United States Department of the Interior
National Park Service

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: The Henge
Other names/site number: N/A
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: 3600 La Joya Road
City or town: Roswell State: New Mexico County: Chaves
Not For Publication: [ ] Vicinity: [X]

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 ___B _X_C ___D

Signature of certifying official/Title: **Date**

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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	[X]
Public – Local	[ ]
Public – State	[ ]
Public – Federal	[ ]

Category of Property

(Check only **one** box.)

Building(s)	[ ]
District	[ ]
Site	[ ]
Structure	[X]
Object	[ ]

The Henge | Chaves County, NM
Name of Property | County and State

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

Contributing	Noncontributing	
0	0	buildings
0	0	sites
1	0	structures
0	0	objects
1	0	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.)
Recreation and Culture: work of art
Social

Current Functions
(Enter categories from instructions.)
Recreation and Culture: work of art

7. Description

Architectural Classification
(Enter categories from instructions.)
Other: Large-scale abstract sculpture

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Concrete, Earth

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.)

Summary Paragraph

The Henge is a large-scale, secular, abstract sculpture located on private property north of downtown Roswell in Chaves County, New Mexico. Designed by sculptor Herbert J. Goldman and completed in 1963, the sculpture alludes to imagery of Neolithic English stone henges with large horizontal elements resting on vertically oriented structures.[1] The Henge is compact with vertical soaring elements. The sculpture, which is roughly 150 feet square in plan and 50 feet tall, rests on a reinforced-concrete base and is constructed of a steel-pipe frame, covered with wire mesh, and sprayed with gunnite so the sculptural forms appear like massive slabs of stone. The interior comprises two principal rooms and steel stairs that lead upwards to observations points. The rooms, which are not accessible, were used in the past by the clients, the Anderson family, for parties and celebrations. The Mural Room has mural of the Anderson family by Willard Midgette. When the gunnite application was complete, Donald B. Anderson used a bulldozer to push soil against the concrete foundation, creating the appearance of a mound on which on which the sculpture was constructed. The Henge is located adjacent to the Anderson house and rises roughly three stories above the surrounding flat agricultural fields.

[1] The term Henge usually describes Neolithic English henges, which are almost ways circular in plan and composed of stone or wood.

Narrative Description

The Henge is located on the eastern Plains in New Mexico. It is sited adjacent to the house of the client Donald B. Anderson, who wished to see it from the master bedroom. Completed in October 1963, The Henge is situated on the south side of an ornamental landscape that Anderson had created years earlier (photos 1-2). The year after it was completed, historian Bainbridge Bunting described The Henge:

> On an expansive prairie 'somewhere in New Mexico' rises an impressive cluster of enormous stones. Seemingly tumbled-down and half submerged in the earthen barrows, this construction has the giant scale, the elemental strength and the mystery of some Stone Age chromlech like the Stonehenge. Contrary to first impressions, however, it is no Neolithic ruin but a modern construction erected with every benefit of modern technology.[2]

Sculptor Herbert Goldman designed the assemblage of large stone-like forms that are concentrated at the south end of the structure where the largest megaliths (vertical) and lintels converge (photos 3-4). The structure is visually anchored by the largest megalith, which includes an observation deck (figures 3-4). A defining feature is the L-shaped overlook, a prow which gives the entire assemblage a western orientation (photos 3-5). The overlook, as the prow is called, supports the wing, a butterfly-like double-cantilever. A cluster of smaller megaliths are set around the south end and shelter the south entrance (photos 12 and 14-16).

The north end is united by a concentration of lithic forms. The south end is dominated by two large-scale forms: the large lintel and the northeast wall. The lintel is forty seven feet long and tapered from west to east (photo 12-14). It is supported by three megaliths and hovers above a southern megalith. The northeast wall is L-shaped, with its longest length oriented north to south and measuring thirty five feet in length (photos 11-12). The northeast entrance is located at the intersection of the long north to south wall and the shorter east-to-west section of wall (photo 6 (left) and 8). The northeast wall is not visually joined to the larger stone-like assemblage. The Henge includes other free-standing elements, such as the large flat stone that emerges from the ground in the northwest corner and the Altar, a vertical stone-like tablet with abstract imagery, which is situated roughly thirty five feet northeast of the main assemblage (photo 6-7 and 9).

The sculpture, which appears Neolithic, was created with the most advanced technologies available at the middle of the 20th century. The foundation is formed by reinforced concrete (figure 16), which also created the interior rooms which are located beneath the sculpture (figures 1 and 2). The steel-pipe frame created on and off site, forms the monoliths and lintels

[2] Bainbridge Bunting, "The Henge, Herbert Goldman, Sculptor," *New Mexico Architecture* (March-April 1964): 15.

figures 12-15). The frame was overlaid with wire mesh and sprayed with gunnite to appear like stone (figures 18-19). Gunnite is concrete applied with the dry-mix process so that is water-free up until it applied by spray. Goldman followed the sprayer, smoothing the surface as it was laid down. Afterward Anderson used a bulldozer to push soil against the concrete foundation to create an irregular earthen berm that appears to support The Henge (figures 16 and 18).

The interior was conceived as secondary to the sculpture. The below-grade interior features two principal rooms: the Throne Room and the Mural Room. In 1968 Anderson commissioned Willard Midgette to create a mural. Completed in 1971, the mural utilizes trompe l'oeil techniques to capture the Don Anderson and his family and a self-portrait of the artist.[3]

The interior is unfinished with concrete walls and the steel-pipe frame visible overhead (figures 5-8). The interior is no longer accessible for reasons of safety. Maintenance of the interior has always been difficult and, although it includes electrical service and plumbing, the underground rooms have perpetually suffered water infiltration.

Historic Integrity

The Henge is in excellent condition and has mostly not been altered since its construction. In some exterior areas minor patching was necessary. The sculpture and has suffered only minor maintenance problems associated with storm-water infiltration, efflorescence, rust, and issues related to irrigation spray that serves the surrounding agricultural fields. Dehumidifiers are required to preserve the mural. The interior rooms, which are not accessible at present, were always secondary to the large-scale stone-like sculpture. The Henge maintains integrity of location, design, setting, workmanship, feeling, and association.

Contributing and Noncontributing Properties

The Henge is counted as one contributing structure.

There are no noncontributing structures associated with this nomination.

[3] Sally (Midgette) Anderson, June 12, 2018.

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.
- [x] 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

Areas of Significance
(Enter categories from instructions.)
Art

Period of Significance
1963

Significant Dates
1963—completion of The Henge

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Goldman, Herbert J. (sculptor)
Anderson, Donald B. (landscape design)
Innis, James Allen (structural engineer)

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 Henge is significance at the local level under National Register Criterion C in the area of art because The Henge, completed in October 1963, is an excellent example of large-scale modern abstract sculpture in New Mexico in the decades after the Second World War. Sculptor Herbert Goldman employed modern materials, mostly steel and concrete, to create megaliths, lintels, and cantilevered forms to evoke English Neolithic imagery. The large, stone-like forms finished with rough concrete and emerging from the earth were unlike any previous artwork in New Mexico. The Henge was built when few other commissions existed for large-scale, secular,

abstract sculpture in the state. The Henge is also significance because the creative process shared between Donald B. Anderson and Goldman inspired Anderson to establish the Roswell Artists-in-Residence Program in 1967.

