

1 [Planning Code - Landmark Designation - The Gregangelo Museum]

2
3 **Ordinance amending the Planning Code to designate The Gregangelo Museum, located**
4 **at 225 San Leandro Way, Assessor's Parcel Block No. 3253, Lot No. 015, as a Landmark**
5 **consistent with the standards set forth in Article 10 of the Planning Code; affirming the**
6 **Planning Department's determination under the California Environmental Quality Act;**
7 **and making public necessity, convenience, and welfare findings under Planning Code,**
8 **Section 302, and findings of consistency with the General Plan, and the eight priority**
9 **policies of Planning Code, Section 101.1.**

10 NOTE: **Unchanged Code text and uncodified text** are in plain Arial font.
11 **Additions to Codes** are in *single-underline italics Times New Roman font*.
12 **Deletions to Codes** are in *strikethrough italics Times New Roman font*.
13 **Board amendment additions** are in double-underlined Arial font.
14 **Board amendment deletions** are in ~~strikethrough Arial font~~.
15 **Asterisks (* * * *)** indicate the omission of unchanged Code
16 subsections or parts of tables.

17 Be it ordained by the People of the City and County of San Francisco:

18 Section 1. CEQA and Land Use Findings.

19 (a) The Planning Department has determined that the actions contemplated in this
20 ordinance comply with the California Environmental Quality Act (California Public Resources
21 Code Sections 21000 *et seq.*). Said determination is on file with the Clerk of the Board of
22 Supervisors in File No. 231091 and is incorporated herein by reference. The Board of
23 Supervisors affirms this determination.

24 (b) Pursuant to Planning Code Section 302, the Board of Supervisors finds that the
25 proposed landmark designation of The Gregangelo Museum, located at 225 San Leandro
Way, Assessor's Parcel Block No. 3253, Lot No. 015, will serve the public necessity,

1 convenience, and welfare for the reasons set forth in Historic Preservation Commission
2 Resolution No. 1390, recommending approval of the proposed designation, which is
3 incorporated herein by reference.

4 (c) On March 20, 2024, the Historic Preservation Commission, in Resolution No. 1390,
5 adopted findings that the actions contemplated in this ordinance are consistent, on balance,
6 with the City's General Plan and with the eight priority policies of Planning Code,
7 Section 101.1. The Board adopts these findings as its own.

8
9 Section 2. General Findings.

10 (a) On December 4, 2023, the Board of Supervisors adopted Resolution No. 583-23,
11 initiating landmark designation of The Gregangelo Museum as a San Francisco Landmark
12 pursuant to Section 1004.1 of the Planning Code. On December 15, 2023, the Mayor returned
13 the approved resolution. Said resolution is on file with the Clerk of the Board of Supervisors in
14 Board File No. 231091.

15 (b) Pursuant to Charter Section 4.135, the Historic Preservation Commission has
16 authority "to recommend approval, disapproval, or modification of landmark designations and
17 historic district designations under the Planning Code to the Board of Supervisors."

18 (c) Planning Department Preservation staff prepared a Landmark Designation Fact
19 Sheet for The Gregangelo Museum. All preparers meet the Secretary of the Interior's
20 Professional Qualification Standards for historic preservation program staff, as set forth in
21 Code of Federal Regulations Title 36, Part 61, Appendix A. The report was reviewed for
22 accuracy and conformance with the purposes and standards of Article 10 of the Planning
23 Code.

24 (d) The Historic Preservation Commission, at its regular meeting of March 20, 2024,
25 reviewed Planning Department staff's analysis of the architectural and historical significance

1 of The Gregangelo Museum set forth in the Landmark Designation Fact Sheet, dated
2 March 13, 2024.

3 (e) On March 20, 2024, after holding a public hearing on the proposed designation,
4 and having considered the specialized analyses prepared by Planning Department staff, and
5 the Landmark Designation Fact Sheet, the Historic Preservation Commission recommended
6 designation of The Gregangelo Museum as a landmark under Article 10 of the Planning Code
7 by Resolution No. 583-23. Said resolution is on file with the Clerk of the Board in Board File
8 No. 231091.

