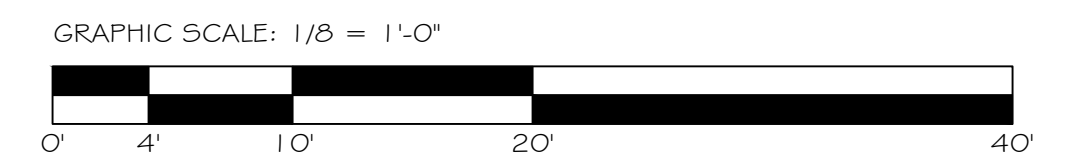


1 EXISTING SITE  
A-1.0 SCALE 1/8" = 1'-0"

GENERAL NOTES:  
SITE PLAN

- SURVEY IS BASED ON A "PLAT SHOWING PROPERTY OF VALENTINE GARCIA, LOCATED AT 626 CANYON ROAD, PORTION OF LOT NO. 20, BLOCK 83, KING'S MAP OF SANTA FE." DATED APRIL, 1939, RECORDED IN PLAT BK. 3, P. 421. REFERENCE "CITY DEED", DATED SEPTEMBER 1956. REFERENCE W.D. FROM VALENTINE & SALLIE GARCIA TO ANDRE & ELLEN BACIGALUPA, DATED 19TH SEPTEMBER, 1956, RECORDED AS INST. NO. 218195 (LEGAL LOT OF RECORD)



MARTINEZ  
ARCHITECTURE  
STUDIO PC  
1524 PASEO DE PERALTA SANTA FE  
505.989.4958 studio@martinezarch.com

BOYD ADDITION  
626 CANYON ROAD  
SANTA FE, NEW MEXICO

APRIL 14, 2025


EXISTING  
SITE

A  
1.0

SET #  
BOYD - 2503

# Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

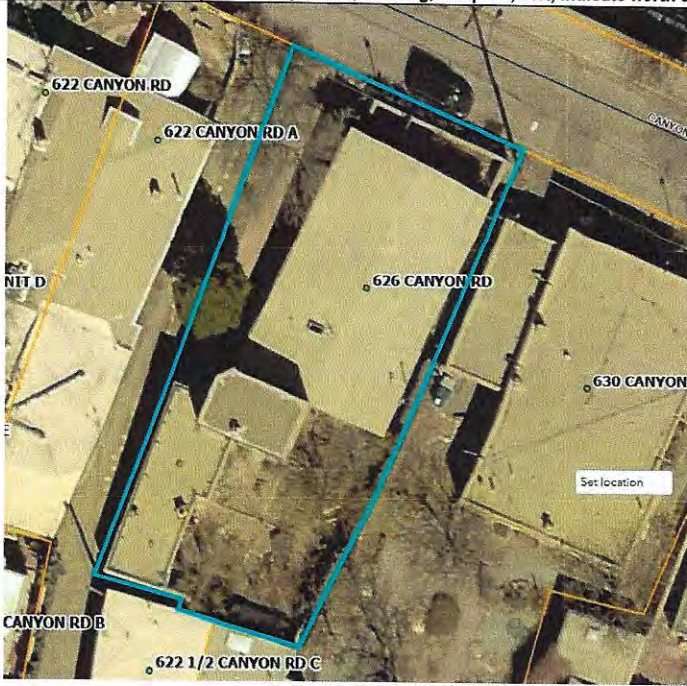
*Historic Preservation Division, New Mexico Department of Cultural Affairs*  
**February 11, 2022**

For HPD Office use only: HCPI No. _____ District No. _____		NRHP	SRCP	Criteria	A	B	C	D
<b>1. Name of property:</b>  The Studio of Gian Andrea	<b>2. Location:</b>  626 Canyon Road <i>Downtown and Eastside Historic District</i>	<b>3. Local Reference Number:</b> Santa Fe ID #: H-1054						
<b>5. Property Type:</b> <input checked="" type="checkbox"/> Buildings: 1 <input checked="" type="checkbox"/> Structures: walls - 1 <input type="checkbox"/> Site <input type="checkbox"/> Object								
<b>6. Date of Survey:</b> February 4 & 6, 2022	<b>7. Previous Survey Date(s):</b> <input checked="" type="checkbox"/> Yes: October 31, 1984 <input type="checkbox"/> No:							
<b>8. Name of Project:</b> HDRB status review	<b>9. Lat/Long:</b>  35.6814098,-105.9281978							
<b>10. Photo Information:</b> Sharon Joyce, photographer. <span style="float: right;">View of north, front façade, facing southeast.</span>								
<b>11. Brief Description of the Property:</b>  The former Studio of Gian Andrea is a simple, rough-looking building showing to the street one of the most uncomplicated façades on Canyon Road. Perched above grade, just west of the Olive Rush home and studio, the older part of the building faces the street with a low-pitch gable roof. Behind this, at a distance, is a stubby second-story volume constructed in 1968. A long, one-story room, also built in 1968, is attached. The 2,314-square-foot building is made of a mixture of adobe, frame, and concrete. It contains a gallery, two bedrooms, and two full baths. The back of the house faces onto a private courtyard. The property has several lot-line walls, owned by neighboring properties. A low street wall girds its front façade.  <i>Continued on Page 5.</i>								
<b>12. Who uses the property?</b> Vacant								
<b>13. Construction Date:</b> Date: c. 1920s, with 1968 additions and alterations <input checked="" type="checkbox"/> Known <input checked="" type="checkbox"/> Estimated <b>Source:</b> aerial photographs, newspaper accounts, city directories, property records								
<b>14. Setting:</b> Suburban <input type="checkbox"/> Rural <input type="checkbox"/> Village <input type="checkbox"/> Urban <input type="checkbox"/> If Urban: <input checked="" type="checkbox"/> Commercial <input type="checkbox"/> Industrial <input checked="" type="checkbox"/> Residential <input type="checkbox"/> Public								
<b>15. Relationship to Surroundings:</b> <input checked="" type="checkbox"/> Similar <input type="checkbox"/> Dissimilar Comments: N/A								

**HCPI Base Form (FORM 1)**

*(Continued from other side)*

**16. Additional Perspective:** (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor

**17. Surveyor:**  
(your name, address, telephone number, and any group affiliation)

John W. Murphey  
Architectural Historian  
Architectural History Services  
505-577-7593/707-583-7819  
[John@archhistoryservices.com](mailto:John@archhistoryservices.com)  
w/ Sharon Joyce

For: James and Paul Campion

**18. Owner (if known) and other knowledgeable people:**

Owner: James and Paul Campion

**19. Is Property Endangered?**     Unknown     No     Yes    How?

**20. Significance to Current Community:**     Unknown     None     Low     Moderate     High  
Describe: Unknown

**21. Other Significance or Information of Interest:** (such as historical, legendary, structural, former ownership, etc.)  
See Historical Overview.

