

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2015-2179-HCM
ENV-2015-2180-CE

HEARING DATE: June 18, 2015
TIME: 10:30 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 5258 N. Hermitage Avenue
Council District: 2
Community Plan Area: North Hollywood – Valley Village
Area Planning Commission: South Valley
Neighborhood Council: Valley Village
Legal Description: TR 9237, Block None, Lot 39

PROJECT: Historic-Cultural Monument Application for the
DOUGHERTY HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Hermitage Enterprises LLC
c/o Joe Salem
20555 Superior Street
Chatsworth, CA 91311

APPLICANT: Friends of Norma Jean
12234 Chandler Blvd. #7
Valley Village, CA 91607

Charles J. Fisher
140 S. Avenue 57
Highland Park, CA 90042

RECOMMENDATION

That the Cultural Heritage Commission:

1. **NOT take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation do not suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

The corner property at 5258 Hermitage is comprised of two one-story buildings. The front building, facing Hermitage Avenue, was built in 1940 in the Minimal Traditional style with Traditional Ranch elements. The rear building, facing Weddington Street, was likely built circa 1930 and has no defined architectural style. A low cobble wall with a wood picket fence surrounds the property. Currently, construction fencing obscures most of the property from view.

The front building has a side gabled composition shingle roof with a partial-width porch entrance on the front façade. Pairs of square wooden posts with square capitals and bases support the porch. The rafter tails are exposed above the porch lintel. The entrance to the house is accessed from the porch. To the north of the front door are tripartite multi-light wood windows. This portion of the house is clad in vertical tongue and groove wood siding. Wood siding also appears under at the gable ends on the north and south façades and on the gable ends on the attached two-car garage fronting Weddington Street. There is a chimney on the north façade that was repaired after the 1994 Northridge earthquake. The rest of the house is clad in stucco. Windows include wooden hung windows, some with metal awnings, as well as casement windows, and a greenhouse window. A metal patio awning exists on the rear façade.

The house at the rear of the lot is one-story with an irregular “L” shaped floor plan. The building is comprised of three small gabled roof sections connected by a flat roof. These masses were likely assembled overtime to create the unit. The only permit on record is from 1939 for the addition of a storage area. The permit drawing shows only a small square building on the southeast corner of the lot. The applicant believes this first structure was built circa 1912 as farmworker housing for the orchard industry that existed in the area at the time. The western portions of the building were later additions. The western-most gable has a wrapped porch with wooden square support posts. The front entrance faces a grassy yard and Weddington Street. The majority of the building is clad in vertical wood tongue and groove siding and horizontal or vinyl clapboard siding. Windows are mixed and include wooden fixed, transom, and hung windows with what appears to be the original surrounds and trim. The roof is covered in rolled composition.

Norma Jean Dougherty (born Norma Jean Mortensen and name changed to Norma Jean Baker soon after birth), who would later become actress and model Marilyn Monroe, lived in the rear unit at 5258 Hermitage Avenue from April 1944 to the summer of 1945. She lived on Hermitage Avenue with her in-laws while she was married to Jim Dougherty who was serving overseas in the Merchant Marines.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

DISCUSSION

The applicant has nominated the subject property for its association with Norma Jean Dougherty (Marilyn Monroe). Though Norma Jean did reside at the subject property when she was first discovered in December of 1944, she only resided at the property for one year and did not live in the unit during the productive period of her career. It was not until a few years later in 1948 when she would successfully break through into the film industry. Properties are designated as Historic-Cultural Monuments which are identified with historic personages when there is a direct connection to the property and the historic personage's time of productivity in the field for which they are significant. Though discovered by David Conover to model in military publications when she lived at the subject property, Marilyn Monroe did not achieve success in the film industry until several years after living at the Hermitage Avenue property. She also lived in a number of other residences throughout Los Angeles.

The applicant also believes the rear house on the property is a significant example of farmworker housing remaining in the West Lankershim area. At the turn of the century the land was developed mainly for agricultural uses, primarily fruit orchards. The 1939 permit indicates that a small square shaped building existed on the property, but there is not substantial evidence provided to confirm when the house was built. Furthermore, the original footprint of the building has changed over time with numerous additions altering the shape and floor plan significantly. The building does not retain integrity and does not embody distinguishing characteristics of early farmworker housing in the south Valley.

FINDINGS

Based on the facts set forth in the summary, discussion, and application, the Commission determines that the property is not significant enough to warrant further investigation as a potential Historic-Cultural Monument.

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

| | | | |
|---|---|--|------------------------------|
| Proposed Monument Name: Dougherty House | | Former residence of notable person(s) | |
| Street Address: 5258 Hermitage Avenue | | Zip: 91607 | Council District: 2 |
| Range of Addresses on Property: | | Community Name: Valley Village | |
| Assessor Parcel Number: 2347-023-001 | Tract: Tract No. 9237 | Block: N/A | Lot: 39 |
| Proposed Monument Property Type: | <input checked="" type="radio"/> Building | <input type="radio"/> Structure | <input type="radio"/> Object |
| | <input type="radio"/> Site/ Open Space | <input type="radio"/> Natural Feature | |

2. CONSTRUCTION HISTORY & CONDITION

| | | | |
|---|--|---|----------------------------------|
| Year Built: 1940 | <input checked="" type="radio"/> Factual | <input type="radio"/> Estimated | Threatened?: Private Development |
| Architect/Designer: | | Contractor: | |
| Original Use: Two Single Family Residences | | Present Use: Two Single Family Residences | |
| Is the Proposed Monument on its Original Site?: <input checked="" type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Unknown | | | If "No," where?: |

3. STYLE & MATERIALS

| Architectural Style: Two Houses: Minimal Traditional & Vernacular | | Stories: 1 | Plan Shape: L-shaped |
|---|---|-------------------------------------|----------------------|
| FEATURE | PRIMARY | SECONDARY | |
| CONSTRUCTION | Type: Wood | Type: Wood | |
| | Cladding Material: Stucco & wide siding | Cladding Material: Board and Batten | |
| ROOF | Type: Gable | Type: Gabled | |
| | Material: Composition shingle | Material: Rolled asphalt | |
| WINDOWS | Type: Double-hung | Type: Double-hung | |
| | Material: Wood | Material: Wood | |
| ENTRY | Style: Off-center | Style: Off-center | |
| | Material: Wood | Material: Wood | |

4. HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

- ☒ Reflects the broad cultural, economic, or social history of the nation, state or community
- ☒ Is identified with historic personage(s) or with important events in the main currents of national, state, or local history
- ☒ Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction
- ☐ A notable work of a master builder, designer, or architect whose individual genius influenced his or her age

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



5. ALTERATION SUMMARY

List **date** and write a **brief description** of work done for major alterations. This section may also be completed on a separate document. Be sure to include copies of building permits in the nomination packet (see Section 9. SUBMITTAL).

| | | |
|----|--------------|--|
| 1. | Unknown Date | Rear house built, possibly prior to annexation to Los Angeles. |
| 2. | 1939 | Storage room added to front of rear house. |
| 3. | 1940 | Main house and attached garage constructed. |
| 4. | 1994-95 | Chimney replaced on main house with prefab unit following Northridge Earthquake. |
| 5. | | |
| 6. | | |
| 7. | | |
| 8. | | |

6. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

| | | |
|---|---|--|
| <input type="checkbox"/> | Listed in the National Register of Historic Places | |
| <input type="checkbox"/> | Listed in the California Register of Historical Resources | |
| <input type="checkbox"/> | Formally determined eligible for the National and/or California Registers | |
| <input type="checkbox"/> | Located in a Historic Preservation Overlay Zone (HPOZ) | <input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature |
| <input type="checkbox"/> | Determined eligible for national, state, or local landmark status by a historic resources survey(s) | Survey Name(s): |
| Other historical or cultural resource designation(s): | | |

7. WRITTEN STATEMENTS

This section allows you to **discuss at length** the significance of the proposed monument and why it should be nominated as a Historic-Cultural Monument. Type your responses on a separate document and attach sheets to the back of this form.

- A. **Proposed Monument Description** – Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.
- B. **Statement of Significance** – Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria selected in Section 4 (on the previous page). You must support your argument with substantial evidence and analysis.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

8. CONTACT INFORMATION

Applicant

| | | | |
|---|----------------------------|----------------------------------|-----------|
| Name: Friends of Norma Jean | | Company: | |
| Street Address: 12234 Chandler Boulevard, No. 7 | | City: Valley Village | State: CA |
| Zip: 91607 | Phone Number: 818-448-5206 | Email: historysoul@earthlink.net | |

Property Owner

Is the owner in support of the nomination? ☐ Yes ☒ No ☐ Unknown

| | | | |
|---------------------------------------|----------------------------|------------------------|-----------|
| Name: Hermitage Enterprises LLC | | Company: c/o Joe Salem | |
| Street Address: 20555 Superior Street | | City: Chatsworth | State: CA |
| Zip: 91311-4418 | Phone Number: 818-341-0980 | Email: | |

Nomination Preparer/Applicant's Representative

| | | | |
|----------------------------------|----------------------------|-------------------------------|-----------|
| Name: Charles J. Fisher | | Company: | |
| Street Address: 140 S. Avenue 57 | | City: Highland Park | State: CA |
| Zip: 90042 | Phone Number: 323-256-3593 | Email: arroyoseco@hotmail.com | |

9. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement. Then, electronically or physically sign the bottom portion. Either the applicant or the preparer may sign.



I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.



I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.



I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Charles J. Fisher
Name:

4-16-2015
Date:

Charles J.
Fisher
Signature:

Digitally signed by Charles J. Fisher
DN: cn=Charles J. Fisher, o, ou,
email=arroyoseco@hotmail.com, c=US
Date: 2015.04.16 03:31:42 -07'00'

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



10. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|--|
| 1. <input checked="" type="checkbox"/> Nomination Form | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permit) |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 7. <input checked="" type="checkbox"/> Contemporary Photos |
| 3. <input checked="" type="checkbox"/> Bibliography | 8. <input checked="" type="checkbox"/> Historical Photos |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Façade | 9. <input checked="" type="checkbox"/> ZIMAS Parcel Report |
| 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documents | |

*Mail the Historic-Cultural Monument Submittal to the Office of
Historic Resources or email PDF to lambert.giessinger@lacity.org*

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
Phone: 213.978.1200
Website: preservation.lacity.org

Dougherty House *Architectural Description*

This single story residence has a somewhat "L"-shaped plan the main house has a cross gable. An attached garage is to the left of the rear wing. The house is Minimal Traditional in style, but also displays some elements of the California Ranch Style. The side gabled roof is covered with composition shingles. The front facade is dominated by an open porch offset to the left, which is supported by two sets of two thin square columns with square capitals and bases. A pair of simple double wooden bands is located approximately 8 inches below the top on each, giving the illusion of larger capitals.

A tripartite set of dual light double hung windows is at the left side of the porch, with a single double hung window around the corner on the North facade. The main entry is at the right of the porch, the paneled wooden door obscured by a security screen. The under porch walls are clad with wide vertical siding.

A stucco covered chimney (replaced after the 1994 Northridge Earthquake) is located on the North elevation, to the right of the gable peak. The lower part of the house, outside of the porch, is clad in smooth stucco with wide horizontal tongue and groove siding covering the pediments of the gables. Small vertical vents are found below the apex of the gables. The chimney is flanked by single double hung windows with the front one (already noted in the porch description) being topped with an aluminum awning, as is a side entrance to the left of the other window. A dual set of double hung windows is to the left of the entry door.

The attached garage is facing North and has a front to rear gable with the same tongue and groove siding on the pediments and smooth stucco covering as the rest of the house. The wooden garage door faces North, toward Weddington Street. There is a rear patio, covered with an aluminum awning, to the left of the garage, with a rear entrance to the house immediately to the left of the garage.

The rear house appears to be of a single wall construction, of either a board and batten or a tongue and groove design. The building appears to have been cobbled together with a well defined Western portion, with a North-South facing gable with horizontal clapboard siding on the pediments and the West elevation. There is a less defined East-West gable on the East end of the house. These portions are connected by a flat roofed section. There are covered porches on the West and

North facades of this three sectioned portion. A North-South gabled addition is at the East end of the North facade. That portion, originally built as a storage area, is the only portion of the house that a building permit has been found for, dating from 1939. The roof is of rolled composition

The entrance is facing to the North under a small overhanging wooden porch covering, to the left side of the facade. Windows are mostly double hung of various styles, along with some wooden casements.

There is no interior description available for either house, but according to prior observations from neighbors who have been inside the main house, interior features include hardwood floors and a decorative carved band set into the walls several of the rooms as well as fine tile work in the kitchen and bathroom, neither of which have been remodeled. No interior observations are available for the back house, but it is probably fairly simple.

The perimeter of the lot is partially surrounded by a low stone wall topped by a low picket fence. The landscaping, which is now overgrown with weeds, displays several well trimmed bushes at various locations on the property.

All of these observations were made from the street, peering through opening in or taking photos over an opaque construction fence that is erected around the property.

Dougherty House
5258 N. Hermitage Avenue
Significance Statement

The main significance of the Dougherty House is the fact that Norma Jean Dougherty, later known as Marilyn Monroe, was living in the rear house at the time she was discovered by photographer David Conover, who encouraged her to follow a career in modeling, which soon led to her work in the movie industry.

However, the rear house, which the Dougherty's rented in the 1940s, is also significant as an early example of early workers housing for the orchard industry that existed in the West Lankershim area during the early years of the 20th Century.

The story of Marilyn Monroe was certainly one of rags to riches, which was eventually to end tragically with her death in 1962. Born Norma Jean Mortenson on June 1, 1926 at the County Hospital in Lincoln Heights, she grew up with the surname of Baker, her mother's ex-husband's name that she still used, in spite of being married and separated from Martin Edward Mortensen at the time of her daughter's birth. There is still uncertainty of who her real father was.

As her mother, Gladys, was unable to adequately care for her, Norma Jean was raised by a series of foster parents. One was her mother's friend, Grace McKee, who convinced the young girl that she would someday be a movie star. Grace was fascinated with Jean Harlow, who would die tragically of pneumonia at 26, just six days after Norma Jean's 11th birthday. Grace married Ervin Silliman "Doc" Goddard in 1935 and the new husband was soon accused of sexually assaulting Norma Jean. She then lived in several foster homes and then come back to Grace and "Doc", where the problem soon began anew.

She was then sent to live with a great aunt, but was assaulted by a cousin, so she was sent to live with another aunt, Ana Lower, in Van Nuys, a period which was one of her few stable ones as she was growing up. However, Ana began to develop some health problems and in 1942 she moved back to Grace and "Doc" Goddard's place. While there, she met and started dating a neighbor boy, 20 year old James Edward Dougherty. A bit later, "Doc" Goddard received a lucrative job offer in West Virginia and he and Grace moved there without taking Norma Jean with them.

At Grace's urging, the 16 year old Norma Jean married Jim so she would not be forced back into the foster system. In 1943, Jim enlisted in the Merchant Marine and was soon stationed on Catalina Island, where his wife lived with him in

Avalon. After several months, Jim was shipped out to the Pacific on April 18, 1944 and Norma Jean went to live with her Mother-in-Law, Ethel Dougherty, who was renting the rear house from John L. and Helen K. Humphrey.

Ethel soon found her son's young wife a job at the Radio Plane Munitions Factory, mostly spraying airplane parts with fire retardant and inspecting parachutes. The factory was owned by British born movie star Reginald Denny, who had flown in World War I and was later a stunt pilot. While working there, she was picked as a model for morale boosting photos by David Conover, who had been sent to the factory by his commanding officer, army publicist, Captain Ronald Reagan, the actor and future President.

Canover shot a number of photos of Norma Jean and he encouraged her to register with the Blue Book Modeling Agency. She quickly became one of Blue Book's most popular models, appearing on numerous magazine covers, and was soon noticed by Ben Lyon of Twentieth Century Fox who arranged for a screen test. She had moved out of the Hermitage house during the Summer of 1945, as her career began to take off. In September of 1946, she divorced Jim Dougherty.

At the behest of the studio, she took the stage name of Marilyn Monroe, using her mother's maiden name and a first name suggested by studio executives.

While Marilyn was not discovered at the Hermitage House, it is the location of her residence at the time of her discovery. It is significant because she was living there at the behest of her in-laws and it was where she was living when Ethel Dougherty got her the job that led to her discovery a few months later, while still living there.

The modest rear house that Norma Jean lived in has another story to tell. It was built around 1912, seven years prior to the annexation of the area, then known as West Lankershim, to the City of Los Angeles. There is no building permit on file for the structure, except for a 1939 addition at the Northeast corner of the house. The 1937 Van Nuys Directory shows a watchman named William L. Campbell living at the address of 5254 Hermitage Avenue, the historic address for the small house. This has led to speculation that the back house may have been built around 1930, as noted in a report produced by Architectural Resources Group in March of 2015.

In 1912, the land that now comprises Tract No 9237 was owned by Eugene D. Hall. The first improvement value for that land appears that year, as does an orchard, which at that time, was still shown as a separate assessment. The improvement value increased modestly in 1918 and then again in 1920. The land was outside the city and no permits were issued by the County at that time. The valuation takes a sharp drop to \$150.00 in 1926, the year that the new Tract was

prior to the subdivision of Tract No. 9237 by the California Trust Company, possibly as farm workers housing. This makes it a rare example of this type of housing that dotted the San Fernando Valley prior to the building boom after the second World War.

