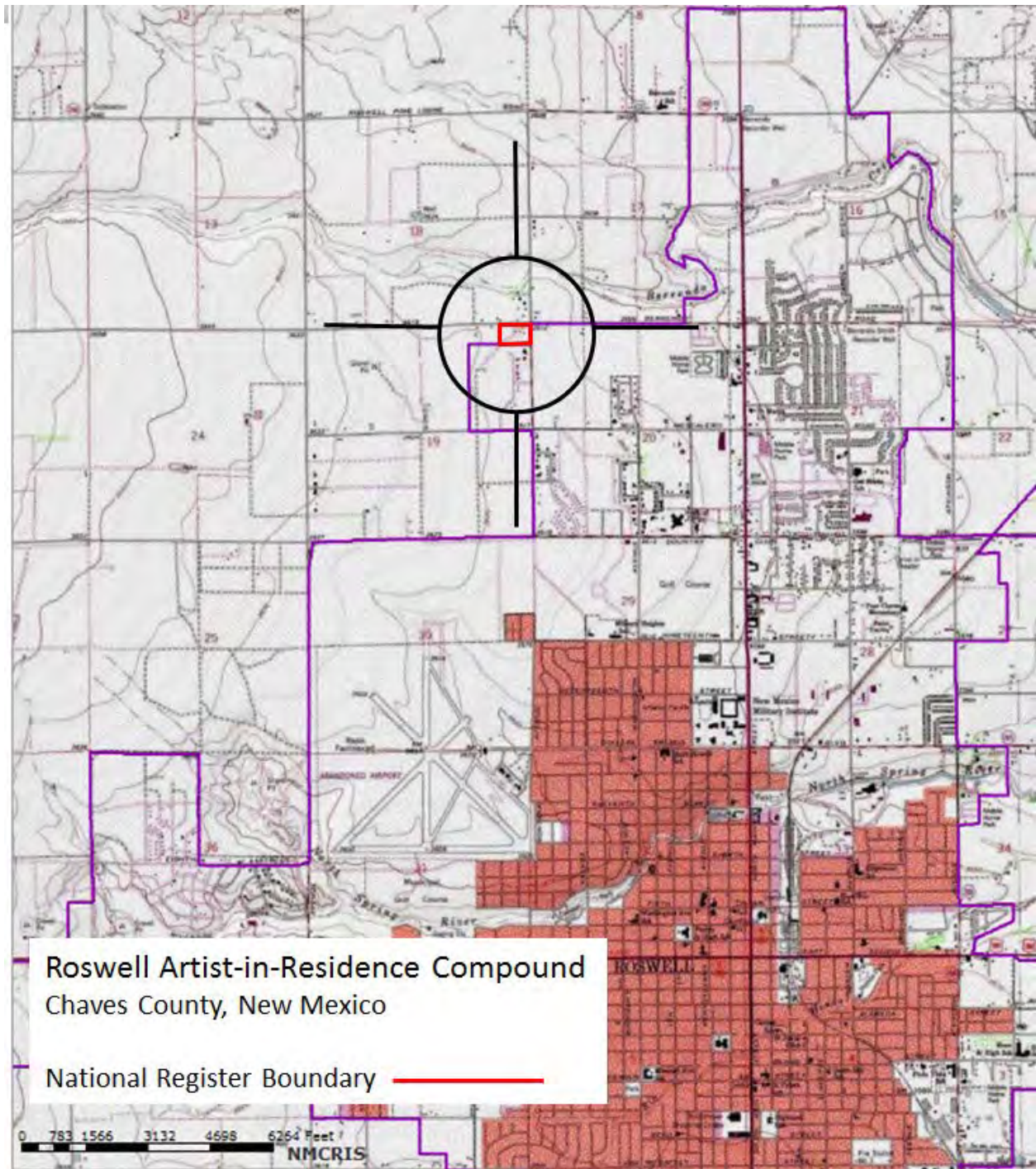
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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Name of Property

