

1063 26th Street
Santa Monica, California
City Landmark Assessment Report

Evaluation Report
Building Permit History
City Directory Research
Photographs
Tax Assessor Map
Sanborn Maps



Prepared for:
City of Santa Monica
Planning Division

Prepared by:
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1063 26th Street
City of Santa Monica
APN: 4266-015-028
City Landmark Assessment and Evaluation

BACKGROUND INFORMATION

Description of site or structure

The subject property consists of a two-story residence situated on the east side of 26th Street between Wilshire Boulevard and Washington Avenue. It is located on Lot 27 and a portion of Lot 28 in Block 8 of Tract 27 of the Fairmount Villas tract that was subdivided in 1907 in the City of Santa Monica. Erected in 1921, the dwelling, which faces busy 26th Street, sits on a 160-foot by 74-foot parcel in a residential neighborhood. Since the mid-1920s, city directory research suggests that the property has served off-and-on as a single-family residence and a multi-family residence.

The property has not been previously identified in the City's Historic Resources Inventory (1983, 2010), California Historical Resources Inventory System (2010), or documented in any known historic resource assessment reports. In addition, it is not within the boundaries of a designated or previously identified potential historic district.¹

The property is the building most closely associated in the United States with prominent playwright Bertolt Brecht. Brecht moved from Europe to Santa Monica in 1941, and he and his family resided in this dwelling from 1942 until they departed the country in 1947.

Description. Capped by a steeply pitched hipped roof with shallow boxed eaves, this two-story wood-frame dwelling with its box-like massing and unadorned façade is reflective of the American Foursquare architectural style. Exterior surfaces are sheathed in wide clapboard siding with corner boards. An exterior red brick chimney on the secondary elevation rises above the roofline. The dwelling's most prominent feature is the enclosed projecting entry porch capped by a low-pitched hipped roof occupying the north end of the primary (west) elevation.

Fenestration consists of a mix of wood-framed double-hung sash windows and vinyl sash. On the ground floor of the primary (west) elevation is a large wood-framed, multi-pane picture window south of the entry porch. The narrow multi-pane wood-framed windows that enclose the porch appear to be fixed in place. The façade's upstairs windows of this elevation are non-original vinyl sash. Secondary north and south elevations feature double or tripartite windows of wood-framed sash design on the ground floor and non-original vinyl sash windows on the second story.

¹ However, the subject property is in the vicinity of the potential "1000 Block 25th and 26th Street Spanish Colonial Revival District," the nearest contributor of which is located at 1036 26th Street.

Aerial photographs reveal a one-story portion at the rear of the house capped by a shed roof. Towards the east end of the north elevation is an enclosed projecting porch with a side-gabled roof that serves as a secondary entrance, perhaps to the kitchen. It is unclear from historic photographs, building permits, Sanborn maps, or visual inspection from the public right-of-way whether the projecting porch is original to the house or an addition/alteration. Concrete steps lead from the sidewalk to the front entry path, which is flanked by a clipped lawn.

A detached, front-gabled garage of wood construction that building permits indicate has been enlarged as a studio is located near the northeast corner of the property. A concrete driveway leads to this rear building. Landscaping consists of tall hedges, manicured bushes, various shrubs, a front lawn, and low ground cover near the sidewalk. A split rail fence surrounds the property. In addition to the noted second story vinyl windows, alterations include the replacement and strengthening of most of the exterior brick chimney following the Northridge earthquake. The property exhibits a moderate to high level of integrity of design, materials, and workmanship, and a high level of integrity of location, setting, feeling and association.

Building Permits. The original building permit for the residence was not located by the City. Subsequent building permits on file with the City indicate that interior alterations and repairs were completed in 1947 for Mrs. Gleason, the property owner, by contractor F.R. Stephens for an estimated cost of \$1,000. Apparently the permit for these repairs, dated November 4, 1947, was submitted just three days after Brecht departed the United States for Europe following his testimony before the House Un-American Activities Committee on October 30 of that year.

