Historic Landmark Nomination



August 2020

Grandad Jensen's House

Prepared for: OEI Labs, Inc., Corey Oneal, Property Owner
6750 Alamo Way, La Mesa, California 91942

Submitted to: City of La Mesa, Community Development Department / Planning Division, Historic Preservation Commission, 8130 Allison Avenue, La Mesa, California 91942

Project Number: 2020-37

Prepared by: Ginger Weatherford, MPS, Architectural Historian
850 State Street, Unit 221, San Diego, California 92101

GINGER WEATHERFORD
Historic Preservation Consulting

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I. HISTORIC LANDMARK NOMINATION FORM

CITY OF LA MESA
JEWEL of the HILLS

HISTORIC LANDMARK NOMINATION FORM

COMMUNITY DEVELOPMENT DEPARTMENT / PLANNING DIVISION
8130 Allison Avenue, La Mesa, CA 91942
Phone: 619.667.1177 • Fax: 619.667.1380

1. NAME

Historic: Grandad Jensen's House (Historic and Common Name)
and/or Common:

2. LOCATION

Address: 6750 Alamo Way

City: La Mesa State: California Zip: 91942

3. CLASSIFICATION

CATEGORY
- ☐ District
- ■ Building(s)
- ☐ Structure
- ☐ Site
- ☐ Object

OWNERSHIP
- ☐ Public
- ■ Private
- ☐ Both

PUBLIC AQUISITION
- ☐ In progress
- ☐ Being Considered

STATUS
- ■ Occupied
- ☐ Unoccupied
- ☐ Work in progress

PRESENT USE
- ☐ Agricultural
- ☐ Commercial
- ☐ Educational
- ☐ Entertainment
- ☐ Government
- ☐ Industrial
- ☐ Military
- ☐ Museum
- ☐ Park
- ■ Private residence
- ☐ Religious
- ☐ Scientific
- ☐ Transportation
- ☐ Other

4. OWNER OF PROPERTY

Name: OEI Labs, Inc. (Corey Oneal)

Address: 6750 Alamo Way

City: La Mesa State: California Zip: 91942

5. LOCATION OF LEGAL DESCRIPTION

Courthouse, Registry of Deeds, etc.:

Address: San Diego County Assessor-Recorder | 1600 Pacific Highway

City: San Diego State: California Zip: 92101

6. REPRESENTATION IN EXISTING SURVEYS

Title: Grandad Jensen's House - Historic Resources Inventory

Date: 1982

Depository for Survey Records:

City: La Mesa State: California Zip: 91942

7. DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
■ Excellent	☐ Deteriorated	☐ Unaltered	■ Original site
☐ Good	☐ Ruins	■ Altered	☐ Moved
☐ Fair	☐ Unexposed		Date: 1931

Describe the present and original (if known) physical appearance:

The 6750 Alamo Way property includes three historic era buildings; the main dwelling, a detached garage, and a rear dwelling. Located on the north side of the 6700 block of Alamo Way, the property is sited within the Rolando Knolls residential neighborhood, on the western edge of La Mesa, immediately east of Rolando Village, north of University Avenue and west of 70th Street. Constructed in 1931, the main dwelling is sited in the middle of the lot and was built in the Tudor style. The detached one-and-a-half story garage is sited northwest of the main dwelling, also constructed in 1931. The rear dwelling was originally a barn constructed in 1931, and converted to a dwelling in 1955. The property is located on portions of Lots 16, 17, and 18 of Superior Heights, recorded on March 31, 1924, as San Diego County Map No. 1789. (Continued on Page 5)

8. SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE – CHECK AND JUSTIFY BELOW			
☐ Prehistoric	☐ Archeology-Prehistoric	☐ Conservation	☐ Landscape Architecture	☐ Religion
☐ 1400-1499	☐ Archeology-Historic	☐ Economics	☐ Law	☐ Science
☐ 1500-1599	☐ Agricultural	☐ Education	☐ Literature	☐ Sculpture
☐ 1600-1699	■ Architecture	☐ Engineering	☐ Military	☐ Social /
☐ 1700-1799	☐ Art	■ Exploration/Settlement	☐ Music	☐ Humanitarian
☐ 1800-1899	☐ Commerce	☐ Industry	☐ Philosophy	☐ Theater
■ 1900-	☐ Communications	☐ Invention	☐ Politics/Government	☐ Transportation
	☐ Community Planning	☐ Other (specify)		

SPECIFIC DATES: 1931 BUILDER/ARCHITECT: R. E. Robertson

Statement Of Significance:

Please see Page 7

9. PLANNED IMPROVEMENTS

10. SOURCES

- San Diego County Map No. 1724, Sullivan Tract, 1921, Provided by the City of La Mesa.
- San Diego County Map No. 1789, Superior Heights, 1924, Provided by the City of La Mesa.
- "La Mesa Yesterday and Today", 1924, Anna Gilbert
- McAlester, Virginia Savage, A Field Guide to American Houses, New York: Knopf, 2015.
- Residential Building Record, County of San Diego Assessor/Recorder's Office.
- Sanborn Fire Insurance Maps, 1940-1956, Accessed through the San Diego Public Library.
- San Diego City and County Directories, 1925-Present.
- San Diego Union, 1920s-1950s, Accessed through Genealogy Bank.
- Evening Tribune, 1920s-1950s, Accessed through Genealogy Bank.
- Ernest and Mary Luff Residence / John Angell Residence Landmark Nomination, Provided by the City of La Mesa.
- Newland, James D., La Mesa Historical Society, Images of America, La Mesa, San Francisco: Arcadia Publishing, 2010.

11. GEOGRAPHICAL DATA

Located on portions of Lots 16 through 18 of Superior Heights, Map No. 1789. North side of the 6700 block of Alamo Way in La Mesa, California. San Diego County Assessor's Parcel Number 468-491-25-00.

12. FORM PREPARED BY:

Ginger Weatherford, MPS, Ginger Weatherford | Historic Preservation Consulting, 850 State Street, Unit 221, San Diego, CA 92101

13. APPLICATION PREPARED BY:

Ginger Weatherford, MPS, Ginger Weatherford | Historic Preservation Consulting, 850 State Street, Unit 221, San Diego, CA 92101

II. PROPERTY DESCRIPTION

Constructed in 1931, in the Superior Heights subdivision of La Mesa, the subject dwelling at 6750 Alamo Way was designed in the Tudor style. The dwelling is one story, approximately 1,300 square feet, with an approximately 80 square foot basement, and is situated on a lot that extends from Alamo Way to Judson Way. The dwelling is a wood frame structure, clad in stucco, with an asymmetrical façade. The roof is a combination of hipped and cross gables, with narrow overhanging eaves with exposed rafter tails, and is covered in composition shingles. A concrete uncovered entry porch is located on the front elevation and the west elevation, adjacent to an entryway projection characterized by an arched front door, framed in red bricks, with two vents located in the steeply pitched gable end, which curves out towards the south elevation. Windows and doors are wood, with multi-light sashes, and are a combination of fixed and casement. A stucco chimney, partially trimmed in red brick, is present on the west elevation and features a decorative painted "S." The property is bounded by neighboring properties on the north, east, and west, and by Alamo Way to the south and Judson Way to the east.

South Elevation (Main Façade)

The south elevation is the main façade of the dwelling, facing Alamo Way. A curved concrete path leads from Alamo Way to the raised concrete porch on the corner of the south and west elevations. The porch is accessed by three curved steps with red brick treads and stucco clad risers. An iron handrail is attached to the concrete landing floor and the concrete path in the middle of the curve of the steps. The original entry door, on the west elevation of the entry porch, is wood, with an arched top, two large metal Medieval style strap hinges, a Medieval style metal handle-set and door knocker with a knight's helmet, and a fixed glass rectangular peep-window. The south and west elevations of the entryway feature red brick cladding on the lower half of the walls. A pair of wood multi-light casement windows are present on the south wall of the entry porch, near the west corner. Rising out of the intersection of the steep west facing gable end entry roof and the west elevation wall is the rectangular chimney clad in stucco and partially trimmed in red brick. A decorative painted "S" is present on the west façade of the chimney. To the right of the chimney is a pair of wood multi-light casement windows. This section is projecting from the principal mass and the south elevation is characterized by a large fixed, rectangular focal window. This projection has a hipped roof. The east elevation of the projection features a pair of wood multi-light casement windows. The east portion of the south elevation features two sets of three wood multi-light casement windows. A curved red brick pathway runs parallel to the south elevation.

East Elevation

The east elevation of the dwelling faces the east side yard and the neighboring property. Within the peak of the east facing gable end is a wooden rectangular vent. A set of three wood multi-light casement windows is present near the south corner. To the right of the windows is a set of wood multi-light French doors. The curved red brick pathway from the south elevation leads to the rectangular red brick clad patio.

North Elevation (Rear Façade)

The north elevation, which is the rear of the main dwelling, faces the rear yard and the rear dwelling. Two wood multi-light casement windows are present on the east wing. Projecting from the north wall is an east facing wood multi-light French door. This area features a rectangular red brick clad patio. A north facing gable roof tops this projection. A single-light casement window is present within the peak of the gable end. Three wood windows, of varying sizes, are present beneath the gable peak. A fixed window with four-lights at the top and a large single-light below, a multi-light casement window and small single-light casement

window. To the west of the gable end is another set of varying sized windows. A single-light casement window, a small single-light casement window, and a multi-light casement window. The basement level is present below this set of windows. Five concrete steps lead down to the basement surrounded by a stucco retaining wall with a wood fence above. A single-light awning window is present slightly above grade and a wood paneled door with a single-light window panel above is present at the basement level.

West Elevation

The west elevation of the dwelling faces a neighboring property and the driveway, providing access to the detached garage. This elevation is characterized by the half-timbering in the steeply pitched west facing gable end. The gable roof slopes down and curves out on the north side, an arched opening is present under the curve of the roof. This arched opening is covered by an iron gate and allows access to the rear yard. Under the half-timbering in the gable end is an oriel window topped with a composition shingle roof and featuring half-timbering below the three windows. The northwest facing window is a four-light over one-light casement window, the west facing window is a four-light at the top over a large one-light fixed window, and the southwest facing window is a four-light over one-light casement window.

Garage

The one-and-a-half story detached double garage is clad in stucco and features a south facing gable end roof covered in composition shingles, with narrow overhanging eaves and exposed rafter tails. Within the peak of the gable is a set of two four-light at the top over a large single-light at the bottom, casement windows. This south elevation also features a wood double-car garage door. The east elevation features a three-panel wood door on the south corner and a shed dormer on the roof. The shed dormer contains windows on the south and north elevations and three single-paned casement windows on the east elevation. Within the gable peak, on the north elevation, is a ten-light wood window. Below the gable are two wood framed windows. The east window is boarded up while the west window retains a single pane of glass.

The condition of the garage is unsafe. Major stucco repairs are needed on exterior elevations. The stairs are unusable in the current state and height, they would need to be relocated. The electrical system is unusable. Drainage does not exist around the garage, resulting in water damage during every rain. All support beams have been cut and compromised completely. The roof is compromised and daylight peaks through in some areas. The garage door is non-salvageable and needs to be replaced. The shed dormer is not original to the garage due a fire that destroyed the roof in the 1970s. Roof shingles are deteriorated and ineffective. Flooring has been removed where the support beams were cut. It is possible to fall directly to the first floor. Current flooring is not salvageable.

Rear Dwelling

The rear dwelling is sited near the north of the parcel and was originally the barn when the property was constructed in 1931. This one-story structure was converted to a dwelling in 1955, and features a side-facing saltbox gable roof with a shed roof over the front porch. Wood piers support the porch roof and a wood banister covers the south elevation of the porch. The roof is clad in composition shingles while the body of the dwelling is clad in board and batten wood siding. Fenestration consists of a wood front door, wood casement windows, and vinyl horizontal sliding windows.

III. STATEMENT OF SIGNIFICANCE

Superior Heights

In 1921, Jerry Sullivan and Mary Sullivan purchased the east one-fifth of Lot I of La Mesa Colony and a portion of parcel O of Lot 19 of the Rancho Mission of San Diego, and subdivided the land. The Sullivan Tract, which lay south of El Cajon Boulevard and west of 70th Street, was recorded as San Diego County Map No. 1724, on December 19, 1921. An article in *The La Mesa Springs Scout*, in 1922, boasted, "West La Mesa Section Fast Coming to Front as Poultry Raising Center. New Paved Road Completed in Valley. Hundreds of Attractive Homes Now Dotting the Sitely Hillsides Which But a Few Years Ago Were Given Over to Sagebrush."[1] In 1924, the Sullivan Tract was subdivided further, creating Superior Heights out of Lots 4, 5, 6, 11, 12, 13 and the north 322.2 feet of Lots 7 and 10. Superior Heights, which lay south of Tower Street, east of 67th Street, north of Center Street (renamed to Alamo Way in 1956), and west of Terry Lane, was recorded as San Diego County Map No. 1789, on March 31, 1924. Advertisements for Superior Heights ran in *The San Diego Union* and *The Evening Tribune* in April, 1924. The frequent campaign declared Superior Heights as "San Diego's Most Scenic Subdivision," with soil excellent for vegetable gardening, a frostless climate with "pure invigorating air," an unsurpassed view, and every city advantage without city taxes. Superior Heights was an unincorporated area in San Diego County, not belonging to the City of San Diego nor the City of La Mesa, at this time. Independence was emphasized in the advertisements,

> Be Independent at Superior Heights. Restricted to White Races and Protective Building Restrictions. You can raise Chickens and a Garden at Superior Heights. The land is especially adapted to raising Superior vegetables and fruits. Large Lots as Low as $300. I have priced lots in this valuable property (size 70 ft. by 310 ft.) as low as $300. There are others, size 140x155 ft., that are very attractively priced. Very convenient terms may be arranged. Location. Drive east through East San Diego to El Cajon Boulevard, then along the boulevard until you come to the greenhouse at the sharp turn—go east on Ramona street one block to Olive then turn to right. Profit with Superior Heights. No place near San Diego is there a tract that offers the advantages to be found at Superior Heights. This property will increase many times in value within the next year or so.[2]

In 1940, T. J. Lords, president of the San Diego Building Service announced he was developing 100 lots in Superior Heights, two blocks south of El Cajon Boulevard on 68th Street. The low-cost homes included a lot and improvements for $2,850. Two-bedroom houses with modern conveniences featured a standardized floor plan and five elevation choices. Lords' goal was quality materials and modern building practices to deliver "a good-sized home with a large lot for less than rent."[3]

Superior Heights experienced difficulties in getting water to the area. In January of 1949, the Sullivan Tract and Superior Heights annexation to the Rolando Sanitation District was approved. Sewers were planned to be constructed later that year.[4] In 1953, Superior Heights, Sullivan Tract and Dennstedt Terrace opposed the annexation plan for Rolando to join the City of San Diego. "In 1954, the residents of Rolando Village and Rolando Park voted to join the City of San Diego instead of the City of La Mesa. Rolando Knolls, Superior Heights and Mesa Homes (surrounding Rolando Elementary School) choose to annex to La Mesa. During this time several new churches, many new businesses, the Rolando Women's Club, and the Rolando Village Civic Association (later Community Council) were also established as neighborhood institutions."[5]

Property History

The subject property was initially sold by the First National Trust and Savings Bank of San Diego, in 1930, to Christian D. Jensen and Adelaide C. Jensen of San Diego. Christian and Adelaide moved to San Diego in 1922. Christian immigrated from Denmark to the United States in 1891 and began working in the dry-cleaning industry, as a tailor, around 1908. In 1931, Christian and Adelaide commissioned R. E. Robertson to construct a single-story, single-family, six room frame stucco dwelling and double garage. The notice of competition states November 12, 1931 as the completion date. Adelaide worked as a bookkeeper for the tailor shop and Christian reported his profession as poultry rancher from 1938 to 1940. It is presumed Christian remained working as a tailor, and was considered a "gentleman farmer," experimenting in poultry farming, as there was a barn on the property until 1955, and the area found success in poultry farming from the 1920s to the 1950s.