9 (f) The Board of Supervisors hereby finds that The Gregangelo Museum has a special
10 character and special historical, architectural, and aesthetic interest and value, and that its
11 designation as a Landmark will further the purposes of and conform to the standards set forth
12 in Article 10 of the Planning Code. In doing so, the Board hereby incorporates by reference
13 the findings of the Landmark Designation Fact Sheet.

14 (g) The Board of Supervisors hereby finds that the interior of the ground floor of the
15 property located at 225 San Leandro Way, The Gregangelo Museum, has historically been
16 accessible to members of the public. This access includes the following:

17 (1) Since 1989, 225 San Leandro Way has been an artist collective with the
18 property as a canvas for collaborative and immersive art installations by artists from around
19 the globe;

20 (2) The Gregangelo Museum provides small group, curator-led tours and hosts
21 events, including fundraisers, team building workshops, and weekly lunch gatherings, that are
22 open to the public.

23
24 Section 3. Designation.

25 Pursuant to Section 1004.3 of the Planning Code, The Gregangelo Museum, located

1 at 225 San Leandro Way, Assessor's Parcel Block No. 3253, Lot No. 015, is hereby
2 designated as a San Francisco Landmark under Article 10 of the Planning Code. Appendix A
3 to Article 10 of the Planning Code is hereby amended to include this property.
4

5 Section 4. Required Data.

6 (a) The description, location, and boundary of the Landmark site consists of the City
7 parcel located at 225 San Leandro Way, Assessor's Parcel Block No. 3253, Lot No. 015, in
8 San Francisco's West of Twin Peaks Neighborhood.

9 (b) The characteristics of the Landmark that justify its designation are described and
10 shown in the Landmark Designation Fact Sheet and other supporting materials contained in
11 Planning Department Record Docket No. 2023-011738DES. In brief, The Gregangelo
12 Museum is eligible for local designation because it is associated with events that have made a
13 significant contribution to the broad patterns of San Francisco history (National Register of
14 Historic Places Criterion A) and as a property that possesses high artistic value (Criterion C).
15 Specifically, The Gregangelo Museum, the home and studio of Gregangelo Herrera, an
16 acclaimed queer artist of half Lebanese and Mexican descent, and an artist collective
17 welcoming creators from around the globe, is a cultural hub and an evolving San Francisco-
18 inspired art piece evocative of San Francisco's 1960s, 1970s, and 1980s LGBTQ+ and
19 Counterculture communities. The Gregangelo Museum is an immersive visual, performance,
20 and circus arts environment located in a restored Mediterranean Revival style house that has
21 been transformed through art installations into a living masterpiece, intertwining art, history,
22 and hope, contributing to the unique arts and culture of San Francisco.

23 (c) The particular features that shall be preserved, or where the City determines it is
24 necessary due to deterioration of the feature, repaired or replaced in-kind, are those shown in
25 photographs and described in the Landmark Designation Fact Sheet, which can be found in

1 Planning Department Record Docket No. 2023-011738DES, and which are incorporated in
2 this designation by reference as though fully set forth. Specifically, the following features are
3 character-defining and shall be preserved, repaired in-kind, or replaced in-kind:

4 (1) The character-defining exterior features of The Gregangelo Museum (225 San
5 Leandro Way), including:

6 (A) Single-story height and rectangular massing;

7 (B) Stucco cladding;

8 (C) Hipped roof;

9 (D) Porch with arched openings, curved projecting balustrades, and mosaics
10 made from colored glass and ceramics on the porch stairs, floors, walls, and columns;

11 (E) Angled bay window at front façade and side (north) elevation;

12 (F) Stucco-clad chimney that projects from side (north) elevation;

13 (G) Paved pathway and stair leading from sidewalk to porch; and

14 (H) Art installations, including weathervanes or similar sculptures, affixed to the
15 roof and rooflines, and sculptures within the landscaped front and side yards.