On August 18, 1948, owner Cynthia H. Gleason paid approximately \$600 to enlarge the property's detached garage, which, according to the permit, had previously been converted into a studio. The final permit dated November 24, 1950 is for a new fireplace costing approximately \$550 for Mrs. Lindsay, the owner at that time. Permits for the replacement of the exterior chimney and the installation of vinyl windows were not located.

Statement of Architectural Significance

The subject property located at 1063 26th Street exhibits several features typical of the American Foursquare architectural style including its square massing and footprint, presence of a projecting front entry porch, wide clapboard siding, corner boards, unadorned wood-framed double-hung sash windows, and steeply pitched roof. However, the house lacks the character-defining pyramidal roof, prominent front dormer, and deep eaves common to the style. In addition, the enclosed partial width front entry porch with its perpendicular entrance and narrow multi-pane glazing is not generally found in American Foursquare style dwellings, which typically feature prominent unenclosed full width front porches with front-facing entry steps. Further, a number of the dwelling's original windows have been replaced with vinyl sash. As a result, while the subject

property exhibits a moderate to high level of physical integrity, it is not an especially good example of the American Foursquare style given its lack of several key character-defining features.

Context Statement

Bertolt Brecht

Bertolt Brecht (1898-1956) was born in Bavaria, Germany and from early childhood evidenced a talent in the literary arts. Following World War I, during which Brecht served as a medical orderly, he wrote a play about a war profiteer titled *Drums in the Night* that was well reviewed when it premiered in 1922, winning Germany's highest award for dramatic writing. That same year Brecht married opera singer Marianne Zoff, the first of two marriages that would be woven between a series of relationships with various women who served as assistants, muses, and oftentimes lovers.

A complicated man convinced of his greatness as a poet and playwright, Brecht had no tolerance for those in the theatre world who challenged his radical ideas of dramaturgy and stage acting in the production of his plays. During the 1920s, Brecht resided in Berlin where several of his stage plays were produced under his direction, the most popular of which was *The Threepenny Opera*, a collaboration with composer Kurt Weill. Brecht also published his first book of poetry at this time. As the decade progressed, Brecht was increasingly influenced by Marxist ideas, which were reflected in his plays, one of which, *The Rise and Fall of the City of Mahogany*, was denounced by the Nazis during its theatrical run in 1930.

In 1929, the then-divorced Brecht married actress Helene Weigel with whom he had two children, Stefan and Barbara. However, in 1933, following the Nazi takeover of Germany, Brecht and his family fled to Prague. Over the next eight years, Brecht would move numerous times within Europe during which time he completed the plays *Mother Courage and her Children*, *Mr. Puntilla and his Man Matti*, *The Good Person of Szechwan*, and *The Resistible Rise of Arturo Uri*.

In May of 1941, the Brechts fled Nazi-dominated Europe via steamship and arrived in Southern California, soon settling into a small house at 817 25th Street in Santa Monica. Brecht's goal was to earn money as a Hollywood screenwriter while preparing stage plays for production on Broadway. However, due to an outlook and temperament ill suited to Hollywood, Brecht's attempts at screenwriting were generally unsuccessful with the exception of his collaboration with Fritz Lang in writing the film *Hangmen Also Die* in 1943. By this time Brecht and his family had rented a house at 1063 26th Street (the subject property) where they would remain until their departure from the United States in 1947. While in exile in America, Brecht wrote a number of important plays: *The Visions of Simone Marchand*, *Schwyz in the Second World War*, *The Caucasian Chalk Circle* and his adaptation of *The Duchess of Malfi*. He also wrote a number of poems about Hollywood, his garden at the 26th Street house, on becoming an American citizen, and other topics. With British actor Charles Laughton, Brecht finished the first English version of his play *Galileo*, which premiered at the Coronet Theater on La Cienega Boulevard in Los Angeles in July 1947. "Of the plays he wrote in America, *The Caucasian Chalk Circle* is generally considered the best, and one that ranks among his

most popular today. Before it achieved this recognition, however, Brecht had to return to Europe and establish an international reputation.”²