As already noted, the California Trust Company sold the property to Clement B. Nash in 1938. On September 30, 1940, Nash deeded the lot to movie actor Lewis W. Sargent and his wife, Mary, who had been renting the little house from Nash when he built the storage room on to the front of the house in 1939. On the day they closed escrow for the land, the Sargents took out the building permit for the main house, which was constructed by contractor Albert S. King. They lived in the new house only for about two years, deeding it to Robert and Barbara L. Williams on January 11, 1943.

The Williams flipped the house to John L. and Helen K. Humphrey on February 10, 1944. Humphrey was an aeroworker and may have been working for Radio Plane Munitions when Norma Jean was there. The 1944 City Directory shows the Humphreys living in the front house, while the Doughertys were living in the rear house.

The Humphreys sold the property to Francis D. Gonda and his wife, Frances on October 14, 1946, shortly after Marilyn's divorce from Jim Dougherty. The Gondas sold it to Robert G. Van Remmen on November 17, 1950.

On June 6, 1952, the houses were purchased by Domonic Lewis Affatato and his wife, Lillian, who were to live there together until he passed away on August 13, 1986. Lillian remained in the house until she passed away there on November 1, 2007, at the age of 92. The Affatatos were the only owners at the Hermitage House to live their lives at the address.

The Dougherty House is significant because of it being the home of Nora Jean Dougherty at the time she was discovered by Hollywood and became the legendary star Marilyn Monroe. This rear house is also significant as an example of farm workers housing during the early agrarian history of the San Fernando Valley.

filed. At that time the valuation disappears. It does not appear again until 1939, the year the addition was built. However, the City Directories do call out the watchman living on Lot 39.

In 1930, the property, Lot 39 of Tract No. 9237, was still owned by the California Trust Company, the original sub divider of the tract in 1926. The property was not sold until February 21, 1938, when it was transferred to Clement B. Nash, a plumbing supply salesman, who continued to live at his home in Long Beach. It is unlikely that the city of Los Angeles would have approved the permit for the 1939 addition if the house was known to have been constructed nine years earlier without a permit. The simple Folk-style vernacular design of the house indicates that it may be an earlier structure.

Tract No. 9237 was subdivided in 1926 out of a portion of 40 acre Lot 153 of the Property of the Lankershim Ranch Land and Water Company, which was subdivided in 1887 by a land syndicate headed by J. B. Lankershim along with 8 other investors which included the town site of Toluca.

On April 1, 1888, the Company offered ready-made small farms for sale, already planted with deep-rooted deciduous fruit and nut trees—mostly peaches, pears, apricots, and walnuts—that could survive the rainless summers of the Valley by relying on the high water table along the Pacoima River (now known as Tujunga Wash), rather than surface irrigation. The company also offered leases for farm land as well.

The land boom of the late 1880s went bust in 1889, followed by a brutal drought cycle in the late 1890s. However, the fruit and nut farmers remained solvent. The Toluca Fruit Growers Association was formed in 1894. The next year the Southern Pacific opened a branch line slanting northwest across the Valley to Chatsworth. The Chatsworth Limited made one freight stop a day at Toluca, though the depot bore the new name of Lankershim. With the Post Office across the street called Toluca, controversy over the town's name continued and the local ranchers used to quip, "Ship the merchandise to Lankershim, but bill it to Toluca." In 1896, under pressure from J. B. Lankershim, the post office at Toluca was renamed "Lankershim" after his father, although the new name of the town would not be officially recognized until 1905. West Lankershim (more or less today's Valley Village) agreed to be annexed to the City of Los Angeles in 1919. Lankershim proper was annexed to the City in 1923 and subsequently renamed North Hollywood.

The lot was divided into four 10-acre sections at the time the tract was laid out. A full title search of Lot 155 revealed that the small rear house was originally built around 1912, prior to the 1919 annexation of West Lankershim to the City and also



City of Los Angeles Department of City Planning

6/4/2015

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

5258 N HERMITAGE AVE

ZIP CODES

91607

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-446-GPC

ORD-183497

ORD-168613

ORD-165108-SA5030

DIR-2014-2511-SPP

TT-72725-CN

ENV-2014-2510-EAF

Address/Legal Information

| | |
|------------------------------|--------------------|
| PIN Number | 171B165 336 |
| Lot/Parcel Area (Calculated) | 7,595.7 (sq ft) |
| Thomas Brothers Grid | PAGE 562 - GRID F2 |
| Assessor Parcel No. (APN) | 2347023001 |
| Tract | TR 9237 |
| Map Reference | M B 126-78 |
| Block | None |
| Lot | 39 |
| Arb (Lot Cut Reference) | None |
| Map Sheet | 171B165 |

Jurisdictional Information

| | |
|--------------------------|----------------------------------|
| Community Plan Area | North Hollywood - Valley Village |
| Area Planning Commission | South Valley |
| Neighborhood Council | Valley Village |
| Council District | CD 2 - Paul Krekorian |
| Census Tract # | 1249.03 |
| LADBS District Office | Van Nuys |

Planning and Zoning Information

| | |
|--|--|
| Special Notes | None |
| Zoning | [Q]R3-1 |
| Zoning Information (ZI) | ZI-2443 Neighborhood Conservation ICO - Valley Village |
| General Plan Land Use | Medium Residential |
| General Plan Footnote(s) | Yes |
| Hillside Area (Zoning Code) | No |
| Baseline Hillside Ordinance | No |
| Baseline Mansionization Ordinance | No |
| Specific Plan Area | Valley Village |
| Special Land Use / Zoning | None |
| Design Review Board | No |
| Historic Preservation Review | No |
| Historic Preservation Overlay Zone | None |
| Other Historic Designations | None |
| Other Historic Survey Information | None |
| Mills Act Contract | None |
| POD - Pedestrian Oriented Districts | None |
| CDO - Community Design Overlay | None |
| NSO - Neighborhood Stabilization Overlay | No |
| Streetscape | No |
| Sign District | No |
| Adaptive Reuse Incentive Area | None |
| CRA - Community Redevelopment Agency | None |
| Central City Parking | No |
| Downtown Parking | No |
| Building Line | None |
| 500 Ft School Zone | No |
| 500 Ft Park Zone | No |

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Assessor Information

| | |
|------------------------------|---|
| Assessor Parcel No. (APN) | 2347023001 |
| Ownership (Assessor) | |
| Owner1 | SALEM,JOE |
| Address | 20555 SUPERIOR ST CHATSWORTH CA 91311 |
| Ownership (City Clerk) | |
| Owner | SALEM, JOE |
| Address | 5258 HERMITAGE AVE VALLEY VILLAGE CA 91607 |
| APN Area (Co. Public Works)* | 0.174 (ac) |
| Use Code | 0200 - 2 units (4 stories or less) |
| Assessed Land Val. | \$499,790 |
| Assessed Improvement Val. | \$125,457 |
| Last Owner Change | 12/06/13 |
| Last Sale Amount | \$613,006 |
| Tax Rate Area | 13 |
| Deed Ref No. (City Clerk) | 574 |
| | 225589 |
| | 1998395 |
| | 1728040 |
| | 1728039 |
| | 1378381 |
| | 1191622-23 |

Building 1

| | |
|-------------------------|---------------|
| Year Built | 1940 |
| Building Class | D45B |
| Number of Units | 1 |
| Number of Bedrooms | 0 |
| Number of Bathrooms | 1 |
| Building Square Footage | 497.0 (sq ft) |

Building 2

| | |
|-------------------------|---------------|
| Year Built | 1940 |
| Building Class | D55B |
| Number of Units | 1 |
| Number of Bedrooms | 2 |
| Number of Bathrooms | 1 |
| Building Square Footage | 936.0 (sq ft) |

Building 3 No data for building 3

Building 4 No data for building 4

Building 5 No data for building 5

Additional Information

| | |
|---|-----------------|
| Airport Hazard | None |
| Coastal Zone | None |
| Farmland | Area Not Mapped |
| Very High Fire Hazard Severity Zone | No |
| Fire District No. 1 | No |
| Flood Zone | None |
| Watercourse | No |
| Hazardous Waste / Border Zone Properties | No |
| Methane Hazard Site | None |
| High Wind Velocity Areas | No |
| Special Grading Area (BOE Basic Grid Map A-13372) | No |
| Oil Wells | None |

Seismic Hazards

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

| | |
|-----------------------------------|---|
| Active Fault Near-Source Zone | |
| Nearest Fault (Distance in km) | 4.22517384276844 |
| Nearest Fault (Name) | Hollywood Fault |
| Region | Transverse Ranges and Los Angeles Basin |
| Fault Type | B |
| Slip Rate (mm/year) | 1.00000000 |
| Slip Geometry | Left Lateral - Reverse - Oblique |
| Slip Type | Poorly Constrained |
| Down Dip Width (km) | 14.00000000 |
| Rupture Top | 0.00000000 |
| Rupture Bottom | 13.00000000 |
| Dip Angle (degrees) | 70.00000000 |
| Maximum Magnitude | 6.40000000 |
| Alquist-Priolo Fault Zone | No |
| Landslide | No |
| Liquefaction | Yes |
| Tsunami Inundation Zone | No |
| Economic Development Areas | |
| Business Improvement District | None |
| Renewal Community | No |
| Revitalization Zone | None |
| State Enterprise Zone | None |
| State Enterprise Zone Adjacency | No |
| Targeted Neighborhood Initiative | None |
| Public Safety | |
| Police Information | |
| Bureau | Valley |
| Division / Station | North Hollywood |
| Reporting District | 1543 |
| Fire Information | |
| Division | 3 |
| Batallion | 14 |
| District / Fire Station | 60 |
| Red Flag Restricted Parking | No |

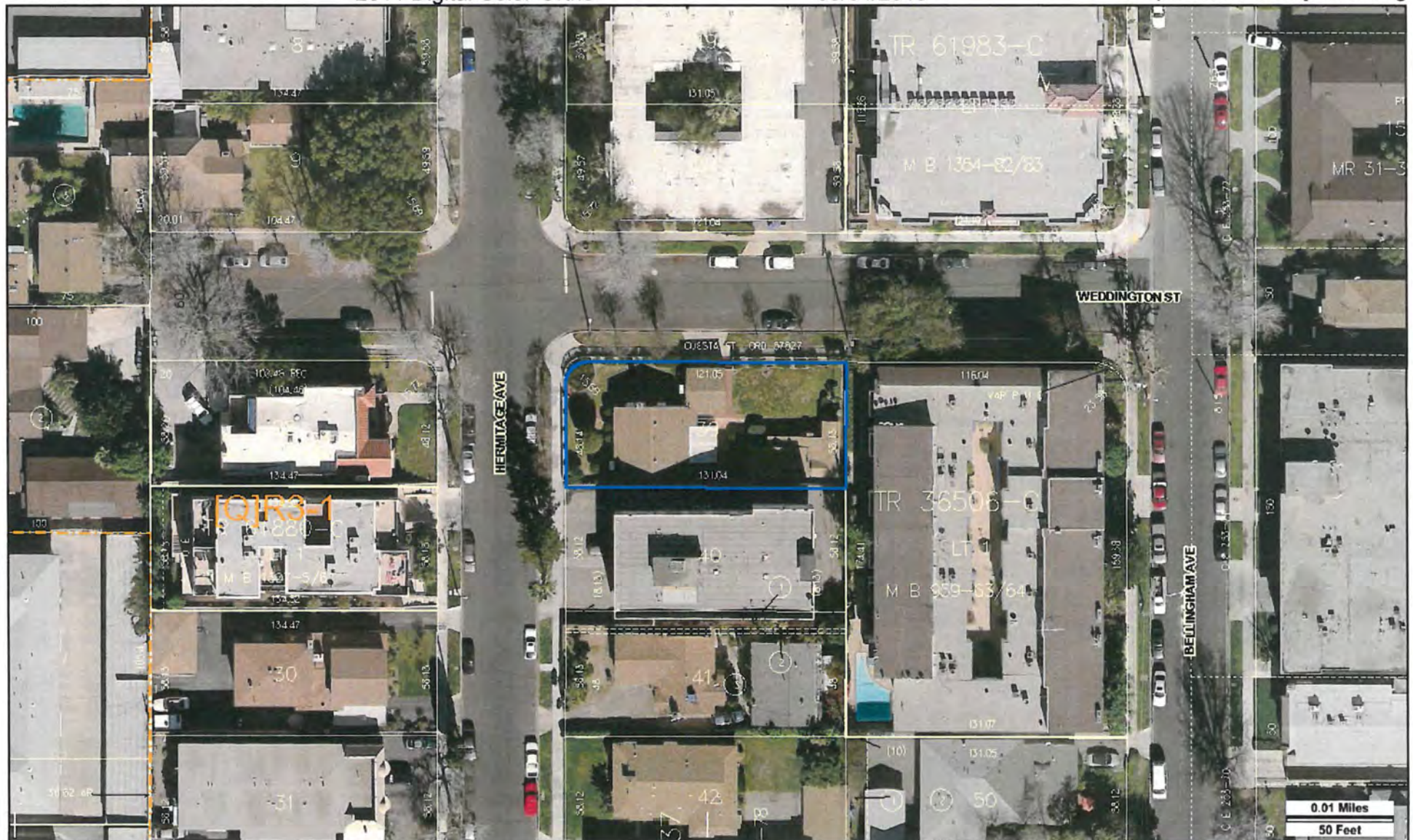
CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

| | |
|--------------------------|---|
| Case Number: | CPC-1986-446-GPC |
| Required Action(s): | GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283) |
| Project Descriptions(s): | PLAN AND ZONE CONSISTENCY - NORTH HOLLYWOOD (JON PERICA) |
| Case Number: | DIR-2014-2511-SPP |
| Required Action(s): | SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE |
| Project Descriptions(s): | PROJECT PERMIT COMPLIANCE PURSUANT TO 11.5.7 C OF LAMC FOR THE VALLEY VILLAGE SPECIFIC PLAN AND A TENTATIVE TRACT (NO. 72725) PURSUANT TO LAMC SECTION 17.06 TO ALLOW THE CONSTRUCTION,USE, AND MAINTENANCE OF A NEW 2-STORY 5-UNIT CONDOMINIUM WITH A BASEMENT PARKING GARAGE OF 10 PARKING SPACES AND 2 GUEST PARKING IN THE [Q] R3-1 ZONE. |
| Case Number: | TT-72725-CN |
| Required Action(s): | CN-NEW CONDOMINIUMS |
| Project Descriptions(s): | 2 STORY 5 UNIT CONDOMINIUM W/13 TOTAL PARKING SPACES |
| Case Number: | ENV-2014-2510-EAF |
| Required Action(s): | EAF-ENVIRONMENTAL ASSESSMENT |
| Project Descriptions(s): | Data Not Available |

DATA NOT AVAILABLE

ORD-183497
ORD-168613
ORD-165108-SA5030



Address: 5258 N HERMITAGE AVE
APN: 2347023001
PIN #: 171B165 336

Tract: TR 9237
Block: None
Lot: 39
Arb: None

Zoning: [Q]R3-1
General Plan: Medium Residential



Dougherty House Photographs



Dougherty House, front house, 5258 Hermitage Avenue, February 13, 2015 (Photograph by Charles J. Fisher)



Dougherty House, rearhouse, 5254 Hermitage Avenue, February 13, 2015 (Photograph by Charles J. Fisher)



Dougherty House, front house, 5258 and 5254 Hermitage Avenue, 2013 (Photograph by Google Earth)



Dougherty House, current street view, 5258 Hermitage Avenue, February 13, 2015 (Photograph by Charles J. Fisher)



Dougherty House, rear house, 5254 Hermitage Avenue, February 13, 2015 (Photograph by Charles J. Fisher)



Dougherty House, front facade showing picket fence 5258 Hermitage Avenue, c2011 (MLS Photograph)



Dougherty House, rear facade of front house, 5258 Hermitage Avenue, February 13, 2015 (Photograph by Charles J. Fisher)



Dougherty House, porch column detail of front house, 5258 Hermitage Avenue, Feb. 13, 2015 (Photograph by Charles J. Fisher)



Dougherty House, South facade of front house, 5258 Hermitage Avenue, March 9, 2015 (ARG Photograph)



Dougherty House, front porch of front house, 5258 Hermitage Avenue, 2011 (MLS Photograph-poor quality from pdf)