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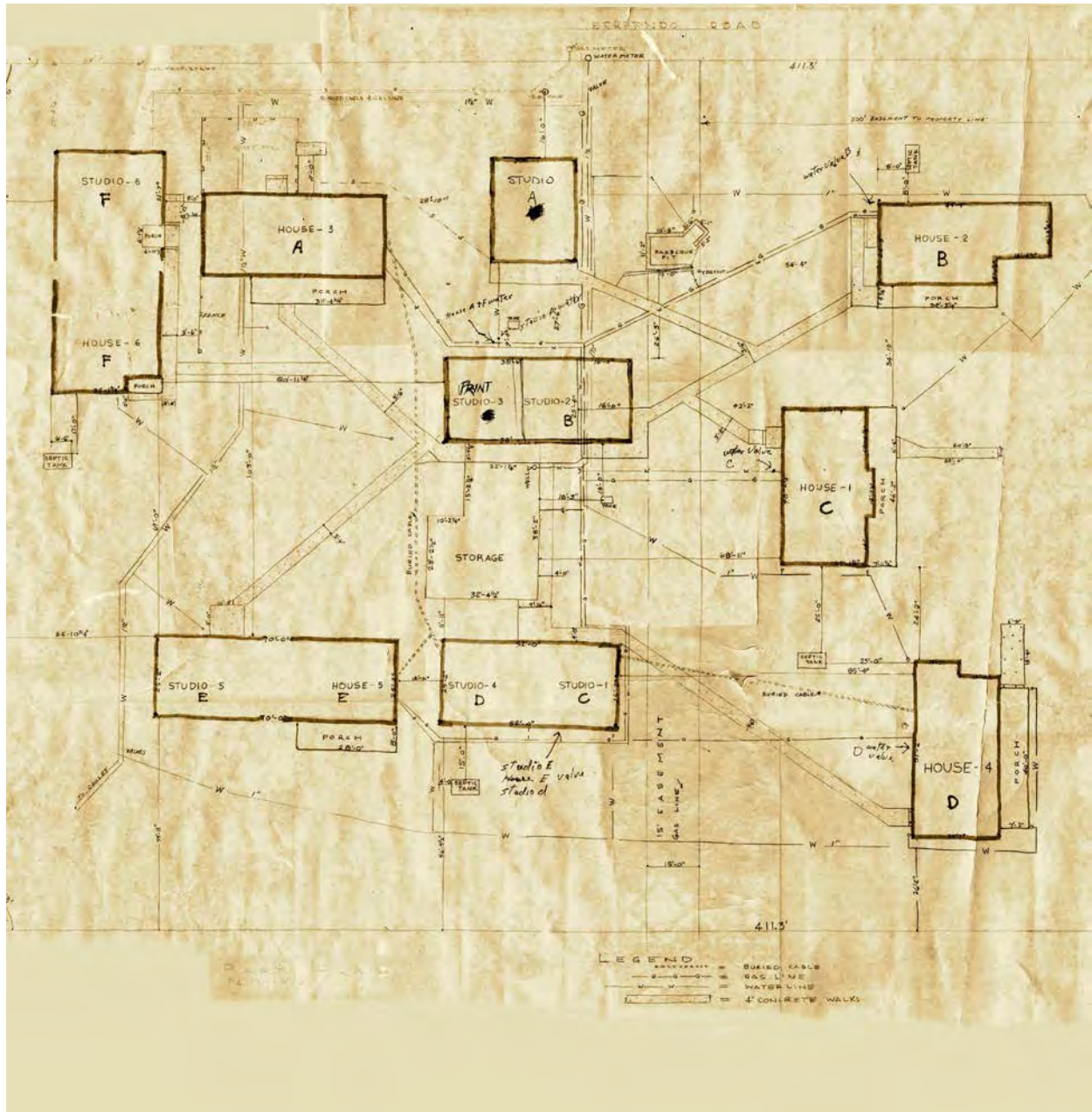


Figure 1. Plan of Roswell Artist-in-Residence Compound, Roswell, New Mexico, c.1975.