Christian and Adelaide moved next door to 6736 Alamo Way and sold the property to their son Ronald and his wife Helen, in 1950. Ronald was the vice president of the Richard A. Mills Company until 1957 when he and Helen began working for the Hayseed Garden Center. They had twin sons named Robert and Richard.

Ronald and Helen Jensen sold the property to Donald and Joanne Hinkle in 1963. They were retired and lived in the property until 1965 when they sold it to Robert and Mary Bonfils. The property was not owner occupied for the next several years. Past occupants include Harry Driscoll, retired (1969-1971), Jocelyn Davis (1983), Edward Finney (1985), D. L. Williams (1986-1989), and Jose Castillo (1990). Robert and Mary Bonfils may have occupied the property from 1974 to 1982 as US Public Records indicate the owners lived at the property in 1975 and the property address is not listed in city directories from 1974 to 1982. Robert Bonfils may have occupied the property again from 1992 to 1996 as the address is not listed again and Robert Bonfils began living at the property in 1997. From 2005 to 2009 P. C. Spahr was also living at the property. Robert Bonfils lived at the property until 2010. Robert Bonfils was originally from Kansas City, Missouri and went to art school in Chicago, Illinois where he began doing illustrations for book covers. By 1962, Robert was working for Greenleaf paperbacks. They moved their operations from Chicago to San Diego and Robert and Mary gladly went along.

Tudor Residential Architecture

Tudor residential architecture gained popularity in the United States as a suburban style in the 1920s and early 1930s. Identifying features include; steeply pitched roofs, usually side-gabled, multiple prominent cross gables, decorative half-timbering, tall, narrow multi-paned windows, usually in groups, and massive chimneys with decorative chimney pots. Subtypes include; stucco wall cladding, brick wall cladding, stone wall cladding, wooden wall cladding. "The Tudor style is loosely based on a variety of early English building traditions ranging from simple folk houses to Late Medieval palaces. Most houses in this style emphasize high-pitched, gabled roofs and elaborated chimneys of Medieval origin, but decorative detailing may draw from Renaissance or even the modern Craftsman traditions."[6]

Significance Conclusion

The 6750 Alamo Way property is historically significant under Criterion A, as it reflects special elements of the City of La Mesa's architectural history. The Tudor style house is one of a few remaining early houses built in the Superior Heights subdivision and underwent a faithful restoration with guidance from the City of La Mesa's Historic Preservation Commission to regain integrity from its historic period of significance of 1931. The property is also historically significant under Criterion C, as it embodies distinctive characteristics of the Tudor architectural style. The subject dwelling exhibits character defining features of the Tudor style, as detailed in the architectural description, and through its restoration, regained integrity from its historic period of significance of 1931. The property is also historically significant under Criterion F, as it embodies elements of outstanding attention to architectural design, detail, materials and craftsmanship.

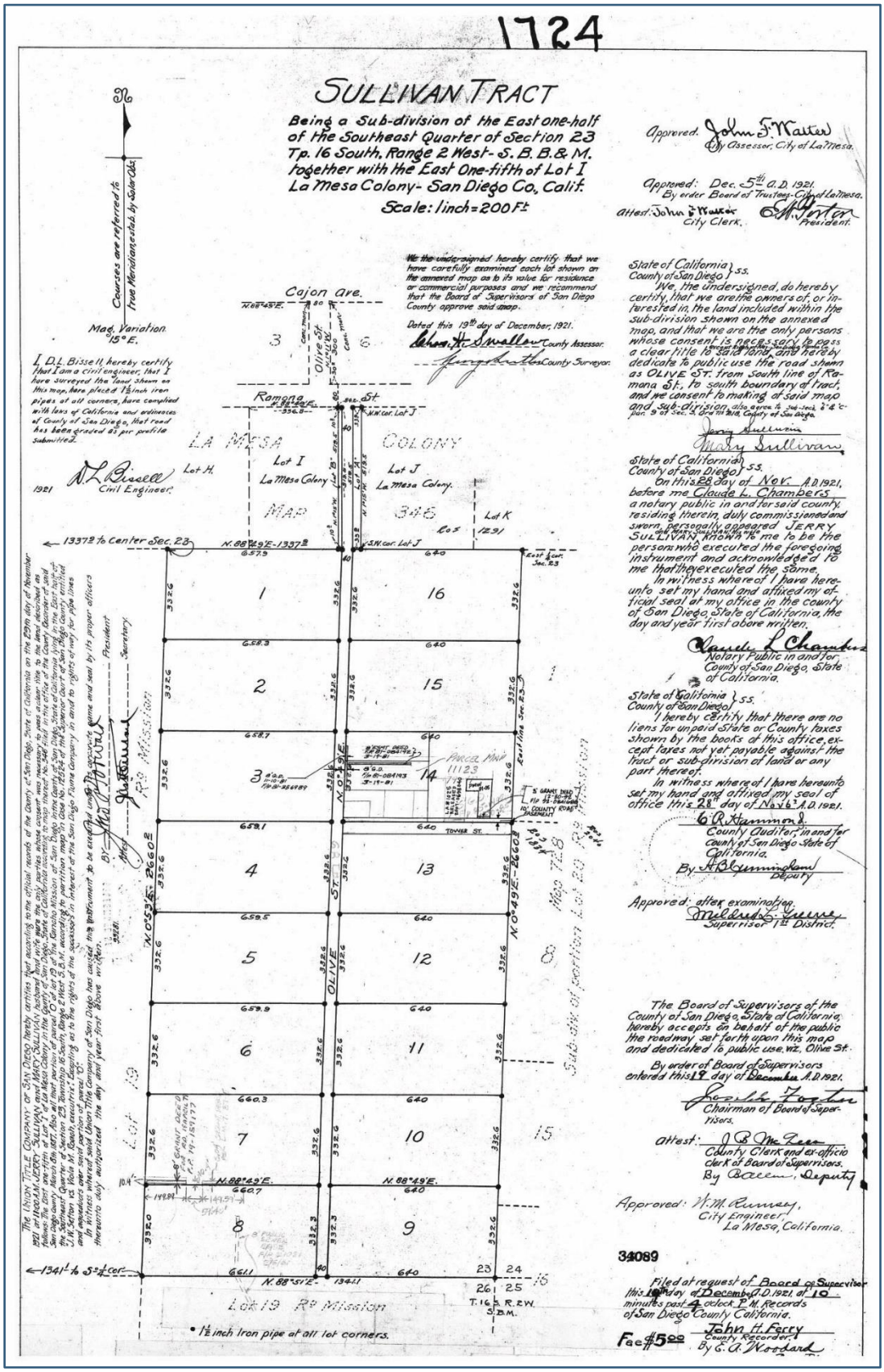
The rear dwelling and garage are non-contributing to the property.