Later in 1947, Brecht was called before the House Un-American Activities Committee (HUAC) to account for his political affiliations. The day after testifying, Brecht left America for Germany where he would spend the rest of his life, settling in East Berlin. Welcomed by the new Communist East German government, Brecht founded his own theatre company, the Berliner Ensemble, and soon had his own theatre. Brecht’s theatre company traveled throughout Europe to tremendous acclaim prior to his death in 1956 of a heart attack. In summarizing his career, noted Brecht biographer James K. Lyon concludes,

Brecht appears to have been someone whose death did more to advance his career than any single act of his life. Almost from the moment of his funeral, officials in East Germany began a process that rapidly transformed him from a troublemaker into an almost saintly literary classic, while West German intellectuals, theater people, and publishers who discovered and promoted his works quickly laid the foundation for a ‘Brecht industry’ that still flourishes today.³

Brechtian Epic Theater

Although Bertolt Brecht's first plays were written in Germany during the 1920s, he was not widely known until much later. Eventually his theories of stage presentation exerted more influence on the course of mid-century theatre in the West than did those of any other individual.⁴ This was largely because he proposed the major alternative to the Stanislavsky-oriented realism that dominated acting and the "well-made play" construction that dominated playwriting.

Brecht's earliest work was heavily influenced by German Expressionism, but it was his preoccupation with Marxism and the idea that man and society could be intellectually analyzed that led him to develop his theory of "epic theatre." Brecht believed that theatre should appeal not to the spectator's feelings but to his reason. While still providing entertainment, it should be strongly didactic and capable of provoking social change. In the Realistic theatre of illusion, he argued, the spectator tended to identify with the characters on stage and become emotionally involved with them rather than being stirred to think about his own life. To encourage the audience

² Lyon, James K. *Bertolt Brecht in America*, Princeton, New Jersey: Princeton University Press. 1980. p.131.

³ Lyon, James. K. and Hans-Peter Breuer, ed. *Brecht Unbound*, Cranbury New Jersey: Associated University Press. 1995.

⁴ http://pages.cs.brandeis.edu/~jamesf/goodwoman/brecht_epic_theater.html

to adopt a more critical attitude to what was happening on stage, Brecht developed his *Verfremdungs-effekt* ("alienation effect")--i.e., the use of anti-illusory techniques to remind the spectators that they are in a theatre watching an enactment of reality instead of reality itself. Such techniques included flooding the stage with harsh white light, regardless of where the action was taking place, and leaving the stage lamps in full view of the audience; making use of minimal props and "indicative" scenery; intentionally interrupting the action at key junctures with songs in order to drive home an important point or message; and projecting explanatory captions onto a screen or employing placards. From his actors Brecht demanded not realism and identification with the role but an objective style of playing, to become in a sense detached observers. Certainly Brecht's attack on the illusive theatre influenced, directly or indirectly, the theatre of every Western country.⁵

Brecht's Arrival in America

On July 21, 1941, Brecht and his family arrived in San Pedro aboard a small Swedish ship, the SS Annie Johnson. Almost from the day he landed, Brecht made it no secret that he did not intend to stay in the United States.⁶ He always felt himself an exile. Two weeks after arriving, he noted in his journal: "I get the impression of having been removed from my age. This is Tahiti in metropolitan form."⁷

In his mind he had been to America many times as a young man. To live there was quite another matter. When Hitler's advancing troops forced him to flee Europe in 1941, he was a mature man with few illusions about the fabled 'New Atlantis' of his youth. But necessity and lack of options compelled him to come and stay from 1941 to 1947. Out of that exile experience arose some of his most significant works. It also brought out the worst in him as he fought to maintain himself in an alien culture. He spoke of this period as his 'exile in paradise' and wondered how long it would last. In American exile Bertolt Brecht, whose dramas are said to have done more to shape the modern theater than any playwright since Ibsen, suffered more financial deprivation, greater intellectual and emotional isolation, and more resounding failure and indifference toward his genius than he had known for years, or would know again in his lifetime.⁸

⁵ http://pages.cs.brandeis.edu/~jamesf/goodwoman/brecht_epic_theater.html

⁶ Vangelisti, Paul and Evan Calbi, ed. *L.A. Exile: A Guide to Los Angeles Writing 1932-1998*, New York: Marsilio Publishers. 1999. p.37

⁷ *Ibid.* pp.37-38

⁸ Lyon, James K. *Bertolt Brecht in America*. p.3.