Roswell Artist-in-Residence Compound  
Name of Property

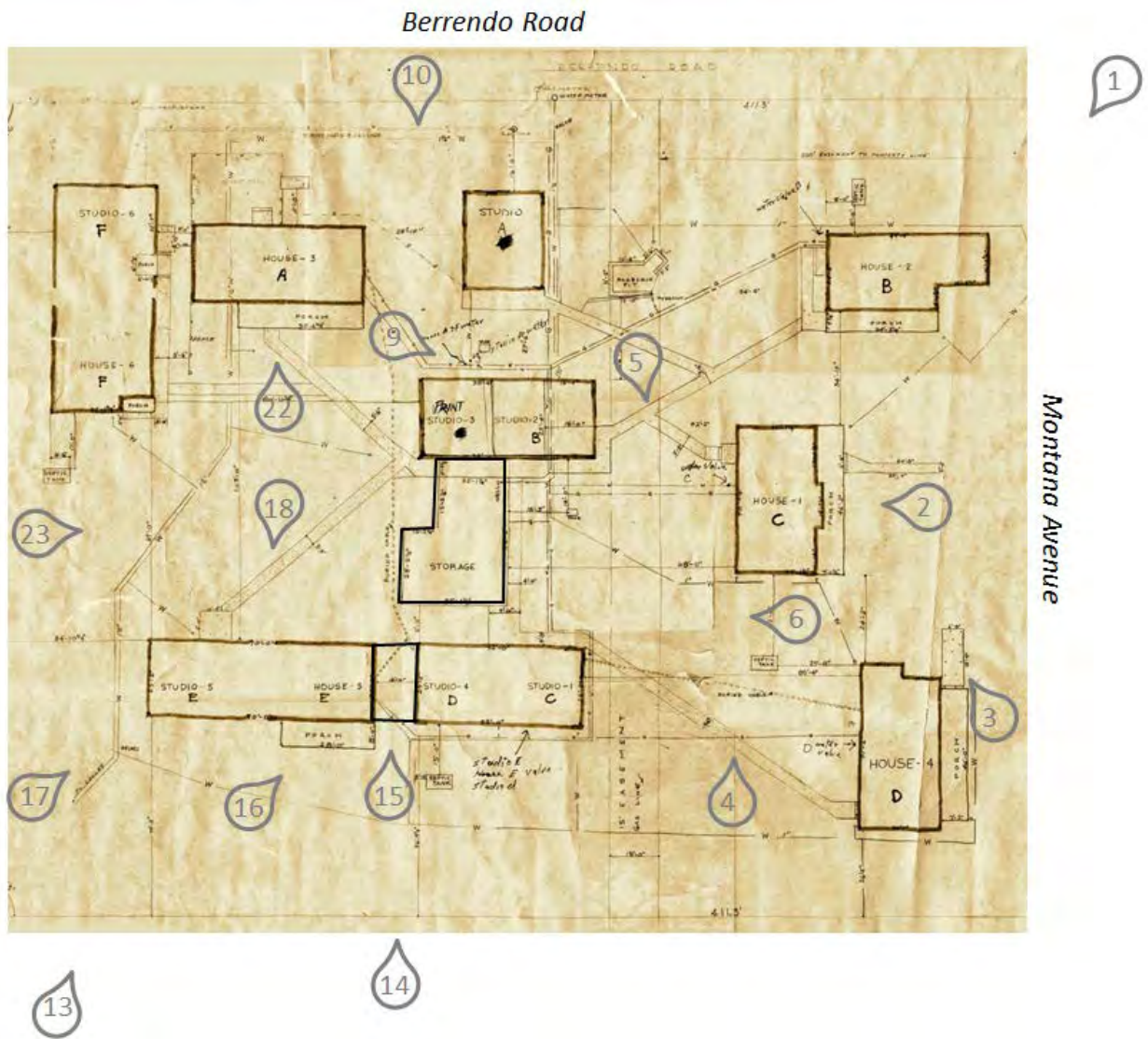
Chaves County, NM  
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Figure 2. Plan of the Roswell Artist-in-Residence Compound, Roswell, New Mexico, undated.


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Roswell Artist-in-Residence Compound  
Chaves County, New Mexico

Photo Key

Number and direction of photo 

No scale 

\*Interior photos: 7-8, 11-12, 19-21, and 24-26 not shown

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Figure 3. Don Anderson operating a front loader on the compound, 1970s.



Figure 4. East end of RAiR Compound from Berrendo Road, 1970s.

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Figure 5. House C (farmhouse) and barn, left; House B, c.1967.



Figure 6. Houses D, C, and B (L-R), early 1970s.