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

The Henge, according to Bainbridge Bunting, represents "the juxtaposition of Atomic Age technology and a suggestion of remote prehistory has [created] tensions between the static, ageless sense of repose connoted by the monolithic forms and the extraordinary dynamic organization of space which these placid megaliths generate."[4] The Henge and other works by Herbert Goldman are among the earliest large-scale, abstract sculptures in New Mexico.

The Peace and Brotherhood Chapel at the Vietnam Veterans Memorial State Park in Angel Fire, Colfax County, New Mexico, was established by the parents of Lt. David Westphall, who was killed in Vietnam in May 1968. The soaring tent-like building, constructed of reinforced concrete and painted white, was completed in 1971. This chapel includes many of the modern abstract characteristics of The Henge, except that the primary focus is the interior chapel.

In Albuquerque in 1974, the Civic Plaza, designed by architect Max Flatow, was completed. The plaza included a fountain with water pouring over stepped blocks into a pool. Flatow, like Goldman, used imagery of the past to evoke a sense of time and place. The monument, while modern and abstract, appears as stacked stones in stepped pyramid supporting a cantilevered block from which water spills. The modern abstract fountain uses imagery of Mayan architecture to allude to a period in the past.

These examples, while appropriate, illustrate that The Henge was exceptional in New Mexico and created well before other comparable sculptures. Since completion, The Henge has been considered by Roswell residents as an unusual landmark. Locals call it "the bomb shelter," "the bunker," and "the Flintstone house."

The Henge is also significant because it was Donald Anderson's first effort in support of the art community and its success inspired him to create the Roswell Artist-in-Residence (RAiR) Program, which was listed in the National Register on August 7, 2017. The RAiR Program is the first artist residence program in New Mexico and since its inception, has funded over 170 artists.[5] In the 1994 Don Anderson opened the Museum of Contemporary Art to showcase the collection of art created by artists from the RAiR program.[6]

[4] Bainbridge Bunting, "The Henge–Herbert Goldman, Sculptor." *New Mexico Architecture*. 6 (March-April 1964): 17.
[5] Sally Ann McGarrell, *The Roswell Artist-in-Residence Program: An Anecdotal History*. (Albuquerque: University of New Mexico Press, 2007).
[6] "The RAiR Program." https://rair.org.

Developmental History / Additional Historic Context Information

The Life and Work of Sculptor Herbert J. Goldman

Herbert J. Goldman (1922-2012), an Albuquerque sculptor, achieved success with large-scale abstract sculptures throughout the county and in Africa. He taught at the University of New Mexico and collaborating with local architectural firms. Goldman was born in Detroit, Michigan, on March 8, 1922, to parents of Hungarian descent.[7] Herbert, known as Herb or Herbie amongst his family and friends, died on September 22, 2012, in Dallas, Texas.[8]

Among the artist's first commissions were several sculptures for B'nai Moshe synagogue in Detroit.[9] These included a wrought copper relief panel on the façade that measured forty feet tall by eight feet wide. The sculpture was created while Goldman was living in Albuquerque, New Mexico. It was completed outside the Chapel building where Goldman lived and worked. In the late 1950s Goldman purchased Los Candelarias Chapel/San Antonio Chapel, located in the North Valley, for use as his studio.[10]

Goldman's art education began early, creating clay figures at age eight.[11] As an adolescent, he landed an apprenticeship with Samuel A. Cashwan, a Detroit sculptor who taught at the University of Michigan and served as the head of the State of Michigan's Sculpture Division for the Federal Arts Project arm of the Works Progress Administration (WPA). From age twelve to seventeen, Goldman,[12] studied under Cashwan and European-trained master carvers and casters, who created large sculptures formed by myriad materials and techniques, such as "modeling for terra-cotta, plaster, concrete, terrazzo; numerous mold-making methods and finishing techniques; various methods for carving wood and stone; and enlarging methodology."[13]

During the 1930s, when Goldman studied under Samuel Cashwan, he attended the Detroit Institute of Art and the Society of Arts and Crafts. After high school graduation in 1940, Goldman moved to New York City where he attended the Beaux Art Institute and worked in a mold-and-model making shop until 1942. There he acquired technical experience in plaster turning and casting, wax casting and modeling, bronze chasing, grinding, polishing, and mold finishing along with construction of complex piece molds.

[7] "The Steiner-Goldman Family." http://www.steiner-goldman.com/strasky.html.
[8] Lisa Bear Goldman email to author, November 18, 2018; Lisa Bear Goldman, email to author with "Notes from Goldman family members," January 15, 2019.
[9] Ibid., email with author, November 25, 2018.
[10] "Los Candelarias Chapel/San Antonio Chapel," 1984. National Register Registration Form. Nomination Form, On file at the New Mexico Historic Preservation Division, Santa Fe, New Mexico..
[11] Ziff, Deborah. "Obituaries." *Albuquerque Journal*, October 26, 2012.
[12] Goldman, January 15, 2019.
[13] Ibid.

In 1942 he enlisted in the Navy and served on the battleship U.S.S. South Dakota.[14] Goldman served as a radioman and gunner aboard OS2U Kingfisher planes.[15] He received numerous battle stars and citations, including the Air Medal for Meritorious Achievement in May 1945.[16]

After the Navy, Goldman moved to Albuquerque, where he attended the University of New Mexico on the G.I. Bill. He received his Bachelor of Fine Arts degree with majors in sculpture and drawing in 1948.[17] Goldman, while an undergraduate, taught university classes in design, sculpture, ceramics, welding, and drawing. He was "granted a teaching assistantship upon completion of his undergraduate studies."[18] He completed most of his coursework for his master's degree, before "I got busy making sculpture full time and I never wrote my thesis."[19]

In Albuquerque, Goldman developed a reputation as a creative force amid an elite group of artists who contributed to the modern art scene in in the 1950s.[20] Goldman helped other artists hone their skills, including Richard Diebenkorn and Robert Walters.[21] Robert Walters, an architect and painter, described Goldman as "an excellent sculptor and was an important part of the core group who developed modernism in Albuquerque."[22] Goldman was an early supporter of the Albuquerque Modern Museum, which opened its doors in 1953 and closed in 1956.[23]

The Design and Creation of The Henge

Donald B. Anderson, beginning with The Henge, supported contemporary art in Roswell through the Roswell-Artist-in Residence, the Roswell Museum of Contemporary Art, and his commissions of public art in Roswell. Anderson was born in Chicago on April 6, 1919. He attended Purdue University in West Lafayette, Indiana, where he received his bachelor's degree in mechanical engineering in 1942. After his service in the Navy during the Second World War, Don and his brother, Robert Orville Anderson, "bought a little oil refinery in Roswell" that they named Hondo Oil and Gas Company. The brothers were in business together until 1963 when