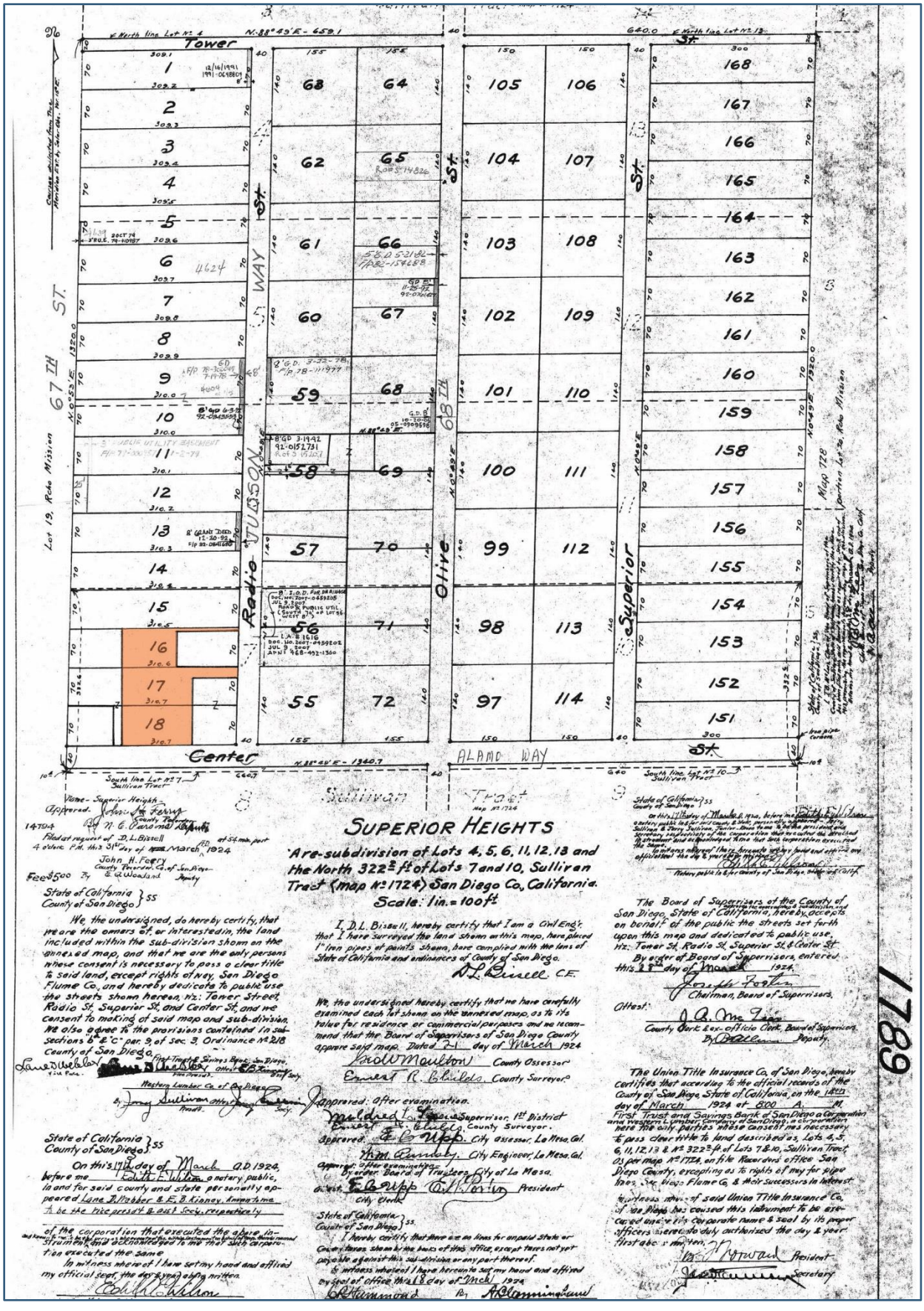
IV. SUPPORTING DOCUMENTATION

Assessor's Parcel Map

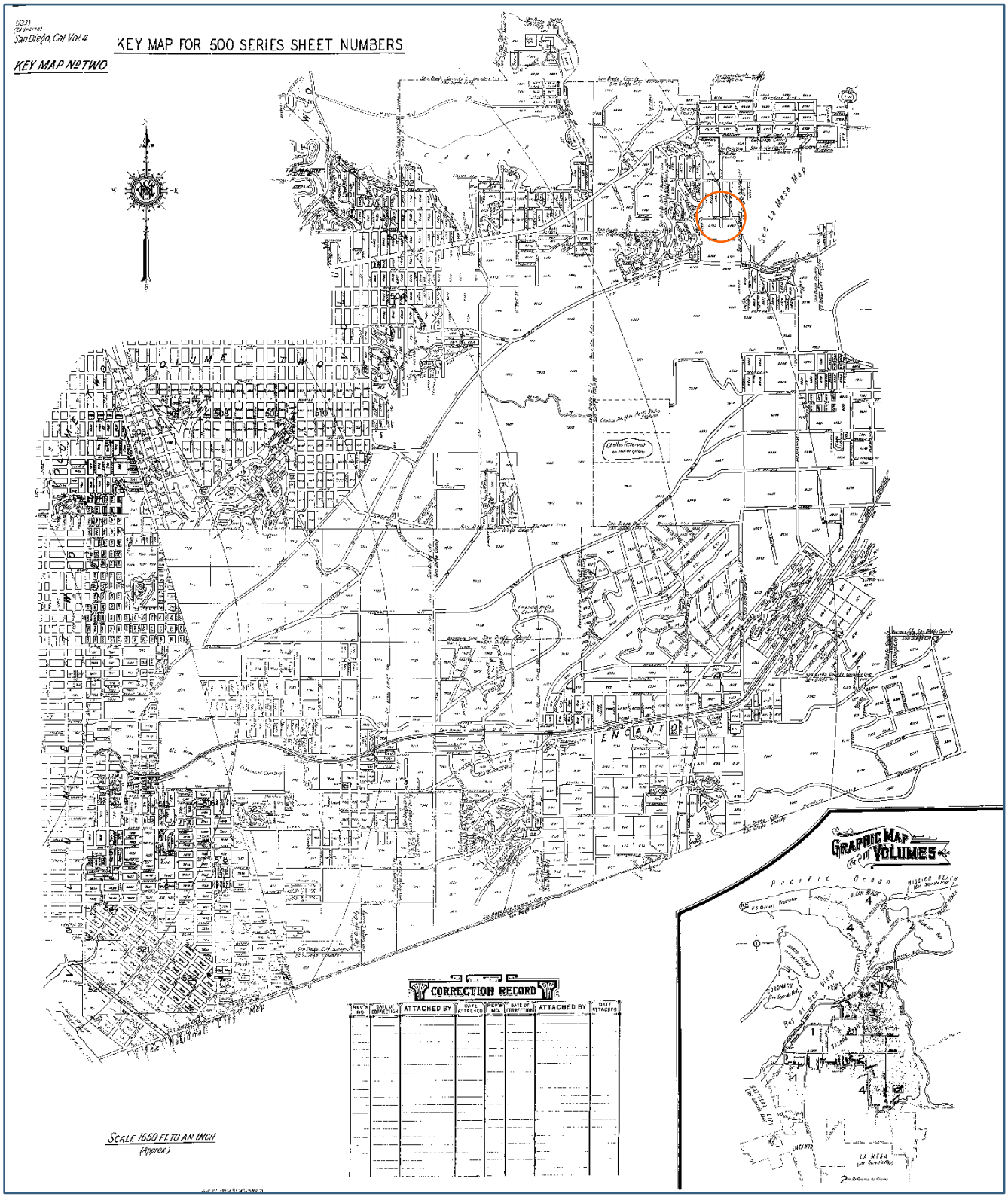


Subdivision Maps

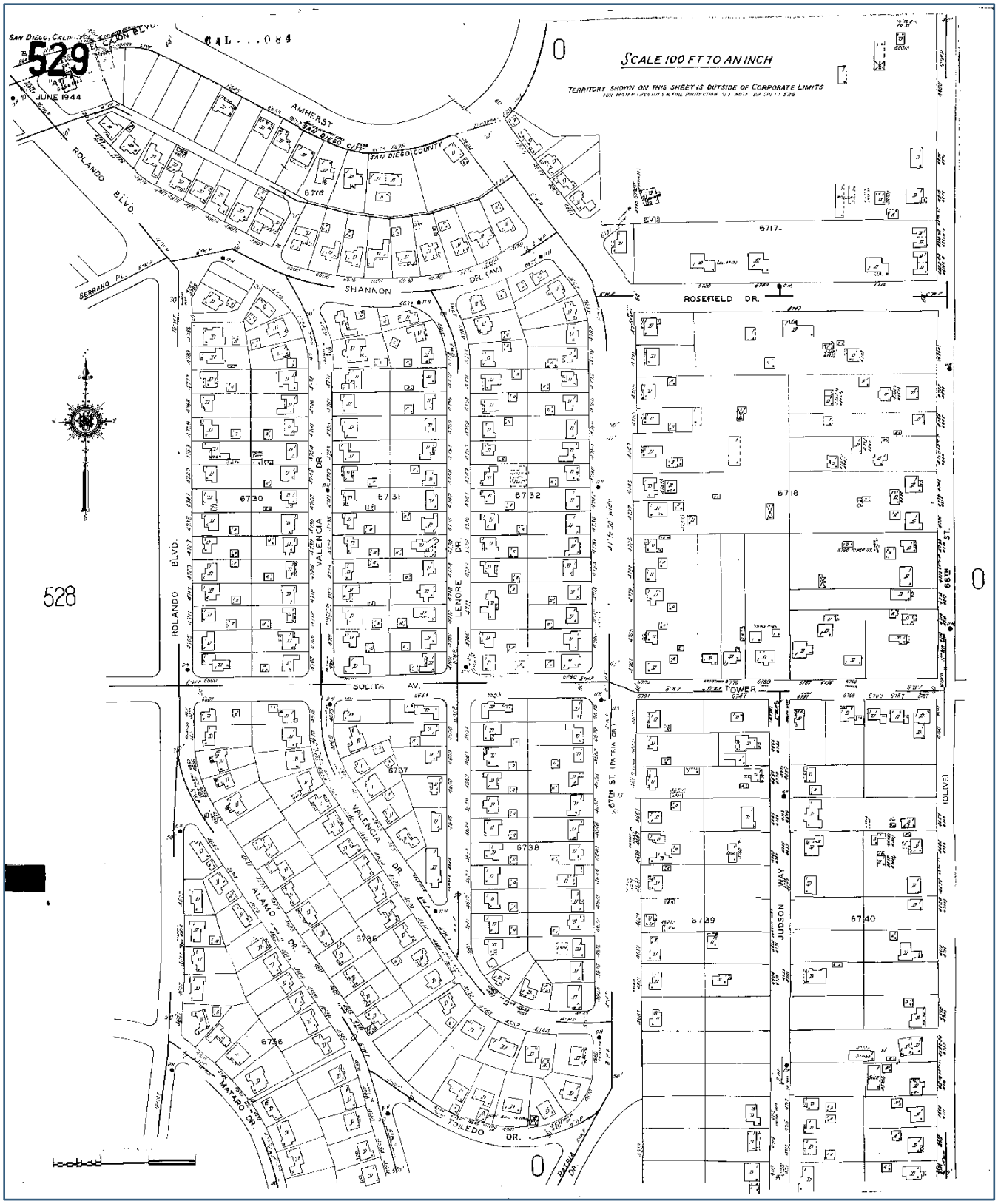



SUPERIOR HEIGHTS
A re-subdivision of Lots 4, 5, 6, 11, 12, 13 and the North 322 2/3 ft of Lots 7 and 10, Sullivan Tract (map No 1724) San Diego Co, California.
Scale: 1 in. = 100 ft
Tower St.
Radio St.
Olive St.
Superior St.
Center St.
ALAMO WAY
67TH ST.
68TH ST.
Lot 19, Rcho Mission
Sullivan Tract
Map No 1724
1789

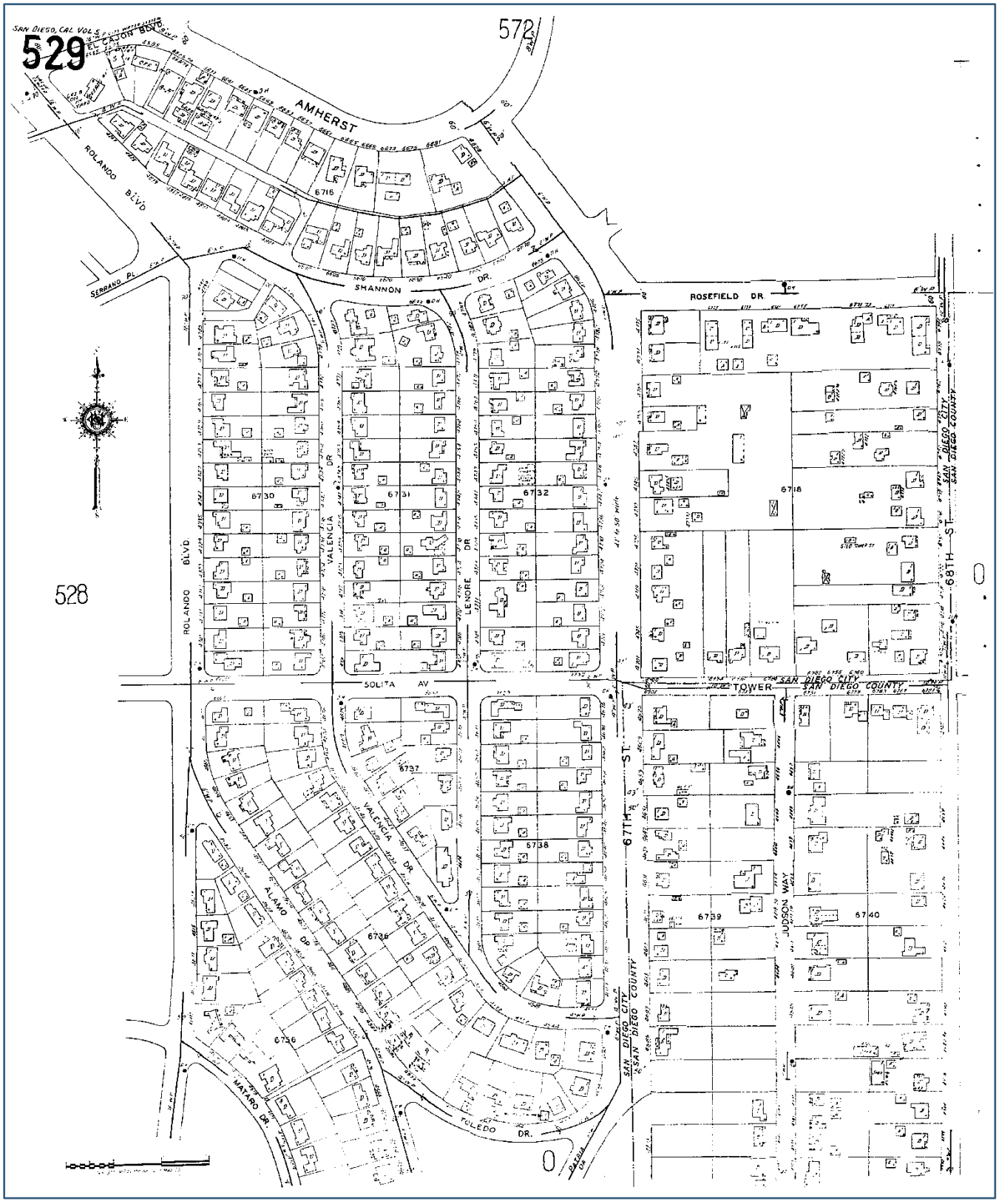
Sanborn Maps



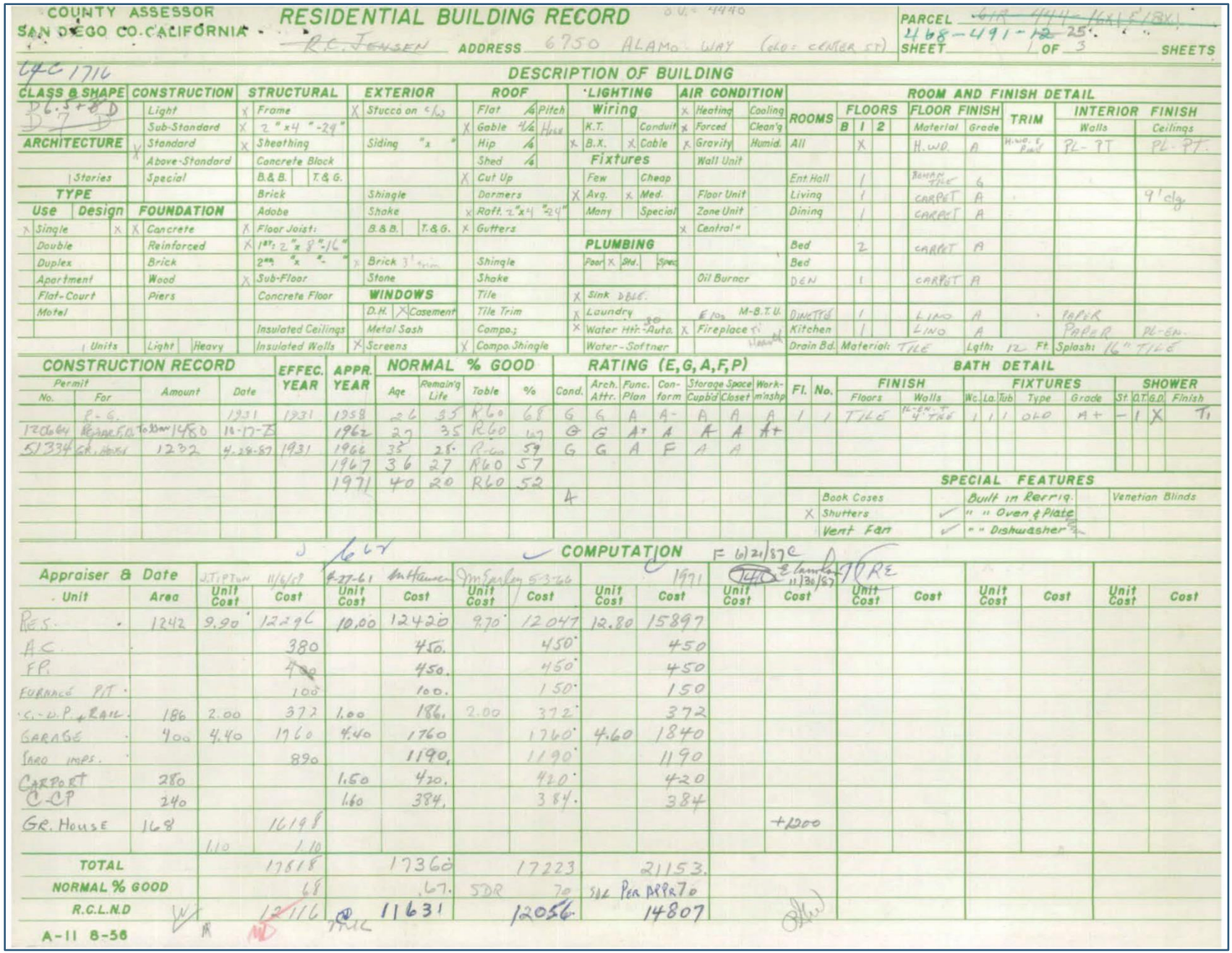
1940: Center Street not mapped



1940 updated to 1950: Center Street not mapped



1956: Alamo Way not mapped



COUNTY ASSESSOR
SAN DIEGO CO. CALIFORNIA

RESIDENTIAL BUILDING RECORD

R.C. JENSEN — ADDRESS 6750 ALAMO WAY (OLD = CENTER ST)