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Figure 7. RAiR Compound with House E and Studios C-D (center), early 1970s.



Figure 8. West end of compound with communal shops (center), early 1970s.



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Figure 9. South courtyard, c.1970s.



Figure 10. House E, Studios E1 and E2, early 1970s.

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Figure 11. House F, early 1970s.

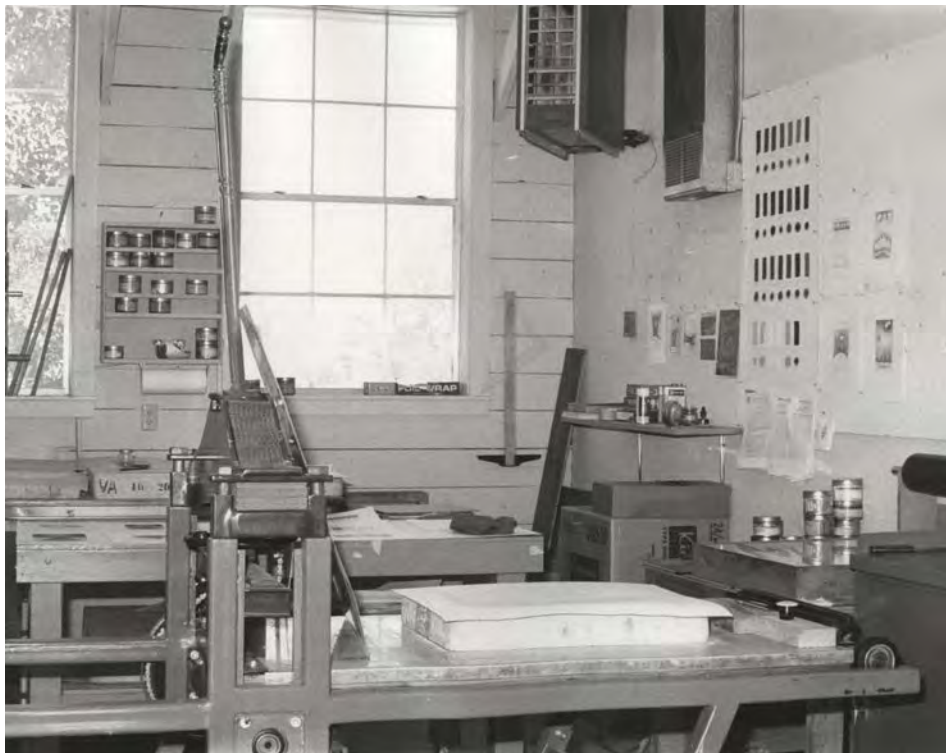


Figure 12. Print shop, 1970s.

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Figure 13. Milton Resnick at RAiR Compound, 1970-1971.

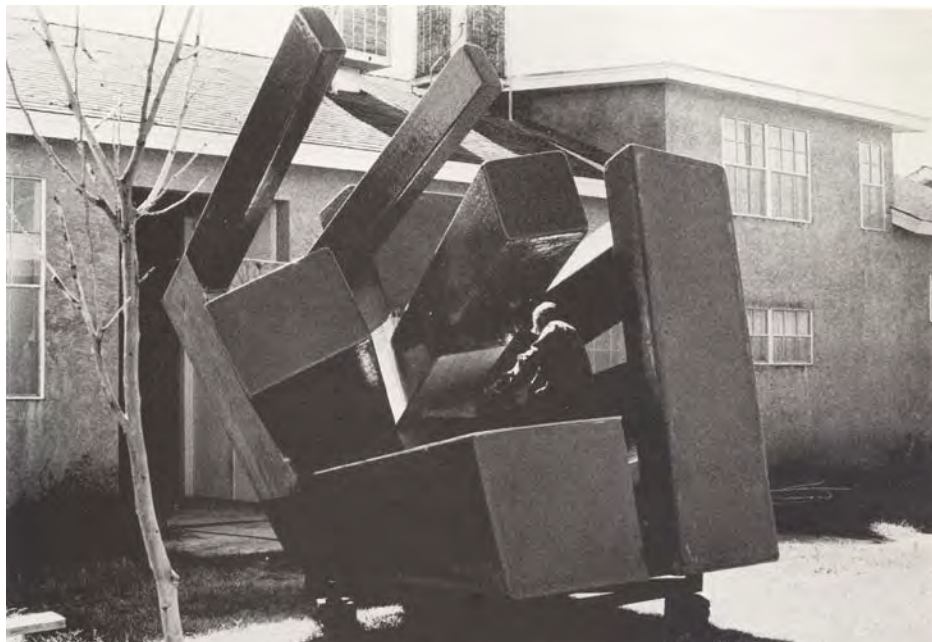


Figure 14. Hank Jensen working on *Chicago Piano* in 1972.