**22. National or State Register:**

Is this property individually listed on a historic register?     Unknown     No     Yes  
If yes:     State     National  
If 'no' or unknown, do you think this property is eligible for listing?     No     Yes  
Why? See Evaluation of Historical Status.

**23. National or State Historic District: City of Santa Fe**

Is this property in a historic district?     Unknown     No     Yes  
If yes:     Significant     Contributing     Non-contributing: House     No Status: front wall  
Garage and Carport  
Per City of Santa Fe official designation map.

If 'yes', what is the name of the district?     State     National     City of Santa Fe:  
Downtown and Eastside Historic District

**24. Supplemental Forms:**

None     HCPI Detail Form (FORM 2)     Continuation Sheets, # pages: \_\_\_\_\_

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

*Historic Preservation Division, New Mexico Department of Cultural Affairs*

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<b>ARCHITECTURAL AND CONSTRUCTION DETAILS:</b>																																																																			
<b>6. Visible Construction Material:</b>  <input checked="" type="checkbox"/> Adobe <input type="checkbox"/> Brick <input type="checkbox"/> Composition <input type="checkbox"/> Concrete: Block  <input type="checkbox"/> Concrete: Cast Stone <input type="checkbox"/> Concrete: Poured <input type="checkbox"/> Earth Plaster <input type="checkbox"/> Masonry: Simulated  <input type="checkbox"/> Metal: Corrugated <input type="checkbox"/> Metal: Structural Siding <input type="checkbox"/> Metal: V-Crimp <input type="checkbox"/> Stone: Random Ashlar  <input type="checkbox"/> Stone: Random Coursed <input type="checkbox"/> Stone: River Rock <input type="checkbox"/> Stone: Rusticated <input type="checkbox"/> Stone: Tabular  <input checked="" type="checkbox"/> Stucco: <input type="checkbox"/> Tile: Clay <input type="checkbox"/> Vinyl Siding <input type="checkbox"/> Wood: Board and Batten  <input type="checkbox"/> Wood: Horizontal Siding <input type="checkbox"/> Wood: Jacal <input type="checkbox"/> Wood: Log <input type="checkbox"/> Wood: Shingle  <input type="checkbox"/> Wood: Tongue and Groove <input type="checkbox"/> Other:		<b>7. Number of Stories:</b> _____ N/A Number: <input checked="" type="checkbox"/> 1 <input type="checkbox"/> 1 1/2 <input type="checkbox"/> 2 <input type="checkbox"/> 2 1/2    Other: _____  <b>8. Foundation:</b> _____ N/A <input checked="" type="checkbox"/> Not visible <input type="checkbox"/> None <input type="checkbox"/> At Grade <input type="checkbox"/> Raised Materials: <input type="checkbox"/> Concrete: <input type="checkbox"/> Stone Other: Notes																																																																	
		<b>9. Roof:</b> _____ N/A  Shape: <input checked="" type="checkbox"/> Flat <input type="checkbox"/> Gabled <input type="checkbox"/> Hipped <input type="checkbox"/> Pyramidal <input type="checkbox"/> Shed    Other: Pitch: <input type="checkbox"/> None <input checked="" type="checkbox"/> Low <input type="checkbox"/> Medium <input type="checkbox"/> Steep Features: <input type="checkbox"/> Eave: <input type="checkbox"/> Parapets Materials: <input checked="" type="checkbox"/> Asphalt <input type="checkbox"/> Earth <input type="checkbox"/> Composition shingle <input type="checkbox"/> Metal: Pressed <input type="checkbox"/> Composition Roll <input type="checkbox"/> Metal: Corrugated <input type="checkbox"/> Metal: Standing Seam <input type="checkbox"/> Metal: V- Crimp <input type="checkbox"/> Tile: Terra Cotta <input type="checkbox"/> Wood: Shingle Other:																																																																	
<b>10. Windows</b> _____ N/A Based on field conditions, several windows were not recorded <table border="1" style="width: 100%; border-collapse: collapse; font-size: x-small;"> <thead> <tr> <th>Operation</th> <th>Material</th> <th>Glazing</th> <th>Number</th> </tr> </thead> <tbody> <tr><td>Siding</td><td>Wood</td><td>1-1</td><td>1</td></tr> <tr><td>Casement</td><td>Wood</td><td>8 - paired</td><td>5</td></tr> <tr><td>Casement</td><td>Wood</td><td>1-1</td><td>3</td></tr> <tr><td>Fixed</td><td>Wood</td><td>Single</td><td>5</td></tr> <tr><td>Fixed</td><td>Wood</td><td>1-1</td><td>1</td></tr> <tr><td>Fixed</td><td>Wood</td><td>Pieced</td><td>2</td></tr> <tr><td>Sash</td><td>Metal</td><td>1/1</td><td>1</td></tr> <tr><td>Sash</td><td>Wood</td><td>1/1</td><td>2</td></tr> <tr><td>Sash</td><td>Wood</td><td>6/6- paired</td><td>3</td></tr> <tr><td>Fixed</td><td>Wood</td><td>Art Glass</td><td>3</td></tr> </tbody> </table>		Operation	Material	Glazing	Number	Siding	Wood	1-1	1	Casement	Wood	8 - paired	5	Casement	Wood	1-1	3	Fixed	Wood	Single	5	Fixed	Wood	1-1	1	Fixed	Wood	Pieced	2	Sash	Metal	1/1	1	Sash	Wood	1/1	2	Sash	Wood	6/6- paired	3	Fixed	Wood	Art Glass	3	<b>11. Doors</b> _____ N/A  <table border="1" style="width: 100%; border-collapse: collapse; font-size: x-small;"> <thead> <tr> <th>Type</th> <th>Style</th> <th>Material</th> <th>Number</th> </tr> </thead> <tbody> <tr><td>Single-Leaf</td><td>5-Light</td><td>Wood</td><td>3</td></tr> <tr><td>Single-Leaf</td><td>10-Light</td><td>Wood</td><td>1</td></tr> <tr><td>Single-Leaf</td><td>Full Light</td><td>Wood</td><td>3</td></tr> <tr><td>Single-Leaf</td><td>Panel</td><td>Wood</td><td>1</td></tr> </tbody> </table>		Type	Style	Material	Number	Single-Leaf	5-Light	Wood	3	Single-Leaf	10-Light	Wood	1	Single-Leaf	Full Light	Wood	3	Single-Leaf	Panel	Wood	1
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<b>12. Chimneys</b> Two, interior stucco clad		<b>13. Porches</b> _____ N/A Type: <input checked="" type="checkbox"/> Entry <input type="checkbox"/> Partial-Width <input type="checkbox"/> Full-Width <input type="checkbox"/> Wrap																																																																	
<b>14. Other Significant Features</b> N/A																																																																			
<b>15. Modifications:</b> <input checked="" type="checkbox"/> _____ <input type="checkbox"/> No known modifications																																																																			
#1 Date: 1968; construction of second story studio, living room, and storage room; newspaper accounts and aerial photograph. #2 Date: Unknown; change of windows on all elevations; visual and material evidence.																																																																			



# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

*Historic Preservation Division, New Mexico Department of Cultural Affairs*

For HPD Office use only: HCPI No. _____ District No. _____		<i>Please complete HCPI FORM 1 before completing FORM 2</i>					
		NRHP	SRCP	Criteria A B C D			
<b>1. Name of property:</b>  The Studio of Gian Andrea	<b>2. Location:</b>  626 Canyon Road Santa Fe: <i>Downtown and Eastside Historic District</i>	<b>3. Local Reference Number:</b> Santa Fe ID #: N/A					
		<b>4. County:</b> Santa Fe					
		<b>5. Date of Survey:</b> February 4 & 6, 2022					

## Architectural Description Continued

### Façade

The simplest and shortest of the studio's elevations is the front façade facing Canyon Road (Photos 1 & 2). It is approached by three concrete steps leading to a brick courtyard enframed by a low wall. The low-pitch gabled elevation has three openings associated with the former gallery. These hold two five-light glass doors, flanking a centered octagonal fixed window. Five-light doors of this design are found throughout the building. Its wall is dimpled ceramic tiles and a shell-motif *nicho* holding a tile rendition of the Virgin of Guadalupe.

### West

Paralleling the driveway, the west side of the studio stretches nearly 100' and has three distinct sections (Photo 2). The elevation shows a few artistic flourishes, with a window with a sculpted surround and a *nicho* holding a tile depiction of el Niño de Praga (Photo 3). Otherwise, there is no articulation. The older part of the building is constructed of adobe and fenestrated with an array of mixed windows (Photos 3 & 4), the most notable being a set of wood casements near the south end.

The older section terminates at a small porch and enclosure. This space encloses a stairwell constructed in 1968 that is lit by sculptural art glass (Photo 5). The pieced wood window holds three panels arranged in vertical order, from top to bottom: dark and light blue, red and orange, and green and yellow.

Beyond this is a long rectangular volume holding the living room and a storage area. Built by Andrea Bacigalupa, a portion may have incorporated an earlier garage. Its west elevation has no windows (Photos 6 & 7).

### South – Courtyard Area

The private area of the home faces onto a brick-paved courtyard enclosed by property walls (Figure 5). All elevations fronting the courtyard were constructed and/or altered in 1968. Rising above the space is a two-story volume Andrea Bacigalupa erected in 1968 to serve as his studio (Photo 8). Bacigalupa likely built upon an existing one-story bump-out depicted on an early plat and aerial (Figures 2 & 3). The second floor is accessed by

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the staircase referenced earlier. An asymmetrical pattern of windows — possibly recycled — provides light into the upper story.

Abutting this is a long, one-story volume Bacigalupa created in 1968 as a living room. Its north end is dominated by a field-built wood window wall and a door (Photo 9). Its rough pieced lumber construction reflects the hippie-built ethos of the era. Additional fenestration includes a fixed slit window illuminating an indoor fish pond and a five-light wood door at the south end opening to a storage room (Photo 10). Based on an earlier plat, the storage area may have incorporated an adobe garage and the living room an adobe property wall (Figures 2 & 5).

Right (east) of the tower is a short section of a wood window wall that may represent an enclosed patio (Figure 3, Photo 11). The fenestration likely had a passive solar function.

### East

At times less than 3' from the Olive Rush property wall, the east elevation is the roughest side of the home. It consists entirely of the original adobe portion. Different window types, including older wood casements, penetrate the wall, and two of these bracket a precarious stovepipe (Photo 12).

The building, and its interior, are in a deteriorated condition.

### Front Courtyard Wall

Running along the front of the property is a low wall, likely constructed of adobe and sitting on a raised foundation of river stones (Photo 1). The roughly C-shaped structure is supported at intervals by buttresses. The inside height is around 3'-6" above the courtyard and the top of the wall is rounded. Near the gate begins a line of ceramic Santo Tiles created by Andrea Bacigalupa (Photo 13). The structure is finished with cementitious stucco. A wall with this form appears on a 1958 aerial photograph (Figure 3), and may link to the Bacigalupa's first renovation of the property.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

## Historic Preservation Division, New Mexico Department of Cultural Affairs

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### Historical Overview

#### Canyon Road Context

The famed arts district of Canyon Road began as a trail along the Santa Fe River, leading from Puebloan settlements in the valley to the mountains. It followed a river bench, providing a level grade conducive to movement. In colonial times it gained a name: “El Camino del Cañon,” and served a similar purpose as a resource route to the mountains and as local access to agricultural plots along the river.

In the early 1900s, the old mud-packed trail became part of New Mexico’s first public highway when Las Vegas boosters, including architect Isaac Hamilton Rapp, introduced a bill to create a public road between Santa Fe and their city. Called the Scenic Highway, the mountainous road sent automobiles through an area of intense natural beauty that its promoters equated to Yosemite and Yellowstone.<sup>1</sup> However, the Sisyphus-like project quickly drained the territory’s limited public road fund, and efforts shifted to the lower altitude El Camino Real Highway, future I-25.

By statehood, its use was over, and it was identified in the 1912 city plan as one of the town’s few ancient streets “to be left undisturbed.” It remained undisturbed, unpaved, and ancient for many decades.

The quaint narrow lane began to be discovered by artists in the 1920s. Gerald and Ina Cassidy established the first studio home in 1915 when they converted an old adobe at the corner of Canyon Road and Acequia Madre. Later Sheldon Parsons arrived (renting the Cassidy’s house), then came Fremont Ellis. Olive Rush moved onto Canyon in the 1920s, creating a home and studio that she would occupy until her death in 1966. Her home studio shares a wall with the subject house. Many other artists would follow, some renting an apartment for a short time before establishing home elsewhere. During this period, the road remained primarily residential and dominated by Hispanic homeowners.

#### Valentine Garcia

One of these homeowners – and the first to be directly tied to the house – was Valentine Garcia. Born in 1893, Valentine may have grown up in the area. We know that

<sup>1</sup> John W. Murphey, “A New King’s Highway,” *Chronicles of the Trail* (Vol. 7, No. 2, Spring 2011), 15-16.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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by the late 1920s he had established a woodlot on the property, selling sawed and split timber and coal.

He lived on the property with his wife, Sallie, their three children and a servant. According to the 1930 federal census, Valentine owned the house, which was valued at \$3,000.<sup>2</sup> Newspaper notices indicate that he was civic-minded, and the house served as a polling place for municipal elections. The Garcias would hold onto the house until the early 1950s.

During the Eisenhower years, Canyon Road began to evolve from a primarily Hispanic residential area to a commercial corridor developed for tourism. In addition, Santa Fe's postwar boom had increased the number of residences along the road by 76% between 1940 and 1950.<sup>3</sup>

Reflecting both trends, an old home at 601 Canyon (across the street from the subject property) was converted in 1954 into the Hal West Western Gallery, serving as the home and gallery of the Texas artist of the same name. The same year, longtime Santa Fe artist and former member of the Cinco Pintores, Josef Bakos, announced a new use for the Garcia house – the town's first art collective gallery.