16 (2) The character-defining interior features of the building are those associated with
17 the immersive arts installations of The Gregangelo Museum that have historically been
18 accessible to the public, and depicted in the photos and described in the Landmark
19 Designation Fact Sheet dated March 13, 2024. Specifically, those physical and spatial
20 features of the ground floor layout of 225 San Leandro Way and the elements associated with
21 the structural support and construction of The Gregangelo Museum's immersive art
22 installations, which include: floor and wall surfaces, doors, doorways, casings, moldings,
23 wainscot, fireplace surround, and ceilings covered with additive, decorative art installations
24 that create The Gregangelo Museum's thematic immersive environments, which consists of
25 intermingled collection of collage, mosaics, tapestries or fabric wall hangings and/or ceiling

1 coverings, dioramas, sculpture, still-life installations, decorative painted ceilings, floors, walls,
2 audio/visual installations, framed artwork, objects, painted portraits, and ephemera. Under
3 Planning Code Section 1004(c)(2), proposed changes to these significant interior architectural
4 features, for which a City permit is required, shall be subject to review under Article 10 of the
5 Planning Code. Changes to the property's art installations that do not involve alteration,
6 demolition, or removal of these significant architectural features shall not be subject to review
7 under Article 10.

8
9 Section 5. Effective Date. This ordinance shall become effective 30 days after
10 enactment. Enactment occurs when the Mayor signs the ordinance, the Mayor returns the
11 ordinance unsigned or does not sign the ordinance within ten days of receiving it, or the Board
12 of Supervisors overrides the Mayor's veto of the ordinance.

13
14 APPROVED AS TO FORM:
15 DAVID CHIU, City Attorney

16 By: /s/ Peter R. Miljanich
17 PETER R. MILJANICH
Deputy City Attorney

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City and County of San Francisco
Tails
Ordinance

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

File Number: 240353

Date Passed: June 11, 2024

Ordinance amending the Planning Code to designate The Gregangelo Museum, located at 225 San Leandro Way, Assessor's Parcel Block No. 3253, Lot No. 015, as a Landmark consistent with the standards set forth in Article 10 of the Planning Code; affirming the Planning Department's determination under the California Environmental Quality Act; and making public necessity, convenience, and welfare findings under Planning Code, Section 302, and findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1.

May 20, 2024 Land Use and Transportation Committee - RECOMMENDED

June 04, 2024 Board of Supervisors - PASSED ON FIRST READING

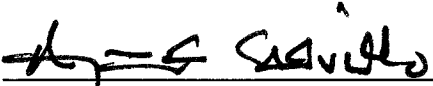
Ayes: 11 - Chan, Dorsey, Engardio, Mandelman, Melgar, Peskin, Preston, Ronen, Safai, Stefani and Walton

June 11, 2024 Board of Supervisors - FINALLY PASSED

Ayes: 10 - Chan, Dorsey, Engardio, Mandelman, Melgar, Peskin, Preston, Ronen, Stefani and Walton
Excused: 1 - Safai

File No. 240353

I hereby certify that the foregoing Ordinance was FINALLY PASSED on 6/11/2024 by the Board of Supervisors of the City and County of San Francisco.


Angela Calvillo
Clerk of the Board


London N. Breed
Mayor

6/21/24
Date Approved



ARTICLE 10 LANDMARK DESIGNATION FACT SHEET

Historic Name:	The Gregangelo Museum (aka Velocity Circus / Velocity Arts & Entertainment)
Address:	225 San Leandro Way
Block/ Lot(s):	3253/015
Parcel Area:	4,377 sq ft
Zoning:	RH-1(D) (One-Family (Detached Dwellings) 40-X
Year Built:	1920
Architect:	Walter C. Falch
Prior Historic Studies/Other Designations:	<i>Gardens in the City: San Francisco Residence Parks, 1906-1940</i> , prepared by Richard Brandi and Denise Bradley on behalf of Western Neighborhoods Project (October 2016). Historic Context Statement includes Balboa Terrace as case study of Residence Park development. Balboa Terrace was identified as a California Register-eligible historic district in a Historic Resource Evaluation Response for 225 San Benito Way, issued by the SF Planning Department (August 30, 2011) for Case No. 2011.0197E.
Prior HPC Actions:	N/A

Significance Criteria:	<i>Events:</i> Associated with events that have made a significant contribution to the broad patterns of our history. (National Register Criterion A) <i>Architecture/Design:</i> Embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possess high artistic values. (National Register Criterion C)
Period of Significance:	The Period of Significance is 1980s to present reflecting the creation of the Gregangelo Museum being formed by the evolving curation of the residential home to be an folk-art environment and safe haven for local artists.