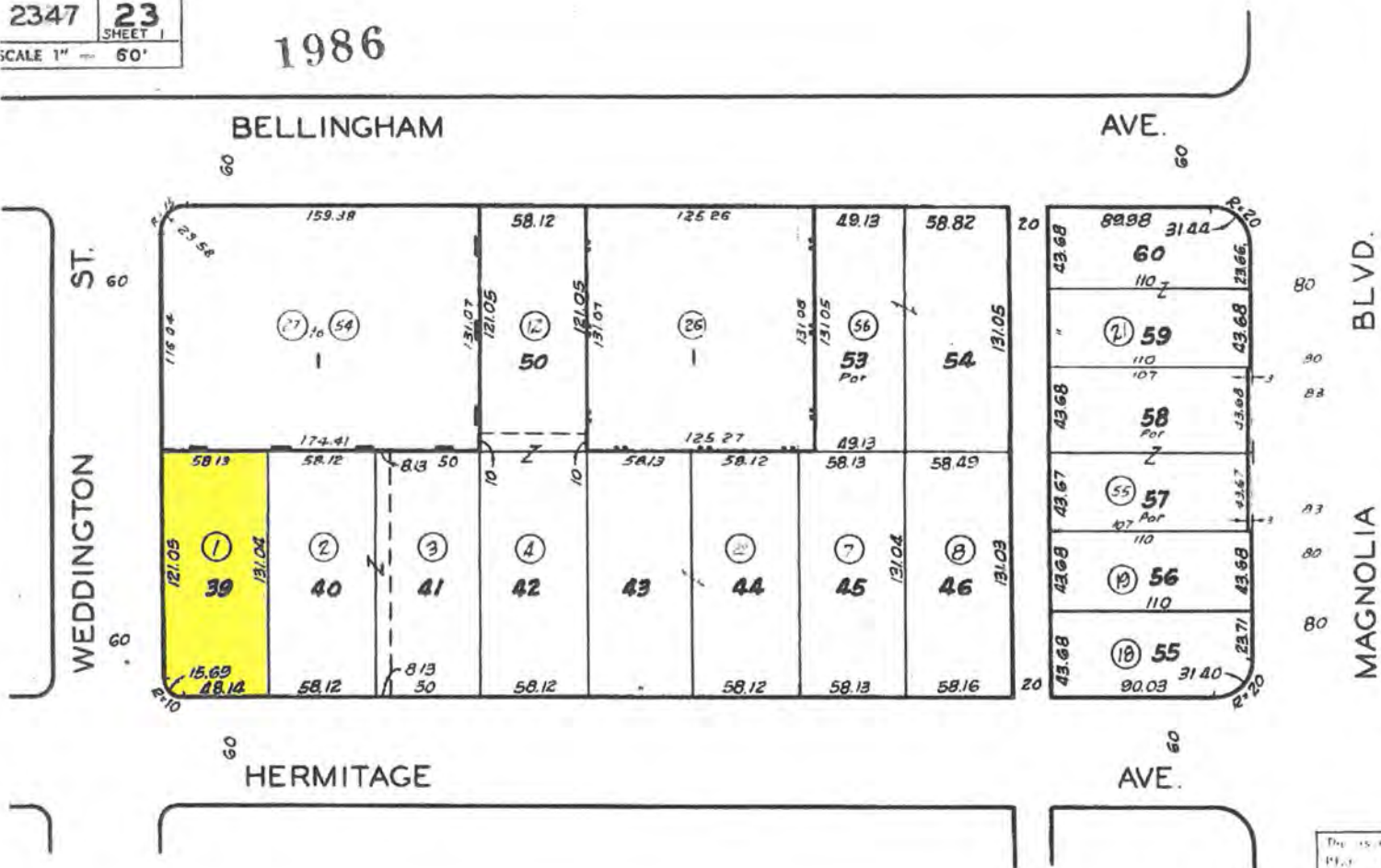


1986

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REVISED
1-24-58
7-31-61
7/11/19502

75-722817
2/12/28391
8/11/28102
4/28/29351
850805608-86



*Diagrammatic depicts approximate
line locations

| The assessment of units in the following Condominium Plan includes all rights and interests in the common areas and tracts in order of record. | | | | |
|--|-------------|-------|-------------|----------|
| Condominium | Common Area | | Subdivision | |
| Plan Number | Tract No. | Lot | Unit | Airspace |
| 61074601 | 1-29-S1 | 37506 | 1 | Sheet 2 |

CODE
13

TRACT NO. 9237
M.B. 126-78

CONDOMINIUM
TRACT NO. 36506
M.B. 959-63-64

CONDOMINIUM
TRACT NO. 36594
M.B. 962-61-62

FOR PREV. ASSMT. SEE: 1734-23

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

Marilyn Monroe

From Wikipedia, the free encyclopedia

Marilyn Monroe^{[1][2]} (born **Norma Jeane Mortenson**; June 1, 1926 – August 5, 1962)^[3] was an American actress, model, and singer, who became a major sex symbol, starring in a number of commercially successful motion pictures during the 1950s and early 1960s.^[4]

After spending much of her childhood in foster homes, Monroe began a career as a model, which led to a film contract in 1946 with Twentieth Century-Fox. Her early film appearances were minor, but her performances in *The Asphalt Jungle* and *All About Eve* (both 1950) drew attention. By 1952 she had her first leading role in *Don't Bother to Knock*^[5] and 1953 brought a lead in *Niagara*, a melodramatic film noir that dwelt on her seductiveness. Her "dumb blonde" persona was used to comic effect in subsequent films such as *Gentlemen Prefer Blondes* (1953), *How to Marry a Millionaire* (1953) and *The Seven Year Itch* (1955). Limited by typecasting, Monroe studied at the Actors Studio to broaden her range. Her dramatic performance in *Bus Stop* (1956) was hailed by critics and garnered a Golden Globe nomination. Her production company, Marilyn Monroe Productions, released *The Prince and the Showgirl* (1957), for which she received a BAFTA Award nomination and won a David di Donatello award. She received a Golden Globe Award for her performance in *Some Like It Hot* (1959). Monroe's last completed film was *The Misfits* (1961), co-starring Clark Gable, with a screenplay written by her then-husband, Arthur Miller.

The final years of Monroe's life were marked by illness, personal problems, and a reputation for unreliability and being difficult to work with. The circumstances of her death, from an overdose of barbiturates, have been the subject of conjecture. Though officially classified as a "probable suicide", the possibilities of an accidental overdose or a homicide have not been ruled out. In 1999, Monroe was ranked as the sixth-greatest female star of all time by the American Film Institute. In the decades following her death, she has often been cited as both a pop and a cultural icon as well as the quintessential American sex symbol.^{[6][7][8]} In 2009, TV Guide Network named her No. 1 in *Film's Sexiest Women of All Time*.^[9]

Marilyn Monroe



Monroe circa early 1950s

| | |
|------------------------|---|
| Born | Norma Jeane Mortenson June 1, 1926 Los Angeles, California, U.S. |
| Died | August 5, 1962 (aged 36) Brentwood, Los Angeles, California, U.S. |
| Cause of death | Barbiturate overdose |
| Resting place | Westwood Village Memorial Park Cemetery, Westwood, Los Angeles |
| Other names | Norma Jeane Baker Norma Jeane Dougherty Norma Jeane DiMaggio Marilyn Monroe Miller |
| Occupation | Actress, model, singer, film producer |
| Years active | 1945–62 |
| Notable work(s) | <i>Niagara</i> , <i>Gentlemen Prefer Blondes</i> , <i>River of No Return</i> , <i>The Seven Year Itch</i> , <i>Some Like It Hot</i> , <i>The Misfits</i> |

Contents

- 1 Family and early life
- 2 Career
 - 2.1 Early work: 1945–1947
 - 2.2 Breakthrough: 1948–1951
 - 2.3 Leading films: 1952–1955
 - 2.4 International success: 1954–1957
 - 2.5 Last films: 1958–1962
- 3 Personal life
- 4 Death and aftermath
 - 4.1 Administration of estate
- 5 Books
- 6 Portrayals
 - 6.1 Film
 - 6.2 Television
 - 6.3 Theatre
 - 6.4 Music
- 7 Tributes
- 8 Filmography
- 9 Songs
 - 9.1 "When I Fall In Love"
- 10 Awards and nominations
- 11 See also
- 12 Notes
- 13 References
- 14 External links

| | |
|------------------|--|
| Religion | Pentecostal (1926–56), Judaism (1956–62) |
| Spouse(s) | James Dougherty (1942–1946) Joe DiMaggio (Jan.–Nov. 1954) Arthur Miller (1956–1961) |

Golden Globe Awards

Golden Globe Award for Best Actress – Motion Picture Musical or Comedy
Some Like It Hot (1960)
Golden Globe for World Film Favorite: Female
1953, 1962

AFI Awards

AFI's 100 Years...100 Stars (1999)

Signature



Family and early life

Marilyn Monroe was born on June 1, 1926, in Los Angeles County Hospital^[10] as Norma Jeane Mortenson (soon after changed to Baker), the third child born to Gladys Pearl Baker (née Monroe, May 27, 1902 – March 11, 1984).^[11] Monroe's birth certificate names the father as Martin Edward Mortensen with his residence stated as "unknown".^[12] The name Mortenson is listed as her surname on the birth certificate, although Gladys immediately had it changed to Baker, the surname of her first husband and which she still used. Martin's surname was misspelled on the birth certificate leading to more confusion on who her actual father was. Gladys Baker had married a Martin E. Mortensen in 1924, but they had separated before Gladys' pregnancy.^[13] Several

of Monroe's biographers suggest that Gladys Baker used his name to avoid the stigma of illegitimacy.^[14] Mortensen died at the age of 85, and Monroe's birth certificate, together with her parents' marriage and divorce documents, were discovered. The documents showed that Mortensen filed for divorce from Gladys on March 5, 1927, and it was finalized on October 15, 1928.^{[15][16]} Throughout her life, Marilyn Monroe denied that Mortensen was her father.^[13] She said that, when she was a child, she had been shown a photograph of a man that Gladys identified as her father, Charles Stanley Gifford. She remembered that he had a thin mustache and somewhat resembled Clark Gable, and that she had amused herself by pretending that Gable was her father.^{[13][17]}



Birth certificate of Marilyn Monroe, born Norma Jeane Mortenson in 1926

Gladys was mentally unstable and financially unable to care for the young Norma Jeane, so she placed her with foster parents Albert and Ida Bolender of Hawthorne, California, where she lived until she was seven. One day, Gladys visited and demanded that the Bolenders return Norma Jeane to her. Ida refused, as she knew Gladys was unstable and the situation would not benefit her young daughter. Gladys pulled Ida into the yard, then quickly ran back to the house and locked herself in. Several minutes later, she walked out with one of Albert Bolender's military duffel bags. To Ida's horror, Gladys had stuffed a screaming Norma Jeane into the bag, zipped it up, and was carrying it out with her. Ida charged toward her, and their struggle split the bag apart, dumping out Norma Jeane, who wept loudly as

Ida grabbed her and pulled her back inside the house, away from Gladys.^[18] In 1933, Gladys bought a house and brought Norma Jeane to live with her. A few months later, Gladys began a series of mental episodes that would plague her for the rest of her life. In her autobiography, *My Story*, Monroe recalls her mother "screaming and laughing" as she was forcibly removed to the State Hospital in Norwalk.

Norma Jeane was declared a ward of the state. Gladys's best friend, Grace McKee, became her guardian. Grace told Monroe that some day she would become a movie star. Grace was captivated by Jean Harlow, and would let Norma Jeane wear makeup and take her out to get her hair curled. They went to the movies together, forming the basis for Norma Jeane's fascination with the cinema and the stars on screen. When Norma Jeane was 9, McKee married Ervin Silliman "Doc" Goddard in 1935, and subsequently sent Monroe to the Los Angeles Orphans Home (later renamed Hollygrove), followed by a succession of foster homes.^[19] While at Hollygrove, several families were interested in adopting her, but reluctance on Gladys' part to sign adoption papers thwarted those attempts. In 1937, Monroe moved back into Grace and Doc Goddard's house, joining Doc's daughter from a previous marriage. Due to Doc's frequent attempts to sexually assault Norma Jeane, this arrangement did not last long.

Grace sent Monroe to live with her great-aunt, Olive Brunings, in Compton, California; this was also a brief stint ended by an assault when one of Olive's sons had attacked the now middle-school-aged girl. Taraborrelli, Daniel Schechter, and Erica Willheim have questioned whether at least some of Monroe's later behavior (i.e., hyper-sexuality, sleep disturbances, substance abuse, disturbed interpersonal relationships), was a manifestation of the effects of childhood sexual abuse in the context of her already problematic relationships with her psychiatrically ill mother and subsequent caregivers.^{[20][21]} In early 1938, Grace sent her to live with another aunt, Ana Lower, who lived in the Van Nuys district of Los Angeles. Years later, she would reflect fondly about the time that she spent with Lower, whom she affectionately called "Aunt Ana". She would explain that it was one of the few times in her life when she felt truly stable. As she aged, Lower developed serious health problems.

In 1942, Monroe moved back to Grace and Doc Goddard's house. While attending Van Nuys High School, she

met a neighbor's son, James "Jim" Dougherty, and began a relationship with him.^{[22][23][24]} Several months later, Grace and Doc Goddard relocated to West Virginia, where Doc had received a lucrative job offer. Although it was never explained why, they decided not to take Monroe with them. A neighborhood family offered to adopt Monroe, but Gladys rejected the offer. With few options left, Grace approached Dougherty's mother and suggested that Jim marry Monroe so that she would not have to return to an orphanage or foster care. Jim was initially reluctant, but he finally relented and married her in a ceremony arranged by Ana Lower. During this period, Monroe briefly supported her family as a homemaker. In 1943, during World War II, Dougherty enlisted in the Merchant Marine. He was initially stationed on Santa Catalina Island off California's coast, and Monroe lived with him there in the town of Avalon for several months before he was shipped out to the Pacific. Frightened that he might not come back alive, Monroe begged him to try and get her pregnant before he left. Dougherty disagreed, feeling that she was too young to have a baby, but he promised that they would revisit the subject when he returned home. Subsequently, Monroe moved in with Dougherty's mother.

Career

Early work: 1945–1947

While Dougherty served in the Merchant Marine, his wife began working in the Radioplane Munitions Factory, mainly spraying airplane parts with fire retardant and inspecting parachutes. The factory was owned by movie star Reginald Denney.^[25] During that time, David Conover of the U.S. Army Air Forces' First Motion Picture Unit was sent to the factory by his commanding officer, future U.S. president Captain Ronald Reagan to shoot morale-boosting photographs for *Yank*, the *Army Weekly* magazine of young women helping the war effort.^[26] He noticed her and snapped a series of photographs, none of which appeared in *Yank* magazine,^[27] although some still claim this to be the case. He encouraged her to apply to The Blue Book Modeling Agency. She signed with the agency and began researching the work of Jean Harlow and Lana Turner. She was told that they were looking for models with lighter hair, so Norma Jeane bleached her brunette hair a golden blonde.^[28]



Mrs. James Dougherty, June 26, 1945

Norma Jeane became one of Blue Book's most successful models; she appeared on dozens of magazine covers. Her successful modeling career brought her to the attention of Ben Lyon, a 20th Century Fox executive, who arranged a screen test for her. Lyon was impressed and commented, "It's Jean Harlow all over again."^[29] She was offered a standard six-month contract with a starting salary of \$125 per week. Lyon did not like the name Norma Jeane and chose "Carole Lind" as a stage name, after Carole Lombard and Jenny Lind, but he soon decided it was not an appropriate choice. Monroe was invited to spend the weekend with Lyon and his wife Bebe Daniels at their home. It was there that they decided to find her a new name. Following her idol Jean Harlow, she decided to choose her mother's maiden name of Monroe. Several variations such as Norma Jeane Monroe and Norma Monroe were tried and initially "Jeane Monroe" was chosen. Eventually, Lyon decided Jeane and variants were too common, and he decided on a more alliterative sounding name. He suggested "Marilyn", commenting that she reminded him of Marilyn Miller. Monroe was initially hesitant because Marilyn was the contraction of the name Mary Lynn, a name she did not like.^[30] Lyon, however, felt that the name "Marilyn Monroe" was sexy, had a "nice flow", and would be "lucky" due to the double "M".^[31]

In September 1946, Monroe filed for divorce. Dougherty, served with divorce papers while aboard a ship on the Yangtze river in China, reported that he tried to persuade his wife against the divorce upon his return, but she

refused. In a 1984 interview, he claimed, "She wanted to sign a contract with [20th Century] Fox and it said she couldn't be married -- they didn't want a pregnant starlet." ^[23]

During her first few months at 20th Century Fox, Monroe had no speaking roles in any films but, alongside other new contract players, took singing, dancing and other classes. She appeared as an extra in some movies, but no exact list exists; some film buffs claim she appears in the musical comedies *The Shocking Miss Pilgrim* and *You Were Meant for Me*, and in the Western, *Green Grass of Wyoming*, but these are unconfirmed.^[32] Her first credited role was as a waitress in *Dangerous Years*, released in December 1947, in which she had nine short lines. In March 1948, she appeared in a bit part as Betty in *Scudda Hoo! Scudda Hay!* (released after "Dangerous Years" but filmed before). Dressed in a pinafore and walking down the steps of a church, she says, "Hi, Rad" to the main character, played by June Haver, who responds, "Hi, Betty." After Monroe's stardom, 20th Century Fox began claiming that Monroe's only line in the film had been cut out, an anecdote Monroe repeated on *Person to Person* in 1955, but film historian James Haspiel says her line is intact and she also appears in a shot paddling a canoe with another woman.^[32]

Breakthrough: 1948–1951

In 1947, Monroe had been released from her contract with 20th Century Fox. She then met with Hollywood pin-up photographer Bruno Bernard, who photographed her at the Racquet Club of Palm Springs; and it was at the Racquet Club where she met Hollywood talent agent Johnny Hyde.^[33] In 1948, Monroe signed a six-month contract with Columbia Pictures and was introduced to the studio's head drama coach Natasha Lytess, who became her acting coach for several years.^[34] Monroe was soon cast in a major role in the low-budget musical *Ladies of the Chorus* (1948). Monroe was reviewed as one of the film's bright spots, although the film enjoyed only moderate success.^[35] During her short stint at Columbia, studio head Harry Cohn softened her appearance somewhat by correcting a slight overbite she had.