### Gallery 626

As described in the *Santa Fe New Mexican*, the new collective — called the Professional Artists Community and made up of seven artists — sold their works in a gallery they managed. "We want to be an art center rather than a group of walls on which to display paintings," stated Karl Larsson, one of its members.<sup>4</sup> Another member, Bill Longley, envisioned a kinetic experience, where the gallery would be "in a constant state of change."<sup>5</sup> The artists' work — from metal sculptures, collage, and chemical painting to Bakos' more traditional easel subjects — opened in May 1954 as the 626 Gallery.<sup>6</sup> The high-minded gallery would not last long, shuttering within a year.

<sup>2</sup> United States Federal Census, 1930, Census Place: Santa Fe, Santa Fe, New Mexico; Page: 2B; Enumeration District: 0003; FHL microfilm: 2341134.

<sup>3</sup> Henry J. Tobias and Charles E. Woodhouse, *Santa Fe: A Modern History, 1880-1990* (Albuquerque: University of New Mexico Press, 2001), 185.

<sup>4</sup> "Three Paintings Sold at Opening of 626 Gallery," *Santa Fe New Mexican*, May 11, 1954, 5.

<sup>5</sup> Ibid.

<sup>6</sup> The members of the collective were Josef and Teresa Bakos, Bill Longley, Tom Dryce, John Dorman, Karl Larsson, and John Skolle.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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### The Studio of Gian Andrea

While the art collective business model failed, the next occupants — a husband and wife arts and crafts team — would carry on a successful gallery in the old Garcia house for over four decades. They would transform the old house into their home, studio, and gallery. Selling sacred art, their gallery — filled with tiles, mosaics, paintings, and jewelry — became a must-see tourist attraction on Canyon Road.

Born in 1923 in Baltimore, Andrew L. Bacigalupa (as he was named at birth) was a second-generation Italian American.<sup>7</sup> His father, Andrew Bacigalupa, who went by Henry Bass, worked as a truck driver for the Pennsylvania Railroad. The family lived in a modest brick row house near the Baltimore Pennsylvania station. In 1930, the small, three-bedroom, one-bath house held his parents, three siblings, his mother's brother and his wife, and two nephews — nine people.<sup>8</sup>

After working for a time at the Bethlehem-Fairfield Shipyard in Baltimore, Andrew enlisted in the army in 1943, serving as a sergeant with the 357th Antiaircraft Artillery Searchlight Battalion in Europe. After the war, he studied at the Biarritz American University in South France. The college, spread across abandoned resort hotels, was one of three so-called army universities meant to condition college-bound soldiers before returning to the states.

He later entered the Maryland Institute College of Art, where he studied under Jacque Maroger, a French Old Masters-styled artist, who established the college's painting program. On June 19, 1950, at 27, he sailed from New York on the S.S. *Brasil* for Genoa to spend a year in Europe exploring art.

Ellen Wilcox Williams grew up in Bronxville, an affluent village in Westchester County.<sup>9</sup> Her father worked in New York City as a cotton broker; her mother served on the PTA. They lived in a six-bedroom, two-story shingled colonial house surrounded by lawn.

<sup>7</sup> Bacigalupa's biographical sketch is based on a review of primary source records, including census data, newspaper accounts, and real estate information. It presents a somewhat different overview than his Wikipedia entry.

<sup>8</sup> United States Federal Census: Baltimore, Maryland, Page: 11B; Enumeration District: 0114; FHL microfilm: 2340588.

<sup>9</sup> Ellen Wilcox Williams biographical sketch is based on a review of primary source records.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Ellen graduated with a bachelor's degree in art from Elmira College in 1950. Her senior thesis was a study of Michelangelo's Sistine Chapel ceiling painting.<sup>10</sup>

She spent a summer at the Art Students League in Woodstock, where she met Andrew Bacigalupa. She later participated in a Bryn Mawr College tour of Europe. She and Bacigalupa were married on October 9, 1952, in the Lady's Chapel, St. Patrick's Cathedral, New York City.<sup>11</sup> They made a home in Greenwich Village but had straight jobs — Ellen in the business office of New York University; Andrew, working as an accountant.

The young couple moved to Santa Fe in 1954, arriving in a Jeep with their son, two cats, and an ivy plant.<sup>12</sup> They immediately began producing art while Andrew, now going by Andrea, worked as a drafter at the State Highway Department. They created ceramic jewelry, starting with small things like earrings, pendants, cufflinks, and religious medallions, which would become their specialty.

They worked out of a home on Placita Rafaela, dubbing their business Gian Andrea, after their first child's name. They sold their crafts at outdoor shows under the portal of First National Bank and anywhere they could display.

The couple moved into the old Garcia house around 1956. Ellen, who was also a painter (and raising two children), drew up home decoration schemes for the house. One of her designs, a bathroom remodel, advanced her to a delegate to Congress on Better Living, an annual home industry event sponsored by *McCall's* magazine.<sup>13</sup>

In 1968, the enlarged the home, building a living room — the long north-south ell — and a second-story studio. It was the second significant improvement to their home and gallery. They spent two years creating pieces for the addition.

Ellen scoured woodyards looking for pieces of aged lumber to use as lintels.<sup>14</sup> Andrea made cast-concrete supports to hold *bultos* from Mexico. They built a massive fireplace and created an indoor pond for their children's goldfish. The highlight of the design was

<sup>10</sup> Dan Byrne, "Ceramics is Family Affair," *Santa Fe New Mexican*, October 23, 1955, 5A.

<sup>11</sup> "Miss Williams is Wed in New York," *Bronxville Review-Press*, October 16, 1952, 2.

<sup>12</sup> Byrne, "Ceramics is Family Affair," *Santa Fe New Mexican*.

<sup>13</sup> "Bacigalupas Go to Washington for Congress on Better Living," *Santa Fe New Mexican*, October 11, 1957, 5.

<sup>14</sup> "Arts a Way of Life for Bacigalupas," *Santa Fe New Mexican*, August 4, 1968, D3.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

## Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: HCPI No. _____		Please complete HCPI FORM 1 before completing FORM 2					
District No. _____	NRHP _____	SRCP _____	Criteria	A	B	C	D
<b>1. Name of property:</b>  The Studio of Gian Andrea	<b>2. Location:</b>  626 Canyon Road Santa Fe: <i>Downtown and Eastside Historic District</i>		<b>3. Local Reference Number:</b> Santa Fe ID #: N/A				
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the twisting staircase to the second story studio, illuminated by a faceted art glass window. The stairwell's walls were faced with handmade "Cruz Azul" tiles from Mexico.

The home was dedicated to Saint Andrew and Saint Helena — Andrea created a cross motif representing the two saints, and placed variations of it around the house.<sup>15</sup> The addition, with its interior looking like a contemporary style Mexican home, created an oasis behind the storefront and gallery. The private courtyard patio was planted in grape vines, and here, the couple's four children could play as their parents worked the store.