[14] Lisa Bear Goldman and Dale Kruzic, *Herbert Goldman: A Lifetime of Limitless Possibilities* [Video], 2011. https://youtu.be/Bf_ja--r4Sw and Goldmangoldman.com.
[15] Goldman, November 13, 2018.
[16] Ziff.
[17] Goldman, Goldmangoldman.com.
[18] Ibid. November 13, 2018.
[19] Wesley Pulkka, "Sculptor Reconnects with Gift." *Albuquerque Journal*, September 8, 2002; Carl Schmitz, interview with author, December 1, 2018; Carl Schmitz, interview with author, December 1, 2018. The artist's success in collaborating with local architects, notably Flatow Moore Architects, likely resulted in his failure to complete his MFA.
[20] Carl Schmitz, "Mapping Modernism: '50s Routes to New Mexico." Paper presented at the annual meeting of the College Art Association, New York, New York, 2015.
[21] Schmitz, interview.
[22] Pulkka.
[23] Ibid.; "Modern Museum Opening Saturday is Designed as Community Art Center." *Albuquerque Tribune*, August 20, 1953.

they sold Hondo Oil and Gas Company to Atlantic Refining Company. Don formed the Anderson Oil Company, which was later headquartered in Denver, Colorado.[24]

Anderson's success with his oil business gave him the economic resources to freely explore his other interests. He has been able to self-fund artistic endeavors, such as commissioning art installations, purchasing property for the Roswell Artist-in-Residence Program, funding multiple museums in Roswell, and continuing to paint large-scale landscape scenes.[25] Don had desired to be a painter and said, "it was never a hobby . . . I always considered myself to have a dual career."[26]

When Anderson moved to New Mexico, "there was no art scene at all in Roswell." [27] "There was no artist community; absolutely nothing."[28] "There was Peter Hurd, but (he was) up in (the) Hondo Valley," in San Patricio, New Mexico, approximately 50 miles west of Roswell.[29] In 1946, Don bought seven acres of property that included his house, studio, and barn, but all were in bad repair. Having "always been a compulsive builder," almost immediately, Anderson added on to the house with the help of his own Anderson Building Company. On land originally surrounded by cotton fields, Anderson built a pond in 1960 that he placed next to the house as he "just wanted to have some water" and an opportunity for swimming in lush, landscape reminiscent of a Japanese garden.

Don Anderson met artist Herbert Goldman in 1961 when Goldman was teaching at the University of New Mexico. The next year, the Rio Grande Zoo in Albuquerque commissioned Goldman to create the gunnite "sculptured wall for Elephant Exhibit," which was "inspired by East Indian rock-cut shrines.[30] The installation was designed to create a unique enclosure that would contain the elephants without the use of bars. That installation inspired Anderson to hire Goldman to design and create a large-scale near his home, which became known as The Henge.

Anderson, who wanted to commission a work by Goldman, began by sharing with Goldman some memories of a recent Anderson family trip along the Old Silk Road from Samarkand, Uzbekistan to Iran. Anderson was "impressed by the ruins in Afghanistan and fantastic huge things they built in the hills all around." [31] Goldman understood that Anderson was inspired by the ruins, but he not wanted something different. Goldman explained that "the whole piece was inspired by ancient places around the world visited by [Anderson]. [The artist] wanted to depict the essential forms of an ancient ruin without making a copy of Stonehenge or any other specific

[24] Midgette, interview with author, March 5, 2019, Roswell, New Mexico.
[25] *Donald Anderson Conversations*.
[26] Robert Burnson, "For Donald Anderson, 'Oil' has 2 Meanings." *Santa Fe New Mexican* (October 14, 1990).
[27] Donald B. Anderson, June 12, 2018.
[28] Donald B. Anderson, July 25, 2018.
[29] Sally (Midgette) Anderson, July 25, 2018.
[30] Lisa Goldman, "Herbert J. Goldman: Sculpture File Number 070." *Portfolio of Goldmanert Goldman.* Lisa Bear Goldman, November 13, 2018.
[31] Donald B. Anderson, June 12, 2018.

site."[32] The Henge, Goldman hoped, might present an opportunity "to make a sculpture that would be literally monumental."[33]

Anderson and Goldman discussed the size and location for the sculpture, which was located south of the Anderson house, where it could be seen from the master bedroom. Anderson wanted to see it "at the beginning and end of every day. I wanted it to be part of the view looking out of the house as that side of the house is all windows." Herbert Bayer, who taught had taught at the Bauhaus in Germany and was a friend of Anderson, observed that The Henge "should have been put in the field per the grandeur." Anderson responded that "I see what you mean, but I wanted to see it [from my house]!" Anderson provided no direction to Goldman as he noted that, "I'm an artist myself and certainly don't expect people to tell me how to do things." The Henge, which cost approximately $75,000, was created without the restraints of a limited budget.[34]

Goldman began by creating a clay model for The Henge before casting a fiberglass model that illustrated the final design.[35] The only difference between the model and the finished work is the orientation. Anderson requested that Goldman flip the orientation of the sculpture so he could see it from the master bedroom. This decision meant the plans were "all backwards because [The Henge] was built in reverse, so it was pointing the opposite way. [During construction, they turned the plans] upside down and worked backwards [as] all instructions and measurements were upside down." The plans no longer exist, as Anderson explained, "I built one of these; I'm not going to build another!"[36]

The Henge is "made of concrete and grass on sculpted earth [that] rises three stories from the earth" with a welded-steel pipe structural frame.[37] Goldman created the design and performed most of the construction work. Goldman, who had experience with large sculptures, was struck by the size of The Henge. Anderson was an engineer, but "did zero detail engineering."[38] To ensure the integrity of the structure, Anderson secured the expertise James "Jim" Allen Innis (1930-2002), a structural engineer from Albuquerque. Innis created the construction documents and provided specifications for the steel frame based on the clay model by Goldman.[39]

Jim Innis graduated from Oklahoma State University with a bachelor's degree in architectural engineering. In 1958, he moved to Albuquerque where he practiced engineering for more than four decades. His Albuquerque projects include the University of New Mexico Hospital south wing, the Psychology and Student Services buildings at the University of New Mexico, St. Paul's Lutheran Church, and structures at the Albuquerque Zoological Park and the Natural History Museum.

[32] Pulkka; Schmitz, interview.
[33] McGarrell.
[34] Donald B. Anderson, July 25, 2018.
[35] Ibid., June 12, 2018.
[36] Ibid., July 25, 2018.
[37] Roswell Museum and Arts Center.
[38] Donald B. Anderson, July 25, 2018.
[39] Bunting. "The Henge—Herbert Goldman, Sculptor."

During construction, Goldman lived with Anderson family during the six to eight months. Anderson relied on Goldman to coordinate with the engineer's office. Welding of the steel-pipe frame was done on-site next to the barn and at the oil field yard at the Hondo Oil Company. During the off-site steelwork, Goldman stayed in Artesia.[40] Once construction began, a crane lifted the pre-fabricated steel frame into place. Anderson noticed the crane operator suffered nerves after the wing was lifted into place. Anderson, who had experience operating construction equipment, asked the crane operator, "you want me to do it?" and he immediately responded "yes!"[41] Once the steel frame was in place, the gunnite was sprayed onto the frame as Goldman followed with a trowel to smooth the surface of the sculpture.