After the release of the poorly reviewed *Ladies of the Chorus* and being dropped by Columbia, Monroe had to struggle to find work. She particularly wanted film work, and when the offers didn't come, she returned to modeling. In 1949, she caught the eye of photographer Tom Kelley, who convinced her to pose nude. Monroe was laid out on a large fabric of red silk and posed for countless shots. She was paid \$50 and signed the model release form as "Mona Monroe". This was the only time that Monroe was paid for her nude posing.



In *The Asphalt Jungle* (1950)

Soon thereafter she had a small walk-on role in the Marx Brothers film *Love Happy* (1949). Monroe impressed the producers, who sent her to New York City to be featured in the film's promotional campaign.^[36] While on the East Coast, she and Andre de Dienes, one of Norma Jeane's early photographers, shot a famous series of pin-up shots of her at Long Island's Tobay Beach, in Oyster Bay, New York.^[37]

After signing on with Johnny Hyde, Monroe had brief roles in three films, *A Ticket to Tomahawk*, *Right Cross*, and *The Fireball*, all of which were released in 1950 and brought no attention to her career. Hyde soon thereafter arranged for her to audition for John Huston, who cast her in the Metro-Goldwyn-Mayer drama *The Asphalt Jungle* as the young

mistress of an aging criminal. Her performance brought strong reviews,^[36] and was seen by the writer and director, Joseph Mankiewicz. He accepted Hyde's suggestion to cast Monroe in a small comedic role in *All About Eve* as Miss Caswell, an aspiring actress, described by another character, played by George Sanders, as a student of "The Copacabana School of Dramatic Art". Mankiewicz later commented that he had seen an innocence in her that he found appealing, and that this had confirmed his belief in her suitability for the role.^[38]

Following Monroe's success in these roles, Hyde negotiated a seven-year contract for her with 20th Century Fox, shortly before his death in December 1950.^[39] It was at some time during this 1949–1950 period that Hyde arranged for her to have a slight bump of cartilage removed from her somewhat bulbous nose which further softened her appearance and accounts for the slight variation in look she had in films after 1950.

In 1951, Monroe enrolled at University of California, Los Angeles, where she studied literature and art appreciation.^[40] During this time Monroe had minor parts in four films: the low-budget drama *Home Town Story* with Jeffrey Lynn and Alan Hale, Jr., and three comedies: *As Young as You Feel* with Monty Woolley and Thelma Ritter; *Love Nest* with June Haver and William Lundigan; and *Let's Make It Legal* with Claudette Colbert and Macdonald Carey, all of which were filmed on a moderate budget and only became mildly successful.^[41] In March 1951, she appeared as a presenter at the 23rd Academy Awards ceremony.^[42] In 1952, Monroe appeared on the cover of *Look* magazine wearing a Georgia Tech sweater as part of an article celebrating female enrollment to the school's main campus. In the early 1950s, Monroe unsuccessfully auditioned for the role of Daisy Mae in a proposed *Li'l Abner* television series based on the Al Capp comic strip.

Leading films: 1952–1955

In March 1952, Monroe faced a possible scandal when two of her nude photos from her 1949 session with photographer Tom Kelley were featured on calendars. The press speculated about the identity of the anonymous model and commented that she closely resembled Monroe. As the studio discussed how to deal with the problem, Monroe suggested that she should simply admit that she had posed for the photographs but emphasize that she had done so only because she had no money to pay her rent.^[43] She gave an interview in which she discussed the circumstances that led to her posing for the photographs, and the resulting publicity elicited a degree of sympathy for her plight as a struggling actress.^[43] One of these photographs was published in the first issue of *Playboy* in December 1953, making Monroe the first Playmate of the Month.^[44] Playboy's editor Hugh Hefner chose what he deemed the "sexiest" image, a previously unused nude study of Monroe stretched with an upraised arm on a red velvet background from 1949.^[45] The heavy promotion centered around Monroe's nudity on the already famous calendar, together with the tease marketing, made the new *Playboy* magazine a success.^{[46][47]}

She made her first appearance on the cover of *Life* magazine in April 1952, where she was described as "The Talk of Hollywood".^[48] The following year, she was photographed by noted *Life* magazine photographer Alfred Eisenstaedt, considered "The father of photojournalism."^{[49][50]} He photographed Monroe on the patio of her Hollywood home. Many of the images from that sitting have been reproduced in numerous subsequent publications and by *Life* magazine.^{[51][52]} Monroe was pleased with his images of her, later telling him, "You made a palace out of my patio."^[53]

Stories of her childhood and upbringing portrayed her in a sympathetic light: a cover story for the May 1952 edition of *True Experiences* magazine showed a smiling and wholesome Monroe beside a caption that read, "Do I look happy? I should—for I was a child nobody wanted. A lonely girl with a dream—who awakened to find that dream come true. I am Marilyn Monroe. Read my Cinderella story."^[54] It was also during this time that she began dating baseball player Joe DiMaggio. A photograph of DiMaggio visiting Monroe at the 20th Century Fox studio was printed in newspapers throughout the United States, and reports of a developing romance between them generated further interest in Monroe.^[55]

Four films in which Monroe was featured were released beginning in 1952. She had been lent to RKO Studios to appear in a supporting role in *Clash by Night*, a Barbara Stanwyck drama, directed by Fritz Lang.^[56]

Released in June 1952, the film was popular with audiences, with much of its success credited to curiosity about Monroe, who received generally favorable reviews from critics.^[57]

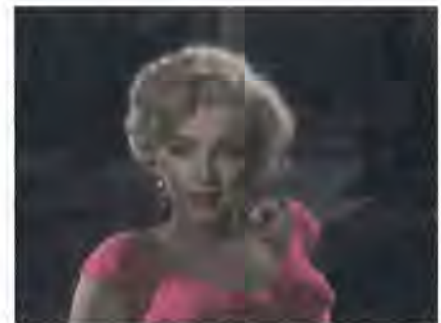


With Ginger Rogers and Cary Grant in a trailer for 1952's *Monkey Business*.

This was followed by two films released in July, the comedy *We're Not Married!*, and the drama *Don't Bother to Knock*. *We're Not Married!* featured Monroe as a beauty pageant contestant. *Variety* described the film as "lightweight". Its reviewer commented that Monroe was featured to full advantage in a bathing suit, and that some of her scenes suggested a degree of exploitation.^[58] In *Don't Bother to Knock* she played the starring role^[59] of a babysitter who threatens to attack the child in her care. The downbeat melodrama was poorly reviewed, although Monroe commented that it contained some of her strongest dramatic acting.^[59] *Monkey Business*, a successful comedy directed by Howard Hawks starring Cary Grant and Ginger Rogers, was released in September and was the first movie in which Monroe appeared with platinum blonde hair.^[60] In *O. Henry's Full House* for 20th Century Fox, released in

August 1952, Monroe had a single one-minute scene with Charles Laughton, yet she received top billing alongside him and the film's other stars, including Anne Baxter, Farley Granger, Jean Peters and Richard Widmark.

Darryl F. Zanuck considered that Monroe's film potential was worth developing and cast her in *Niagara*, as a femme fatale scheming to murder her husband, played by Joseph Cotten.^[61] During filming, Monroe's make-up artist Whitey Snyder noticed her stage fright (that would ultimately mark her behavior on film sets throughout her career); the director assigned him to spend hours gently coaxing and comforting Monroe as she prepared to film her scenes.^[62] Reviews of the film dwelled on her sexuality, while noting that her acting was imperfect.^[63]



As Rose in *Niagara*

Much of the critical commentary following the release of the film focused on Monroe's overtly sexual performance,^[61] and a scene which shows Monroe (from the back) making a long walk toward Niagara Falls received frequent note in reviews.^[64] After seeing the film, Constance Bennett reportedly quipped, "There's a broad with her future behind her."^[65] Whitey Snyder also commented that it was during preparation for this film, after much experimentation, that Monroe achieved "the look, and we used that look for several pictures in a row ... the look was established."^[64] While the film was a success, and Monroe's performance had positive reviews, her conduct at promotional events sometimes drew negative comments. Her appearance at the *Photoplay* awards dinner in a skin-tight gold lamé dress was criticized. Louella Parsons' newspaper column quoted Joan Crawford discussing Monroe's "vulgarity" and describing her behavior as "unbecoming an actress and a lady".^[66] Monroe had previously received criticism for wearing a dress with a neckline cut almost to her navel when she acted as grand marshal at the Miss America Parade in September 1952.^[67] A photograph from this event was used on the cover of the first issue of *Playboy* in December 1953.^[44]

Monroe next replaced Betty Grable in the musical film *Gentlemen Prefer Blondes* (1953) co-starring Jane Russell and directed by Howard Hawks. Her role as Lorelei Lee, a gold-digging showgirl, required her to act, sing, and dance. The two stars became friends, with Russell describing Monroe as "very shy and very sweet and far more intelligent than people gave her credit for".^[68] She later recalled that Monroe showed her dedication by rehearsing her dance routines each evening after most of the crew had left, but she arrived habitually late on

set for filming. Realizing that Monroe remained in her dressing room due to stage fright, and that Hawks was growing impatient with her tardiness, Russell started escorting her to the set.^[69]

At the Los Angeles premiere of the film, Monroe and Russell pressed their hand- and footprints in the wet concrete in the forecourt of Grauman's Chinese Theatre. Monroe received positive reviews and the film grossed more than double its production costs.^[70] Her rendition of "Diamonds Are a Girl's Best Friend" became associated with her. *Gentlemen Prefer Blondes* also marked one of the earliest films in which William Travilla dressed Monroe. Travilla dressed Monroe in eight of her films including *Bus Stop*, *Don't Bother to Knock*, *How to Marry a Millionaire*, *River of No Return*, *There's No Business Like Show Business*, *Monkey Business*, and *The Seven Year Itch*.^[71] *How to Marry a Millionaire* was a comedy about three models scheming to attract wealthy husbands. The film teamed Monroe with Betty Grable (whom she replaced in *Gentlemen Prefer Blondes*) and Lauren Bacall, and was directed by Jean Negulesco.^[72] The producer and scriptwriter, Nunnally Johnson, said that it was the first film in which audiences "liked Marilyn for herself [and that] she diagnosed the reason very shrewdly. She said that it was the only picture she'd been in, in which she had a measure of modesty... about her own attractiveness."^[73]

Monroe's films of this period established her "dumb blonde" persona and contributed to her popularity. In 1953 and 1954, she was listed in the annual "Quigley Poll of the Top Ten Money Making Stars", which was compiled from the votes of movie exhibitors throughout the United States for the stars that had generated the most revenue in their theaters over the previous year.^[74] "I want to grow and develop and play serious dramatic parts. My dramatic coach, Natasha Lytess, tells everybody that I have a great soul, but so far nobody's interested in it." Monroe told the *New York Times*.^[75] She saw a possibility in 20th Century Fox's upcoming film, *The Egyptian*, but was rebuffed by Darryl F. Zanuck who refused to screen test her.^[76]

Instead, she was assigned to the western *River of No Return*, opposite Robert Mitchum. Director Otto Preminger resented Monroe's reliance on Natasha Lytess, who coached Monroe and announced her verdict at the end of each scene. Eventually Monroe refused to speak to Preminger, and Mitchum had to mediate.^[77] Of the finished product, she commented, "I think I deserve a better deal than a grade Z cowboy movie in which the acting finished second to the scenery and the CinemaScope process."^[78] In late 1953 Monroe was scheduled to begin filming *The Girl in Pink Tights* with Frank Sinatra. When she failed to appear for work, 20th Century Fox suspended her.^[79]

International success: 1954–1957

Monroe and Joe DiMaggio were married in San Francisco on January 14, 1954. They traveled to Japan soon after, combining a honeymoon with a business trip previously arranged by DiMaggio. For two weeks she took a secondary role to DiMaggio as he conducted his business, having told a reporter, "Marriage is my main career



Performing "Diamonds Are a Girl's Best Friend" in *Gentlemen Prefer Blondes* (1953)



Monroe and Jane Russell putting signatures, hand and foot prints in wet concrete at Grauman's Chinese Theatre on June 26, 1953



The concrete prints, photographed in 2011



Monroe poses for soldiers in Korea after a USO performance at the 3rd U.S. Inf. Div. area, February 17, 1954.

from now on."^[80] Monroe then traveled alone to Korea where she performed for 13,000 American Marines over a three-day period. She later commented that the experience had helped her overcome a fear of performing in front of large crowds.^[81]

Returning to Hollywood in March 1954, Monroe settled her disagreement with 20th Century Fox and appeared in the musical *There's No Business Like Show Business*. The film failed to recover its production costs^[78] and was poorly received. Ed Sullivan described Monroe's performance of the song "Heat Wave" as "one of the most flagrant violations of good taste" he had witnessed.^[82] *Time* magazine compared her unfavorably to co-star Ethel Merman, while Bosley Crowther for *The New York Times* said that Mitzi Gaynor had surpassed Monroe's "embarrassing to behold" performance.^[83] The reviews echoed Monroe's opinion of the film. She had made it reluctantly, on the

assurance that she would be given the starring role in the film adaptation of the Broadway hit *The Seven Year Itch*.^[84]

Monroe won one of her most notable film roles as the Girl in *The Seven Year Itch*. In September 1954, she shot a skirt-blowing key scene for the picture on Lexington Avenue at 52nd Street in New York City. In it, she stands with her co-star, Tom Ewell, while the air from a subway grating blows her skirt up. A large crowd watched as director Billy Wilder ordered the scene to be refilmed many times. Joe DiMaggio was reported to have been present and infuriated by the spectacle.^[86] After a quarrel, witnessed by journalist Walter Winchell, the couple returned to California where they avoided the press for two weeks, until Monroe announced that they had separated.^[87] Their divorce was granted in November 1954.^[88] The filming was completed in early 1955, and after refusing what she considered to be inferior parts in *The Girl in the Red Velvet Swing* and *How to Be Very, Very Popular*, Monroe decided to leave Hollywood on the advice of Milton Greene. *The Seven Year Itch* was released and became a success, earning an estimated \$8 million.^[89] Monroe received positive reviews for her performance and was in a strong position to negotiate with 20th Century Fox.^[89] On New Year's Eve 1955, they signed a new contract which required Monroe to make four films over a seven-year period. The newly formed Marilyn Monroe Productions would be paid \$100,000 plus a share of profits for each film. In addition to being able to work for other studios, Monroe had the right to reject any script, director or cinematographer she did not approve of.^{[90][91]}



In *The Seven Year Itch* (1955)

Milton Greene had first met Monroe in 1953 when he was assigned to photograph her for *Look* magazine. While many photographers tried to emphasize her sexy image, Greene presented her in more modest poses, and she was pleased with his work. As a friendship developed between them, she confided to him her frustration with her 20th Century Fox contract and the roles she was offered and he quoted her once as saying "I just want people to be happy to see me." Her salary for *Gentlemen Prefer Blondes* amounted to \$18,000, while freelancer Jane Russell was paid more than \$100,000.^[92] Greene agreed that she could earn more by breaking away from 20th Century Fox. He gave up his job in 1954, mortgaged his home to finance Monroe, and allowed her to live with his family as they determined the future course of her career.^[93]

On April 8, 1955, veteran journalist Edward R. Murrow interviewed Greene and his wife Amy, as well as Monroe, at the Greens' home in Connecticut on a live telecast of the CBS program *Person to Person*. The

kinescope of the telecast has been released on home video.^[94]

Truman Capote introduced Monroe to Constance Collier, who gave her acting lessons. She felt that Monroe was not suited to stage acting, but possessed a "lovely talent" that was "so fragile and subtle, it can only be caught by the camera". After only a few weeks of lessons, Collier died.^[95] Monroe had met Paula Strasberg and her daughter Susan on the set of *There's No Business Like Show Business*,^[96] and had previously said that she would like to study with Lee Strasberg at the Actors Studio. In March 1955, Monroe met with Cheryl Crawford, one of the founders of the Actors Studio, and convinced her to introduce her to Lee Strasberg, who interviewed her the following day and agreed to accept her as a student.^[97]

In May 1955, Monroe started dating playwright Arthur Miller; they had met in Hollywood in 1950 and when Miller discovered she was in New York, he arranged for a mutual friend to reintroduce them.^[98] On June 1, 1955, Monroe's birthday, Joe DiMaggio accompanied Monroe to the premiere of *The Seven Year Itch* in New York City. He later hosted a birthday party for her, but the evening ended with a public quarrel, and Monroe left the party without him. A lengthy period of estrangement followed.^{[99][100]} Throughout that year, Monroe studied with the Actors Studio, and found that one of her biggest obstacles was her severe stage fright. She was befriended by the actors Kevin McCarthy and Eli Wallach who each recalled her as studious and sincere in her approach to her studies, and noted that she tried to avoid attention by sitting quietly in the back of the class.^[101] When Strasberg felt Monroe was ready to give a performance in front of her peers, Monroe and Maureen Stapleton chose the opening scene from Eugene O'Neill's *Anna Christie*, and although she had faltered during each rehearsal, she was able to complete the performance without forgetting her lines.^[102] Kim Stanley later recalled that students were discouraged from applauding, but that Monroe's performance had resulted in spontaneous applause from the audience.^[102] While Monroe was a student, Lee Strasberg commented, "I have worked with hundreds and hundreds of actors and actresses, and there are only two that stand out way above the rest. Number one is Marlon Brando, and the second is Marilyn Monroe."^[102]

The first film to be made under the contract and production company was *Bus Stop* directed by Joshua Logan. Logan had studied under Constantin Stanislavski, approved of method acting, and was supportive of Monroe.^[103] Monroe severed contact with her drama coach, Natasha Lytess, replacing her with Paula Strasberg, who became a constant presence during the filming of Monroe's subsequent films.^[104]

In *Bus Stop*, Monroe played Chérie, a saloon singer with little talent who falls in love with a cowboy, Beauregard "Bo" Decker, played by Don Murray. Her costumes, make-up and hair reflected a character who lacked sophistication, and Monroe provided deliberately mediocre singing and dancing. Bosley Crowther of *The New York Times* proclaimed: "Hold on to your chairs, everybody, and get set for a rattling surprise. Marilyn Monroe has finally proved herself an actress." In his autobiography, *Movie Stars, Real People and Me*, director



Monroe in *The Prince and the Showgirl* (1957)



With Don Murray in *Bus Stop* (1956)



Monroe's dramatic performance as Chérie in *Bus Stop* (1956), a saloon singer with little talent, marked a departure from her earlier comedies.