The Studio of Gian Andrea became a tourist destination. While Andrea received commissions from religious institutions to design statuary, his bread-and-butter work was 6"x 6" hand-glazed tiles depicting obscure saints. Some were cork coated on their back to serve as coasters. The Santo Tiles, as they would be called, went into high production when they brought on associates to help.

The gallery morphed naturally into the 1970's version of Canyon Road, which took on a hippie veneer with glass blowing, candle-making, and imported crafts shops lining the street. Hand-made tiles and abstract sculptures of off-beat saints fit right in.

The couple continued to work at the gallery through approximately 2010. In 2015, Andrew L. Bacigalupa, who had been recognized as a Santa Fe Living Treasure in 2008, died at age 91. Ellen would pass three years later. She was 88. The house and studio sat idle for several years and entered a period of deterioration.

### Evaluation of Historical Status

It is unclear why surveyor Michael Belshaw recommended 626 Canyon Road as Contributing during his October 31, 1984 reconnaissance of the property.

The significant changes the Bacigalupas made in 1968 were only 16 years distant. These alterations, including new massing and fenestration alteration, could have only taken on significance at the fifty-year mark in 2018.

<sup>15</sup> Josephine Cudney, "Bacigalupa Wall Hangings Exhibit Opens at Art Commission," *Santa Fe New Mexican*, October 16, 1968, D2.

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As it stands today, the building has no more association with Valentin Garcia. It reflects the Bacigalupa's craft and ownership.

While in rough condition, the recommendation is to maintain Contributing Structure status and add the front courtyard wall to this designation.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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### Illustrations

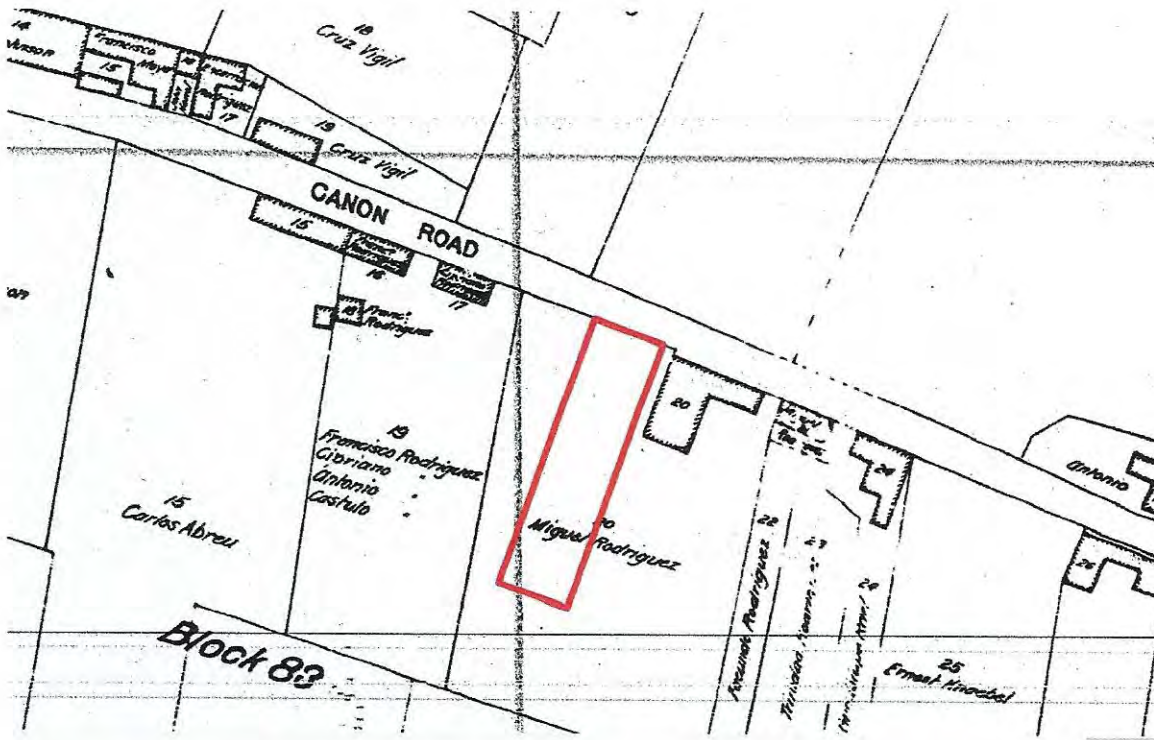


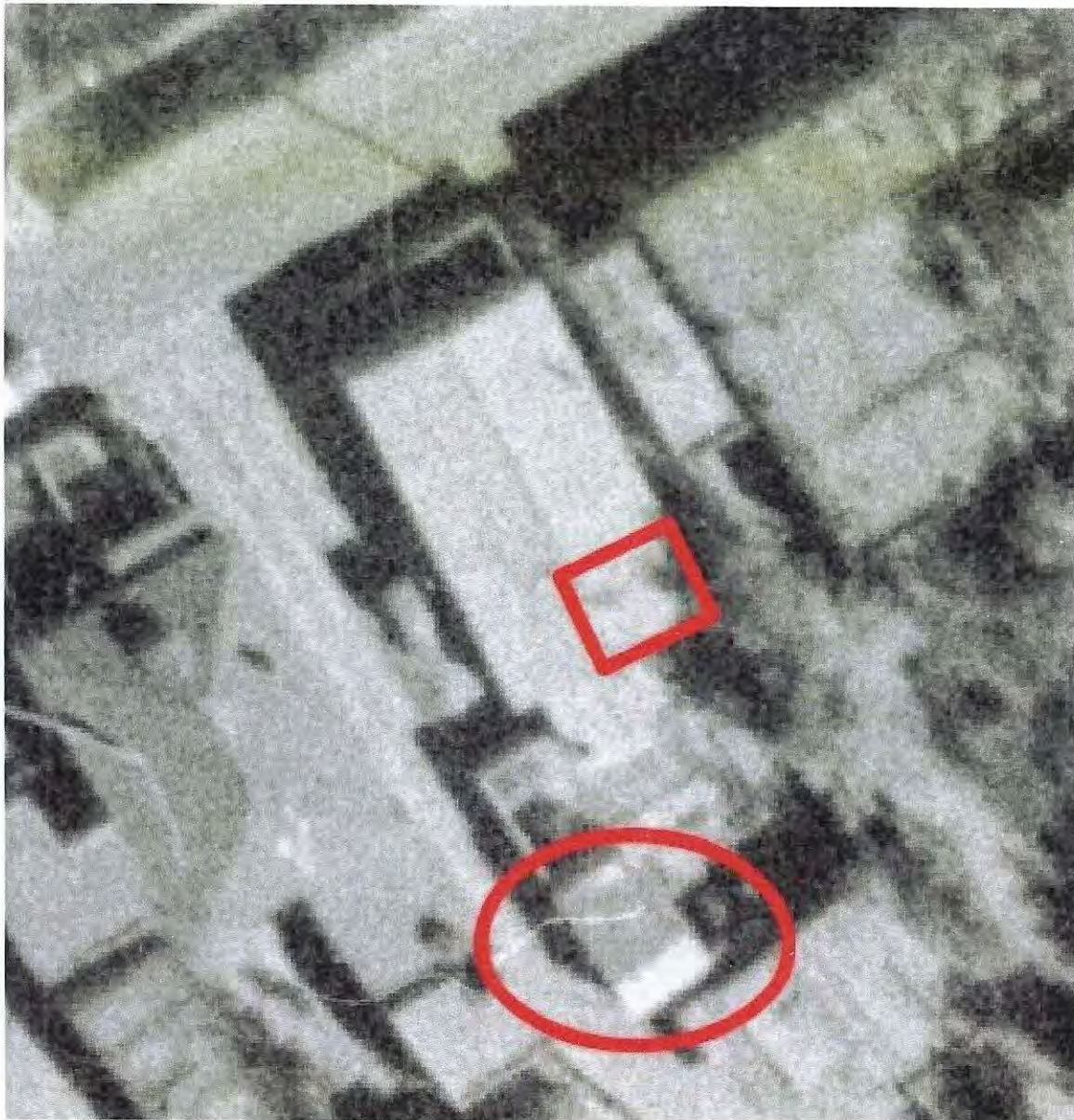
Figure 1: Portion of N. L. King, "King's Official Map of the City of Santa Fe, New Mexico," 1912, showing approximate location of subject property.



# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

*Historic Preservation Division, New Mexico Department of Cultural Affairs*

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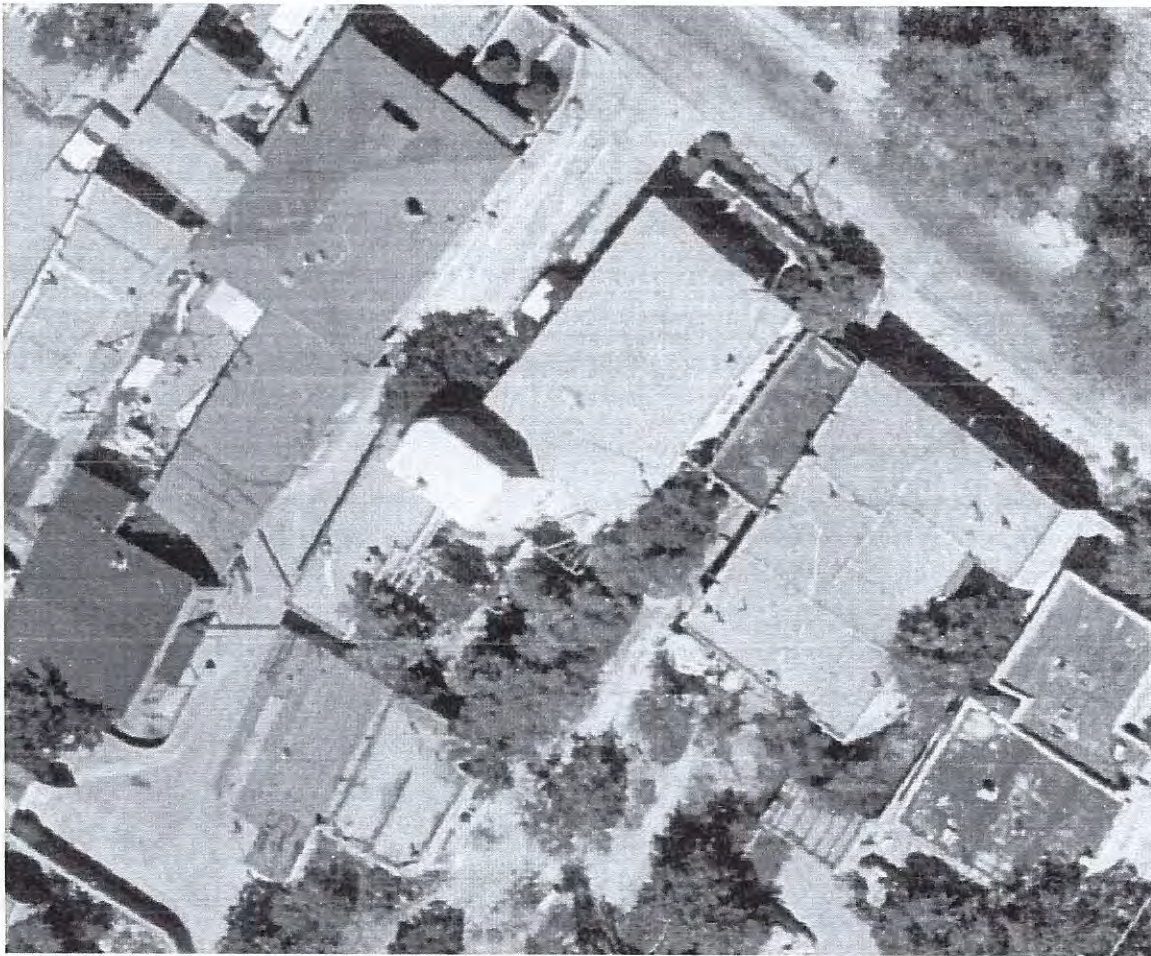


**Figure 3: November 10, 1958, aerial photograph.**  
 Earlier garage circled; likely open concrete patio in square.  
 Courtesy New Mexico Department of Transportation.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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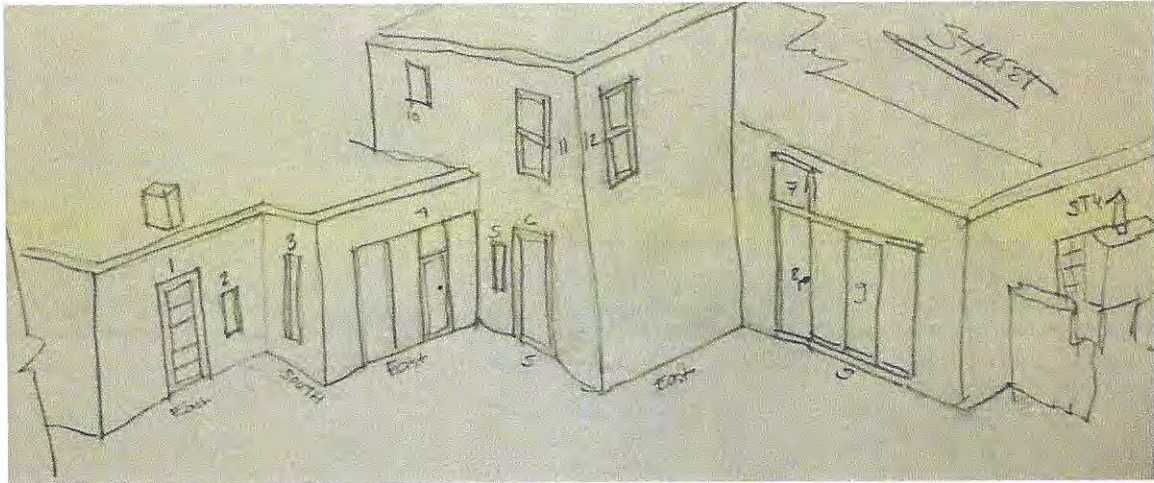