The site for The Henge, which was originally flat land next to cotton fields, was transformed by Anderson into a rolling landscape.[42] After The Henge structure was completed, Anderson used a John Deere tractor push earth to cover the foundation and create the hill on which the sculpture appears to perch. He scraped topsoil from adjacent fields to create berms along the perimeter of the sculpture. This landscape "was part of the overall land [plan]."[43] Bunting describes the berms as "like drifting sand dunes" and allow the viewer to approach the sculpture at different levels so they are an "integral part of the composition."[44] The composition includes boulders derived from Arabella, west of Roswell, and from Capitan.[45]

Later Work of Herbert Goldman

The Henge established Goldman's reputation for large-scale sculpture, and in many of his works he continued to use both the lithic forms and the rounded L-shaped overlook form derived from his work on The Henge. In 1964 Anderson hired Goldman to create a series of artworks at Roswell's Wilshire Shopping Center. These included the thirty foot tall pre-cast concrete, "Janus" sculpture and eight wall-mounted relief sculptures. In 1964 and 1965, Anderson offered Goldman yet another commission to create a twenty-two-foot-long fiberglass "Sculpture-Seat" at the Wilshire Shopping Center that was later moved to the Roswell Museum and Art Center. Anderson later acquired the thirteen-foot-long "Sculpture-Seat" that Goldman created in 1957 for the Motorsport Corporation in Albuquerque.[46] Goldman worked throughout the U.S. and in the Ivory Coast, Africa.

In the mid-1960s Goldman received a commission with the THUMS Long Beach Company in California and the landscape architecture firm Linesch & Reynolds to solve a view shed problem. Four man-made islands provide access to the East Wilmington, California, oil field, but their proximity to the coastline compromised the scenic views along the heavily-traveled Ocean Boulevard. Goldman created a "monolithic sculptural complex" in late 1967 comprised

[40] Donald B. Anderson, June 12, 2018.
[41] Sally (Midgette) Anderson, July 25, 2018.
[42] Donald B. Anderson, July 25, 2018.
[43] Donald B. Anderson, July 25, 2018.
[44] Bunting, "The Henge – Herbert Goldman, Sculptor."
[45] Ibid., June 12, 2018.
[46] Roswell Museum and Arts Center, Library, Library, "Files on Goldman Goldman," Roswell, New Mexico.

of "28 interlocked gunnite segments of conoid, concave, and rectilinear segments from thirty to eighty feet tall. Three large spillways within the sculptural complex . . . add cascades of sea water equal to 16,300 gallons-per minute" [47] In an effort to screen the oil field's lower rig equipment, Goldman created a compelling sculpture to shift focus away from the oil towers.

Goldman's daughter, Lisa, related that her father "approached sculpting and life with that uncensored creativity and the joy of a child."[48] The artist stated that "the piece I'm happiest with is the one I'm working on that moment. When they're behind me, I can forget them."[49] Herbert Goldman had a prolific career as a sculptor, creating more than 100 major public and private commissioned works of art. Ninety four of these of these are registered with the Smithsonian Institute's Inventories of American Painters and Sculptors. His work is found in Arizona; Los Angeles, California; Colorado; Louisville, Kentucky; Detroit, Michigan; Albuquerque and Roswell, New Mexico' New York; Dallas, Texas; and Africa.[50]

[47] Joseph H. Linesch, "Offshore Innovation: Industrial Camouflage for Oil Drillers." *Landscape Architecture*. (October 1967).
[48] Goldman, November 13, 2018.
[49] Goldman and Kruzic.
[50] Roswell Museum and Arts Center, Library, Files on Herbert Goldman," Roswell, New Mexico.

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Midgette, Dameron. Interview with author. March 5, 2019. Roswell, New Mexico.

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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:

_X__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X__ Other
Name of repository: Roswell Museum and Art Center, Roswell, NM; and Anderson Museum of Contemporary Art, Roswell, NM_____

Historic Resources Survey Number (if assigned): _____

2. Geographical Data

Acreage of Property Less than one acre.

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 33.441233 Longitude: -104.498864

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:

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

The National Register boundary appears on the sketch map as a red line drawn to scale and corresponding with the point of latitude and longitude in Section 9.

Boundary Justification (Explain why the boundaries were selected.)

The National Register boundary includes the intact property historically associated with The Henge.

3. Form Prepared By

name/title: Laurie Firor, PLA, ASLA / Landscape Architect and Historic Preservationist
organization: Firorplaces
street & number: PO Box 4026
city or town: Albuquerque state: New Mexico zip code: 87196-4026
e-mail: firorplaces@gmail.com
telephone: 505-459-2708
date: July 2018 – April 2019

State Historic Preservation Office
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: New Mexico zip: 87501
telephone: 505.476.0444
date: April 30, 2019

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.)
  Maps

Map 1. Location Map.

Map 2. Sketch Map.

Map 3. Site Plan of Anderson Property, Reg Richey, 2018.

Map 4. Site Plan of The Henge, Reg Richey, 2018.

Figure 1. Main Floor Plan, Reg Richey, 2018.

Figure 2. Floor plan in exploded view, Reg Richey, 2018.

Figure 3. Elevations: North and East, Reg Richey, 2018.

Figure 4. Elevations: South and West, Reg Richey, 2018.

Figure 5. Interior, skylights in main lintel, Reg Richey, 2018.

Figure 6. Interior, main lintel, Reg Richey, 2018.

Figure 7. Interior, stairwell in observation megalith, Reg Richey, 2018.

Figure 8. Interior, catwalk in observation megalith, Reg Richey, 2018.

Figure 9. Herbert Goldman in his studio in Albuquerque, c.1960.

Figure 10. The Henge clay model by Herbert Goldman. 1963.

Figure 11. The Henge clay model by Herbert Goldman, 1963, photo by L. Firor.

Figure 12. Welding of steel frame, photo by Herbert Goldman, June 1963.

Figure 13. Construction of steel-frame, photo by Herbert Goldman, 1963.

Figure 14. Construction of steel-frame megaliths, photo by Herbert Goldman, June 1963.

Figure 15. Transporting prefabricated steel frame to site, photo by Herbert Goldman, 1963.

Figure 16. Poured-concrete walls before landscaping, photo by Herbert Goldman, June 1963.

Figure 17. Lowering the wing into position, photo by Herbert Goldman, 1963.

Figure 18. Nearing completion, landscape not yet begun, photo by Herbert Goldman, 1963.

Figure 19. The completed Henge with landscaping, photo by Herbert Goldman, 1964.

Figure 20. Herbert Goldman, Fountain, University of New Mexico, Albuquerque, 1962.

Figure 21. Herbert Goldman, Elephant Wall at Rio Grande Zoo, Albuquerque, NM. 1962.

Figure 22. Herbert Goldman, *Janus* Wilshire Center, Roswell, NM. 1964.

Figure 23. Herbert Goldman, *Sculpture-Seat* at Roswell Museum and Art Center, 1964-1965.