Exile Community in Southern California

During the 1930s and 1940s, many German Jews and intellectuals fled Nazi Germany. At first many of them moved to neighboring European countries seeking a haven for their religious and political views. As Nazi Germany expanded its control throughout Europe, German exiles were again in grave danger. Those who were able to escape across the Atlantic finally found safety in the United States. Some of these writers, artists, and intellectuals gathered in New York; however, Southern California's warm, Mediterranean-like climate, and the possibility of finding work in Hollywood, attracted many to live on the West Coast.⁹

Brecht was an exile who chose to settle in Southern California based on the advice of Lion Feuchtwanger, a well-known German novelist and fellow exile who had relocated to Los Angeles several years earlier and who had helped secure the Brecht family's passage to the United States. Feuchtwanger had told Brecht that it cost less to live in Southern California than New York and the possibilities for making a living were greater, particularly with Hollywood as a potential employer. Indeed, Hollywood was full of successful émigré German writers such as Feuchtwanger, including Theodor W. Adorno, Thomas Mann, Heinrich Mann (who lived for two years in Santa Monica at 2145 Montana Avenue), Erich Remarque, Vicki Baum, Franz Werfel, Ludwig Marcuse (who lived for a time at 451 San Vicente Boulevard in Santa Monica), George Froeschel, Salka Viertel (who held sophisticated salons in her Los Angeles house at 165 Mabery Road near Santa Monica), Kurt Siodmak, Robert Thoeren, and dozens of others.¹⁰

The book *L.A. Exile* published in 1999 is a guide to the literature of 38 writers who lived more or less in exile in greater Los Angeles. In addition to several of the German émigrés listed above, it includes chapters on Aldous Huxley, Christopher Isherwood (who lived for 28 years at 434 Sycamore Road in Santa Monica), Malcolm Lowry, and Anais Nin. The book's Bertolt Brecht chapter features a photograph of his Santa Monica house at 1063 26th Street.¹¹ Similarly, the Brecht family house on 26th Street is featured the first page of photographs in James K. Lyon's well-researched *Bertolt Brecht in America*. In *Santa Monica: Jewel of the Sunset Bay*, under a section titled "Celebrated Residents," is a short list of European exiles who resided in Santa Monica of which Brecht is one.¹² In 1997, the Los Angeles County Museum of Art mounted the exhibition "Exiles and Emigres: The Flight of European Artists from Hitler" in which Brecht was a noted member.

Yet, outside of the German refugee community in Los Angeles where Brecht was highly regarded as a gifted playwright, he was virtually unknown. "Brecht at age forty-three was obliged to begin again and 'sell himself' and his works to American film and theater

⁹ Feuchtwanger Memorial Library.

¹⁰ Ibid. p.46

¹¹ Vangelisti, p.37.

¹² Wolf, Marvin J. et al. *Santa Monica: Jewel of the Sunset Bay*. Chatsworth, California: Windsor Publications, 1989. pp.48-49.

people who had never heard of him. In spite of a talent for self-publicity, he experienced far greater difficulty organizing his fame than he ever had in Europe.”¹³ Don Ogden Stewart, a past president of the League of American Writers and later a film director, insists that he, like others in Hollywood, had no idea when he met Brecht in 1942 that he was so famous back in Europe. This reaction was apparently typical. Most had never heard of Brecht. If they had, it was for his collaboration with Kurt Weill on *The Threepenny Opera*.¹⁴ As a result, Brecht was never able to gain much of a foothold in the movie industry.