**Figure 4: September 11, 1978, aerial photograph, showing completed design.  
Courtesy New Mexico Department of Transportation.**

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

*Historic Preservation Division, New Mexico Department of Cultural Affairs*

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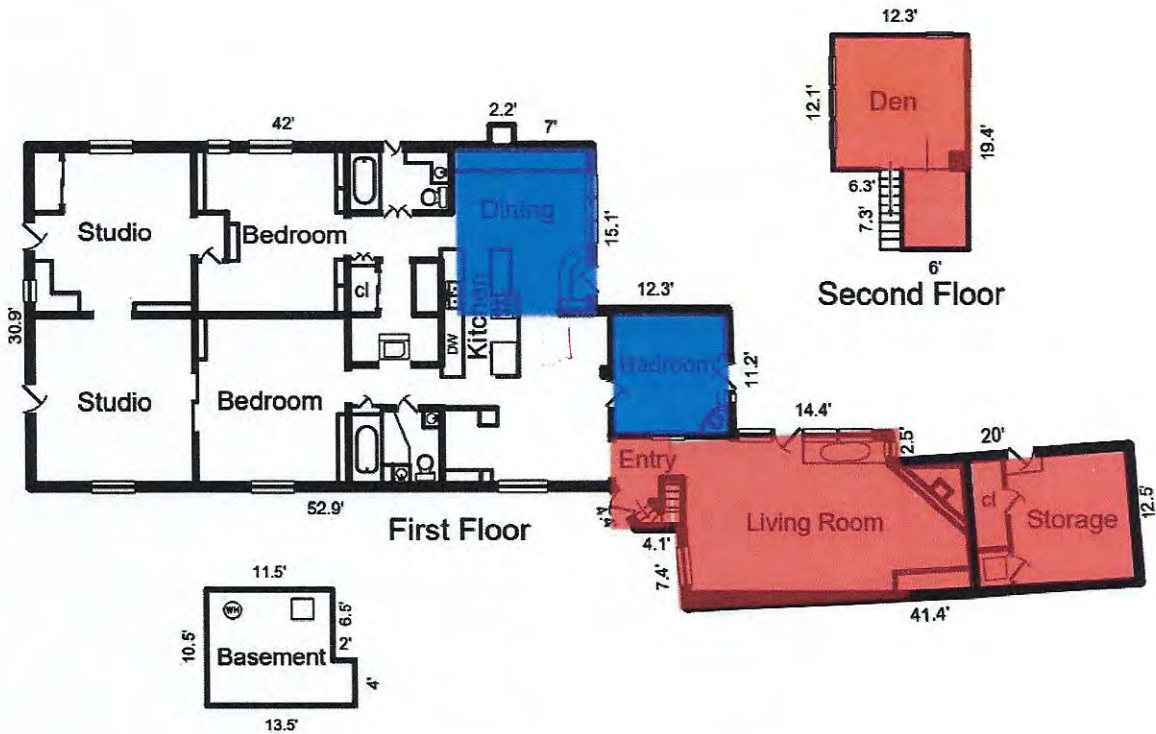


**Figure 5: Field sketch of courtyard elevations.**

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

*Historic Preservation Division, New Mexico Department of Cultural Affairs*

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<b>5. Date of Survey: February 4 &amp; 6, 2022</b>	



**Figure 6: Current floor plan.**  
 Red represents 1968 additions and alterations; blue areas that may have been additionally altered.

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## Survey Photographs

(All images taken by Sharon Joyce on February 4 and 6, 2022, unless otherwise noted)



**Photo 1: View of property from Canyon Road**  
Camera facing southeast.

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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**Photo 2: View of west elevation.**  
**Red indicates portion of 1968 addition.**  
**Camera facing southeast.**

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**Photo 3: West elevation.  
Older portion, north end.  
Camera facing southeast.**

# Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

*Historic Preservation Division, New Mexico Department of Cultural Affairs*

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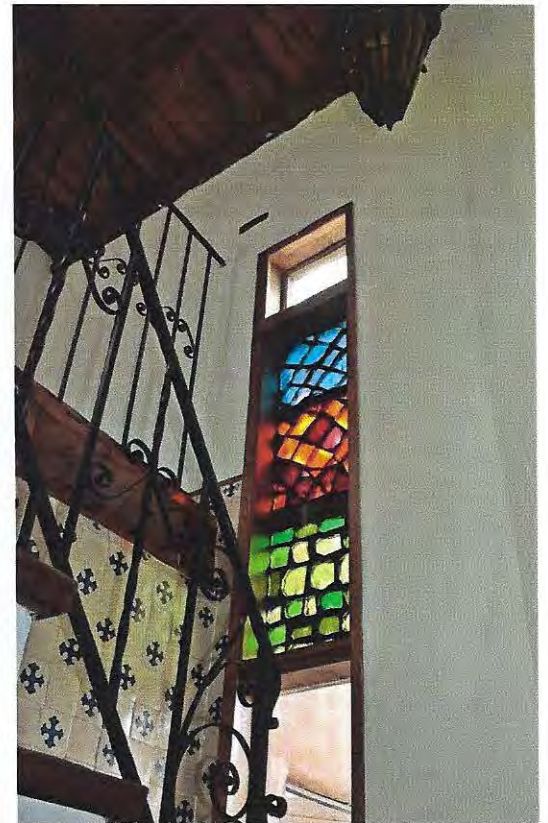
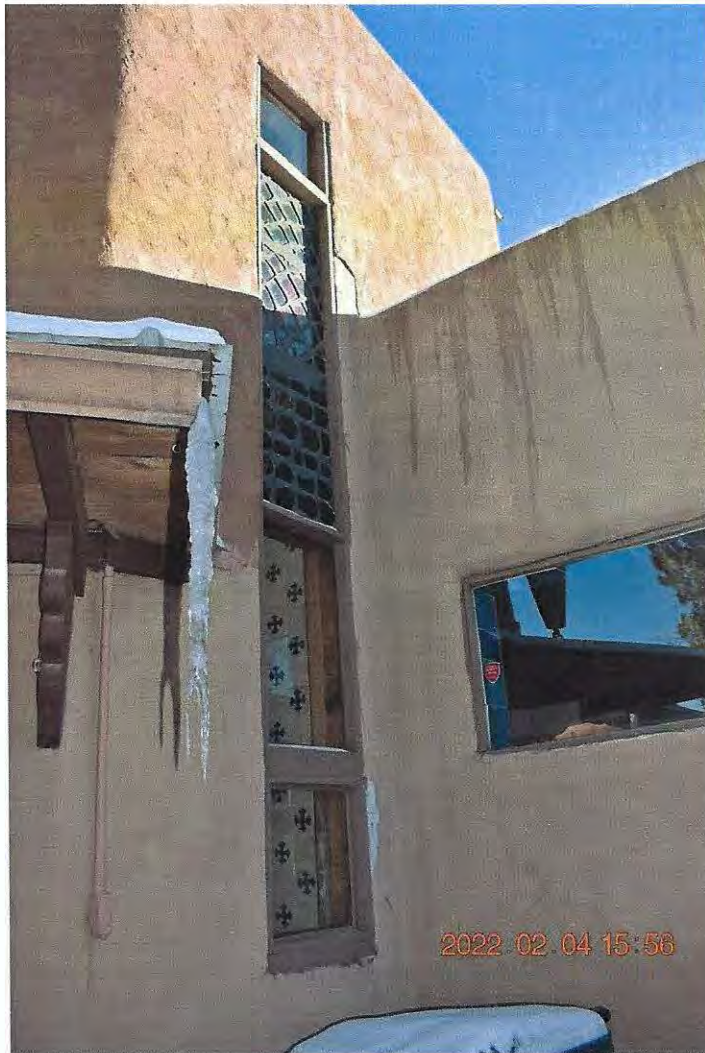