PARCEL 468-491-12 25
SHEET 1 OF 3 SHEETS

LAC 1716

DESCRIPTION OF BUILDING

CLASS & SHAPE	CONSTRUCTION	STRUCTURAL	EXTERIOR	ROOF	LIGHTING	AIR CONDITION
D6.5+8D D7 D	Light	X Frame	X Stucco on c/w	Flat / Pitch	Wiring	X Heating / Cooling
ARCHITECTURE	Sub-Standard	X 2"x4" -24"		X Gable 4/12 Hse	K.T. / Conduit	X Forced / Clean'g
	X Standard	X Sheathing	Siding "x"	Hip /	X B.X. X Cable	X Gravity / Humid.
	Above-Standard	Concrete Block		Shed /	Fixtures	Wall Unit
Stories	Special	B.& B. / T.& G.		X Cut Up	Few / Cheap	
TYPE		Brick	Shingle	Dormers	X Avg. / X Med.	Floor Unit
Use / Design	FOUNDATION	Adobe	Shake	X Roft. 2"x4" -24"	Many / Special	Zone Unit
X Single / X	X Concrete	X Floor Joist:	B.& B. / T.& G.	X Gutters		X Central
Double	Reinforced	1ST: 2"x 8"-16"			PLUMBING	
Duplex	Brick	2ND "x "- "	X Brick 3' trim	Shingle	Poor X Std. Spec	
Apartment	Wood	X Sub-Floor	Stone	Shake		Oil Burner
Flat-Court	Piers	Concrete Floor	WINDOWS	Tile	X Sink DBLE.	
Motel			D.H. X Casement	Tile Trim	X Laundry	E Ice M-B.T.U.
		Insulated Ceilings	Metal Sash	Compo.:	X Water Htr.-Auto. 50	X Fireplace 1
Units	Light / Heavy	Insulated Walls	X Screens	X Compo. Shingle	Water-Softner	Drain Bd. Material: TILE Lgth: 12 Ft. Splash: 16" TILE

ROOM AND FINISH DETAIL

ROOMS	FLOORS B	1	2	FLOOR FINISH Material	Grade	TRIM	INTERIOR FINISH Walls	Ceilings
All		X		H.WD.	A	H.WD. & Base	PL-PT	PL-PT.
Ent Hall		1		Roman Tile	B			
Living		1		CARPET	A			9' clg.
Dining		1		CARPET	A			
Bed		2		CARPET	A			
Bed								
DEN		1		CARPET	A			
DINETTE		1		LINO	A		PAPER	
Kitchen		1		LINO	A		PAPER	PL-EN.

CONSTRUCTION RECORD

Permit No.	For	Amount	Date	EFFEC. YEAR	APPR. YEAR
	R-G.		1931	1931	1958
122664	REPAIR F.H.	To Date 1480	10-17-57		1962
51334	GR. HOUSE	1232	4-28-67	1931	1966
					1967
					1971

NORMAL % GOOD

Age	Remain'g Life	Table	%
26	35	R60	68
27	35	R60	69
35	25	R60	59
36	27	R60	57
40	20	R60	52

RATING (E, G, A, F, P)

Cond.	Arch. Attr.	Func. Plan	Con-form	Storage Space Cupb'd	Closet	Work-m'nshp
G	G	A	A-	A	A	A
G	G	A+	A	A	A	A+
G	G	A	F	A	A	
A						

BATH DETAIL

Fl.	No.	FINISH Floors	Walls	FIXTURES Wc.	La.	Tub	Type	Grade	SHOWER St.	O.T.	G.D.	Finish
1	1	TILE	PL-EN-T 4' TILE	1	1	1	OLD	A+	—	1	X	T1

SPECIAL FEATURES

	Book Cases		Built in Refrig.	Venetian Blinds
X	Shutters	✓	" " Oven & Plate	
	Vent Fan	✓	" " Dishwasher	

COMPUTATION

F 6/21/87 C — 1971 — 11/30/87 RE

Appraiser & Date		J.TIPTON 11/6/69		8-27-61 Hartman		M. Sperling 5-3-66											
Unit	Area	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost
RES.	1242	9.90	12296	10.00	12420	9.70	12047	12.80	15897								
A.C.			380		450.		450		450								
F.P.			400		450.		450		450								
FURNACE P/T			100		100.		150		150								
C.-D.P. & RAIL	186	2.00	372	1.00	186.	2.00	372		372								
GARAGE	400	4.40	1760	4.40	1760		1760	4.60	1840								
SPEC IMPS.			890		1190.		1190		1190								
CARPORT	280			1.50	420.		420		420								
C-CP	240			1.60	384.		384		384								
GR. HOUSE	168		1619								+1200						
		1.10	110														
TOTAL			17818		17362		17223		21153.								
NORMAL % GOOD			68		67.	SDR	70	SEE PER APPR 70									
R.C.L.N.D		W/	12116	RC	11631		12056		14807								

A-11 8-56

MISCELLANEOUS - STRUCTURES

Structure	Found	Cons.	Ext.	Roof	Floor	Int.	Size, etc.
GARAGE	conc.	F.R.	stc.	Gable e.s.	conc.	no Remark	20'x24'
FLAT		APPROX				$120-	700 SF
FLAT		BRICK				$240-	900 SF
FLAT		conc.				$240-	600 SF
PATIO		POST	wood	SHED W/ FRAME	BRICK	$200-	10'x16'
FENCE		6'RD-WD.				$ 130-	60 L.F.
FENCE	31	SR + 5.0'4'SR		200@ .65		300.-	
						1190.-	

COMPUTATIONS

Res. 14 X 2 = 112 — B.F. = 3950 sqft

34 X 3 = 102 — 10,20

40 X 11 = 440 — D6,5

58 X 6 = 348 — +8c@.03 .24

38 X 6 = 228 — 10.44

4+8 / 2 x 2 = 12 — -3/32 @ 577 = -.46

12472 SF — 9.98

Fee: 186 — .84 — 9.90

+Cone3x .24

c.-u.p. 3x6 = 18 — 10.14

7x14 = 98 — -6sq ft .46

60 = 42 — 9.68

28 = 28

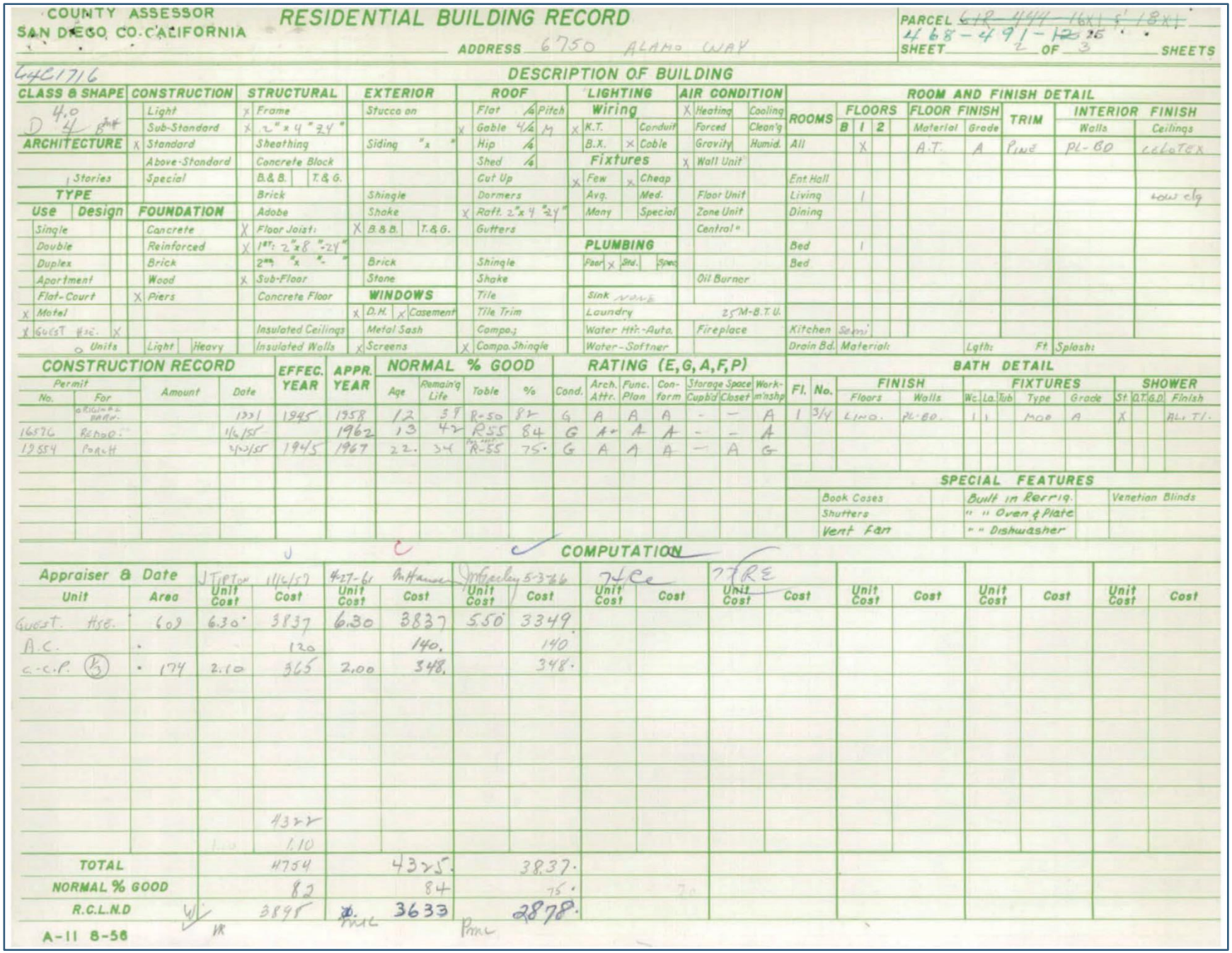
186 sq ft.

Remarks: ① cost factor of GARAGE includes cost of Roof over GARAGE (Plywood decking, A.S. Felt, comp.) not listed

② M/L Normandy style @ 8/1/64

③ Entry, 8 sqft per appraiser, to reflect sunk entry, and remodeled kitchen, single family

④ 8 - 18cs or misc 5.11.76



COUNTY ASSESSOR
SAN DIEGO CO. CALIFORNIA

RESIDENTIAL BUILDING RECORD

ADDRESS 6750 ALAMO WAY

PARCEL 478-441-16x1 5' 18x1 478-491-12 26
SHEET 2 OF 3 SHEETS

64C1716

DESCRIPTION OF BUILDING

CLASS & SHAPE	CONSTRUCTION	STRUCTURAL	EXTERIOR	ROOF	LIGHTING	AIR CONDITION
D 4.0 4 Bmt	Light	X Frame	Stucco on	Flat Pitch	Wiring	X Heating Cooling
	Sub-Standard	X 2" x 4" "24"		X Gable 4/12 M	X K.T. Conduit	Forced Clean'g
ARCHITECTURE	X Standard	Sheathing	Siding "x "	Hip 1/2	B.X. X Cable	Gravity Humid.
	Above-Standard	Concrete Block		Shed 1/2	Fixtures	X Wall Unit
1 Stories	Special	B.& B. T.& G.		Cut Up	X Few X Cheap	
TYPE		Brick	Shingle	Dormers	Avg. Med.	Floor Unit
Use Design	FOUNDATION	Adobe	Shake	X Raft. 2"x 4" "24"	Many Special	Zone Unit
Single	Concrete	X Floor Joist:	X B.& B. T.& G.	Gutters		Central
Double	Reinforced	X 1ST: 2"x8" "24"			PLUMBING	
Duplex	Brick	2ND "x "	Brick	Shingle	Foor X Std. Spec	
Apartment	Wood	X Sub-Floor	Stone	Shake		Oil Burner
Flat-Court	X Piers	Concrete Floor	WINDOWS	Tile	Sink NONE	
X Motel			X D.H. X Casement	Tile Trim	Laundry	25M-B.T.U.
X Guest Hse. X		Insulated Ceilings	Metal Sash	Compo.;	Water Htr.-Auto.	Fireplace
0 Units	Light Heavy	Insulated Walls	X Screens	X Compo. Shingle	Water-Softner	

ROOM AND FINISH DETAIL								
ROOMS	FLOORS B	1	2	FLOOR FINISH Material	Grade	TRIM	INTERIOR FINISH Walls	Ceilings
All		X		A.T.	A	Pine	PL-BD	celotex
Ent Hall								
Living		1						4 hour clg
Dining								
Bed		1						
Bed								
Kitchen Semi								
Drain Bd. Material:				Lgth:	Ft	Splash:		

CONSTRUCTION RECORD

Permit No.	Permit For	Amount	Date	EFFEC. YEAR	APPR. YEAR	NORMAL % GOOD Age	Remain'g Life	Table	%	RATING (E,G,A,F,P) Cond.	Arch. Attr.	Func. Plan	Con-form	Storage Space Cupbd	Closet	Work-m'nshp
	ORIGINAL BLDG.		1931	1945	1958	12	38	R-50	87	G	A	A	A	-	-	A
16576	REROOF		1/6/58		1962	13	42	R55	84	G	A+	A	A	-	-	A
12554	PORCH		4/30/58	1945	1967	22.	34	R-55	75.	G	A	A	A	-	A	G

BATH DETAIL

Fl.	No.	FINISH Floors	Walls	FIXTURES Wc.	La.	Tub	Type	Grade	SHOWER St.	D.T.	G.D.	Finish
1	3/4	LINO.	PL-BD.	1	1		MOE	A	X			ALL TI.