Figure 24. Herbert Goldman, *Lion Grotto* at Louisville Zoological Garden, KY, 1968.

Figure 25. Herbert Goldman, Pool Environment at Forum Gulf Hotel, Abidjan, Ivory Coast, 1976-1977. www.Goldmangoldman.com.

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.

Photo Log

Name of Property: The Henge

City or Vicinity: Roswell vicinity

County: Chaves State: New Mexico

Photographer: Laurie Firor; Reg Richey photos 6 and 15.

Date Photographed: June 12, 2018; July 24, 2018; and July 25, 2018

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

1 of 17. The Henge and its landscaped setting, photographer facing north.

2 of 17. The Henge with the Anderson House in background, photographer facing north.

3 of 17. The Henge with double cantilever in foreground, photographer facing northeast.

4 of 17. The Henge with double cantilever in foreground, photographer facing east.

5 of 17. The Henge with double cantilever, photographer facing south.

6 of 17. The Henge with Altar (center-right), photographer facing southeast.

7 of 17. Altar, photographer facing north.

8 of 17. Northeast entrance, photographer facing southeast.

9 of 17. The Henge with landscaping rock in foreground, photographer facing southwest.

10 of 17. The Henge in its landscaped setting, photographer facing southwest.

11 of 17. Large northeast wall in foreground, photographer facing southwest.

12 of 17. The Henge in its landscaped setting, photographer facing southwest.

13 of 17. Large lintel, photographer facing southwest.

14 of 17. The Henge with large northeast wall (right), photographer facing northwest.

15 of 17. Megaliths and lintels at southeast corner, photographer facing northwest.

16 of 17. Southeast concrete door, photographer facing southwest.

17 of 17. The Henge in its landscaped setting, photographer facing northwest.

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.



The Henge
Chaves County, New Mexico

Location Map

National Register boundary

Scale one inch = one mile



The Henge
Chaves County, New Mexico

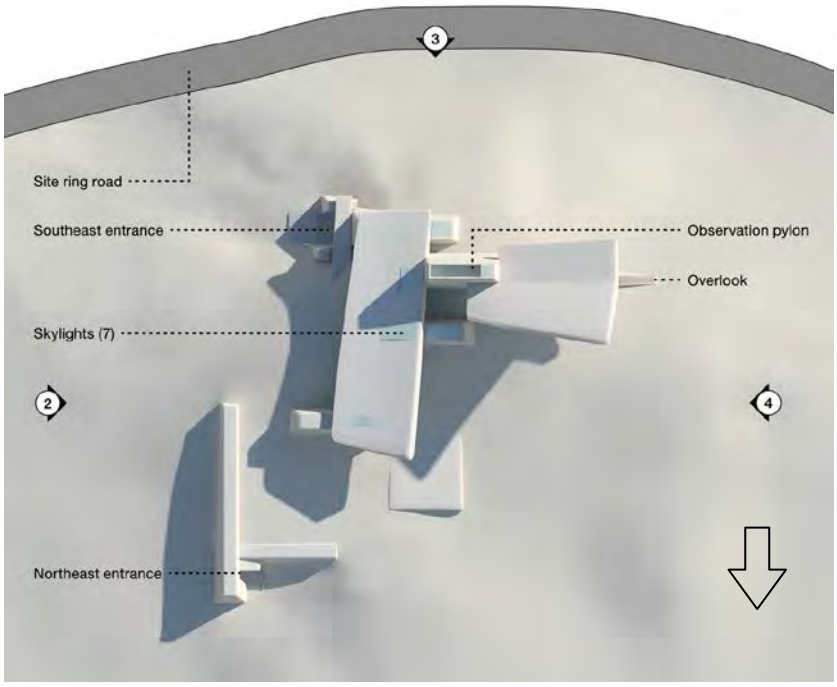
Sketch Map

National Register boundary

Scale: one inch = 100 feet



Site Plan of Anderson Property, Reg Richey, 2018.



Site Plan of The Henge. No scale. Reg Richey, 2018.

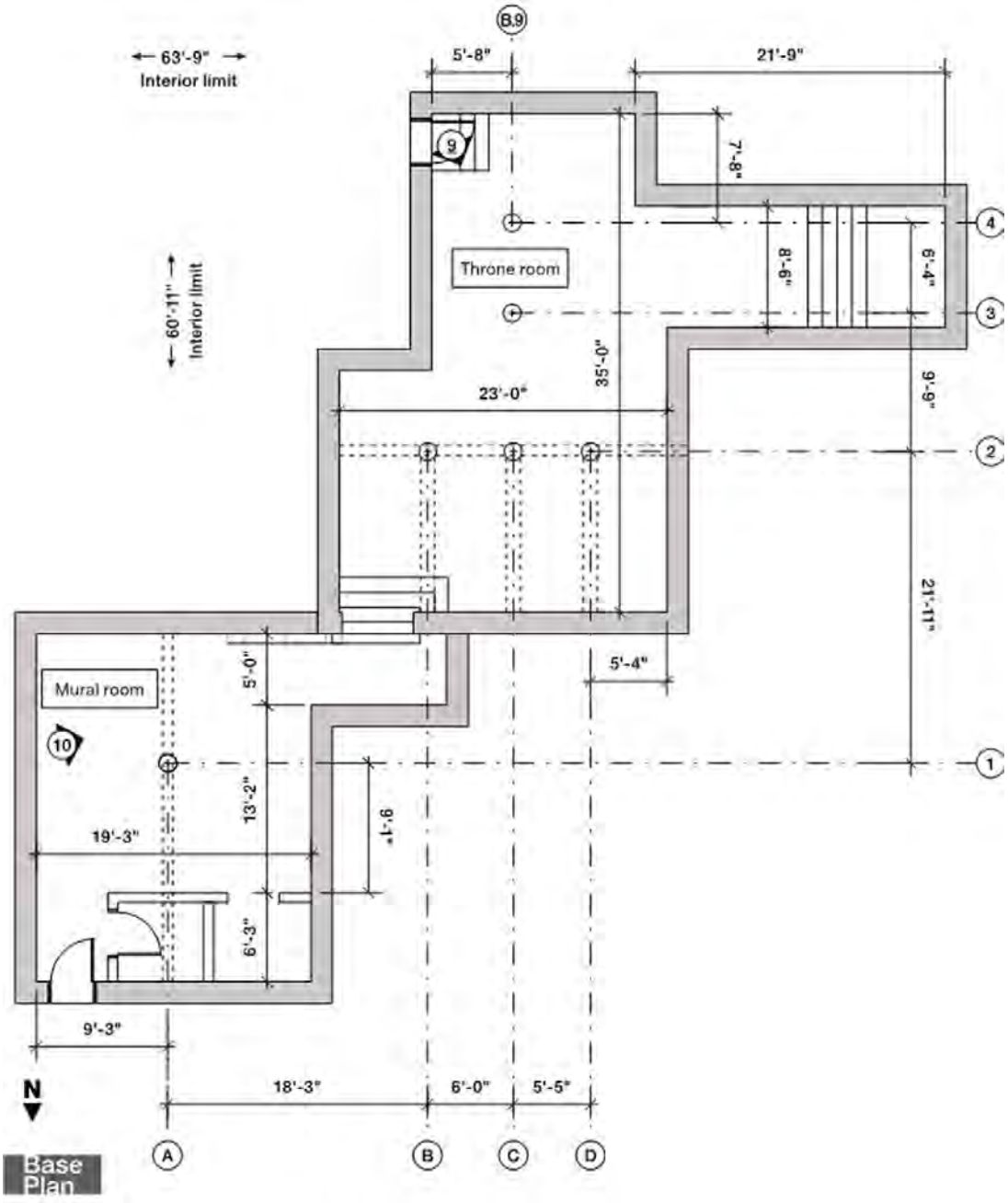


Figure 1. Floor Plan, Reg Richey, 2018.