<p>Statement of Significance:</p>	<p>The Gregangelo Museum, operated since 1989 by owner and artist Gregangelo Herrera within a residential home, constructed in 1920, in the Balboa Terrace neighborhood, is a living folk-art installation, intertwining art, history, and hope, contributing to the unique arts and culture of San Francisco. The Gregangelo Museum, the home and studio of Gregangelo Herrera, an acclaimed queer artist of half Lebanese and Mexican descent, and an artist collective welcoming creators from around the globe, is eligible for local designation as a cultural hub and an evolving San Francisco-inspired folk-art environment evocative of San Francisco’s 1960s, 1970s, and 1980s LGBTQ+ and counterculture communities. The Gregangelo Museum also possesses high artistic value as an immersive visual, performance, and circus arts environment in a restored Mediterranean Revival style house.</p>
<p>Assessment of Integrity:</p>	<p>The Gregangelo Museum has been altered but maintains integrity to convey its artistic and cultural significance. As it is an active art installation and work-in-progress, it will continue to change and evolve without effecting overall integrity.</p>
<p>Character-Defining Features:</p>	<p>(1) The character-defining exterior features of The Gregangelo Museum (225 San Leandro Way), including:</p> <ul style="list-style-type: none"> (A) Single-story height and rectangular massing; (B) Stucco cladding; (C) Hipped roof; (D) Porch with arched openings, curved projecting balustrades, and mosaics made from colored glass and ceramics on the porch stairs, floors, walls, and columns; (E) Angled bay window at front façade and side (north) elevation; (F) Stucco-clad chimney that projects from side (north) elevation; (G) Paved pathway and stair leading from sidewalk to porch; and (H) Art installations, including weathervanes or similar sculptures, affixed to the roof and rooflines, and sculptures within the landscaped front and side yards. <p>(2) The character-defining interior features of the building are those associated with the immersive arts installations of The Gregangelo Museum that have historically been accessible to the public and depicted in the photos and described in the Landmark Designation Fact Sheet dated March 13, 2024. Specifically, those physical and spatial features of the ground floor layout of 225 San Leandro Way and the elements associated with the structural support and construction of The Gregangelo Museum’s immersive art installations, which include: floor and wall surfaces, doors, doorways, casings, moldings, wainscot, fireplace surround, and ceilings covered with additive, decorative art installations that create The Gregangelo Museum’s thematic immersive environments, which consists of intermingled collection of collage, mosaics, tapestries or fabric wall hangings and/or ceiling coverings, dioramas, sculpture, still-life installations, decorative painted ceilings, floors, walls, audio/visual installations, framed artwork, objects, painted portraits, and ephemera. Under Planning Code Section 1004(c)(2), proposed changes to these significant interior architectural features, for which a City permit is required, shall be subject to review under Article 10 of the Planning Code.</p>

Property Description

The Gregangelo Museum, at 225 San Leandro Way, is located on the east side of street between Monterey Boulevard and Darien Way, in the Balboa Terrace neighborhood of southeast San Francisco. The subject building is located on a 4,377-square-foot, mostly rectangular lot that is 45 feet wide by 98 feet deep. Like the adjacent properties on the east side of San Leandro Way, the subject property is raised above the street with a graded, landscaped setback. An easement along the rear lot line of all the parcels on the block contains a paved alley accessing garage openings at the rear of many of the homes.