SPECIAL FEATURES

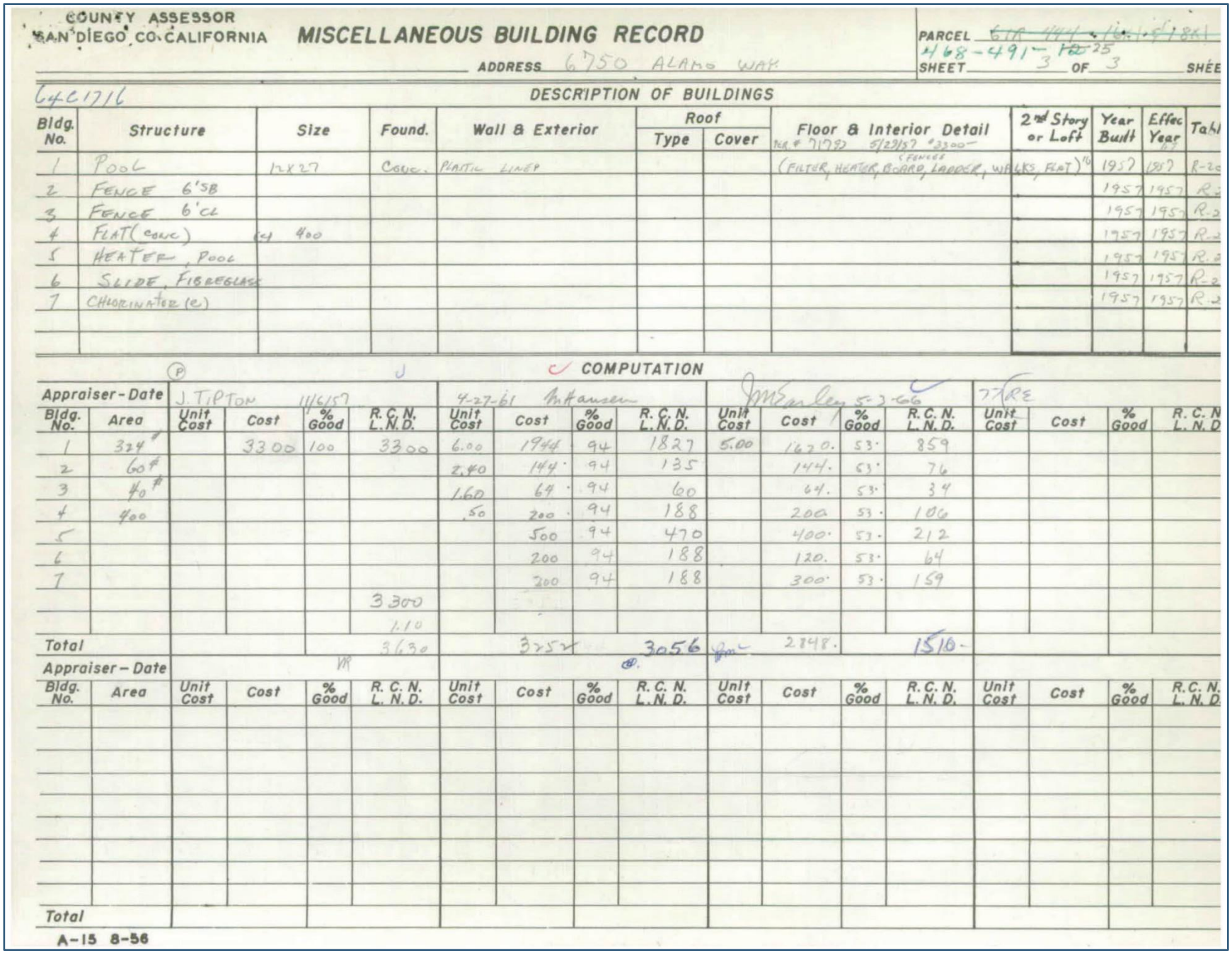
Book Cases		Built in Rerrig.	Venetian Blinds
Shutters		" " Oven & Plate	
Vent Fan		" " Dishwasher	

COMPUTATION

Appraiser & Date		J Tipton 11/6/57		4-27-61 M Hansen		J Frazley 5-3-66		7 RE		7 RE							
Unit	Area	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost	Unit Cost	Cost
Guest. Hse.	609	6.30	3837	6.30	3837	5.50	3349.										
A.C.			120		140.		140										
c-c.p. (K)	174	2.10	365	2.00	348.		348.										
			4322														
			1.10														
TOTAL			4754		4325.		3837.										
NORMAL % GOOD			82		84		75.										
R.C.L.N.D			3895		3633		2878.										

A-11 8-58

MISCELLANEOUS STRUCTURES
Structure
Found
Cons.
Ext.
Roof
Floor
Int.
Size, etc.
COMPUTATIONS
Remarks:



COUNTY ASSESSOR
SAN DIEGO CO. CALIFORNIA

MISCELLANEOUS BUILDING RECORD

PARCEL 468-491-25
ADDRESS 6750 ALAMO WAY
SHEET 3 OF 3

64C1716

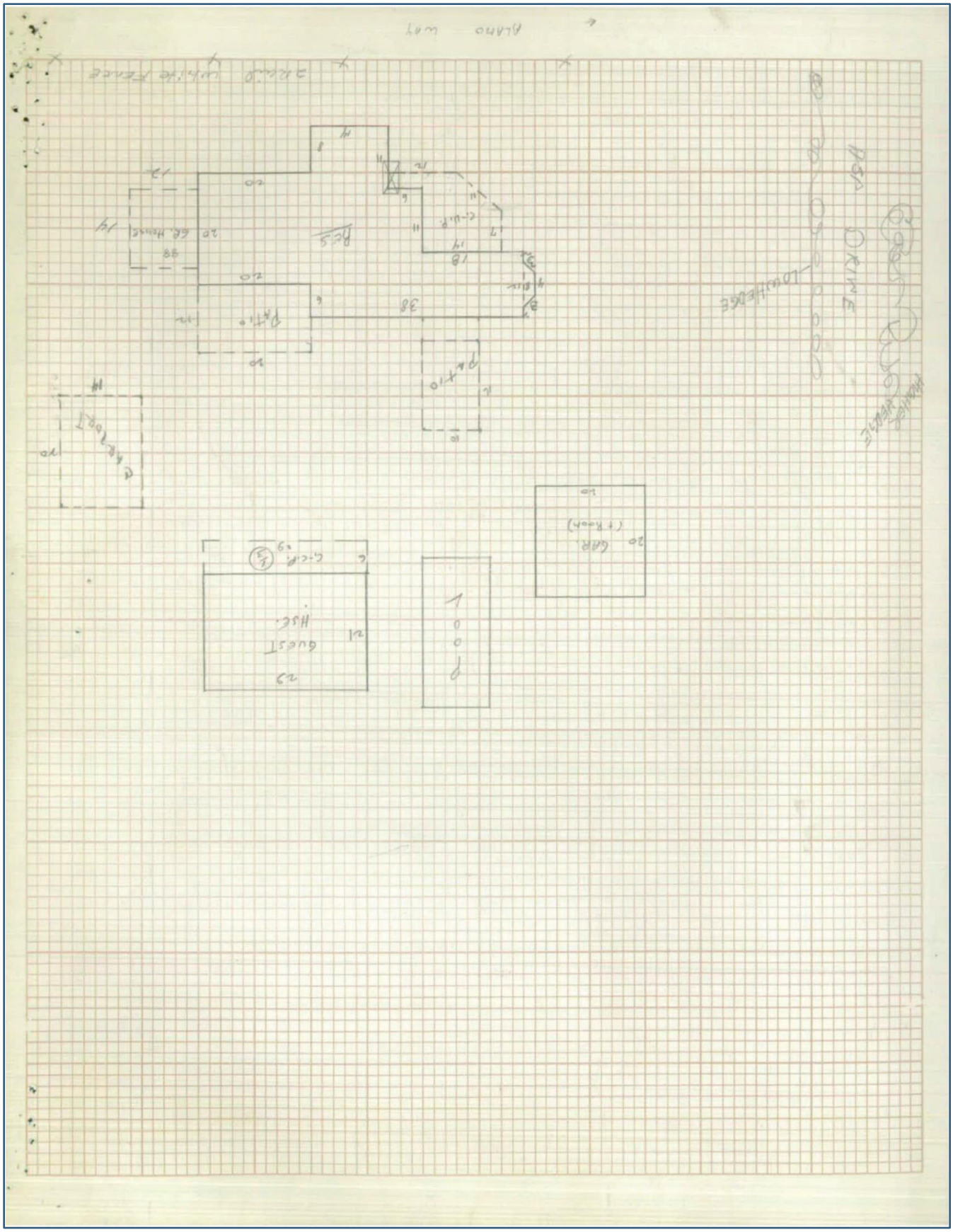
DESCRIPTION OF BUILDINGS

Bldg. No.	Structure	Size	Found.	Wall & Exterior	Roof Type	Roof Cover	Floor & Interior Detail	2nd Story or Loft	Year Built	Effec Year	Tabl
1	POOL	12X27	CONC.	PLASTIC LINER			(FILTER, HEATER, BOARD, LADDER, WALKS, FLAT)		1957	1957	R-2
2	FENCE 6'SB								1957	1957	R-2
3	FENCE 6'CL								1957	1957	R-2
4	FLAT (CONC)	64 400							1957	1957	R-2
5	HEATER, POOL								1957	1957	R-2
6	SLIDE, FIBREGLASS								1957	1957	R-2
7	CHLORINATOR (E)								1957	1957	R-2

COMPUTATION

Bldg. No.	Area	Appraiser-Date	Unit Cost	Cost	% Good	R.C.N. L.N.D.	Unit Cost	Cost	% Good	R.C.N. L.N.D.	Unit Cost	Cost	% Good	R.C.N. L.N.D.	Unit Cost	Cost	% Good	R.C.N. L.N.D.
			J. TIPTON 11/6/57				4-27-61 M Hansen				JM Earley 5-3-66				7/RE			
1	324			3300	100	3300	6.00	1944	94	1827	5.00	1620.	53	859				
2	60						2.40	144.	94	135		144.	53	76				
3	40						1.60	64.	94	60		64.	53	34				
4	400						.50	200.	94	188		200	53	106				
5								500	94	470		400.	53	212				
6								200	94	188		120.	53	64				
7								200	94	188		300.	53	159				
						3300												
						1.10												
Total						3630		3252		3056		2848.		1510.				
Appraiser-Date					VR													
Bldg. No.	Area		Unit Cost	Cost	% Good	R.C.N. L.N.D.	Unit Cost	Cost	% Good	R.C.N. L.N.D.	Unit Cost	Cost	% Good	R.C.N. L.N.D.	Unit Cost	Cost	% Good	R.C.N. L.N.D.
Total																		

A-15 8-56



Chain of Title

Grant Deed	
Grantee:	Jerry Sullivan and Mary Sullivan
Recorded:	December 19, 1921, #34089, Subdivision Map No. 1724
Grant Deed	
Grantee:	The First National Trust and Savings Bank of San Diego and Western Lumber Company of San Diego
Recorded:	March 31, 1924, #14794, Subdivision Map No. 1789
Grant Deed	
Grantor:	The First National Trust and Savings Bank of San Diego
Grantee:	Christian D. Jensen and Adelaide C. Jensen
Recorded:	November 3, 1930, #52373, Deed Book 1815, Page 476
Notice of Completion	
Recorded:	November 20, 1931, #56859, Official Records Book 62, Page 195
Grant Deed	
Grantor:	Christian D. Jensen and Adelaide C. Jensen
Grantee:	Ronald C. Jensen and Helen A. Jensen
Recorded:	March 2, 1950, #24529, Official Records Book 3523, Page 81
Grant Deed	
Grantor:	Ronald C. Jensen and Helen A. Jensen
Grantee:	Donald G. Hinkle and Joanne S. Hinkle
Recorded:	May 16, 1963, Recorders File No. 85467
Grant Deed	
Grantor:	Donald G. Hinkle and Joanne S. Hinkle
Grantee:	Robert J. Bonfils and Mary Aurelia Bonfils
Recorded:	June 6, 1965, Recorders File No. 99670
Quitclaim Deed	
Grantor:	Robert J. Bonfils and Mary Aurelia Bonfils
Grantee:	Robert J. Bonfils and Mary Aurelia Bonfils
Recorded:	June 5, 1974, Recorders File No. 74-149148
Quitclaim Deed	
Grantor:	Robert J. Bonfils
Grantee:	Robert J. Bonfils Trust
Recorded:	January 15, 2010, Recorders File No. 2010-0023535
Affidavit of Successor Trustee	
Grantor:	Robert J. Bonfils Trust
Grantee:	Diane J. Peters
Recorded:	August 14, 2012, Recorders File No. 2012-0484214
Grant Deed	
Grantor:	Diane J. Peters and Robert J. Bonfils Trust
Grantee:	Corey Oneal
Recorded:	October 3, 2016, Recorders File No. 2016-0525566
Grant Deed	
Grantor:	Corey Oneal
Grantee:	OEI Labs, Inc.
Recorded:	March 12, 2018, Recorders File No. 2018-0096256

Deed from Date of Construction

-------0000000-------

11/3/1930 #52373
Deed Book 1815, Page 476

THE FIRST NATIONAL TRUST AND SAVINGS BANK OF SAN DIEGO, a corporation, organized under the laws of the United States of America, and having its principal place of business at San Diego, in said State,

DOES HEREBY GRANT TO CHRISTIAN D. JENSEN and ADELAIDE C. JENSEN, husband and wife, as joint tenants,

ALL THAT REAL PROPERTY situated in the County of San Diego, State of California, bounded and described as follows:

Lots Sixteen (16), Seventeen (17), and Eighteen (18) of Superior Heights, according to the Map thereof No. 1789, filed in the office of the County Recorder of said San Diego County, March 31, 1924.

SUBJECT TO:

State and County taxes for the fiscal year 1930-31.

Taxes or assessments levied by the La Mesa, Lemon Grove and Spring Valley Municipal Water District, or the La Mesa, Lemon Grove and Spring Valley Irrigation District,

Any taxes hereafter levied upon said property to pay its proportion of the bonded indebtedness of Road Improvement Districts Nos. 21 and 24, which taxes are included in and made a part of the State and County taxes.

Rights of way for aqueducts and pipe lines of the San Diego Flume Company, a corporation, its successors or assigns.

IN WITNESS WHEREOF, said corporation grantor has caused this deed to be signed by its Vice President and Assistant Cashier and its corporate seal to be affixed hereto, this 10th day of October, 1930.