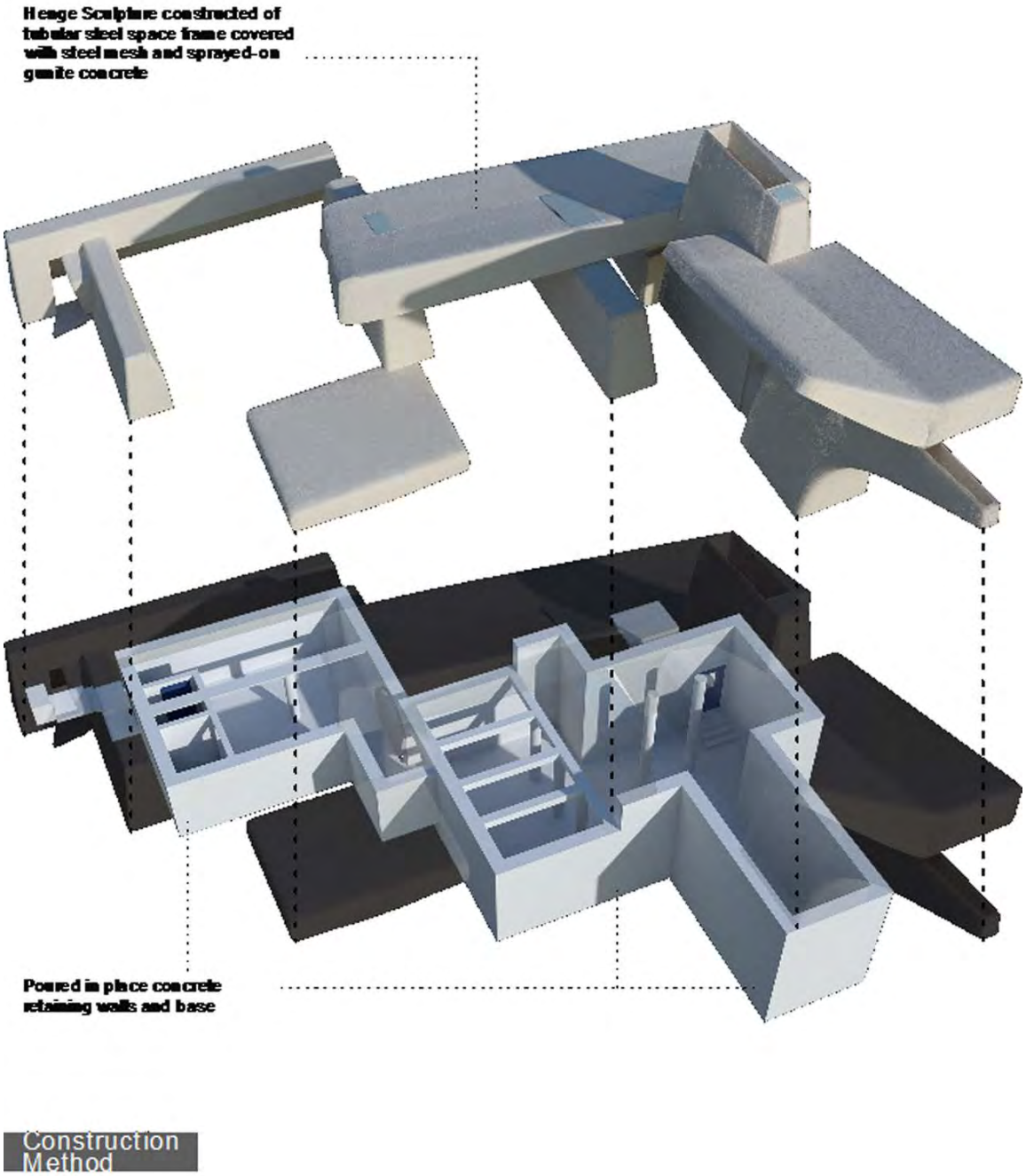


Figure 2. Floor plan in exploded view, Reg Richey, 2018.