With her co-star Don Murray

Logan wrote, "I found Marilyn to be one of the great talents of all time... she struck me as being a much brighter person than I had ever imagined, and I think that was the first time I learned that intelligence and, yes, brilliance have nothing to do with education." Logan championed Monroe for an Academy Award nomination and complimented her professionalism until the end of his life.^[105] Though not nominated for an Academy Award,^[106] she received a Golden Globe nomination.

Bus Stop was followed by *The Prince and the Showgirl* directed by Laurence Olivier, who also co-starred. Prior to filming, Olivier praised Monroe as "a brilliant comedienne, which to me means she is also an extremely skilled actress". During filming in England he resented Monroe's dependence on her drama coach, Paula Strasberg, regarding Strasberg as a fraud whose only talent was the ability to "butter Marilyn up". He recalled his attempts at explaining a scene to Monroe, only to hear Strasberg interject, "Honey—just think of Coca-Cola and Frank Sinatra."^[107] Olivier later commented that in the film "Marilyn was

quite wonderful, the best of all."^[108] Monroe's performance was hailed by critics, especially in Europe, where she won the David di Donatello, the Italian equivalent of an Academy Award, as well as the French Crystal Star Award. She was also nominated for a BAFTA. It was more than a year before Monroe began her next film. During her hiatus, she summered with Miller in Amagansett, New York. In 1956, she was pictured in *Life* magazine with Victor Mature greeting the Queen of the United Kingdom.^[109] She suffered a miscarriage on August 1, 1957.^{[110][111]}

Last films: 1958–1962

With Miller's encouragement she returned to Hollywood in August 1958 to star in *Some Like It Hot*. The film was directed by Billy Wilder and co-starred Jack Lemmon and Tony Curtis. Wilder had experienced Monroe's tardiness, stage fright, and inability to remember lines during production of *The Seven Year Itch*. However her behavior was now more hostile, and was marked by refusals to participate in filming and occasional outbursts of profanity.^[112] Monroe consistently refused to take direction from Wilder, or insisted on numerous retakes of simple scenes until she was satisfied.^[113] She developed a rapport with Lemmon, but she disliked Curtis after hearing that he had described their love scenes as "like kissing Hitler".^[114] Curtis later stated that the comment was intended as a joke.^[115] During filming, Monroe discovered that she was pregnant. She suffered another miscarriage in December 1958, as filming was completed.^[116]

Some Like it Hot became a resounding success, and was nominated for six Academy Awards. Monroe was acclaimed for her performance and won the Golden Globe Award for Best Actress - Motion Picture Musical or Comedy. Wilder commented that the film was the biggest success he had ever been associated with.^[117] He discussed the problems he encountered during filming, saying "Marilyn was so difficult because she was totally unpredictable. I never knew what kind of day we were going to have ... would she be cooperative or obstructive?"^[118] He had little patience with her method-acting technique and said that instead of going to the Actors Studio "she should have gone to a train-engineer's school ... to learn something about arriving on schedule."^[119] Wilder had become ill during filming, and explained, "We were in mid-flight—and there was a nut on the plane."^[120] In hindsight, he discussed Monroe's "certain indefinable magic" and "absolute genius as a comic actress."^[118]

By this time, Monroe had only completed one film, *Bus Stop*, under her four-picture contract with 20th Century Fox. She agreed to appear in *Let's Make Love*, which was to be directed by George Cukor, but she was not satisfied with the script, and Arthur Miller rewrote it.^[121] Gregory Peck was originally cast in the male lead role, but he refused the role after Miller's rewrite; Cary Grant, Charlton Heston, Yul Brynner and Rock Hudson also refused the role before it was offered to Yves Montand.^[122] Monroe and Miller befriended Montand and his wife, actress Simone Signoret, and filming progressed well until Miller was required to travel to Europe on business. Monroe began to leave the film set early and on several occasions failed to attend, but her attitude improved after Montand confronted her. Signoret returned to Europe to make a film, and Monroe and Montand began a brief affair that ended when Montand refused to leave Signoret.^[123] The film was not a critical or commercial success.^[124]



In *Some Like It Hot* (1959)

Monroe's health deteriorated during this period, and she began to see a Los Angeles psychiatrist, Dr. Ralph Greenson. He later recalled that during this time she frequently complained of insomnia, and told Greenson that she visited several medical doctors to obtain what Greenson considered an excessive variety of drugs. He concluded that she was progressing to the point of addiction, but also noted that she could give up the drugs for extended periods without suffering any withdrawal symptoms.^[125] According to Greenson, the marriage between Miller and Monroe was strained; he said that Miller appeared to genuinely care for Monroe and was willing to help her, but that Monroe rebuffed while also expressing resentment towards him for not doing more to help her.^[126] Greenson stated that his main objective at the time was to enforce a drastic reduction in Monroe's drug intake.^[127]



Monroe in her final completed film, *The Misfits* (1961)

In 1956, Arthur Miller had briefly resided in Nevada and wrote a short story about some of the local people he had become acquainted with, a divorced woman and some aging cowboys. By 1960 he had developed the short story into a screenplay, and envisaged it as containing a suitable role for Monroe. It became her last completed film, *The Misfits*, directed by John Huston and starring Clark Gable, Montgomery Clift, Eli Wallach and Thelma Ritter. Shooting commenced in July 1960, with most taking place in the hot Northern Nevada desert.^[128] Monroe was frequently ill and unable to perform, and away from the influence of Dr. Greenson, she had resumed her consumption of sleeping pills and alcohol.^[127] A visitor to the set, Susan Strasberg, later described Monroe as "mortally injured in some way,"^[129] and in August, Monroe was rushed to Los Angeles where she was hospitalized for ten days.

Newspapers reported that she had been near death, although the nature of her illness was not disclosed.^[130] Louella Parsons wrote in her newspaper column that Monroe was "a very sick girl, much sicker than at first believed", and disclosed that she was being treated by a psychiatrist.^[130] Monroe returned to Nevada and completed the film, but she became hostile towards Arthur Miller, and public arguments were reported by the press.^[131] Making the film had proved to be an arduous experience for the actors; in addition to Monroe's distress, Montgomery Clift had frequently been unable to perform due to illness, and by the final day of shooting, Thelma Ritter was in hospital suffering from exhaustion. Gable, commenting that he felt unwell, left the set without attending the wrap party.^[132] Monroe and Miller returned to New York on separate flights.^[133]

Within ten days Monroe had announced her separation from Miller, and Gable had died from a heart attack.^[134] Gable's widow, Kay, commented to Louella Parsons that it had been the "eternal waiting" on the set of *The*

Misfits that had contributed to his death, though she did not name Monroe. When reporters asked Monroe if she felt guilty about Gable's death, she refused to answer,^[135] but the journalist Sidney Skolsky recalled that privately she expressed regret for her poor treatment of Gable during filming and described her as being in "a dark pit of despair".^[136] Monroe later attended the christening of the Gables' son, at the invitation of Kay Gable.^[136]

The Misfits received mixed reviews, and was not a commercial success, though some praised the performances of Monroe and Gable.^[136] Despite on-set difficulties, Gable, Monroe, and Clift delivered performances that modern movie critics consider superb.^[137] Many critics regard Gable's performance to be his finest, and Gable, after seeing the rough cuts, agreed.^[138] Monroe received the 1961 Golden Globe Award as "World Film Favorite" in March 1962, five months before her death. Directors Guild of America nominated Huston as best director. The film is now regarded as a classic. Huston later commented that Monroe's performance was not acting in the true sense, and that she had drawn from her own experiences to show herself, rather than a character. "She had no techniques. It was all the truth. It was only Marilyn."^[136]

During the following months, Monroe's dependence on alcohol and prescription medications began to take a toll on her health, and friends such as Susan Strasberg later spoke of her illness.^[139] Her divorce from Arthur Miller was finalized in January 1961, with Monroe citing "incompatibility of character",^[139] and in February she voluntarily entered the Payne Whitney Psychiatric Clinic. Monroe later described the experience as a "nightmare".^[140] She was able to phone Joe DiMaggio from the clinic, and he immediately traveled from Florida to New York to facilitate her transfer to the Columbia Presbyterian Medical Center. She remained there for three weeks. Illness prevented her from working for the remainder of the year; she underwent surgery to correct a blockage in her Fallopian tubes in May, and the following month underwent gallbladder surgery.^[141] She returned to California and lived in a rented apartment as she convalesced.



Monroe in 1962

In 1962, Monroe began filming *Something's Got to Give*, which was to be the third film of her four-film contract with 20th Century Fox. It was to be directed by George Cukor, and co-starred Dean Martin and Cyd Charisse. She was ill with a virus as filming commenced, and suffered from high temperatures and recurrent sinusitis. On one occasion she refused to perform with Martin as he had a cold, and the producer Henry Weinstein recalled seeing her on several occasions being physically ill as she prepared to film her scenes, and attributed it to her dread of performing. He commented, "Very few people experience terror. We all experience anxiety, unhappiness, heartbreaks, but that was sheer primal terror."^[142]

On May 19, 1962, she attended the early birthday celebration of President John F. Kennedy at Madison Square Garden, at the suggestion of Kennedy's brother-in-law, actor Peter Lawford. Monroe sang "Happy Birthday" along with a specially written verse based on Bob Hope's "Thanks for the Memory". Kennedy responded to her performance with the remark, "Thank you. I can now retire from politics after having had 'Happy Birthday' sung to me in such a sweet, wholesome way."^[143] (also see, Happy Birthday, Mr. President)

Monroe returned to the set of *Something's Got to Give* and filmed a sequence in which she appeared nude in a



Marilyn Monroe's
Hollywood Walk of Fame
star from 1960,
photographed in 2011

swimming pool. Commenting that she wanted to "push Liz Taylor off the magazine covers", she gave permission for several partially nude photographs to be published by *Life*. Having only reported for work on twelve occasions out of a total of 35 days of production,^[142] Monroe was dismissed. The studio 20th Century Fox filed a lawsuit against her for half a million dollars,^[144] and the studio's vice president, Peter Levathes, issued a statement saying "The star system has gotten way out of hand. We've let the inmates run the asylum, and they've practically destroyed it."^[144] Monroe was replaced by Lee Remick, and when Dean Martin refused to work with any other actress, he was also threatened with a lawsuit.^[144] Following her dismissal, Monroe engaged in several high-profile publicity ventures. She gave an interview to *Cosmopolitan* and was photographed at Peter Lawford's beach house sipping champagne and walking on the beach.^[145] She next posed for Bert Stern for *Vogue* in a series of photographs that included several nudes.^[145] Published after her death, they became known as 'The Last Sitting'.

Richard Meryman interviewed her for *Life*, in which Monroe reflected upon her relationship with her fans and her uncertainties in identifying herself as a "star" and a "sex symbol". She referred to the events surrounding Arthur Miller's appearance before the House Un-American Activities Committee in 1956, and her studio's warning that she would be "finished" if she showed public support for him, and commented,^[146]

You have to start all over again. But I believe you're always as good as your potential. I now live in my work and in a few relationships with the few people I can really count on. Fame will go by, and, so long, I've had you, fame. If it goes by, I've always known it was fickle. So at least it's something I experienced, but that's not where I live.

In the final weeks of her life, Monroe engaged in discussions about future film projects, and firm arrangements were made to continue negotiations on *Something's Got to Give*.^[147] Among the projects was a biography of Jean Harlow filmed two years later unsuccessfully with Carroll Baker. Starring roles in Billy Wilder's *Irma la Douce*^[148] and *What a Way to Go!* were also discussed; Shirley MacLaine eventually played the roles in both films. Kim Novak replaced her in *Kiss Me, Stupid*, a comedy in which she was to star opposite Dean Martin. A film version of the Broadway musical, *A Tree Grows in Brooklyn*, and an unnamed World War I-themed musical co-starring Gene Kelly were also discussed, but the projects never materialized due to her death.^[147] Her dispute with 20th Century Fox was resolved, her contract was renewed into a \$1 million two-picture deal, and filming of *Something's Got to Give* was scheduled to resume in early fall 1962. Marilyn, having fired her own agent and MCA in 1961, managed her own negotiations as President of Marilyn Monroe Productions. Also on the table was an Italian four-film deal worth 10 million giving her script, director, and co-star approval.^[149] Allan "Whitey" Snyder who saw her during the last week of her life, said Monroe was pleased by the opportunities available to her, and that she "never looked better [and] was in great spirits".^[147]

Personal life

Monroe had three marriages, all of which ended in divorce. The first, soon after she turned 16, was to James Dougherty, a sheet-metal worker five years her senior. They married in June 1942, six-months after the U.S. entered World War II. He chose to enlist the following year, becoming a Marine trainer, which left Monroe home alone and bored.^{[150]:21} They divorced after he returned from serving in Asia in 1946. She later blamed her legal guardian, Grace McKee, for encouraging her to marry him while she was still very young.^[151]

Her second marriage was to Joe DiMaggio, a retired baseball star with the New York Yankees, and took place on January 14, 1954 in San Francisco. Arguments related to mental cruelty, jealousy and fame ended their

marriage later that same year. Monroe later commented: "He was jealous of me because I was more famous than he was. That is what ended our marriage."^[152] Other biographers also noted that DiMaggio's jealousy resulted from his possessiveness and his worries about Monroe's possible marital infidelity.^[153]

In June 1956 she married playwright and screenwriter Arthur Miller, who would later write two of her film's screenplays. They first met in 1950 during the filming of *Bus Stop*, and began seeing one another a year after her divorce from DiMaggio. Months later, Miller was called to testify before the House Un-American Activities Committee to explain his supposed communist affiliations. Monroe was urged by studio executives to abandon Miller rather than risk her career, but she refused, calling them "born cowards".^[154] When they married, one headline announced, "Egghead Weds Hourglass."^{[150]:155}



Monroe and Joe DiMaggio when they were married in January 1954

Monroe had just turned 30 when they married, and never having a real family of her own, she was eager to join the family of her new husband. Monroe chose to convert to Judaism to "express her loyalty and get close to both Miller and his parents," writes biographer Jeffrey Meyers.^{[150]:156} Monroe explained to her close friend, Susan Strasberg: "I can identify with the Jews. Everybody's always out to get them, no matter what they do, like me."^{[150]:156} After she became Jewish, Egypt retaliated by banning all her movies.^{[150]:157} They divorced five years later after they completed *The Misfits* (1961), which Miller wrote and Monroe starred in, due to ongoing personality conflicts.