The First National Trust and Savings Bank of San Diego.

THE FIRST NATIONAL TRUST AND SAVINGS BANK OF SAN DIEGO,
Lane D. Webber, Vice-President
F. B. Thompson, Assistant Cashier

STATE OF CALIFORNIA,
County of San Diego. } ss.

On the 17th day of October, in the year A. D. 1930, before me, William J. Maresh, a Notary Public in and for said County and State, personally appeared Lane D. Webber, known to me to be the Vice President, and F. B. Thompson, known to me to be the Assistant Cashier of the corporation that executed the within instrument, known to me to be the persons who executed the within instrument on behalf of the corporation grantor therein named, and acknowledged to me that such corporation executed the same.

William J. Maresh

William J. Maresh
Notary Public in and for said County and State.

Notice of Completion

-----oooOOOooo-----

11/20/1931 #56859
Official Records Book 62, Page 195

NOTICE OF COMPLETION

STATE OF CALIFORNIA)
County of San Diego) ss.

C. D. Jensen being first duly sworn, deposes and says: That he is now and was upon the 24th day of July, 1931, the owner in fee simple of that certain real property situated in the County of San Diego, State of California, and particularly described as follows, to-wit:

Lot 16 - 17 - 18 of SUPERIOR HEIGHTS, According to Map No. 1789.

THAT, as such owner of said land, affiant, about the 24th day of July, 1931, entered into a contract with R. K. Robertson, for the erection and construction, upon the land above described, of a certain building, to-wit:

Six room frame stucco house and double garage

THAT said building has been duly constructed according to the plans and specifications and the same was actually completed on the 12th day of November, 1931.

THIS notice is given in pursuance of the provisions of Section 1187, of the Code of Civil Procedure, of this State.

Subscribed and sworn to before me this 19th day of Novemb r, 1931.

Christian D. Jensen

Katherine R. Titus
Notary Public in and for the
County of San Diego, State
of California. My Commission
Expires Oct. 27, 1933.

Katherine R. Titus

City Directory Listings

Year	6750 Alamo Way, La Mesa (6750 Center Street, San Diego until 1956)
1931-1934	Jensen Christian D (Adelaide E) *assumed from build date, names do not appear in San Diego City or County directories (Owners)
1935	Jensen Christian D (Adelaide E) *information from 1940 Census (Owners)
1936-1937	Jensen Christian D (Adelaide E) (Owners)
1938-1939	Jensen Christian D (Adelaide E) rancher (Owners)
1940	Jensen Christian D (Adelaide E) rancher, poultry ranch *information from 1940 Census (Owners)
1941-1942	Jensen Christian D (Adelaide E) (Owners)
1943	Jensen Christian D (Adelaide E) (Owners) Jensen Ronald Christian (Helen Adelaide) *information from 1940 Draft Card
1944	Jensen Christian D (Adelaide C) tailor *information from voter registrations (Owners)
1945-1949	Jensen Christian D (Adelaide C) (Owners)
1950-1956	Jensen Ronald C (Helen A) vice president Richard A Mills Company, Inc. (Owners)
1957-1960	Jensen Ronald C, The Hayseed Garden Center (Owners) Jensen Helen A, manager The Hayseed Garden Center
1961-1963	Jensen Ronald C (Helen A) The Hayseed Garden Center (Owners)
1964-1966	Hinkle Donald G (Elaine) retired (Owners)
1967-1968	Vacant
1969-1971	Driscoll Harry retired
1972-1973	Vacant
1974	Address not listed
1975	Bonfils Robert J and Mary *information from US Public Records Index (Owners)
1976-1979	Address not listed
1980-1981	No directory available
1982	Address not listed
1983	Davis Jocelyn B *information from US Public Records Index
1984	Address not listed
1985	Finney Edward E
1986-1989	Williams D L
1990	Castillo Jose
1991	No directory available
1992-1996	Address not listed
1997-2004	Bonfils Robert J (Owner)
2005-2009	Bonfils Robert J (Owner) Spahr P C
2010	Bonfils Robert J (Owner)
2011-2013	Davis James Oliver Loren
2014-2015	XXXX
2016	Oneal Corey (Owner) Oliver Loren
2017	Oneal Corey (Owner) Davis Jocelyn Money Michele Oliver Loren
2018	Oneal Corey (Owner) Oliver Loren

Previous Documentation

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HISTORIC RESOURCES INVENTORY

Ser. No. _____
HABS _____ HAER _____ NR _____ SHA _____ Loc _____
UTM: A 495180 B 3624580
C _____ D _____

IDENTIFICATION:
1. COMMON NAME: Christian Jensen House
2. HISTORIC NAME: Grandad Jensen's House
3. ADDRESS: 6750 Alamo Way CITY: La Mesa
ZIP: 92041 COUNTY: San Diego 4. PARCEL #: 468-491-25
5. PRESENT OWNER: Robert J. and Mary A. Bonfils
ADDRESS: 6750 Alamo Wy. CITY: La Mesa
ZIP: 92041 OWNERSHIP IS: PUBLIC: PRIVATE: xx
6. PRESENT USE: Residence
ORIGINAL USE: Residence

DESCRIPTION:
7A: ARCHITECTURAL STYLE: Cotswold Cottage
7B BRIEFLY DESCRIBE THE PRESENT PHYSICAL DESCRIPTION OF STRUCTURE AND DESCRIBE ANY MAJOR ALTERATIONS FROM ITS ORIGINAL CONDITION.
Legal Description: Superior Heights, por. lots 16 and 18.

This charming one and one half story asymmetrical house features a steep gable roof with complex lines and a prominent, oversized chimney in front. The exterior is stucco and the arched entrance is outlined in brick. The heavy front door has massive metal hinges and latch, and the large front door stoop has wrought iron railings. The wooden casement windows have multiple panes. The house is situated on a large level lot with outbuildings and mature landscaping. A garage is located at the left rear. The house and yard contribute to the romantic style: Cotswold Cottage literally, "cottage in the woods".



8. CONST. DATE:
EST: 1930 FACT:
9. ARCHITECT:
Unknown
10. BUILDER:
Unknown
11. APPROX. PROP. SIZE(FT):
FRONT. 127 DEPTH. 210
OR APPROX. ACREAGE:

12. DATE(S) OF PHOTO(S):
1982

101

DPR 523 (Rev. 12/83)

ATTACHMENT C

13. CONDITION: EXCELL..x.. GOOD..... FAIR..... DETERIORATED.....
NO LONGER IN EXISTENCE.....
14. ALTERATIONS: None known.
15. SURROUNDINGS: (CHECK MORE THAN ONE IF NECESSARY)
OPEN LAND..... SCATTERED BLDGS..... DENSELY BUILT-UP..x..
RESID..x.. INDUST..... COM'L..... OTHER.....
16. THREAT TO SITE: NONE KNOWN..x.. PVT DEVEL..... ZONING.....
VANDALISM..... PUBLIC WORK PROJECT..... OTHER.....
17. IS STRUCTURE: ON ITS ORIG SITE?..x.. MOVED?..... UNKNOWN?.....
18. RELATED FEATURES: Mature trees, separate garage and outbuildings.

SIGNIFICANCE

19. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE (INCLUDING DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE).

The Cotswald Cottage, one of the romantic English styles, was very popular in the United States in the 1920's and 1930's. The Christian Jensen House is one of the few remaining examples of this style in La Mesa. This house was built for Christian Jensen, a tailor, and his family around 1930. Members of this family lived in the house until the 1960's. The house was one of the first in the area, and the neighbors refer to it as Grandad Jensen's.

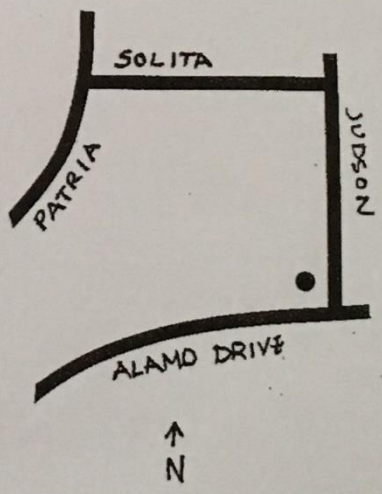
20. MAIN THEME OF THE HISTORIC RESOURCE: (IF MORE THAN ONE IS CHECKED, NUMBER IN ORDER OF IMPORTANCE).
ARCHITECT..x..ARTS & LEISURE.....
ECONOMIC/INDUSTRIAL.....
EXPLORATION/SETTLEMENT.....
GOVT.....MILITARY.....RELIG.....
SOCIAL/EDUCATION.....

21. SOURCES (LIST BOOKS, DOCUMENTS PERSONAL INTERVIEWS, AND THEIR DATES).

City and County Directories
Interview: D. O. Riley, 2/16/82
County Recorders Office.

22. DATE FORM PREPARED: February 1982
BY(NAME): Dr. Ray Brandes
ORGANIZATION: SANDAG
ADDRESS: 1200 Third Avenue, Suite 524
CITY: San Diego ZIP: 92101
PHONE: (619) 236-5300

LOCATIONAL SKETCH MAP (DRAW AND LABEL SITE AND SURROUNDING STREETS, ROADS, AND PROMINENT LANDMARKS):



102



Sciot Jerry Sullivan, Sr.

Chairman of the Sciots' luncheon this noon to be held in Seltzer's cafe. (Photo by Sensor's Studio).

July 1, 1927 San Diego Union

JERRY SULLIVAN RITES SET TODAY

Funeral services for Jerry Sullivan, sr., 72, who died Tuesday in Mercy hospital following an illness of about a year, will be held at 2 p. m. today at Johnson-Saum chapel. Interment will be in Glen Abbey Memorial park. The Rev. Frank Linder will officiate. He will be assisted by the Rev. Clifford Jones.

Mr. Sullivan was one of San Diego's best-known business leaders and was founder of the Sullivan Hardwood Lumber company and head of the Western Lumber company, which had branches throughout the city and county. He had resided here since 1911 and in many ways identified himself as a leader in moves for civic betterment. He assisted materially in drawing San Diego's new city charter. He also helped found the Community Chest, naval training station and Army and Navy Y. M. C. A. He was a director of the San Diego chamber of commerce for more than 10 years, a 32nd degree Mason and took a prominent part in Masonic work. Sullivan was born near Chicago and until he came here 22 years ago engaged in the lumber business in the east.

He is survived by his wife, Mrs. Mary Sullivan; two sons, Jerry Sullivan, jr., and Donald G. Sullivan, all of San Diego, and two daughters, Mrs. J. A. MacIver of Detroit and Mrs. W. H. Frey of La Jolla.

July 20, 1933 San Diego Union

TOMORROW! Opening Sale!

SAN DIEGO'S MOST SCENIC SUB DIVISION OPENS

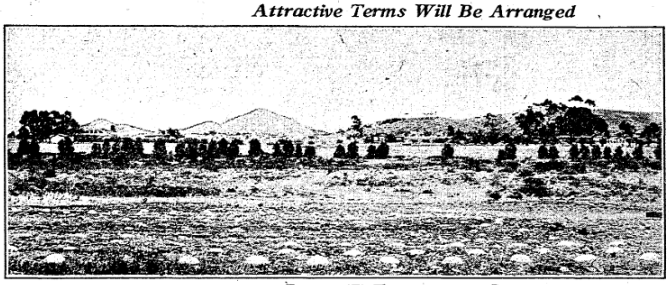
(For White Races Only)

SUPERIOR HEIGHTS

Half Acre (70x310 ft.) Lots As Low As $300

Attractive Terms Will Be Arranged

Looking east from the center of SUPERIOR HEIGHTS you see Grossmont and Mount Helix. In this vicinity are the homes of many of San Diego's best families. A beautiful view of the distant mountains is gained from his point. This is surely an inspiring view for your home. Note the melons planted in the foreground. This soil will produce superior vegetables and fruits.



OTHER LOTS 140x155 ft. Are Very Attractively Priced

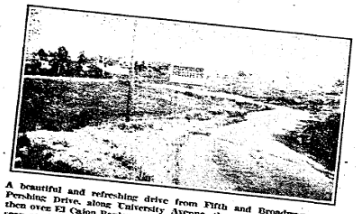
The Superior Spot for Your Country Home

Every City Advantage--Water Piped to Lot--Close to Gas--Electricity Paved Highway -- Good Streets -- Schools -- Churches -- Stores -- Fine Transportation Facilities--In the Path of San Diego's Future Growth



Looking south from Superior Heights, showing the especially pleasing way the land rolls, making the most desirable building spots one could imagine and guaranteeing good drainage. A very fine crop of beans is planted here, and every part of Superior Heights has been under cultivation, producing some of the best crops in the county. This soil will grow a fine garden for you.

ATTRACTIVE TERMS



A beautiful and refreshing drive from Fifth and Broadway, over Pershing Drive, along University Avenue, through East San Diego, then over El Cajon Boulevard to the tract. Superior Heights may be seen at the right of the picture. The large signboard is at the entrance to the tract.

Busses will meet the No. 7 street cars every hour Sunday. If you don't drive a car take the No. 7 car to the end of the line.

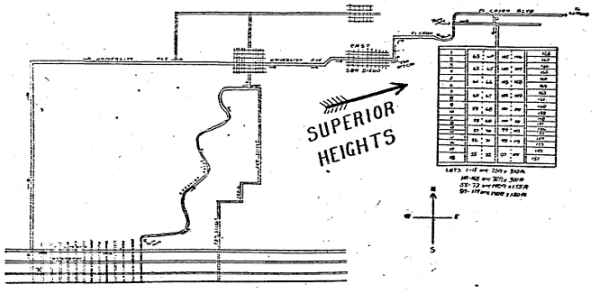
Advance expressions received from visitors to Superior Heights indicate a tremendous demand for lots in this unique and valuable property.

Hundreds of others have long coveted a beautiful homesite in this section and they will hurry to Superior Heights AT ONCE in response to this opening announcement.

Superior Heights because of its matchless location overlooking the mountains to the east and north, the delightful rolling farm lands to the south and an occasional glimpse of Point Loma and the ocean to the west, commands a view that can never be obstructed, and that surpasses in beauty anything within the metropolitan area of San Diego.