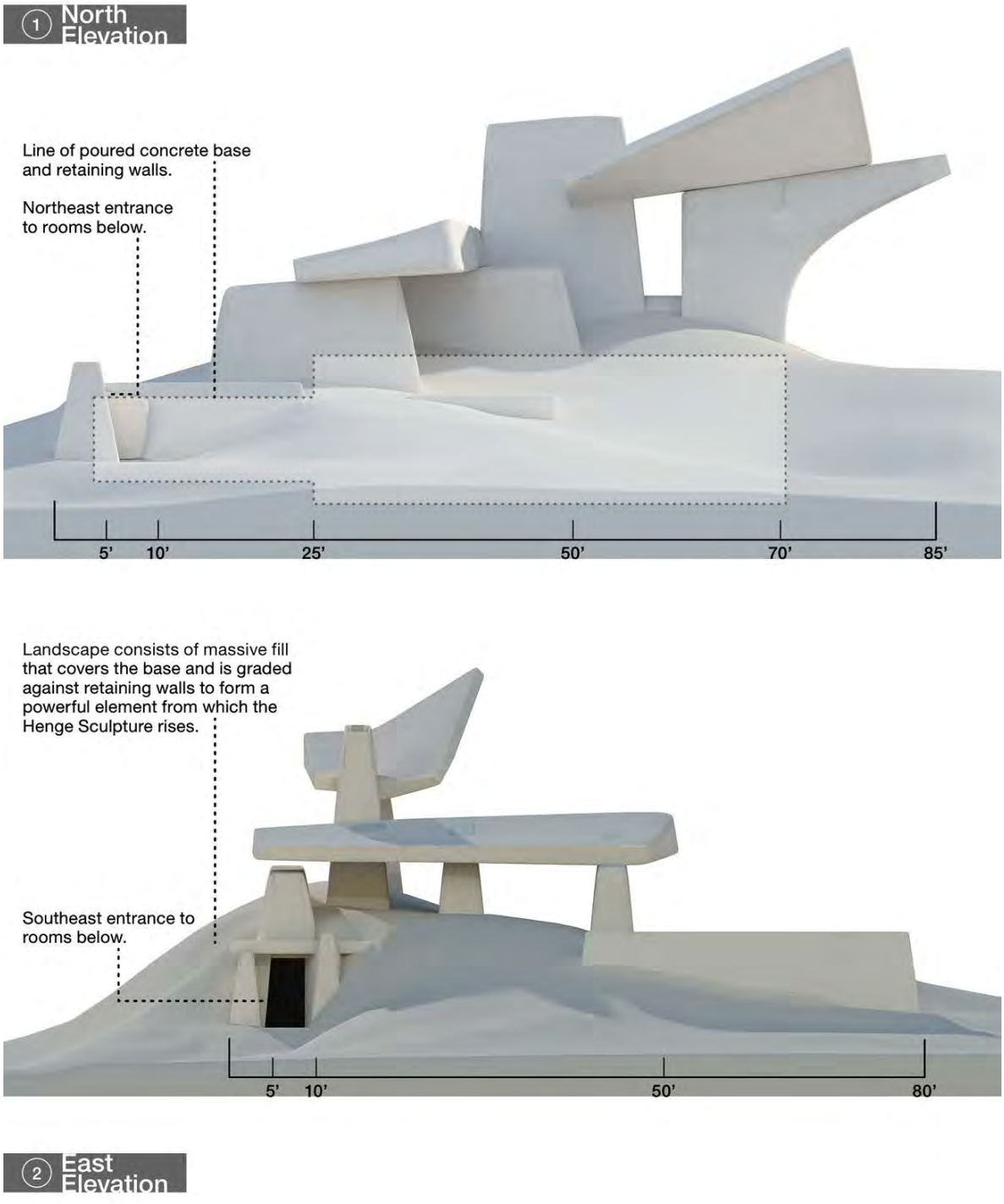


Figure 3. Elevations: North and East, Reg Richey, 2018.

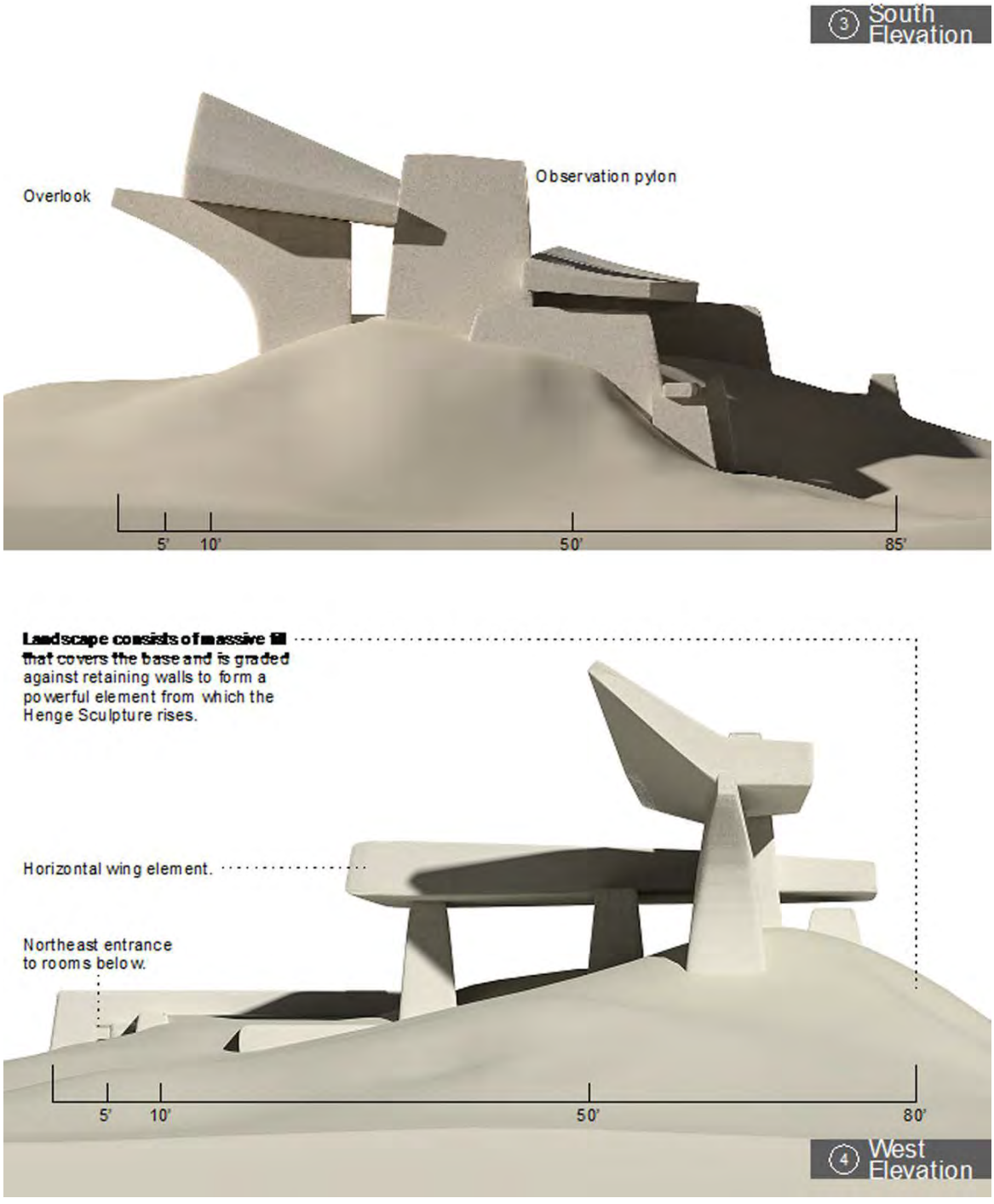


Figure 4. Elevations: South and West, Reg Richey, 2018.

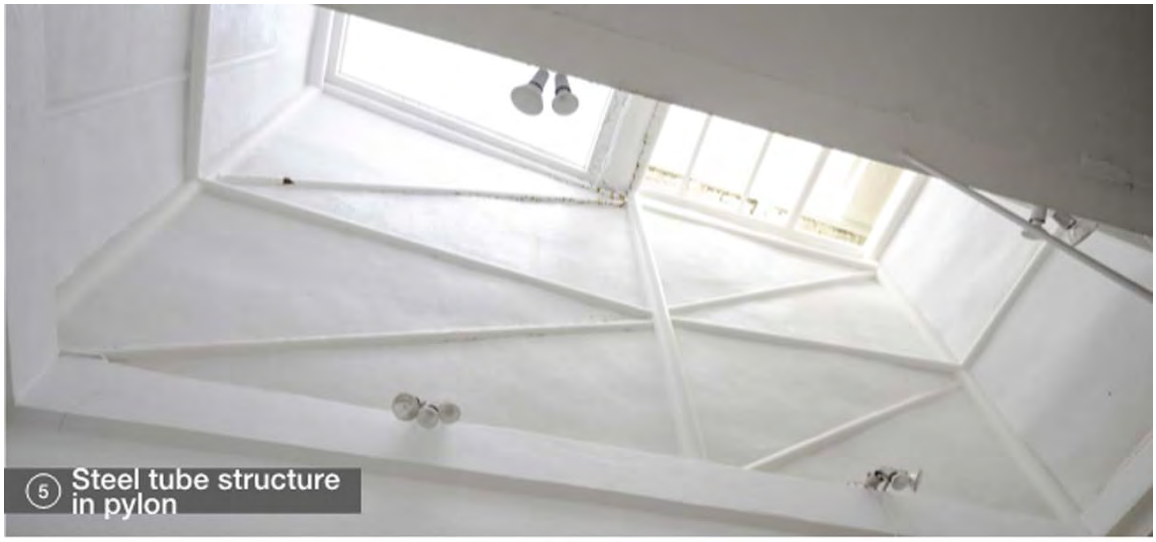


Figure 5. Interior, skylights in main lintel, Reg Richey, 2018.