Director Billy Wilder, who described Monroe as "Cinderella without the happy ending," tried to sum up her marriage problems. He directed her in *The Seven Year Itch*, when she was married to DiMaggio, and in *Some Like It Hot*, when she was married to Miller:

Her marriages didn't work out because Joe DiMaggio found out she was Marilyn Monroe, and Arthur Miller found out she wasn't Marilyn Monroe.^[155]

Monroe's other relationships have garnered much press. The extent of a relationship between President Kennedy and Monroe will never be known, although the White House switchboard did note calls from her during 1962.^{[156][157]} In the opinion of one writer, Monroe was in love with President Kennedy and wanted to marry him, and when their affair ended, she turned to Robert Kennedy, who reportedly visited Monroe in Los Angeles the day that she died.^[158]

Monroe had a long experience with psychoanalysis. She was in analysis with Margaret Herz Hohenberg, Anna Freud, Marianne Rie Kris, Ralph Greenson (who found Monroe dead), and Milton Wexler.^[159]

Death and aftermath

On August 5, 1962, at 4:25 a.m., LAPD sergeant Jack Clemmons received a call from Dr. Ralph Greenson, Monroe's psychiatrist, saying that Monroe was found dead at her home at 12305 Fifth Helena Drive in Brentwood, Los Angeles, California.^[160] She was 36 years old. At the subsequent autopsy, eight mg/dL of chloral hydrate and 4.5 mg/dL of Nembutal were found in her system,^[161] and Dr. Thomas Noguchi (known as

the "coroner to the stars") of the Los Angeles County Coroners office recorded cause of death as "acute barbiturate poisoning", resulting from a "probable suicide".^[162] Many theories, including murder, circulated about the circumstances of her death and the timeline after the body was found. Some conspiracy theories involved John and Robert Kennedy, while other theories suggested CIA or Mafia complicity. It was reported that President Kennedy was the last person Monroe called.^{[163][164]}

Monroe was interred on August 8, 1962, in a crypt at Corridor of Memories No. 24, at the Westwood Village Memorial Park Cemetery in Los Angeles. Joe DiMaggio took control of the funeral arrangements, which consisted of only 31 close family and friends, excluding Hollywood's elite. Lee Strasberg, her acting teacher, delivered the eulogy, and had once claimed that of all his acting students, she was the one who stood out above the rest, second only to Marlon Brando. As part of her eulogy, he stated:

In her eyes, and in mine, her career was just beginning.... She had a luminous quality. A combination of wistfulness, radiance, and yearning that set her apart and made everyone wish to be part of it – to share in the childish naivete which was at once so shy and yet so vibrant.^[165]

Police were also present to keep the press away.^[166] Her casket was silver finished solid bronze and was lined with champagne colored silk.^[167] Allan "Whitey" Snyder did her make-up, which was supposedly a promise made in earlier years if she were to die before him.^[167] She was wearing her favorite green Emilio Pucci dress.^[167] In her hands was a small bouquet of pink teacup roses.^[167] For the next 20 years, red roses were placed in a vase attached to the crypt, courtesy of DiMaggio.^[166]

In 1992, *Playboy* magazine founder Hugh Hefner, who never met Monroe, bought the crypt immediately to the left of hers at the Westwood Village Memorial Park Cemetery.^[168] He was proud of the fact that Monroe had graced the first *Playboy* centerfold.^[169] In August 2009, the crypt space directly above that of Monroe was placed for auction^[170] on eBay. Elsie Poncher planned to exhume her husband and move him to an adjacent plot. She advertised the crypt, hoping "to make enough money to pay off the \$1.6 million mortgage" on her Beverly Hills mansion.^[168] The winning bid was placed by an anonymous Japanese man for \$4.6 million,^[171] but the winning bidder later backed out "because of the paying problem".

Administration of estate

In her will, Monroe stated she would leave Lee Strasberg her personal effects, which amounted to just over half of her residuary estate, expressing her desire that he "distribute [the effects] among my friends, colleagues and those to whom I am devoted".^[172] Instead, Strasberg stored them in a warehouse, and willed them to his widow, Anna, who successfully sued Los Angeles-based Odyssey Auctions in 1994 to prevent the sale of items consigned by the nephew of Monroe's business manager, Inez Melson. In October 1999, Christie's auctioned the bulk of Monroe's effects, including



The crypt of Marilyn Monroe (2005)



Monroe's Brentwood home (1992)

those recovered from Melson's nephew, netting an amount of \$13,405,785. Subsequently, Strasberg sued the children of four photographers to determine rights of publicity, which permits the licensing of images of deceased personages for commercial purposes. The decision as to whether Monroe was a resident of California, where she died and where her will was probated,^[173] or New York, which she considered her primary residence, was worth millions.^[174]

On May 4, 2007, a New York judge ruled that Monroe's rights of publicity ended at her death.^{[175][176][177]} In October 2007, California Governor Arnold Schwarzenegger signed Senate Bill 771.^[178] The legislation, supported by Anna Strasberg and the Screen Actors Guild, established that non-family members may inherit rights of publicity through the residuary clause of the deceased's will, provided that the person was a resident of California at the time of death.^{[179][180]} In March 2008, the United States District Court in Los Angeles ruled that Monroe was a resident of New York at the time of her death, citing the statement of the executor of her estate to California tax authorities, and a 1966 affidavit by her housekeeper.^[181] The decision was reaffirmed by the United States District Court of New York in September 2008.^[182]

In July 2010, Monroe's Brentwood home was put up for sale by Prudential California Realty. The house was sold for \$3.6 million.^[183] Monroe left to Lee Strasberg an archive of her own writing—diaries, poems, and letters, which Anna discovered in October 1999. In October 2010, the documents were published as a book, *Fragments*.^{[184][185]}

Books

Many books have been written about Marilyn Monroe. A selection is below:

- *Marilyn: Her Life in Her Own Words: Marilyn Monroe's Revealing Last Words and Photographs* by George Barris (April 1, 2001)
- *My Story* by Marilyn Monroe and Ben Hecht (September 29, 2006)
- *Marilyn in Art* by Roger Taylor (May 1, 2006)
- *Marilyn Monroe: Metamorphosis* by David Wills (November 8, 2011)

Portrayals

Film

Monroe has been portrayed by:

- Misty Rowe in *Goodbye Norma Jeane* (a highly fictionalized telling of Marilyn's early years) (1976)
- Catherine Hicks in *Marilyn: The Untold Story* (1980)
- Theresa Russell in *Insignificance*, where an unnamed Monroe goes to a fictional meeting with Albert Einstein, Joseph McCarthy, and husband Joe DiMaggio (1985)
- Susan Griffiths is a Marilyn Monroe impersonator who has either portrayed Monroe or a look-alike, in the biopic *Marilyn & Me* (1991), in the 1994 film *Pulp Fiction*, and in the TV series *Quantum Leap*, *Dark Skies*, *Curb Your Enthusiasm* and *Timecop*

- Melody Anderson in *Marilyn & Bobby: Her Final Affair* (1993)
- Ashley Judd as the younger Marilyn, and by Mira Sorvino as the older Marilyn in the film *Norma Jean & Marilyn* (1996)
- Barbara Niven in *The Rat Pack* (1998)
- Kerri Randles in *Introducing Dorothy Dandridge* (1999)
- Poppy Montgomery in *Blonde* (2001)
- Holly Beavon in *James Dean* (2001)
- Sophie Monk in *The Mystery of Natalie Wood* (2004)
- Samantha Morton plays a Marilyn Monroe impersonator in *Mister Lonely* (2007)
- Michelle Williams in *My Week with Marilyn* (2011)

Television

Monroe has been portrayed by:

- Constance Forslund in *This Year's Blonde* (1980)
- Suzie Kennedy impersonated Marilyn Monroe in the episode *Who Killed Marilyn Monroe?* (2003) of the TV series *Revealed* and in the Italian movie *Io & Marilyn* (2009)
- Charlotte Sullivan in *The Kennedys* (2011)
- Megan Hilty, Uma Thurman and Katharine McPhee play actresses who portray Monroe in the TV series *Smash* (2012–13).

Theatre

Monroe has been portrayed by:

- Laura Aikin in Robin de Raaff's opera *Waiting for Miss Monroe* (2012)^[186]
- Sunny Thompson in the one woman production *Marilyn: Forever Blonde*^[187]
- Eivør Pálsdóttir in Gavin Bryars' opera *Marilyn Forever*^[188]

Music

Monroe has been portrayed by:

- Lorenzo Ferrero in the opera *Marilyn* (1980)
- Madonna in the *Material Girl* music video (1985)
- Mariah Carey in her music video "I Still Believe" (1998)
- Lana del Rey in "National Anthem" (2012)

Tributes

Troy Talton and Donald Kinder wrote a song, entitled "Marilyn", in honor of Marilyn after her death in 1962. It was recorded by Talton and released as a single by Crest Records.^{[189][190]}

Elton John (music) and Bernie Taupin (lyrics) wrote another song in her honor, "Candle in the Wind".^[191]

Glenn Danzig of the American rock band The Misfits (who were named after Monroe's final film^[192]) released a song named "Who Killed Marilyn?" in 1981.

Filmography

Songs

| Year | Film title | Song title | Notes |
|------|---|--|--|
| 1948 | <i>Ladies of the Chorus</i> | "Every Baby Needs a Da-Da-Daddy" | |
| | | "Anyone Can See I Love You" | |
| | | "Ladies of the Chorus" | |
| 1950 | <i>A Ticket to Tomahawk</i> | "Oh, What a Forward Young Man You Are" | |
| 1953 | <i>Niagara</i> | "Kiss" | |
| 1953 | <i>Gentlemen Prefer Blondes</i> | "Two Little Girls from Little Rock" | |
| | | "When Love Goes Wrong" | |
| | | "Bye Bye Baby" | |
| | | "Diamonds Are a Girl's Best Friend" | |
| 1953 | Recordings for RCA | "She Acts Like A Woman Should" | |
| | | "You'd Be Surprised" | |
| | | "A Fine Romance" | |
| | | "Do It Again" | |
| 1954 | <i>River of No Return</i> | "I'm Gonna File My Claim" | |
| | | "One Silver Dollar" | Covered by Vaya Con Dios (album track) |
| | | "Down in the Meadow" | |
| | | "River of No Return" | |
| 1954 | <i>There's No Business Like Show Business</i> | "Heat Wave" | |
| | | "Lazy" | |
| | | "After You Get What You Want" | |
| | | "A Man Chases a Girl" | |
| 1956 | <i>Bus Stop</i> | "That Old Black Magic" | |
| 1957 | <i>The Prince and the Showgirl</i> | "I Found a Dream" | |
| 1959 | <i>Some Like It Hot</i> | "Runnin' Wild" | |
| | | "I Wanna Be Loved By You" | |
| | | "I'm Through With Love" | |
| | | "Some Like It Hot" | |
| 1960 | <i>Let's Make Love</i> | "My Heart Belongs to Daddy" | |
| | | "Specialization" | |
| | | "Let's Make Love" | |
| | | "Incurably Romantic" | |

1962

–

"Happy Birthday, Mr. President"

"When I Fall In Love"

Contrary to popular belief, Monroe did not ever record the song "When I Fall In Love". The version widely attributed to her and included on many compilation CDs^[193] was actually recorded in 1960 by actress Sandra Dee.^[194]

Awards and nominations

- 1951 Henrietta Award: The Best Young Box Office Personality
- 1952 Photoplay Award: Fastest Rising Star of 1952
- 1952 Photoplay Award: Special Award
- 1952 Look American Magazine Achievement Award: Most Promising Female Newcomer of 1952
- 1953 Golden Globe Henrietta Award: World Film Favorite Female.
- 1953 Sweetheart of the Month (*Playboy*)
- 1953 Photoplay Award: Most Popular Female Star
- 1954 Photoplay Award for Best Actress: for *Gentlemen Prefer Blondes* and *How to Marry a Millionaire*
- 1956 BAFTA Film Award nomination: Best Foreign Actress for *The Seven Year Itch*
- 1956 Golden Globe nomination: Best Motion Picture Actress in Comedy or Musical for *Bus Stop*
- 1958 BAFTA Film Award nomination: Best Foreign Actress for *The Prince and the Showgirl*
- 1958 David di Donatello Award (Italian): Best Foreign Actress for *The Prince and the Showgirl*
- 1959 Crystal Star Award (French): Best Foreign Actress for *The Prince and the Showgirl*
- 1960 Star on the Hollywood Walk of Fame 6104 Hollywood Blvd.^[195]
- 1960 Golden Globe, Best Motion Picture Actress in Comedy or Musical for *Some Like It Hot*
- 1962 Golden Globe, World Film Favorite: Female
- 1995 and 2012 (re-dedication) Palm Springs, California, Golden Palm Star – Palm Springs Walk of Stars^[196]
- 1999 she was ranked as the sixth greatest female star of all time by the American Film Institute in their list AFI's 100 Years...100 Stars.

See also

- Berniece Baker Miracle, Monroe's half-sister
- *Forever Marilyn* – a giant statue of Monroe by John Seward Johnson II, now in Palm Springs, California
- *Love, Marilyn* (2012, biographical documentary film directed by Liz Garbus)
- Marilyn Monroe in popular culture

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External links

- Marilyn Monroe (<http://www.imdb.com/name/nm0000054/>) at the Internet Movie Database

- Marilyn Monroe (<http://www.playboy.com/girls/view/marilyn-monroe>) at Playboy Online
- Marilyn Monroe (<http://tcmdb.com/participant/participant.jsp?participantId=134087>) at the TCM Movie Database
- Marilyn Monroe (<http://www.allmovie.com/artist/p50065>) at AllMovie
- Works by or about Marilyn Monroe (<http://worldcat.org/identities/lccn-n79-55651>) in libraries (WorldCat catalog)
- Marilyn Monroe (<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=725>) at Find A Grave
- Galleries: Marilyn Monroe: Life and Times (<http://www.life.com/image/first/in-gallery/27452/marilyn-monroe-life-and-times/>) & Early Photos, 1950 (<http://life.time.com/icons/marilyn-monroe-early-photos-los-angeles-1950/#1>) —*Life* magazine
- "What Really Killed Marilyn (http://books.google.com/books?id=eUkEAAAAMBAJ&pg=PA68&source=gbp_toc_r&cad=2#v=twopage&q&f=false)", article by Clare Boothe Luce for *Life*, August 7, 1964.
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Wedding photograph of James and Norma Jean Dougherty on June 19, 1942.



James and Norma Jean while on Catalina Island-1943.

Spring 1944, 5254 Hermitage Street, North Hollywood

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Norma Jean with Ethel Dougherty at Dougherty House in 1944.



James Edward Dougherty, Jr. (1924-2005)



Norma Jean Dougherty at Radio Plane Munitions Factory, June 26, 1945 (David Conover photo)

City Directories

**Benedict Clifford (Beatrice) artist h 3646
Fredonia dr
" Wm L watchmn r 5254 Hermitage**

William L. Benedict in 1937 City Directory

**Sargent Draper C (Clara) carp h 5645½ Fulcher
" Lewis W (Mary) actor h 5254 Hermitage av
Sarles Dorothy r 10805 Ventura blvd
Sartelle Jas A auto repr 5406 Lankershim blvd
r Roscoe**

Lewis W. and Mary Sargent in 1939 and 1940 City Directory

**Humphrey Carrie I Mrs r 11025 Otsego
" Annie Mrs (Humphrey & Martin h 5842 Tujunga
" Ervin I (Evalena) sch cust h 5218 Harmony av
" John L (Helen) aerowkr h 5258 Hermitage av**

John L. and Helen Humphrey in 1944 City Directory

.....
.....**Dougherty, Edward, 5254 Hermitage st** mechanic, D
.....**Dougherty, Mrs Ethel M, 5254 Hermitage av** nurse, D
.....

Edward and Ethel Dougherty in 1945 Voter Registration

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and when I said I had no choice, she begged to have a baby—a child would be her way of having me with her. But I knew that a baby would be very hard for her, and not only financially. She really wasn't up to being a mother. I said we would have children later, after the war.

Whatever her mixed feelings about him and their marriage, Dougherty's departure revived the old feelings of abandonment. "She wanted something, *someone* she could hold onto all the time," Dougherty remembered—as he did her tears and anguish the day he left.

Now the wife of a soldier overseas, Norma Jeane went to live with her mother-in-law at 5254 **Hermitage** Street, North Hollywood. Ethel Dougherty worked in nearby Burbank, as a nurse at the Radioplane Company, a plant owned by the English actor Reginald Denny, who developed the first successful radio-controlled, pilotless aircraft for target training and anti-aircraft. By April 1944, Ethel had found a job there for Norma Jeane, too—the unpleasant task of spraying a foul-smelling varnish on fuselage fabric (working in the "dope room," as it

JUNE 1942 - NOVEMBER 1943 ~ 87

Donald Spoto's book "Marilyn Monroe: The Biography notes address of house on page 86.

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winning a gold button for making a useful suggestion with respect to plant operations.

But despite her popularity with male colleagues, she remained faithful to her husband, as Evelyn Nelson later wrote: "Naturally Norma Jeane was aware that other wives and sweethearts dated while their men were away, but she never did. Furthermore, she never gossiped about these situations nor would she listen to gossip."

Although living with her in-laws could not have been the easiest of situations, she seemed to accept life at the Hermitage Street house, and would often have morning coffee with her mother-in-law, before going shopping together later in the day. Still close to her new nephews, Norma Jeane was pleased when she heard that Paul Kantaman was coming for an extended visit, and over sixty years later he remembered the week with great affection: "We hadn't seen each other for a while and I really did miss her. Grandma asked me if I would like to spend a week or so with them and Aunt Norma. Well my response obviously was "Yes", and it was good to see her again as she was my buddy and I wanted to spend some time with her."

"She asked me a few days later if I would like to have lunch with her and I replied, "Yes, as long as you aren't cooking." She said, "There is a great hamburger place on the west end of the Valley called 'The Hangmans Tree.' I thought that sounded great as I certainly loved hamburgers, so off we went." When there was a mix up over the drinks order, "She stood her ground and they made the right coke, and it was a good lunch. Aunt Norma could be one tough lady if provoked."

She could be extremely late too, which caused problems with her in-laws, as Paul witnessed during his holiday: "A couple of days after the coke incident, Grandma asked if we would like to go out for dinner and a movie that evening. We all thought it would be a great idea and all we had to do was pick the movie. Well evening came and it was time for dinner but Aunt Norma wasn't quite ready. We waited a little while and then decided to go to dinner without her. When we came back to pick her up for the movies, Grandma went in to see if she was ready yet and came back out of the house alone, telling Grandma that Norma Jeane was still wandering around without a stitch on! Grandma sounded a little perturbed and we went to the movies without her."

"I just love that girl," Ethel later lamented. "I never knew anyone more unselfish, but she is so lost in her own world that she frightens me."

In Autumn 1944, Norma Jeane decided she wanted to visit her sister, Berniece, in Detroit, along with Grace **Goddard** in Chicago. (Two postcards dated 28 October 1944 place the trip at least two months later than sometimes thought.) She cleared out her savings account, and despite suffering from travel sickness, she made the trip alone to reconnect with her foster family, and connect to her real family for the very first time.