There is only a little choice property of this kind near San Diego, but Superior Heights is the **ONLY** tract that lies in the path of the **SURE** development of Greater San Diego and at the same time offers such natural advantages combined with **QUICK, SURE PROFITS.**

Only **THREE YEARS AGO** all of the territory between East San Diego and Superior Heights was nothing but farm land. Look at it today. Built up with prosperous chicken ranches and truck gardens. Fine homes are scattered all along El Cajon Boulevard. **ONE YEAR FROM TODAY** Superior Heights will be a beautiful residential section. This property will be worth many times its present price. **ARE YOU GOING TO PROFIT WITH SUPERIOR HEIGHTS?**



CHARLES BROWN

DOWNTOWN SALES OFFICE
546 E Street--Phone Main 2835

April 12, 1924 Evening Tribune

New Superior Heights Subdivision to Be Put On Public Sale Today

Charles Brown, for many years one of the leading real estate dealers of San Diego, will open Superior Heights to the public today. This tract for years has been known as the Sullivan tract and commands one of the most beautiful views that has ever been offered the San Diego homeseeker.

Looking to the east from the tract one always has an unobstructed view of the mountains in the distance and Mount Helix and Grossmont with their beautiful homes in the foreground and to the south the fine rolling farm land that is under constant cultivation.

Excellent crops of all descriptions have been raised year in and year out on this property, placing it in the very best of condition. Contrary to the general rule, this subdivision is cleared of rocks and many of the undesirable features and is in perfect condition for immediate planting of gardens and orchards.

Only a very short time ago all of the property around Superior Heights was nothing but farm land with very few houses but gradually the scene has changed until today there are hundreds of fine small farms with handsome homes. With a constant demand for more home sites in this neighborhood, Mr. Brown decided to open up this tract and give San Diego more room in which to grow in the direction where popular demand exists.

The lots at Superior Heights are large, 140x155 feet and 70x310 feet, about the size of six ordinary lots. Some have been priced at $300 and convenient terms will make it possible for those of limited means to own a home in this desirable section which is bound to double in value during the next year or so.

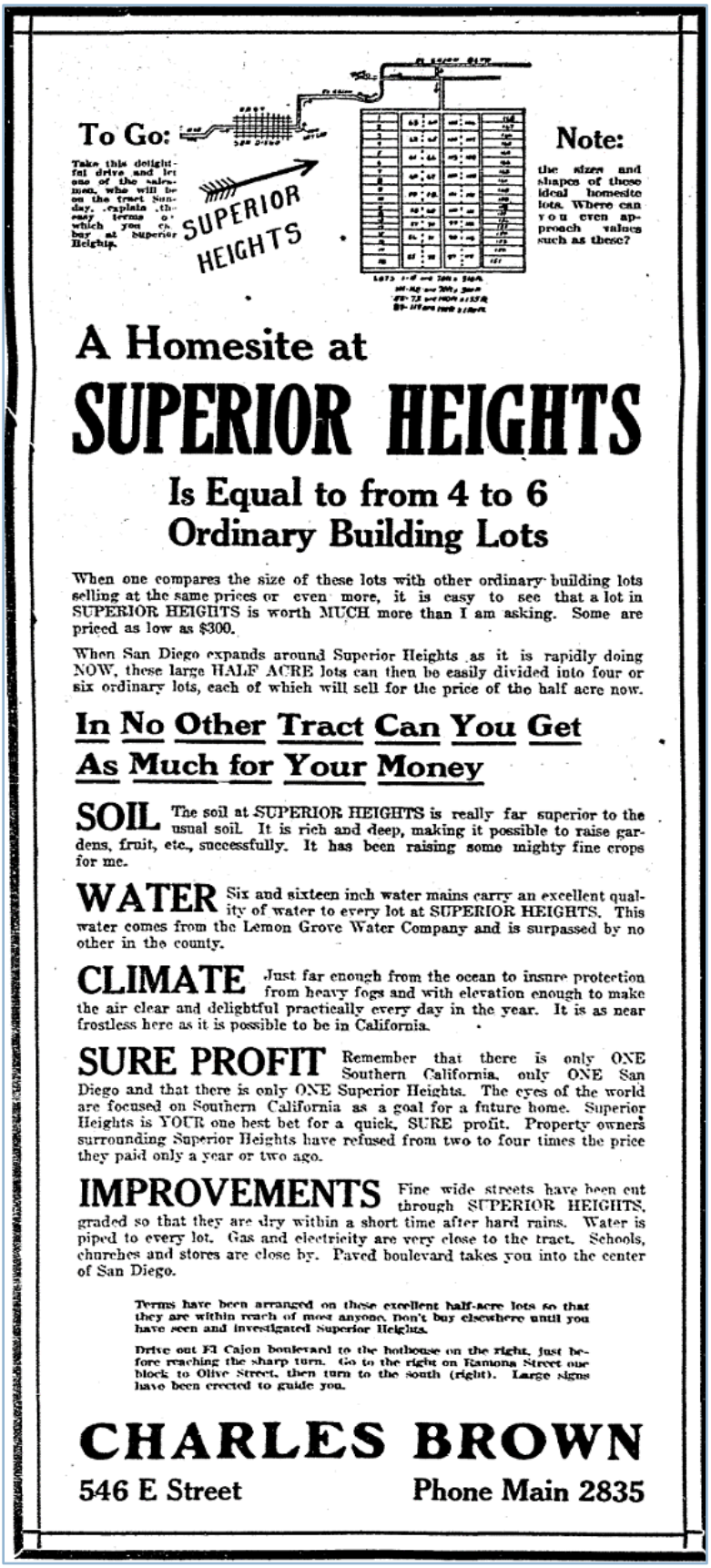
Superior Heights is located just off the El Cajon boulevard. To reach there drive through East San Diego and over the boulevard as far as the greenhouse on the right at the sharp turn, then to the right on Ramona street, one block to Olive, and again to the right on Olive to the tract.

As there are only 72 lots in this tract, Mr. Brown predicts that only a short time will be taken up with disposing of this property.

April 13, 1924 San Diego Union



April 16, 1924 San Diego Union



To Go:

Take this delightful drive and let one of the salesmen, who will be on the tract Sunday, explain the easy terms on which you can buy at Superior Heights.

SUPERIOR HEIGHTS

Note:

the sizes and shapes of these ideal homesite lots. Where can you even approach values such as these?

A Homesite at

SUPERIOR HEIGHTS

Is Equal to from 4 to 6 Ordinary Building Lots

When one compares the size of these lots with other ordinary building lots selling at the same prices or even more, it is easy to see that a lot in SUPERIOR HEIGHTS is worth MUCH more than I am asking. Some are priced as low as $300.

When San Diego expands around Superior Heights as it is rapidly doing NOW, these large HALF ACRE lots can then be easily divided into four or six ordinary lots, each of which will sell for the price of the half acre now.

In No Other Tract Can You Get As Much for Your Money

SOIL The soil at SUPERIOR HEIGHTS is really far superior to the usual soil. It is rich and deep, making it possible to raise gardens, fruit, etc., successfully. It has been raising some mighty fine crops for me.

WATER Six and sixteen inch water mains carry an excellent quality of water to every lot at SUPERIOR HEIGHTS. This water comes from the Lemon Grove Water Company and is surpassed by no other in the county.

CLIMATE Just far enough from the ocean to insure protection from heavy fogs and with elevation enough to make the air clear and delightful practically every day in the year. It is as near frostless here as it is possible to be in California.

SURE PROFIT Remember that there is only ONE Southern California, only ONE San Diego and that there is only ONE Superior Heights. The eyes of the world are focused on Southern California as a goal for a future home. Superior Heights is YOUR one best bet for a quick, SURE profit. Property owners surrounding Superior Heights have refused from two to four times the price they paid only a year or two ago.

IMPROVEMENTS Fine wide streets have been cut through SUPERIOR HEIGHTS, graded so that they are dry within a short time after hard rains. Water is piped to every lot. Gas and electricity are very close to the tract. Schools, churches and stores are close by. Paved boulevard takes you into the center of San Diego.

Terms have been arranged on these excellent half-acre lots so that they are within reach of most anyone. Don't buy elsewhere until you have seen and investigated Superior Heights.

Drive out El Cajon boulevard to the hothouse on the right, just before reaching the sharp turn. Go to the right on Ramona Street one block to Olive Street, then turn to the south (right). Large signs have been erected to guide you.

CHARLES BROWN

546 E Street **Phone Main 2835**

April 19, 1924 Evening Tribune

SUPERIOR HEIGHTS

ALL CITY CONVENIENCES WITHOUT CITY TAXES

OFFERS SUPERIOR INVESTMENT OPPORTUNITY



Superior Heights

OPENS THE GATEWAY TO PROFIT!

If you have confidence in San Diego's future growth you cannot but have confidence in the future of SUPERIOR HEIGHTS, because as sure as San Diego grows, SUPERIOR HEIGHTS is going to increase in value. Property owners all around Superior Heights have been offered much more for their property than they paid but a short time ago. Two years hence are you going to be one of the ones that will say, "I wish I had bought at Superior Heights"?

There is only ONE direction for Greater San Diego to grow inland, and that is around SUPERIOR HEIGHTS. The territory between East San Diego and Superior Heights is already thickly settled. There is no question concerning the future value of this land. It will double in a very short time.

4 to 6 Times as Much for Your Money

Do you realize what it means?

Practically a FULL HALF ACRE is what you get when you buy one of the SUPERIOR HEIGHTS LOTS. This is from four to six times the size of the ordinary building lot. Get busy and attach yourself to one of these lots.

You can raise anything at SUPERIOR HEIGHTS. The soil is wonderful for gardening or fruit raising, and there is plenty of room for this, besides space for a large home and yard.

Nowhere in all Southern California is there a homesite that offers you the view, combined with the best water and climate, that you will get at SUPERIOR HEIGHTS.

The prices on these HALF ACRE lots are very low. In fact, they are much lower than on any similar building property surrounding San Diego. Some lots are priced as low as $300. And there are no city taxes to pay.

Close to schools, church and stores. The environment for children can't be equaled any place. Give them a chance to grow healthy in mind and body.

Get busy now—buy a half acre for your family before the prices go up.

Many well-to-do San Diego people have their homes close to Superior Heights. Any one of them will say there is no place like it for enjoyment and healthful living. Ask them.

Salesmen will be at your service on the tract all day Sunday.

Drive out El Cajon boulevard to the hothouse on the right, just before reaching the sharp turn. Go to the right on Ramona Street one block, to Olive, then turn south onto the tract. Large signs will direct you.

EXCELLENT TERMS ARRANGED

CHARLES BROWN

546 E STREET **PHONE MAIN 2835**

SUPERIOR HEIGHTS

PRODUCTIVE SOIL—GOOD WATER

SUPERIOR HEIGHTS OFFERS SUPERIOR CLIMATIC CONDITIONS

April 26, 1924 Evening Tribune



Lords Develops Superior Heights

T. J. Lords, president of San Diego Building Service, is developing Superior Heights tract of 100 lots, two blocks south of El Cajon blvd. on Sixty-eighth st.

He has started with five new low cost homes which are priced at $2850, including a lot, with all improvements in.

Five of these houses are now ready for inspection, from frames to completed houses, so you can see the fine construction.

These homes are conveniently arranged with two bedrooms and modern conveniences.

Mr. Lords says the reason for the low cost is a standardized floor plan with five exterior elevations. They have been worked out from a standpoint of quality buying of materials and modern building practice with the idea of delivering a good-sized home with a large lot, for less than rent.

August 25, 1940 San Diego Union

SUPERIOR HEIGHTS HOMES SOLD



New FHA dwellings built by T. J. Lords in the Superior Heights tract on Sixty-eighth st. south of El Cajon blvd. Three homes were sold the first week the tract opened; 10 more will be started.

September 15, 1940 San Diego Union

Two Districts Approve Sanitation Annexation

Annexation of the Sullivan Tract and Superior Heights to the Rolando Sanitation District was approved 106 to 16 at a special election Tuesday, according to returns filed with Lex Lord, registrar of voters.

The Board of Supervisors Monday set a hearing on a resolution of intention to construct sewers in the two areas for Jan. 31 at 11:30 a.m. Several protests have been filed with the board. Had the annexation plan been defeated the sewer project automatically would have been eliminated, the County Counsel's Office reported.

January 20, 1949 San Diego Union

3 Rolando Areas Oppose Annexation

S.D. Council Cannot Decide Until All Boundaries Are Established in Case

ROLANDO — A conference at the San Diego Civic Center yesterday indicated strong opposition to the Rolando annexation proposal in Superior Heights, Sullivan Tract and Dennstedt Terrace.

O. K. Cope, assistant to the city manager, said those three areas apparently object to Rolando's joining San Diego, but that such an opinion represents no final conclusion.

A delegation of citizens who reside east of 67th St. met with Cope.

SETTLEMENT UNSETTLED

Sentiment in Rolando Knolls, located south of the three "opposition" neighborhoods, remains undetermined, Cope said.

Five Rolando residents have asked the San Diego City Council to give them permission to start annexation proceedings. Cope is taking a neutral position and has met with delegations which oppose as well as favor annexation.

Until boundaries for the proposed annexation are established, the San Diego council faces no decision-making. Its members voted to halt premature "hearings" until a formal question is before the council. The original petition still is under study by the city manager.

HEARING PROBABLE

If the council grants permission for the circulation of annexation petitions, and if 25 percent of the area's registered voters sign, the council would set a public hearing. If a majority of property owners are favorable, an election on annexation could be called. If the majority opposes, the annexation attempt dies for at least a year.

Residents of the area located south of University Ave. will meet at 8 p.m. Tuesday in Rolando Park Elementary School, 6620 Margaret Dr., to receive information on the question. The proposed boundary does not yet extend south of University Ave.