Brecht in Santa Monica

In early August of 1941 Brecht and his family moved to a rental house at 817 25th Street in Santa Monica. Brecht disliked these new quarters because of inadequate room for large tables, but scarce housing due to Southern California’s booming aircraft industry, and their limited finances forced them to stay there for a year.¹⁵ In the summer of 1942, Brecht and his family moved to a large two-story house at 1063 26th Street in Santa Monica (the subject property) that he liked much better. Of the house Brecht wrote in his journal, it is “one of the oldest, about 30 years old, California clapboard, whitewashed, with an upper floor with four bedrooms. I have a long workroom (almost 7 meters), which we immediately whitewashed and equipped with 4 tables. There are old trees in the garden (a pepper-tree and a fig-tree). Rent is \$60 per month, \$12.50 more than in 25th Street.”¹⁶

Renowned actor and theater producer John Houseman who collaborated with Brecht on the Los Angeles production of *Galileo* mentions Brecht’s move to the 26th Street house (incorrectly identifying it as being on 28th Street) and describes its interior layout. “I remember it as fairly large with a number of upstairs bedrooms and a living room leading to the kitchen where much of the work and talk were conducted. Beyond that was another living room, which had been turned into Brecht’s study with a desk at which he worked standing.”¹⁷

Current research suggests that the house at 1063 26th Street appears today very much as it did during the years Brecht occupied the dwelling. Other than the replacement of several wood-framed windows with vinyl sash, building permits, Sanborn maps, visual inspection, and descriptions of the residence from the 1940s indicate that the house has seen little significant change as viewed from the public right-of-way in the intervening years. As noted above, it was not determined during the current research process whether the projecting enclosed porch located at the east end of the north elevation is original to the house or an addition/alteration. An undated photograph in James K. Lyon’s *Bertolt*

¹³ Lyon, James K. *Bertolt Brecht in America*. p.43.

¹⁴ *Ibid*, p.44.

¹⁵ *Ibid*, p.35.

¹⁶ Feuchtwanger Memorial Library, University of Southern California. “Researching German Exiles” <http://www.usc.edu/libraries/archives/arc/libraries/feuchtwanger/exiles/brecht.html>

¹⁷ Houseman, John. “The 1940s exile of Bertolt Brecht...in Southern California,” *Los Angeles Times*, March 23, 1980. p.L3.

Brecht in America taken from an adjacent vacant lot on the north side of the 1063 26th Street house depicts a north elevation with an appearance similar to the same elevation today; however, tall vegetation blocks the east end of the dwelling behind which may be the projecting porch that exists today. The Bertolt Brecht archive in Berlin is reported to have in its collection of photographs from the playwright's American exile a view of front of the house on 26th Street with Brecht standing on the steps of the glassed-in entry porch.¹⁸

As noted above, during the time that Brecht resided at 1063 26th Street he wrote several influential plays, including *The Visions of Simone Marchand*, *Schwyk in the Second World War*, and his adaptation of *The Duchess of Malfi*. An entry in Brecht's journal dated June 24, 1943 confirms that it was because of the income that he received for his screenplay for the Fritz Lang film "Hangmen Also Die" that he was able to devote time to playwriting. "The Lang film...gave me breathing space for [writing] three plays: *Simone*, *Dutchess*, *Schweyk*."¹⁹ In addition, Brecht's work with actor Charles Laughton on the English version of his play *Galileo* is renowned in the theatre world. But it's *The Caucasian Chalk Circle*, the play that Brecht also wrote while living at the subject property, which is often considered his greatest achievement while in exile in the United States.²⁰

Following the end of the Second World War, xenophobic anti-communist hysteria gripped the United States with congress embarking on a witch-hunt of suspected communists who had supposedly infiltrated Hollywood's movie industry. Brecht was one of a number of artists and writers called to appear before the House Un-American Activities Committee (HUAC) in 1947. Following his testimony, Brecht left the next afternoon on a flight back to Europe, thereby ending his American exile.