225 San Leandro Way is a detached single-family dwelling that was constructed in 1920. The subject building was designed in the Mediterranean Revival style by architect Walter Falch. The subject building is a one-story-over-basement, wood-frame structure with a concrete foundation, hipped roof, and rectangular plan. The roof is covered with asphalt shingles installed in polychromatic stripes. Overhanging boxed eaves are highlighted with leaf- or spade-shaped metal tabs affixed to fascia board. Several sculptural elements, reminiscent of rainspouts, with forms that echo stone heads of Quetzalcóatl along the sides of the Temple of Quetzalcóatl at the Mayan ruin of Teotihuacan, Mexico, extend from the eave line along the front façade. Metal sculptures, several that are similar to weathervanes, are affixed to the roof.

A pebbled walkway and stairs lead from the sidewalk to an open porch that projects from façade. A low, undulating wall borders a small lawn and gathering space at the north end of the front yard. Pillars at each corner of the porch frame flat-arched openings with projecting curved balustrades. The porch ceiling, floor, stairs, and inside faces of the pillars are decorated with mosaics in swirling organic patterns made with colored glass, tile, ceramic, and stones. Projecting, balloon-frame canvas awnings with curtains extend from the porch and cover the openings. The primary entrance is recessed and features a decorative panel wood door. Opposite the porch and entrance at the façade is an angled bay window. The bay window has multi-light casement sash flanking a fixed window with a top band of six-lights.

The north (side) elevation is largely obscured with landscape plantings and art installations, but a stucco chimney and angled bay window project from the wall. At the rear of north (side) elevation, projecting from the building, is a single-story-over-garage with flat roof below a sculptural cupola. The partially recessed garage is accessed from the rear of this building extension while the upper portion is occupied by a "sunroom" with large multi-light wood French Doors that open onto a rooftop deck facing west. Fenestration along the side and rear elevations include several doors as well as windows of various sizes with mixture of sash materials and operations.

A narrow wood porch extends along much of the south (side) elevation. At the west end of this porch, wood stairs lead down into a temporary enclosure, located adjacent to the front porch, housing 'Day of the Dead' altar and installation. The east end of the porch leads to a pathway that extends along the side elevation to the rear yard. The rear yard consists of a narrow space with pebbled paving that is enclosed by wood fence and landscape wall of bamboo. Several small sheds or enclosures are located in the rear yard.

The interior retains much of the original floor plan and many of the historic finishes have been restored, including wood floors, wood wainscot, wood framed openings, crown moldings, plaster ceilings and walls, and wood panel doors. Within what would have been the living room there is a fireplace with brick and tile surround and curved projecting wood mantle.

The property owner, along with contributions from an evolving artist collective of hundreds of artists from around the globe, created installations, adornments, and art within and upon the 1920 Mediterranean Revival house. The additive, decorative and art installations that create The Gregangelo Museum's thematic immersive environments, consist of intermingled collection of collage, mosaics, tapestries or fabric wall hangings and/or ceiling coverings, dioramas, sculpture, still-life installations, decorative painted ceilings, floors, and walls, audio/visual installations, and framed artwork, objects, painted portraits, and ephemera.

Balboa Terrace

The immediate area surrounding the subject property at 225 San Leandro Way, known as the Balboa Terrace neighborhood, bounded by Junipero Serra Boulevard, Monterey Boulevard, Darien Way, San Aleso Avenue, Aptos Avenue, and Ocean Avenue, consists of detached single-family homes on landscaped properties that were constructed primarily during the 1920s. Architectural influences that are apparent in the area include Mediterranean Revival, Spanish Colonial Revival, Classical Revival/Neoclassical, Colonial Revival, and Tudor Revival. Most building exteriors are clad in stucco. The streets in the area are gently curvilinear. The area exhibits a cohesive suburban residential architectural character from the period of the early 20th century.

The following descriptive and contextual information about Balboa Terrace is excerpted from *Gardens in the City: San Francisco Residence Parks, 1906-1940*, prepared by Richard Brandi and Denise Bradley (October 2016):

The topography in this part of the city slopes down gradually from east to west, and the blocks within Balboa Terrace are graded into a series of terraces that gradually decrease in elevation from east to west. This terracing results in the houses fronting onto the east side of the street being at a higher elevation—and above the grade of the street and the public sidewalk—than those fronting on the west side the street, which are at the same elevation as the street. As a result, the front yards of the houses at the higher elevation have a graded bank or a retaining wall to accommodate the difference in grade between the yard and the public sidewalk.