When Norma Jeane arrived in Detroit, Berniece, her husband Paris Miracle, his sister Niobe and Berniece's daughter Mona Rae met her at the station. They were immediately bowled over by the eighteen-year-old in cobalt blue suit and a heart-shaped brimmed hat, and drove her to Canada for a visit to a bird sanctuary, before taking her to the Miracles' apartment, where she was to stay for most of her holiday.

Michele Morgan's book "Marilyn Monroe, Private and Undisclosed" notes her living with her in-laws.

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1936-1944

1936 February 26: Papers are legally filed to allow Grace McKee **Goddard** to become Norma Jeane's legal guardian.

1937 Spring: Grace McKee **Goddard** becomes Norma Jeane's legal guardian.

June 26: Norma Jeane leaves the orphanage to live with Grace McKee **Goddard**.

October 7: Berniece Baker, Marilyn's half-sister, marries Paris Miracle in Kentucky.

1938 November: Norma Jeane goes to live with "aunt" Ana Lower.

Late in the year: Gladys writes to Berniece and this leads to Berniece finding out about, and then corresponding with, Norma Jeane.

1940 When Ana Lower becomes ill, Norma Jeane goes to live with the Goddards where she shares a room with her foster sister, Eleanor "**Bebe**" **Goddard**.

1942 February: Grace and Doc tell Norma Jeane about their incipient move to West Virginia; Norma Jeane moves back to live with Ana Lower on Nebraska Avenue in Sawtelle, a neighborhood in west Los Angeles. By this time, Norma Jeane is dating her 31-year-old neighbor, James F. Dougherty.

June 19: Norma Jeane marries Jim to enable her to stay on the West Coast. Jim's brother, Marion, is the best man. Ana Lower walks her to the altar. The wedding is witnessed by the Bolenders—her first foster family—but Berniece can't afford to come to the wedding from her home on the East Coast. Norma and Jim don't have a honeymoon, but instead share a fishing weekend on the shores of Sherwood Lake near Los Angeles.

1943 Dougherty enters the U.S. Merchant Marine and after basic training is stationed on Catalina Island, just off the coast of California near Santa Monica. He and Norma Jeane move into an apartment on Catalina Island.

1944 April 18: Dougherty is sent to the South Pacific. Norma Jeane moves back to the mainland to an apartment at 5254 **Hermitage** Street in North Hollywood with her mother-in-law, Ethel, and gets a job at Radio Plane Munitions Factory in Burbank earning \$20 a week.





Summer: Norma Jeane visits her family. She goes to Huntington, West Virginia, to see **Bebe** **Goddard**, and also meets her half-sister, Berniece, for the first time. By now, Berniece is living in Detroit, Michigan.

Kathryn Dixon's book "Marilyn" shows address in timeline .

Spring 1944, 5254 Hermitage Street, North Hollywood





By The films of Marilyn Monroe · Updated over a year ago


In spring 1944, Norma Jeane went to live with his stepmother. When Jim was in Asia (1944), Norma Jeane moved in at Ethel's home, 5254 Hermitage Street (now Avenue), North Hollywood, until 1945.

Like Nina Marie McKenny, Sandra Burgos, Sofia Stendhal and 639 others like this.

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 Taisiya Cherepova   
October 18, 2013 at 3:18pm

 Sean Mullaney Norma Jeane moved in with her mother-in-law, who in turn got her a job working at the Radio Plane Munitions Factory, where she worked to help with the war effort. They were divorced 4 years later!
October 19, 2013 at 4:59am

Website on her filmography specifically calls out the location of the house.

Agent Detail with Addl Pics Report

Street Address 5258 hermitage
Listings as of 04/15/15 at 1:48pm

Expired 04/17/12 Listing # B11137304 5258 Hermitage AVE Valley Village, CA 91607-2513 Listing Price: \$659,000
County: LOS ANGELES Cross St: Magnolia Map: 562, F2 Original Price: \$799,000



| | | | |
|---------------|--------------------|--------------------|-------------------------|
| Property Type | Residential Income | Property Subtype | Residential Income |
| Area | Valley Village | Subdiv/Tract | Not Applicable-VVL |
| Beds | 0 | Approx Square Feet | 1433 |
| Baths(FTHQ) | 0 (0 0 0) | Price/Sq Ft | \$459.87 |
| Garage Space | 2 | | |
| Year Built | 1940 | Lot Sq Ft (approx) | 7592 ((Public Records)) |
| APN/Tax ID | 2347023001 | Lot Acres (approx) | 0.1743 |
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Bathroom FeaturesTub Only (N)
Flooring Hardwood
Pool Descriptions No Pool
Heating Type Floor Furnace
Roofing Shingle
Water Meter on Property(N), Public
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day and year in this
Certificate first above written.

621.5001/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100/101/102/103/104/105/106/107/108/109/110/111/112/113/114/115/116/117/118/119/120/121/122/123/124/125/126/127/128/129/130/131/132/133/134/135/136/137/138/139/140/141/142/143/144/145/146/147/148/149/150/151/152/153/154/155/156/157/158/159/160/161/162/163/164/165/166/167/168/169/170/171/172/173/174/175/176/177/178/179/180/181/182/183/184/185/186/187/188/189/190/191/192/193/194/195/196/197/198/199/200/201/202/203/204/205/206/207/208/209/210/211/212/213/214/215/216/217/218/219/220/221/222/223/224/225/226/227/228/229/230/231/232/233/234/235/236/237/238/239/240/241/242/243/244/245/246/247/248/249/250/251/252/253/254/255/256/257/258/259/260/261/262/263/264/265/266/267/268/269/270/271/272/273/274/275/276/277/278/279/280/281/282/283/284/285/286/287/288/289/290/291/292/293/294/295/296/297/298/299/300/301/302/303/304/305/306/307/308/309/310/311/312/313/314/315/316/317/318/319/320/321/322/323/324/325/326/327/328/329/330/331/332/333/334/335/336/337/338/339/340/341/342/343/344/345/346/347/348/349/350/351/352/353/354/355/356/357/358/359/360/361/362/363/364/365/366/367/368/369/370/371/372/373/374/375/376/377/378/379/380/381/382/383/384/385/386/387/388/389/390/391/392/393/394/395/396/397/398/399/400/401/402/403/404/405/406/407/408/409/410/411/412/413/414/415/416/417/418/419/420/421/422/423/424/425/426/427/428/429/430/431/432/433/434/435/436/437/438/439/440/441/442/443/444/445/446/447/448/449/450/451/452/453/454/455/456/457/458/459/460/461/462/463/464/465/466/467/468/469/470/471/472/473/474/475/476/477/478/479/480/481/482/483/484/485/486/487/488/489/490/491/492/493/494/495/496/497/498/499/500/501/502/503/504/505/506/507/508/509/510/511/512/513/514/515/516/517/518/519/520/521/522/523/524/525/526/527/528/529/530/531/532/533/534/535/536/537/538/539/540/541/542/543/544/545/546/547/548/549/550/551/552/553/554/555/556/557/558/559/560/561/562/563/564/565/566/567/568/569/570/571/572/573/574/575/576/577/578/579/580/581/582/583/584/585/586/587/588/589/590/591/592/593/594/595/596/597/598/599/600/601/602/603/604/605/606/607/608/609/610/611/612/613/614/615/616/617/618/619/620/621/622/623/624/625/626/627/628/629/630/631/632/633/634/635/636/637/638/639/640/641/642/643/644/645/646/647/648/649/650/651/652/653/654/655/656/657/658/659/660/661/662/663/664/665/666/667/668/669/670/671/672/673/674/675/676/677/678/679/680/681/682/683/684/685/686/687/688/689/690/691/692/693/694/695/696/697/698/699/700/701/702/703/704/705/706/707/708/709/710/711/712/713/714/715/716/717/718/719/720/721/722/723/724/725/726/727/728/729/730/731/732/733/734/735/736/737/738/739/740/741/742/743/744/745/746/747/748/749/750/751/752/753/754/755/756/757/758/759/760/761/762/763/764/765/766/767/768/769/770/771/772/773/774/775/776/777/778/779/780/781/782/783/784/785/786/787/788/789/790/791/792/793/794/795/796/797/798/799/800/801/802/803/804/805/806/807/808/809/810/811/812/813/814/815/816/817/818/819/820/821/822/823/824/825/826/827/828/829/830/831/832/833/834/835/836/837/838/839/840/841/842/843/844/845/846/847/848/849/850/851/852/853/854/855/856/857/858/859/860/861/862/863/864/865/866/867/868/869/870/871/872/873/874/875/876/877/878/879/880/881/882/883/884/885/886/887/888/889/890/891/892/893/894/895/896/897/898/899/900/901/902/903/904/905/906/907/908/909/910/911/912/913/914/915/916/917/918/919/920/921/922/923/924/925/926/927/928/929/930/931/932/933/934/935/936/937/938/939/940/941/942/943/944/945/946/947/948/949/950/951/952/953/954/955/956/957/958/959/960/961/962/963/964/965/966/967/968/969/970/971/972/973/974/975/976/977/978/979/980/981/982/983/984/985/986/987/988/989/990/991/992/993/994/995/996/997/998/999/1000/1001/1002/1003/1004/1005/1006/1007/1008/1009/1010/1011/1012/1013/1014/1015/1016/1017/1018/1019/1020/1021/1022/1023/1024/1025/1026/1027/1028/1029/1030/1031/1032/1033/1034/1035/1036/1037/1038/1039/1040/1041/1042/1043/1044/1045/1046/1047/1048/104

Salary \$1000.00 per month for Los Angeles County, Calif.

22

1004 26

June 26

22

JUN 25 1926
3 126
78 maps

3 Mateckle
544 Deputy

9237
6/22/22

500⁰⁰
Tract No.
Abbeville

Tract No. 9237

Title Guarantee and Trust Company
640171 "A" May 4th 26

California Trust Company
is

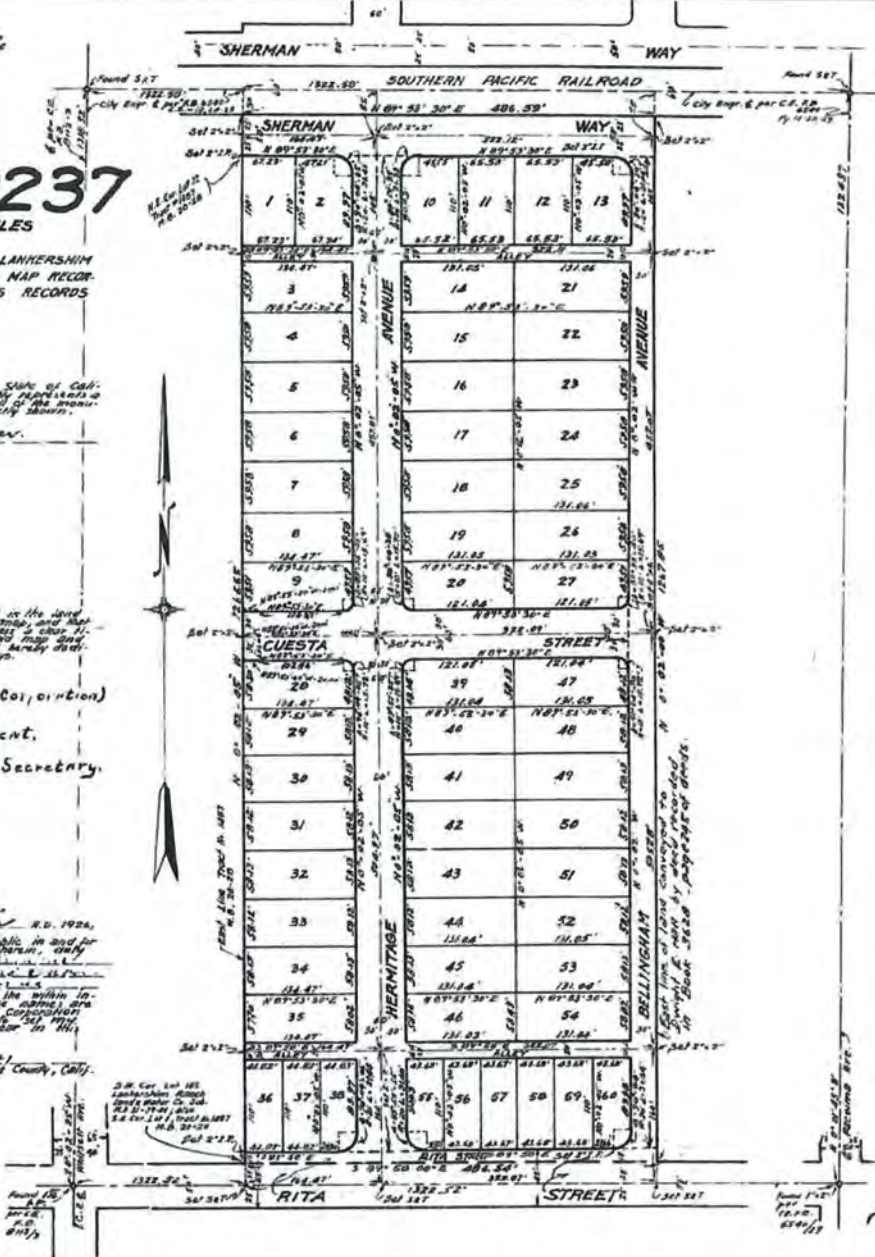
John C. Shaw

June 15, 26.

147th April 6
Agnes B. Furman

John C. Shaw

June 15, 6



Building Permit History
5254-58 Hermitage Avenue
Valley Village

- c1912: Construction of a 1-story 18' X 40' 5-room frame dwelling in the 12200 block of Sherman Way (later 5254 Hermitage Avenue) in Lot 155 in Property of the Lankershim Ranch Land and Water Company. *Construction may have occurred over a period of time.*
Owner: Unknown
Architect: None
Contractor: Unknown
Cost: \$200.00 (Based on 1939 valuation)
- June 25, 1926: Subdivision of Tract No. 9237 placing dwelling in Lot 39 of said tract. Dwelling was used as a house for a watchman for the developer.
Owner: California Trust Company
Architect: None
Contractor: None
Cost: No cost
- June 28, 1939: Building Permit No. LA25506 for constructing a 7' X 8' storage closet attached to front of home, 5254 Hermitage Avenue.
Owner: Lewis Sargent
Architect: None
Engineer: None
Contractor: Owner
Cost: \$35.00
- September 30, 1940: Building Permit No. LA39147 to construct a 1-story 33' X 32' 5-room frame and stucco residence and private garage at 5254 (now 5258) Hermitage Avenue on Lot 39 of Tract No. 9237.
Owner: Lewis Sargent
Architect: None
Engineer: None
Contractor: Albert S. King
Cost: \$3,300.00

November 20, 1940: Building Permit No. LA47078 to install interior tile.
Owner: Lewis Sargent
Architect: None
Engineer: None
Contractor: F. J. Rooke
Cost: Not shown

March 1, 1994: Building Permit No. VN46286 to repair chimney per LA City Standard.. Fee waived per ord. #169813. Smoke detectors required.
Owner: L. Affatatto
Architect: None
Engineer: None
Contractor: Thomson Construction
Cost: \$2,000.00

March 1, 1995: Building Permit No. WV22131 for chimney repair per LA City Standard.. Smoke Detectors Required . EQ 1/94 OBS# 91287
Owner: Lucia Affatato
Architect: None
Engineer: None
Contractor: Frederick Schulte Construction
Cost: \$2,500.00

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure herein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure herein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot.....

Tract.....

Present location of building } 5254 HERMITAGE AVE
(House Number and Street)

New location of building } 5254 HERMITAGE AVE
(House Number and Street)

Between what cross streets } HERMITAGE AND WEDDINGTON

Approved by City Engineer.....
Deputy.....

- Purpose of PRESENT building RESIDENCE
(Store, Residence, Apartment House, Hotel, or any other purpose) Families 1 Rooms 5
- Use of building AFTER alteration or moving..... Families..... Rooms.....
- Owner (Print Name) LEWIS SARGENT Phone SU. 28713
- Owner's Address 5254 HERMITAGE AVE
- Certificated Architect..... State License No..... Phone.....
- Licensed Engineer..... State License No..... Phone.....
- Contractor..... State License No..... Phone.....
- Contractor's Address.....
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 3500
- State how many buildings NOW on lot and give use of each. 1 RESIDENCE
(Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building 18 x 40 Number of stories high 1 Height to highest point 12 ft
- Class of building WOOD Material of existing walls WOOD Exterior framework WOOD
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

Constructing a storage closet
attached to front of house

Fill in Application on other Side and Sign Statement

(OVER)

| PERMIT NO. 25506 PLANS Rec'd..... | FOR DEPARTMENT USE ONLY | | | | Fee Stamp here when Permit is issued JUN 28 1939 Inspector |
|--|---|----------------------------------|-----------------------------|------------------|---|
| | Plans and Specifications checked | Zona <u>R</u> | Fire District | No. | |
| | Corrections verified | Bldg. Line | Street Widening | Fl. | |
| | Plans, Specifications and Applications rechecked and approved | Application checked and approved | | | |
| | For Plans See | Filed with | Required Valuation Included | Specimen Ver-ify | |

71674

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition 7 x 8 Size of Lot 58 x 131 Number of Stories when complete 1
Material of Foundation CONCRETE Width of Footing 14 Depth of footing below ground 6
Width Foundation Wall 6 in Size of Redwood Sill 2x6 Material Exterior Walls brick
Size of Exterior Studs 2x4 Size of Interior Bearing Studs 2x4
Joists: First Floor 2x12 Second Floor 2x12 Rafters 2x4 Roofing Material asph

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here

Sam Sargent
(Owner or Authorized Agent)

By

FOR DEPARTMENT USE ONLY

| | | | |
|--------------|---------------|-----------------|----------------------|
| Application | Fire District | Bldg. Line | Termite Inspection |
| Construction | Zoning | Street Widening | Forced Draft Ventil. |

(1) REINFORCED CONCRETE

Barrels of Cement
Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

Street

Sign Here

(Owner or Authorized Agent)

(3) No required windows will be obstructed.