Figure 6. Interior, main lintel, Reg Richey, 2018.

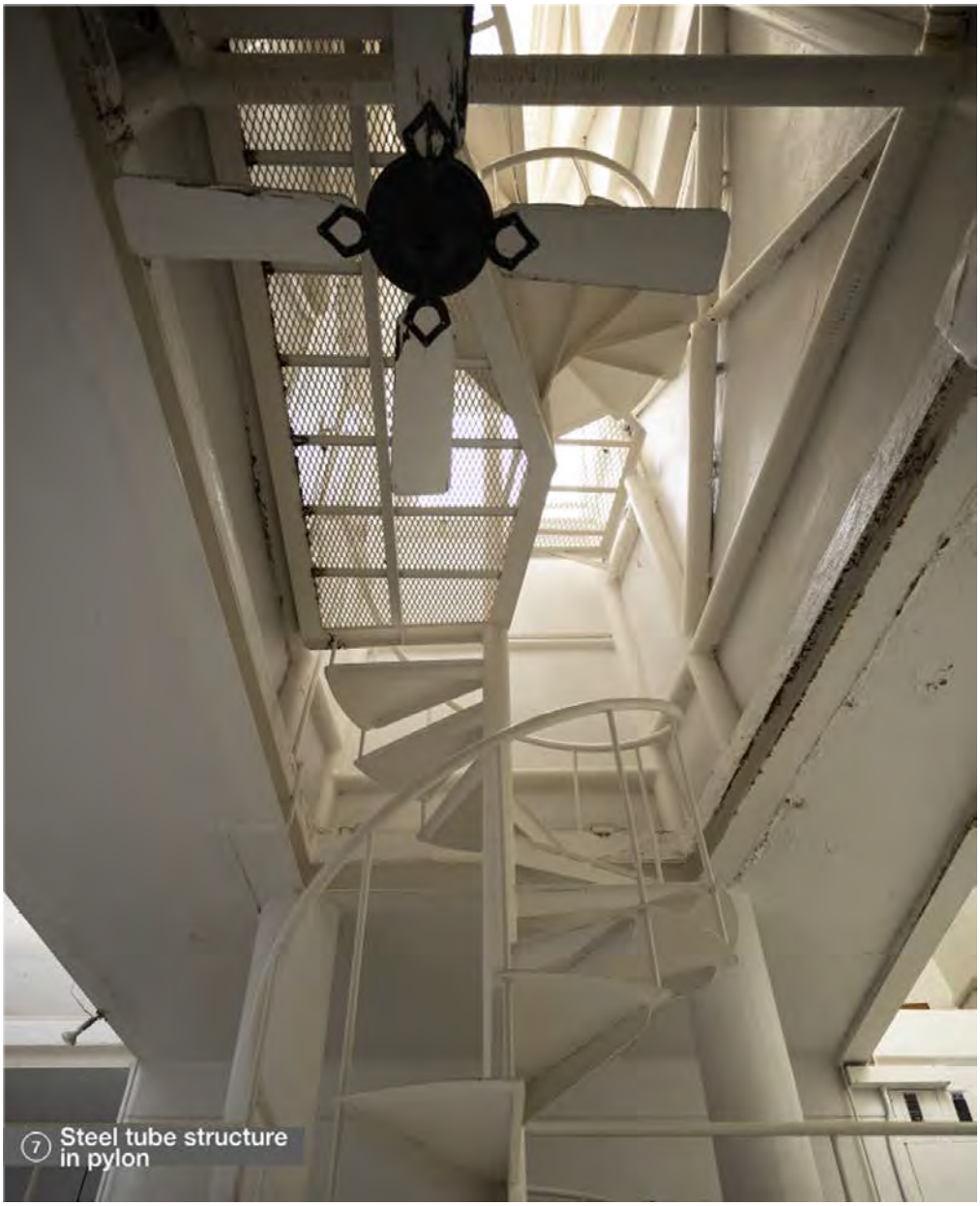


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Figure 8. Interior, catwalk in observation megalith, Reg Richey, 2018.



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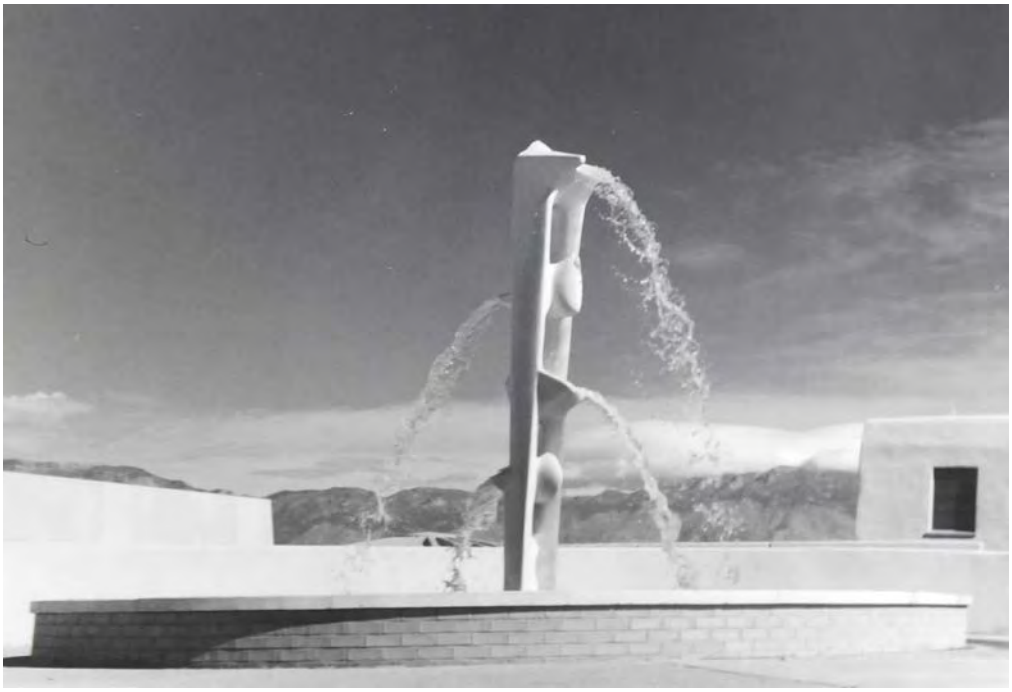


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Photographs



1 of 17. The Henge and its landscaped setting, photographer facing north.



2 of 17. The Henge with the Anderson House in background, photographer facing north.



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