The streets within Balboa Terrace are laid out in a modified grid that creates a series of blocks whose length is oriented north-to-south. The north-to-south aligned streets south of Darien Way have a slight curve. Here the blocks progressively increase in length from San Fernando Way to San Benito Way due to the angle of the alignment of Ocean Avenue, which forms the south boundary for the development. Each block has a north-to-south aligned interior alley, which provides communal access to the garages; the pedestrian greenway bisects each alley and creates two separate, disconnected alley segments.

Balboa Terrace had a protracted development. In 1912, the Balboa Terrace Company bought 15 acres from the Residential Development Company and installed street improvements, gas lines, and water mains.¹ Nothing is known about the Balboa Terrace Company (for example, it is not listed in city directories). Balboa Terrace is shown on John M. Punnett's 1914 plat map of new neighborhoods planned by the Residential Development Company, but the 1915 Sanborn map shows no houses in the

¹ *San Francisco Call*, October 10, 1912. Quoted in *Gardens in the City* (2016), 127.

tract. The Balboa Terrace Company ... reportedly refused to sell individual lots and sold the entire property to the Newell-Murdoch Company, developer of Forest Hill, in May 1918.²

An official plat map for Balboa Terrace, designed by Punnett and Perez, was filed with the City of San Francisco in 1920 by John Rosenfelds' Sons Company. ... A newspaper article reported four houses were under construction in Balboa Terrace by October 1920.³

In 1922, with the Lang Realty Company acting as brokers, Newell-Murdoch sold the Balboa Terrace property to brothers, Ernest C. and Oscar M. Hueter.⁴ Under the ownership of the Hueter Brothers, Balboa Terrace took off. The Hueter Brothers created a team of Lang Realty, architect Harold Stoner, and builder Walter Zweig of Boxtton & Zeig to build out the tract. In 1924, the Hueters expanded the tract by purchasing 36 acres to the east of Balboa Terrace from Charles W. Sutro for \$325,000. Balboa Terrace eventually reached the east side of San Aleso Avenue, employing a street pattern that subtly bends with the hillside as it runs down to Ocean Avenue.⁵

An article in *Homes and Gardens* stated that after one block was built out, the developers would move on to the next.

That is when an entire block or avenue is built up, activity moves to the next street. Pavement and walks are laid, ornamental lighting installed, and the new street is built up in units of homes in types that vary from the villas of the Italian Renaissance to the English Cottage type. However the majority are, by popular demand, of Italian and Spanish design [...] One might call it a symphony of architectural types.⁶

A majority of the houses in the tract were designed by one man. Author Jacquie Proctor, in her book *Bay Area Beauty*, estimates that at least 60 percent of the houses in Balboa Terrace were designed by Harold Stoner.⁷ ...

The subject property, constructed in 1920, with design by architect Walter Falch, was built in the early years of Balboa Terrace's development, perhaps amongst the first of the homes constructed within the neighborhood. In 1920, Falch designed the subject property and the three surrounding homes on the east side of San Leandro Way between Monterrey Boulevard and the pedestrian greenway that bisects the block. These four buildings mark the beginning of home construction in the Balboa Terrace, occurring prior to Harold Stoner becoming the primary architect for the neighborhood.

² *San Francisco Chronicle*, May 4, 1918. Quoted in *Gardens in the City* (2016), 127.

³ *San Francisco Chronicle*, October 30, 1920. Quoted in *Gardens in the City* (2016), 128.

⁴ *San Francisco Chronicle*, August 2, 1924. Quoted in *Gardens in the City* (2016), 128.

⁵ *San Francisco Chronicle*, August 2, 1924; *San Francisco Examiner*, August 21, 1924. Quoted in *Gardens in the City* (2016), 128.

⁶ *Homes and Grounds*, October 1926. Quoted in *Gardens in the City* (2016), 128.