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Figure 15. Sculptor Luis Jimenez at work on *Progress I* in Studio E, c.1973.



Figure 16. Luis Jimenez, *Progress I* outside studio E, c.1973.

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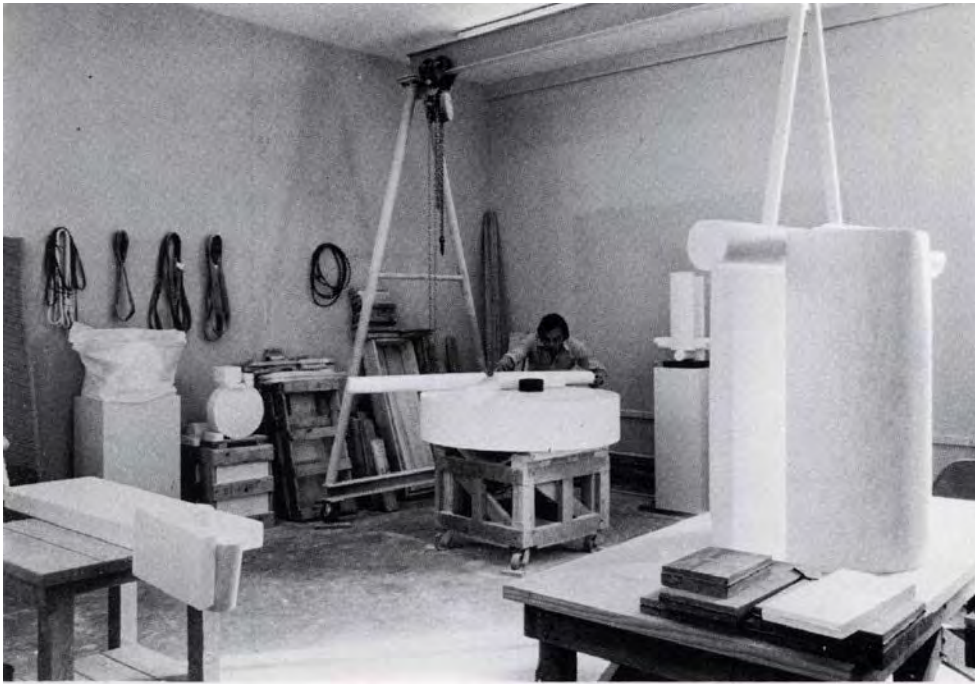


Figure 17. Sculptor Benjamin Goo at work in studio at RAiR compound, 1976.



Figure 18. Painter David Reed at RAiR compound, 1969-1970.

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Figure 19. Studio C (left) and shops, 2016. (photo: Reg Richey)



Figure 20. Shops (left) and Studio A (right), 2016. (photo: Reg Richey)

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**Photographs**



1 of 26. RAiR Compound, photographer facing southwest.



2 of 26. House C, photographer facing west.

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3 of 26. Houses D (left), C, and B, photographer facing northwest.



4 of 26. East courtyard, photographer facing northeast.



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5 of 26. East courtyard, photographer facing southeast.



6 of 26. East courtyard with shop (center), photographer facing northwest.

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7 of 26. Interior, wood shop, photographer facing northwest.



8 of 26. Interior, wood shop, photographer facing north.

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9 of 26. Print shop and Studio B, photographer facing southeast.



10 of 26. Studio A (left) and House A, photographer facing south.

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11 of 26. Interior, Studio A, photographer facing south.



12 of 26. Interior, Studio A, photographer facing southwest.

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13 of 26. RAiR Compound, with Studios E, D, and C (center), photographer facing northeast.