Sign Here

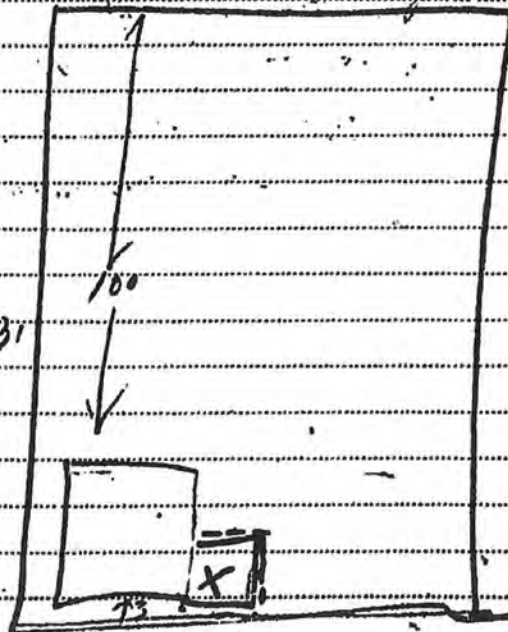
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here

(Owner or Authorized Agent)

REMARKS:



2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

505

Application for the Erection of a Building
 OF
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 39Tract. 9237Location of Building. 5258 Hermitage Ave

(House Number and Street)

Between what cross streets. S.E. Cor Hermitage & WeddingtonApproved by
City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

- Purpose of building. Res & Private Garage Families. 1 Rooms. 5
(Store, Residence, Apartment House, Hotel, or any other purpose)
- OWNER (Print Name). LEWIS SARGENT Phone. 28713
- Owner's address. 5254 Hermitage Ave
- Certificated Architect. None State License No. Phone.
- Licensed Engineer. None State License No. Phone.
- Contractor. Albert King State License No. 4672 Phone. PL 3171
- Contractor's address. 10024 - Western Ave WPC 800
- VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon). \$ 3300 =
- State how many buildings NOW on lot and give use of each. one Residence
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building. 32 x 32 No. Stories. 1 Height to highest point. 15 Size lot. 58' x 131'
- Type of soil. Sandy Foundation (Material). Concrete Depth in ground. 10"
- Width of footing. 12 Width of foundation wall. 6" Size of redwood sill. 2 x 6
- Material exterior wall. Plaster Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor. 2 x 6 Second floor. x Rafters. 2 x 4 Material of roof. Shingle
- Chimney (Material). Size Flue. x No. inlets each flue. Depth footing in ground.

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

INSIDE LOT KEY LOT CORNER LOT LOT SIZE 58' x 131' Sign here By Albert King (Contractor or Authorized Agent)

Plans, Specifications and other data must be filed if required

| | | | | |
|--------------------------------|--|--|--|-------------------------------|
| PERMIT NO. 39147 | FOR DEPARTMENT USE ONLY | | Fee <u>12 00</u> Stamp here when Permit is issued <u>50 1340</u> | |
| | Plans and Specifications checked <u>Blackley</u> | Zone <u>R2</u> | | Fire District No. <u>NO</u> |
| | Corrections verified <u>Blackley</u> | Bldg. Line <u>NO</u> Ft. <u>NO</u> Ft. | | Street Widening <u>NO</u> Ft. |
| | Plans, Specifications and Application rechecked and approved <u>MOORE</u> | Application checked and approved <u>9/27/45</u> <u>Yarker</u> Clerk | | |
| PLANS Rec'd <u>9/27/45</u> | For Plans Sec. <u>FILED</u> | SPRINKLER Valuation Included <u>YES</u> Specified Yes-No | Inspector | |

| FOR DEPARTMENT USE ONLY | | | |
|---|------------------------|--|----------------------------|
| Applicant <u>[Signature]</u> | Fire District <u>7</u> | Bldg. Line <u>7</u> | Forced Draft Ventil. _____ |
| _____ | Zoning <u>7</u> | Street widening <u>7</u> | _____ |
| REINFORCED CONCRETE Kind of Cement _____ Type of Reinforcing Steel _____ | | (2) The building referred to in this Application will be more than 100 feet from _____ Street Sign here _____ (Owner or Authorized Agent) | |
| (3) This building will be not less than 10 feet from any other building for residential purposes on this lot. | | (4) There will be an unobstructed passageway at least 10 feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width. Sign here _____ (Owner or Authorized Agent) | |

NOTICE - If there is any excavation of land of more than 50 cubic yards or of land of less than 50 cubic yards which is required to be done in the City of Chicago, it shall be done in accordance with the provisions of the Municipal Code at the City Engineer's Office, Room 608, City Hall, Storm Drain Division, or at the District Office of the City Engineer in the district where the work is to be done.

PLAN CHECKING

RECEIPT NO. 40645

VALUATION \$ 33.00

FEE PAID \$ 7.00

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of this permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot.....

Tract.....

Present location of building } 5254 Hermitage
(House Number and Street)New location of building }
(House Number and Street)Between what cross streets }
(House Number and Street)Approved by
City Engineer.

Deputy.

- Purpose of PRESENT building..... *res* Families..... Rooms.....
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Use of building AFTER alteration or moving..... Families..... Rooms.....
- Owner (Print Name) *Sargent* Phone.....
- Owner's Address *5254 Hermitage*
- Certificated Architect..... State License No..... Phone.....
- Licensed Engineer..... State License No..... Phone.....
- Contractor *F. J. Bask* State License No. *35897* Phone.....
- Contractor's Address *8727 1/2 Baring Street* Tile Setting Ord. Fee \$1.00
- VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$..... Contractors Reg. No. *1477*
- State how many buildings NOW on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building.....x..... Number of stories high..... Height to highest point.....
- Class of building..... Material of existing walls..... Exterior framework.....
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

Interior tile

Fill in Application on other Side and Sign Statement

(OVER)

| | | | | | |
|-------------------------|---|----------------------------------|---------------------------------------|--|---|
| PERMIT NO. 47078 | FOR DEPARTMENT USE ONLY | | | | Fee..... Stamp here when Permit is issued 400 20 1340 |
| | Plans and Specifications checked | Zone | Fire District No. | | |
| | Corrections verified | Bldg. Line | Street Widening | | |
| | Plans, Specifications and Applications rechecked and approved | Application checked and approved | | | |
| PLANS | For Plans See | Filed with | Required SPRINKLER Valuation Included | | Specified Yes-No |
| Rec'd..... | | | Inspector | | |

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....
Material of Foundation.....Width of Footing.....Depth of footing below ground.....
Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....
Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....
Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here.....*J. L. Proctor*.....
(Owner or Authorized Agent)

By.....

FOR DEPARTMENT USE ONLY

| | | | |
|-------------------|--------------------|-----------------------|--------------------------|
| Application | Fire District..... | Bldg. Line | Termite Inspection..... |
| Construction..... | Zoning | Street Widening | Forced Draft Ventil..... |

(1)
REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(2)
The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

.....Street

Sign Here.....
(Owner or Authorized Agent)

(8)
No required windows will be obstructed.

Sign Here.....
(Owner or Authorized Agent)

(4)
There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....
(Owner or Authorized Agent)

REMARKS:

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[illegible]

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|-----------------------------|--|--------------------------------------|-----------|
| Bureau of Engineering | | ADDRESS APPROVED | |
| | | DRIVEWAY | |
| | | HIGHWAY | REQUIRED |
| | | DEDICATION | COMPLETED |
| | | FLOOD CLEARANCE | |
| Public Works Improvement | Required YES <input type="checkbox"/> NO <input type="checkbox"/> | PERMIT | |
| SEWERS | | | |
| RES NO | | SEWERS AVAILABLE | |
| CERT NO | | NOT AVAILABLE | |
| | | SFC PAID | |
| | | SFC DUE | |
| Grading | SFC NOT APPLICABLE | | |
| Comm Safety | PRIVATE SEWAGE SYSTEM APPROVED | | |
| CEQA | APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> | FILE CLOSED <input type="checkbox"/> | |
| Fire | APPROVED (TITLE 19 IL A.M.C. §700) | | |
| CRA | APPROVED - HYDRANT UNIT ROOM 820 CHE | | |
| Transportation | APPROVED PER REDEV PROJECT | | |
| | APPROVED FOR DRIVEWAY LOCATION | | |
| Planning | APPROVED FOR ORD * | | |
| | WORK SHEET * | | |
| | APPROVED UNDER CASE * | | |
| | LANDSCAPE / XERISCAPE | | |
| | SIGHT PLAN REVIEW | | |
| Housing | HOUSING AUTHORITY AFFIDAVIT NO | | |
| Construction Tax | RECEIPT NO | DWELLING UNITS | |
| Cultural Affairs | | | |
| Rent Stabilization Division | | | |
| LEGAL DESCRIPTION | | | |

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

THIS PERMIT IS FOR (Mark one)
NEW BUILDING/STRUCTURE

RELOCATION

ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY ** PLEASE TYPE OR PRINT IN INK CLEARLY **



| | | | |
|--|------------------|---|--|
| JOB ADDRESS 5258 HERMITAGE AV | | SUITE/UNIT NO | CROSS STREETS WEDDINGTON & MAGNOLIA |
| TRACT 9237 | BLOCK | LOT(S) 39 | ASS UNIT |
| LOT TYPE CORNER | ZONE 1QJ R3-1 | BUILDING LINE | SEISMIC STUDY ZONE |
| LOT SIZE IRR | FIRE DISTRICT | GRADING | FLOOD ZONE |
| AFFIDAVITS EASEMENTS AND RESTRICTIONS | | DIST OFFICE <input checked="" type="checkbox"/> METRO <input type="checkbox"/> VAN NUYS <input type="checkbox"/> W L A | WILSHIRE SAN PEDRO W VALLEY |
| | | ASSESSOR'S ID 2347-023-001 | COUNTY REF 171B165 |
| | | CENSUS TRACT 1249.01 | COUNCIL DIST 5 |

| | | | |
|--|--|--|-----------------|
| B. BLDG. OWNER LUCIA AFFATATO (818) 763-2018 | | APPLICANT FREDRICK SCHULTE CONST (818) 882-0345 | |
| ADDRESS 5258 HERMITAGE AV | | ADDRESS 8001 MCNULTY AV | |
| CITY/STATE/ZIP NORTH HOLLYWOOD, CA. 91607 | | CITY/STATE/ZIP CANOGA PARK | |
| ARCHITECT NAME | ADDRESS | ACTIVE STATE LIC NO | CITY BUS LIC NO |
| ENGINEER | | | |
| GEN CONTR | FREDRICK SCHULTE CONST 8001 MCNULTY AV CANOGA PARK B1432989 129662-84 (818) 882-0345 | | |
| DESCRIPTION OF WORK <input type="checkbox"/> INTERIOR REMODEL <input type="checkbox"/> PATCH DRYWALL/PLASTER <input type="checkbox"/> DAMAGE REPAIR < 10% <input type="checkbox"/> DOOR/WINDOW CHANGEOUT <input type="checkbox"/> RE-STUCCO/SIDING <input type="checkbox"/> RE-ROOF | | | |
| OTHER (Describe): CITY CHIMNEY REPAIR PER LA EXX STD. SMOKE DETECTORS REQ'D. | | | |

| | | | |
|--|---------|---------------------|-----------------|
| C. COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS | | | |
| <input type="checkbox"/> ELECTRICAL WORK FOR PANEL SIZE < 400 AMPS AND TOTAL FLOOR AREA < 15,000 S.F. <input type="checkbox"/> PLUMBING (NOT INCLUDING FIRE SPRINKLERS) <input type="checkbox"/> HVAC WORK FOR HEAT/VENT SIZE < 300,000 BTU AND A.C. SIZE < 30 TONS | | | |
| DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above) | | | |
| ELECT CONTR NAME | ADDRESS | ACTIVE STATE LIC NO | CITY BUS LIC NO |
| PLUMB CONTR | | | |
| HVAC CONTR | | | |

| | | | |
|--|---|--|-----------------------|
| D. POSSIBLE USE OF BUILDING | | EXISTING USE OF BUILDING (Leave blank for new buildings) | |
| NO. OF EXISTING BLDGS ON LOT AND USE | | (01) SFD | |
| LENGTH | WIDTH | HEIGHT (ZONING) | FLOOR AREA (ZONING) |
| STORIES | GROUP (See Table) | REQD PARKING | PARKING PROVIDED |
| LATERAL DR SYSTEMS | SHEARWALL <input type="checkbox"/> CONTINUOUS/SPREAD <input type="checkbox"/> | DWELLING UNITS | STD COMP. GUEST ROOMS |
| SPECIAL INSPECTIONS | CONC > 2000 PSI <input type="checkbox"/> FIELD WELDING <input type="checkbox"/> REBAR WELDS <input type="checkbox"/> MASONRY <input type="checkbox"/> | CONSTR TYPE V-N | FIRE SPRINKLERS |
| LATERAL DR SYSTEMS <input type="checkbox"/> CONTINUOUS/SPREAD <input type="checkbox"/> | | CONSTR TYPE V-N | FIRE SPRINKLERS |
| SPECIAL INSPECTIONS <input type="checkbox"/> CONC > 2000 PSI <input type="checkbox"/> FIELD WELDING <input type="checkbox"/> REBAR WELDS <input type="checkbox"/> MASONRY <input type="checkbox"/> | | CONSTR TYPE V-N | FIRE SPRINKLERS |

| | | | |
|------------------|------------------|---|------------|
| E. PC NO | CC | VALUATION (Including all fixed operating equipment) | \$ 2500.00 |
| HILLSIDE POSTING | ELEC PRMT (20%) | SUPPLEMENT TO PERMIT NO | |
| HVAC INSPECTION | PLUMB PRMT (20%) | EVENT CODE | |
| PLAN CHECK | HVAC PRMT (13%) | PLAN CHECKED BY | |
| SUBMITTALS | ADDL INSPECTION | ZONING VERIFIED BY | |
| ELECTRICAL | RELOCATION FEE | DATE 1-11-95 | |
| PLAN CHECK | SURCHARGES | BSIC 18092 | |
| BUILDING PERMIT | GROUP SURCHARGES | SIGNATURE | |
| FIRE INSURANT | ARTS DEV FEE | DATE 1-11-95 | |
| SEWER DIST FEE | ENERGY | FOR DEPT USE ONLY | |
| SEWER DIST FEE | D.A. SURCH | | |
| SEWER DIST FEE | SEWER CAP | | |

FOR CASHIER'S USE ONLY
NO. 11/95 03:46:00AM WVO: T-0419 C 20
BLDG PERMITS R 84.00
INVOICE # 0018092 BB
S) RESIDENTIAL 0.50
SYS DLV 5.07
ONE STOP 1.69
CITY PLAN SURC 2.62
MISCELLANEOUS 5.00
NO FEE 0.00

93WV 22131

This is a building permit and not a license. It is issued by the official of the Department of Building and Safety. It is valid for one year from the date of issuance. It is subject to the provisions of the Building Code of the City of Los Angeles. It is subject to the provisions of the Building Code of the City of Los Angeles. It is subject to the provisions of the Building Code of the City of Los Angeles.

SEWER
 AVAILABLE
 NOT AVAILABLE

SEWER RESERVATION NO.

SEWER LOCATION NO.

SEWER MAIN TO CHIMNEY

DATE

TIME

PLUMBING CONTRACT NO.

PLUMBING CONTRACT NO.

PLUMBING CONTRACT NO.

PLUMBING CONTRACT NO.

PLUMBING WORKSHEET NO.

APPROVED SIGNATURE NO.

PLUMBING CONTRACT NO.

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LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

CONTRACTOR'S STATEMENT

PLUMBING CONTRACTOR

I, the undersigned, being duly licensed as a contractor, do hereby declare that I am not a party to any contract for the performance of any work under the provisions of the Workers' Compensation Act, Chapter 152, of the Laws of the State of New Jersey, which is in violation of the provisions of said Act.

I, the undersigned, being duly licensed as a contractor, do hereby declare that I am not a party to any contract for the performance of any work under the provisions of the Workers' Compensation Act, Chapter 152, of the Laws of the State of New Jersey, which is in violation of the provisions of said Act.

STATE COMP. 1250666-94

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CONSTRUCTION LENDING AGENCY

NEWBOSTON REMOVAL

OWNER-BUILDER DECLARATION

FINAL DECLARATION

OWNER
 AUTHORIZED AGENT

OWNER
 AUTHORIZED AGENT
 CONTRACTOR

FREDERICK C SCHULTE

FREDERICK C SCHULTE

Date 1-11-95