⁷ Jacqueline Proctor, *Bay Area Beauty: The Artistry of Harold G. Stoner, Architect* (San Francisco, 2011), 158. Quoted in *Gardens in the City* (2016), 128.

Walter C. Falch (1883-1969)⁸

Walter Charles Falch was born in Mill Valley, California to prosperous German immigrant parents. Falch received a degree in engineering from the University of California. He practiced architecture and engineering in San Francisco from 1911 until his retirement in 1956, being most prolific as solo practitioner in the 1910s and 1920s. He was partner in architectural and engineering firms of Falch and Knoll (early 1910s to circa 1936) and Walton and Walter C. Falch (unknown dates). Falch's commissions included distinctive period-revival single-family residences, apartment buildings, markets, commercial and institutional properties.

From his offices in the Hearst Building, Falch completed commissions throughout the city during the opening quarter of the twentieth century, including several buildings that are listed or eligible historic landmarks. These include:

- o 861 Sutter Street (Braeburn Apartments – 1913, Falch and Knoll), contributor to the National Register-listed Lower Nob Hill Apartment Hotel Historic District
- o 725 Leavenworth Street (1916, Falch and Knoll), contributor to the National Register-listed Lower Nob Hill Apartment Hotel Historic District
- o 821 Leavenworth Street (Westcliffe Apartments – 1916, Falch and Knoll), contributor to the National Register-listed Lower Nob Hill Apartment Hotel Historic District
- o 1670 Market Street (Gaffney Building - 1923), Renaissance Revival, contributor to San Francisco-listed Market Street Masonry Landmark District
- o 1965 Market Street (1923), Spanish Colonial/Mission Revival, eligible for National and California Registers
- o 508-514 4th Street (Murschen & Hoelscher Building - 1925), Article 11, Category III (Contributory)

Beyond San Francisco, in 1936, as a Works Progress Administration project, Falch designed the Tudor Revival-style Mill Valley City Hall and Firehouse, in Mill Valley, California. The Falch family lived in Mill Valley for approximately 70 years. This building is extant and continues to serve as the Mill Valley City Hall.

Many of his early 1920s single-family residential commissions were in residence parks, such as Balboa Terrace, St. Francis Wood, and Forest Hill. Falch was one of many notable architects that designed homes, typically in period revival styles, in the residence parks developed in the western portion of San Francisco in the 19-teens and 1920s.⁹

⁸ Biographical information about Walter C. Falch: *Masonry Discontiguous District: Revised Draft Article 10 Landmark Designation Report*, submitted to the Historic Preservation Commission (September 19, 2012), 31; *Architecture, Planning & Preservation Professionals: A Collection of Biographies*, prepared by San Francisco Planning Department (DATE); Historic Resource Review Response for 1965 Market Street (July 14, 2017) for Case No. 2015-002825ENV; Historic Resource Evaluation (HRE) Part I for 1965 Market Street, prepared by SWCA Environmental Consultants/Turnstone (dated July 10, 2017) for Case No. 2015-002825ENV.

⁹ Richard Brandi and Denise Bradley, *Gardens in the City: San Francisco Residence Parks, 1906-1940*, Historic Context

Falch's residential designs in Forest Hill are generally stucco-clad, with styles that utilize Classical Revival organization, and often ornament, but also include Cape Cod style bungalow and a vaguely Chateausque form. In St. Francis Wood (National Register-listed Historic District), Falch designed six homes in the Mediterranean, Colonial, or Classical Revival styles.¹⁰

Gregangelo Herrera and The Gregangelo Museum

Gregangelo Herrera was born and brought up in San Francisco, born on August 27, 1966. He grew up in a Lebanese and Hispanic family and early on knew that he wanted to be an artist.

Gregangelo Herrera began renting his home at 225 San Leandro Way in 1979 within the Eligible Balboa Terrace Historic District as a young teenager and has since purchased the home. The house was dilapidated with failing walls, floors, and significant water damage. Inspired by the tragedies of the time, living through the AIDS epidemic, and experiencing the loss of his partner, Herrera began rehabilitating the home from this damage, but with adornments and installations by him and his community of local artists.