To summarize, Brecht did not achieve a great deal of success while residing in Santa Monica and he remained relatively unknown at the time. It was only later, after leaving the United States for East Germany and founding his Berliner Ensemble that he achieved worldwide acclaim as "one of the most influential and radical dramatists of our age and perhaps our century."²¹

Person(s) of Historical Importance

The property does appear to meet criteria for associations with the lives of persons significant in our past as it is defined in the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. In determining whether a property is significant for its associative values under these criteria several steps are involved. First, the importance of the individual must be established. Second, the length and nature of the person's association with the property must be determined. Third, a property

¹⁸ Email communication between Brecht scholar Marc Silberman and Santa Monica resident Leslie Hope dated November 2, 2010.

¹⁹ Lyon, James K. *Bertolt Brecht in America*, Princeton, New Jersey: Princeton University Press. 1980. p.64.

²⁰ *Ibid.* p.131.

²¹ Lyon, from the inside cover of *Bertolt Brecht in America*.

associated with an important individual should be compared to other associated properties to identify those that best represent the person's productive life.

Bertolt Brecht has been shown to be one of the most influential playwright's of the 20th century. For five years between 1942 and 1947, Brecht resided at 1063 26th Street, the subject property, as an exile from Nazi Germany. During his years at the house Brecht wrote some of his most important plays, including *The Visions of Simone Marchand*, *Schwyz in the Second World War*, his adaptation of *The Duchess of Malfi*, and *The Caucasian Chalk Circle*. He also worked with Charles Laughton on the English version of his play *Galileo* that premiered in Los Angeles at the time of Brecht's return to Europe. Although Brecht resided briefly at a house on 25th Street in Santa Monica, it was at the 26th street dwelling that Brecht felt most comfortable and was most productive while living in the United States. While it is certainly true that Bertolt Brecht spent only six of his 58 years in Santa Monica in comparison with his many years of residence in Europe, his time in the Bay City was among his most prolific, constituting the entirety of his residence in this country. As a result, the subject property meets the conditions necessary for associations with a historic personage in the City of Santa Monica.

Statement of Significance

The subject property is significant for its direct association with the German playwright Bertolt Brecht during his exile in America. While residing at the subject dwelling, Brecht produced some of his most important works, establishing a five-year 1942-1947 period of significance for the property in Santa Monica. In addition, current evidence suggests that the residence appears primarily as it did during Brecht's occupancy of the dwelling save for the replacement of some upper windows with vinyl sash and the possible addition of an enclosed porch at the rear of the north elevation. Therefore, the subject property meets the criteria necessary for local significance as a Santa Monica Landmark.

Is the structure representative of a style in the City that is no longer prevalent?

The subject property is reflective of the American Foursquare architectural style in the incorporation of the style's box-like massing, roof form, cladding, and fenestration. However, it is not an especially good example because it lacks several key character-defining features such as a pyramidal roof, broad eaves, a full-width front porch, and street-facing entry steps. As a result, the residence cannot adequately compare with other American Foursquare style dwellings in terms of its prevalence in Santa Monica because the house is not sufficiently representative of the style to warrant such a comparison.

Does the structure contribute to a potential historic district?

The subject property is not located within the boundaries of a previously identified historic district nor does it appear to be a contributor to a potential district in Santa Monica.

CONCLUSION

In summary, based on current research and the above assessment, the property located at 1063 26th Street appears to meet two of the City of Santa Monica's Landmark Criteria. The property was evaluated according to statutory criteria as follows:

Landmark Criteria:

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

The subject property satisfies this criterion as a symbol and manifestation of the cultural history of Santa Monica. Specifically, the house at 1063 26th Street was the residence of German playwright Bertolt Brecht from 1942-1947. It was at this residence that Brecht was most comfortable and productive during his American exile, producing important plays that continue to have resonance in the 21st century. As a result, Santa Monica is the city – and 1063 26th Street the dwelling – most closely identified with Brecht during his exile in the United States, which bestows a level of cultural import to Santa Monica for its association with Brecht that no other American city can boast.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

The subject property does not satisfy this criterion.