**Photo 4: West elevation.**  
**Older portion, middle section; 1968 addition in background.**  
**Camera facing southeast.**

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**Photo 5: West elevation.  
1968 addition, staircase window.  
Camera facing southeast.**

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**Photo 6: West elevation, 1968 addition.  
Camera facing south.**

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**Photo 7: West elevation and portion of south exterior wall.  
Camera facing northeast.**

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**Photo 8: Courtyard - partial east and south elevations.  
Red indicates 1968 addition.  
Camera facing north.**

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**Photo 9: Courtyard - partial east elevation.  
Living room entry.  
Camera facing northwest.**

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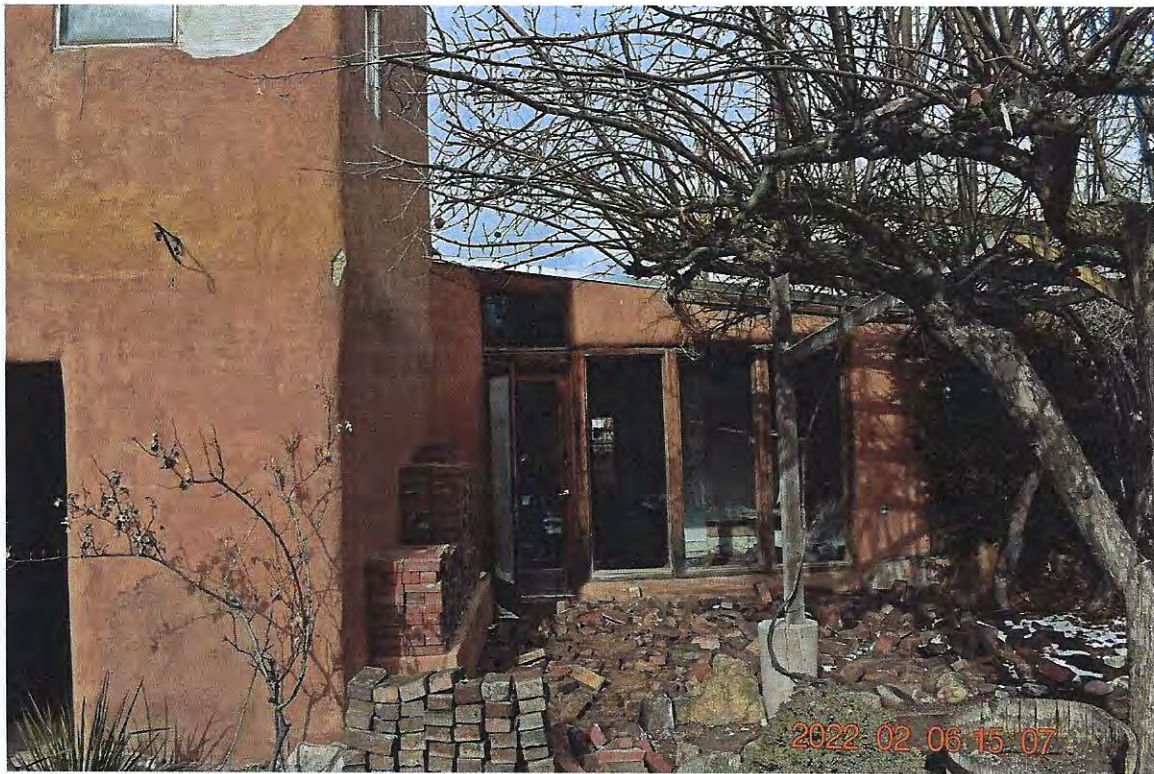


**Photo 10: Courtyard - partial east elevation.  
Storage room entry.  
Camera facing west.**

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**Photo 11: Courtyard - partial south elevation.**  
**This space likely represents an enclosed patio.**  
**Camera facing north.**

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**Photo 12: East elevation.  
Stovepipe and window.  
Camera facing south.**

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**Photo 13: Front Courtyard Wall.**  
Camera facing northwest.



MARTINEZ  
ARCHITECTURE  
STUDIO PC

1524 PASEO DE PERALTA, SANTA FE  
505-989-4958 studio@martinezarch.com

EXISTING RESIDENCE - ADDITION  
626 CANYON RD,  
SANTA FE, NEW MEXICO

NORTH ELEVATION  
CANYON ROAD VIEW  
APRIL 14, 2025  
BOYD - 2503



MARTINEZ  
ARCHITECTURE  
STUDIO PC

1524 PASEO DE PERALTA, SANTA FE  
505-989-4958 studio@martinezarch.com

EXISTING RESIDENCE - ADDITION  
626 CANYON RD,  
SANTA FE, NEW MEXICO

WEST ELEVATION  
FROM CANYON ROAD  
APRIL 14, 2025  
BOYD - 2503



MARTINEZ  
ARCHITECTURE  
STUDIO PC

1524 PASEO DE PERALTA, SANTA FE  
505-989-4958 studio@martinezarch.com

EXISTING RESIDENCE - ADDITION  
626 CANYON RD,  
SANTA FE, NEW MEXICO

SOUTH ELEVATION  
PROPERTY LINE AND  
COURTYARD  
APRIL 14, 2025  
BOYD - 2503



MARTINEZ  
ARCHITECTURE  
STUDIO PC

1524 PASEO DE PERALTA, SANTA FE  
505-989-4958 studio@martinezarch.com

EXISTING RESIDENCE - ADDITION  
626 CANYON RD,  
SANTA FE, NEW MEXICO

EAST ELEVATION  
COURT YARD & SIDE OF  
MAIN HOUSE  
APRIL 14, 2025  
BOYD - 2503