Gregangelo Herrera in his career was an artist and a performer as a whirling dervish and various forms of ethnic dance from North Africa and the Middle East. He established a floor show at Pasha Arabian Fantasy Supper Club on Broadway and Polk in San Francisco, performed in the San Francisco Ethnic Dance Festival for several years, and gigged regularly for community, cultural, and private events.

In 1992, Gregangelo established an artist collective called Gregangelo & Velocity Circus Troupe. It consisted of nine performing circus artists training at the San Francisco School of Circus Arts, a multi-media artist, and a costumer from the California College of Arts and Crafts.

Throughout time, Gregangelo & Velocity Circus Troupe self-produced many shows for fairs and festivals. Between 1992 and 2006, Gregangelo & Velocity Circus Troupe grew in capacity to include hundreds of artists and commissions per year, as well as adding environmental installations and evolving more immersive and experimental experiences utilizing multidisciplinary artists, scientists, and technicians.

Simultaneously, the private residence of Gregangelo Herrera evolved into a "mirage of a house," a living, breathing passion project with contributions from hundreds of artists from around the globe. Throughout the creation of this home, it has become part residence, part artist collective, part "connectatorium". He opens his home up to a thriving community of local artists and of people finding their way in this world.

The home is comprised of nine unique installations, which build up to tell stories from 1001 Arabian Nights through the lens of the City of San Francisco, and to also curate an experience and journey of self-discovery for audiences. The installations, adornments, and art within this property is ever evolving and has become more of an entity than house.

Statement prepared for Western Neighborhoods Project (October 2016).

¹⁰ National Register of Historic Places Registration Form, St. Francis Wood Historic District, prepared by Bridget Maley, Richard Brandi, Christopher VerPlanck, Brad Brewster, and Denise Bradley for the St. Francis Homes Association (January 2022).

In 2006, the business added the fictitious business name Gregangelo & Velocity Arts & Entertainment, which best encapsulates the broader and growing range of artistic work. Their business entities Gregangelo & Velocity Circus and The Gregangelo Museum operate under the umbrella of Gregangelo & Velocity Arts & Entertainment.

The Gregangelo Museum, located in a restored Mediterranean Revival style house originally constructed in 1920, is an immersive visual, performance, and circus arts experience and a unique cultural attraction, evocative of the collectivism of San Francisco's LGBTQ+ and counterculture communities in the 1960s through 1980s. Similar to counterculture communes or LGBTQ+ artist collectives, it is a place to experiment with and explore new forms of relationships through collective arts activity. And, like many of its counterculture counterparts, The Gregangelo Museum is a swirling mélange of elements - part community center, part art studio, part immersive folk-art experience.

The Gregangelo Museum also embodies high artistic values as a folk art environment. As noted in the Los Angeles Citywide Historic Context Statement, "...Folk Art resources are expressions of individual artistic visions...working from a personal [or collective] vision...often using techniques inherited from traditional crafts...created from many smaller items that fill a controlled space or environment [often the creator's home or property]...with intent to be seen by the public."¹¹ Since the 1980s, partially self-taught artist Gregangelo Herrera, along with an evolving community of artists from around the globe, have been creating a vibrant folk-art environment, known as The Gregangelo Museum, using the 1920 Mediterranean Revival property as a backdrop or canvas. An assemblage of ever-changing art and decorative installations, consisting of intermingled collection of collage, mosaics, tapestries or fabric wall hangings and/or ceiling coverings, dioramas, sculpture, still-life installations, decorative painted ceilings, floors, and walls, audio/visual installations, and framed artwork, objects, painted portraits, and ephemera, creates The Gregangelo Museum's thematic immersive folk-art environments. The home is comprised of nine unique environments, which build up to tell stories from 1001 Arabian Nights through the lens of the history and culture of City of San Francisco, and to also curate an experience and journey of self-discovery for audiences.

¹¹ *Los Angeles Citywide Historic Context Statement: Public and Private Institutional Development/Cultural Development and Institutions/Folk Art, 1850-1980*, prepared by Daniel Prosser (March 2019), 1.

Photos