9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

The dwelling at 1063 26th Street was the home of famed German playwright Bertolt Brecht during five productive years of his life during which he wrote several plays that are considered among his most important. Therefore, the subject property meets this criterion with a period of significance spanning the years 1942-1947.

9.36.100(a)(4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.

The subject 1063 26th Street property exhibits some elements of the American Foursquare architectural style including its box-like massing, hipped roof, wide clapboard siding with corner boards, and fenestration. However, it does not incorporate other distinguishing

architectural characteristics typical of the style such as flared eaves, a front dormer, full width open front porch, and street-facing entry steps. As a result, the subject property is not a sufficiently representative example of the American Foursquare style to meet this criterion.

9.36.100(a)(5) It is a significant or a representative example of the work or product of a notable builder, designer or architect.

The identity of the property's original builder, designer or architect was not determined during the current survey process. In addition, the dwelling is not an especially distinctive example of an architectural type or style to warrant designation under this criterion even if the identities of these individuals were discovered at a future time.

9.36.100(a)(6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

Although the subject property is located on busy 26th Street it does not possess a singular physical characteristic or stand out as an especially familiar feature of the neighborhood or City. Therefore, the subject property does not satisfy this criterion.

Table 1

Residences of European Exiles in Santa Monica

Name	Address	Years Occupied	Comment
Bertolt Brecht	817 25 th Street	1941-1942	Found unsatisfactory by Brecht due to small size
Bertolt Brecht	1063 26 th Street	1942-1947	Dwelling most closely associated with Brecht
Heinrich Mann	2145 Montana Avenue	1948-1950	Lived outside of Santa Monica between 1940-1948
Ludwig Marcuse	451 San Vicente Boulevard	? - 1962	Between 1939 and 1962 Ludwig Marcuse lived in 3 houses, the first two outside of Santa Monica
Christopher Isherwood	434 Sycamore Road	1958-1986	Worthy of investigation as possible local Landmark

Table 2

CITY DIRECTORY RESEARCH
1063 26th Street
APN: 4266-015-028

Year	Entry
1921-1922	Perry, Mary Mrs (widow G.H.) h
1923-1924	Perry, Mary Mrs (widow G.H.) h
1925	Robinson, Cora A. (widow Edward M.) h Robinson, Ethelyn r
1927	Dickenson, Cecil S. (Evelyn) h Robinson, Cora A.
1928	Davis, Ralph W. (Velva) salesman Dudley-Thomas Lumber h Reneau, Alva H. (Lola) appraiser h
1930-1931	Bohart, Richard E.T. (Myrtle) salesman h
1933	Stanton, Everett C. (Joy W.) teacher University High School (West L.A.) h Waltz, Henry W. (Mary E.) real estate
1936	Stanton, Everett C. (Joy W.) teacher University High School (West L.A.) h Waltz, Henry W. (Mary E.) real estate
1938	Stanton, Everett C. (Joy W.) teacher University High School (West L.A.) h
1940*	Reneau, Walter I. (Effie J.) h
1947-48	Brecht, Bertolt E. (Helene) writer h Brecht, Stefan S. student r
1952-1953	Lindsay, Louis D. (Cynthia) Music Corp. of America
1954	Lindsay, Louis D. (Cynthia) Music Corp. of America
1958-1959	Lanz, Joseph (Denise) House of 1000 Fabrics
1960-1961	Lanz, Joseph (Denise) House of 1000 Fabrics 1153: No listing

Note: There is no listing for Bertolt Brecht in the 1940 city directory.

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PHOTOGRAPHS



Primary (west) elevation, looking east.



North and west elevations, looking southeast.



West and south elevations, looking northeast.



Main entrance, primary (west) elevation, looking northeast.



North elevation, secondary entrance. Detached garage. Looking east.



Window detail, north elevation.



*Context view, looking east from California Avenue at intersection of 26th Street.
1063 26th Street (subject property) is the white dwelling at center.*



*Context view, looking north from 26th Street.
1063 26th Street (subject property) is on the right.*