14 of 26. Studios E, D, and C, photographer facing north.

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15 of 26. Studio D, photographer facing north.



16 of 26. House E, photographer facing northeast.

Roswell Artist-in-Residence Compound  
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17 of 26. Studio E, photographer facing northeast.



18 of 26. House E (left) and Studio E, photographer facing south.

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19 of 24. Interior, House E, Dining Room, photographer facing northwest.



20 of 26. Interior, House E, Living Room, photographer facing south.



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21 of 26. Interior, Studio E, photographer facing north.



22 of 26. House A, photographer facing north.

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23 of 26. West courtyard, with House F (left) and Studio E (right), photographer facing east.



24 of 26. Interior, Studio F, photographer facing southwest.

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25 of 26. Interior, Studio F, photographer facing northeast.



26 of 26. Interior, Studio F, photographer facing north.























PRIVATE  
NO TRESPASSING

































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435-462-0202

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435-462-0202







UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination  
Property Name: Roswell Artist-in-Residence Compound  
Multiple Name:  
State & County: NEW MEXICO, Chaves

Date Received: 6/23/2017      Date of Pending List: 7/18/2017      Date of 16th Day: 8/2/2017      Date of 45th Day: 8/7/2017      Date of Weekly List:

Reference number: SG100001436

Nominator: State

Reason For Review:

- |                                       |                                          |                                                        |
|---------------------------------------|------------------------------------------|--------------------------------------------------------|
| <input type="checkbox"/> Appeal       | <input type="checkbox"/> PDIL            | <input type="checkbox"/> Text/Data Issue               |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape       | <input type="checkbox"/> Photo                         |
| <input type="checkbox"/> Waiver       | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary                  |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period                        |
| <input type="checkbox"/> Other        | <input type="checkbox"/> TCP             | <input checked="" type="checkbox"/> Less than 50 years |
|                                       | <input type="checkbox"/> CLG             |                                                        |

Accept       Return       Reject      8/7/2017 Date

Abstract/Summary Comments: The Roswell Artist-in-Residence Compound is of statewide significance under National Register Criteria A and B in the area of Art. New Mexico oilman and accomplished amateur artist Donald B. Anderson established New Mexico's first artist-in-residence program at Roswell in 1967. Utilizing refurbished farm and military buildings, Anderson created a welcoming artist's colony where visiting artist (and their families) could live and work alongside other contemporary artists in a collaborative atmosphere supported by generous year-long stipends. The program at Roswell gained an exceptional reputation for the quality of its visual arts program, its unique support mechanism, and the diversity of its residents, ranging from leading contemporary artists to unknown emerging students. The program served as an important catalyst for the development of an exceptionally significant contemporary arts community in Roswell during the late 20th-century separate from the older regional centers of northern New Mexico in Taos and Santa Fe. The property is associated with Donald B. Anderson's (Criterion B) earliest phase of physical and program development at the Roswell site.

Recommendation/ Criteria: Accept National Register Criteria A and B.

Reviewer Paul Lusignan      Discipline Historian  
Telephone (202)354-2229      Date 8/7/2017

DOCUMENTATION: see attached comments : No      see attached SLR : No



STATE OF NEW MEXICO  
**DEPARTMENT OF CULTURAL AFFAIRS**  
**HISTORIC PRESERVATION DIVISION**

BATAAN MEMORIAL BUILDING  
407 GALISTEO STREET, SUITE 236  
SANTA FE, NEW MEXICO 87501  
PHONE (505) 827-6320 FAX (505) 827-6338



Susana Martinez  
Governor

June 15, 2017

J. Paul Loether  
National Register of Historic Places  
Mail Stop 7228  
1849 C St, NW  
Washington, D.C. 20240

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for the Roswell Artist-in-Residence Compound in Chaves County, New Mexico to the National Register of Historic Places.

- Disk of National Register of Historic Places nomination form and maps as a pdf
- Disk with digital photo images
- Physical signature page
- Sketch map(s)/attachment(s) in hard copy
- Correspondence
- Other:

COMMENTS:

- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do  do not  constitute a majority of property owners.
- Special considerations: Note that this property is significant at the national level.

Sincerely,

Steven Moffson  
State and National Register Coordinator

Enclosures