HUMOR JUST TOO GOOD

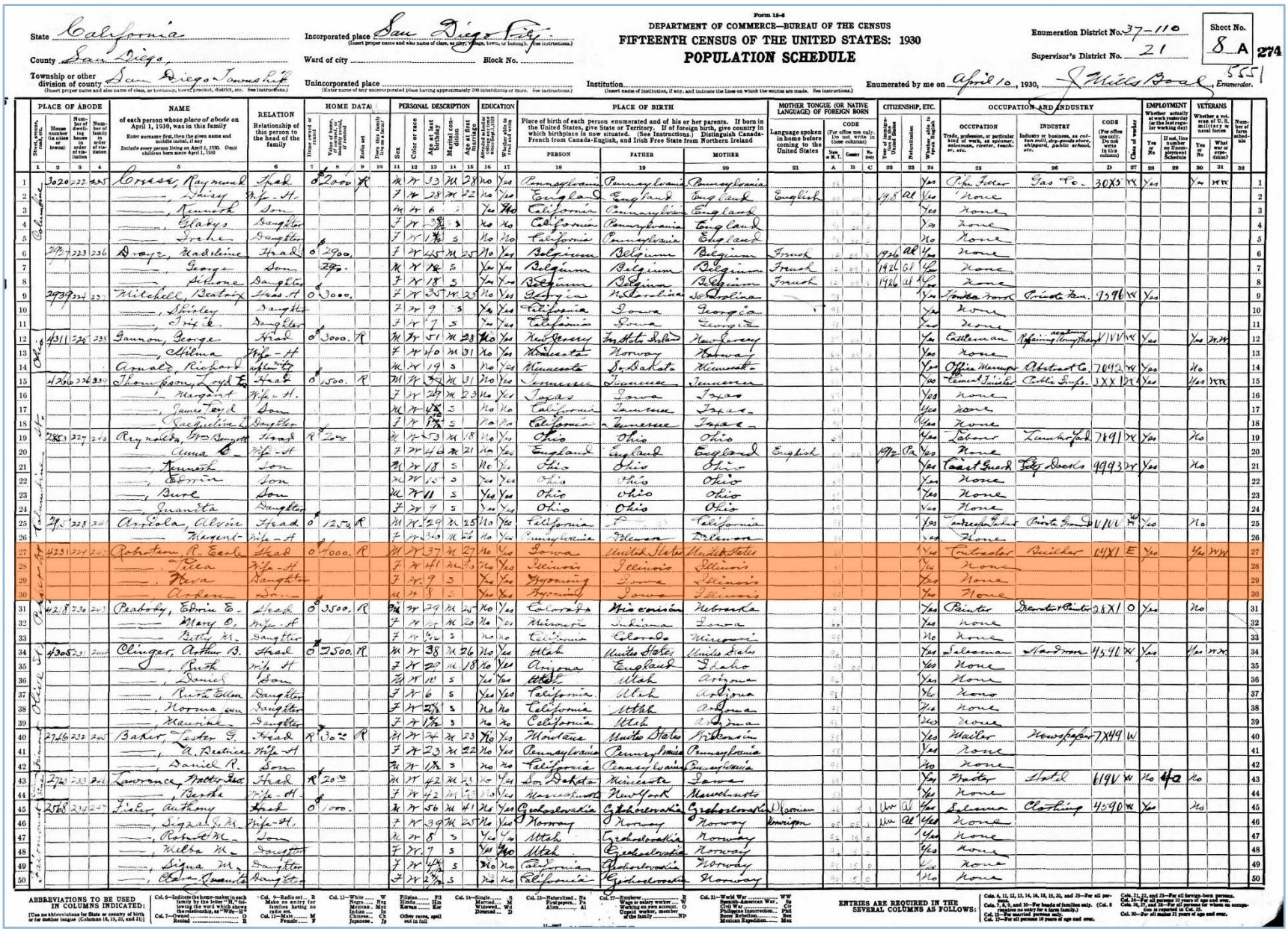
NATIONAL CITY—A happier-than-usual Good Humor man aroused the suspicions of a resident here early last night. The resident called police who also found the ice cream man a bit too jovial. They advised him to drink coffee.

The man good-humoredly drank several steaming cups of java and wended his way happily homeward. No reports are available as to his humor this morning.

Petition Filed For Kensington

Eight Kensington residents filed a petition with the City Council yesterday, asking permission to start proceedings to annex the unincorporated "Island" to San Diego. The council will consider the petition Tuesday.

March 28, 1953 San Diego Union



Form 15-6
DEPARTMENT OF COMMERCE—BUREAU OF THE CENSUS
FIFTEENTH CENSUS OF THE UNITED STATES: 1930
POPULATION SCHEDULE

State California
County San Diego
Township or other division of county San Diego Township
Incorporated place San Diego City
Ward of city
Unincorporated place
Block No.
Institution
Enumeration District No. 37-110
Supervisor's District No. 21
Enumerated by me on April 10, 1930, J. Wells Boak, Enumerator.
Sheet No. 8 A 274
551

	Street, avenue, road, etc.	House number (in cities or towns)	Number of dwelling house in order of visitation	Number of family in order of visitation	NAME of each person whose place of abode on April 1, 1930, was in this family. Enter surname first, then the given name and middle initial, if any. Include every person living on April 1, 1930. Omit children born after April 1, 1930	RELATION Relationship of this person to the head of the family	HOME DATA: House owned or rented; Value of home, if owned, or monthly rental, if rented; Radio set	PERSONAL DESCRIPTION: Sex; Color or race; Age at last birthday; Marital condition; Age at first marriage; Whether also in 1920	EDUCATION: Whether able to read and write; Whether attended school or college any time since Sept. 1, 1929	PLACE OF BIRTH of each person enumerated and of his or her parents. If born in the United States, give State or Territory. If of foreign birth, give country in which birthplace is now situated. (See Instructions.) Distinguish Canada-French from Canada-English, and Irish Free State from Northern Ireland: PERSON; FATHER; MOTHER	MOTHER TONGUE (OR NATIVE LANGUAGE) OF FOREIGN BORN: Language spoken in home before coming to the United States; CODE (For office use only. Do not write in these columns): Tens, w. H. T.; Country; Ones, two	CITIZENSHIP, ETC.: Year of immigration into United States; Naturalization; Whether able to speak English	OCCUPATION AND INDUSTRY: OCCUPATION Trade, profession, or particular kind of work, as spinner, salesman, riveter, teacher, etc.; INDUSTRY Industry or business, as cotton mill, dirg.-goods store, shipyard, public school, etc.; CODE (For office use only. Do not write in this column); Class of worker	EMPLOYMENT: Whether actually at work yesterday (or the last regular working day); If not, line number on Unemployment Schedule	VETERANS: Whether a veteran of U.S. military or naval forces; What war or expedition?	Number of farm schedule	
	1	2	3	4	5	6	7 8 9	10 11 12 13 14 15	16 17	18	19	20	21	A B C	22	23	24	25	26	27	28	29	30	31	32	
1	Columbia	3020	222	235	Crosse, Raymond	Head	O 2000	M W 33 M 28	No Yes	Pennsylvania	Pennsylvania	Pennsylvania					Yes	Pole Fitter	Gas Co.	30X5	W	Yes		Yes	WW		1
2					——, Daisy	Wife-H.		F W 28 M 22	No Yes	England	England	England	English		1918	Al	Yes	None									2
3					——, Kenneth	Son		M W 6	Yes No	California	Pennsylvania	England					Yes	None									3
4					——, Gladys	Daughter		F W 3 3/12	No No	California	Pennsylvania	England					Yes	None									4
5					——, Irene	Daughter		F W 1 3/12 S	No No	California	Pennsylvania	England					No	None									5
6		2827	223	236	Droyer, Madeleine	Head	O 2900	F W 45 M 25	No Yes	Belgium	Belgium	Belgium	French		1926	Al	Yes	None									6
7					——, George	Son	29	M W 18 S	Yes Yes	Belgium	Belgium	Belgium	French		1926	Al	Yes	None									7
8					——, Simone	Daughter		F W 18 S	Yes Yes	Belgium	Belgium	Belgium	French		1926	Al	Yes	None									8
9		2939	224	237	Mitchell, Beatrix	Head	O 3000	F W 35 M 23	No Yes	Georgia	N. Carolina	S. Carolina					Yes	Hotel Maid	Private Fam.	9396	W	Yes					9
10					——, Shirley	Daughter		F W 9 S	Yes Yes	California	Iowa	Georgia					Yes	None									10
11					——, Rita	Daughter		F W 7 S	Yes Yes	California	Iowa	Georgia					Yes	None									11
12	Ohio	4311	228	239	Gannon, George	Head	O 3000	M W 51 M 28	No Yes	New Jersey	New Hamp. Scotch	New Jersey					Yes	Cattleman	Refining company	VVV	W	Yes		Yes	WW		12
13					——, Albina	Wife-H		F W 40 M 31	No Yes	Wisconsin	Norway	Norway					Yes	None									13
14					Arnold, Richard	Nephew		M W 19 S	No Yes	Minnesota	S. Dakota	Minnesota					Yes	Office Manager	Abstract Co.	7092	W	Yes		No			14
15		4286	226	239	Thompson, Loyd E.	Head	O 1500 R	M W 31 M 31	No Yes	Tennessee	Tennessee	Tennessee					Yes	Cement Finisher	Public Bldgs.	3XX	W	Yes		Yes	WW		15
16					——, Margaret	Wife-H.		F W 27 M 23	No Yes	Texas	Iowa	Texas					Yes	None									16
17					——, James Loyd	Son		M W 4 11/12 S	No No	California	Tennessee	Texas					Yes	None									17
18					——, Jacqueline L.	Daughter		F W 1 11/12 S	No No	California	Tennessee	Texas					Yes	None									18
19		2863	227	240	Reynolds, Wm. Bryant	Head	R 200	M W 53 M 18	No Yes	Ohio	Ohio	Ohio					Yes	Laborer	Tomato Field	7891	W	Yes		No			19
20					——, Anna C.	Wife-H		F W 46 M 21	No Yes	England	England	England	English		1912	Pa	Yes	None									20
21					——, Kenneth	Son		M W 18 S	No Yes	Ohio	Ohio	Ohio					Yes	Coast Guard	City Docks	9993	W	Yes		No			21
22					——, Edwin	Son		M W 15 S	Yes Yes	Ohio	Ohio	Ohio					Yes	None									22
23					——, Bure	Son		M W 11 S	Yes Yes	Ohio	Ohio	Ohio					Yes	None									23
24					——, Juanita	Daughter		F W 9 S	Yes Yes	Ohio	Ohio	Ohio					Yes	None									24
25	Olive St.	3[illegible]	228	241	Arriola, Alvin	Head	O 12500 R	M W 29 M 25	No Yes	California	[illegible]	California					Yes	Salesman Tailor	Private Family	VVV	W	Yes		No			25
26					——, Margaret	Wife-H		F W 30 M 26	No Yes	Pennsylvania	Illinois	Illinois					Yes	None									26
27	Pepper Dr.	4231	229	242	Robertson, R. Earle	Head	O 4000 R	M W 37 M 27	No Yes	Iowa	United States	United States					Yes	Tailor	Builder	14X1	E	Yes		Yes	WW		27
28					——, Lilla	Wife-H		F W 41 M 3	No Yes	Illinois	Illinois	Illinois					Yes	None									28
29					——, Neva	Daughter		F W 9 S	Yes Yes	Wyoming	Iowa	Illinois					Yes	None									29
30					——, Arden	Son		M W 8 S	Yes Yes	Wyoming	Iowa	Illinois					Yes	None									30
31	Olive St.	4218	230	243	Peabody, Edwin E.	Head	O 3500 R	M W 29 M 25	No Yes	Colorado	Mississippi	Nebraska					Yes	Painter	Decorator Painter	38X1	O	Yes		No			31
32					——, Mary O.	Wife-H		F W 25 M 20	No Yes	Missouri	Indiana	Iowa					Yes	None									32
33					——, Ruth M.	Daughter		F W 3/12 S	No No	California	Colorado	Missouri					No	None									33
34		4305	231	244	Clinger, Arthur B.	Head	O 7500 R	M W 38 M 26	No Yes	Utah	United States	United States					Yes	Salesman	Hardware	4591	W	Yes		Yes	WW		34
35					——, Ruth	Wife-H		F W 29 M 18	No Yes	Arizona	England	Idaho					Yes	None									35
36					——, Daniel	Son		M W 10 S	Yes Yes	Utah	Utah	Arizona					Yes	None									36
37					——, Ruth Ellen	Daughter		F W 6 S	Yes Yes	California	Utah	Arizona					Yes	None									37
38					——, Norma Jean	Daughter		F W 2 5/12 S	No No	California	Utah	Arizona					Yes	None									38
39					——, Maurine	Daughter		F W 1 5/12 S	No No	California	Utah	Arizona					No	None									39
40		2746	232	245	Baker, Lester G.	Head	R 30 R	M W 34 M 23	No Yes	Montana	United States	Wisconsin					Yes	Mailer	Newspaper	7X49	W						40
41					——, A. Beatrice	Wife-H		F W 23 M 22	No Yes	Pennsylvania	Pennsylvania	Pennsylvania					Yes	None									41
42					——, Daniel R.	Son		M W 1 5/12 S	No No	California	Pennsylvania	Pennsylvania					No	None									42
43		2742	233	246	Lawrence, Hattie Est.	Head	R 20 R	M W 42 M [illegible]	No Yes	So. Dakota	Minnesota	Iowa					Yes	Waiter	Hotel	6191	W	No	42	No			43
44					——, Bertha	Wife-H		F W 42 M [illegible]	No Yes	Massachusetts	New York	Massachusetts					Yes	None									44
45		2768	234	247	Fisher, Anthony	Head	O 1000	M W 56 M 41	No Yes	Czechoslovakia	Czechoslovakia	Czechoslovakia	Bohemian		Wr	W	Yes	Salesman	Clothing	4090	W	Yes		No			45
46					——, Sigrad [illegible]	Wife-H.		F W 39 M 25	No Yes	Norway	Norway	Norway	American		Wr	Al	Yes	None									46
47					——, Robert M.	Son		M W 8 S	Yes Yes	Utah	Czechoslovakia	Norway					Yes	None									47
48					——, Hilda M.	Daughter		F W 7 S	Yes Yes	Utah	Czechoslovakia	Norway					Yes	None									48
49					——, Signa M.	Daughter		F W 4 11/12 S	No No	California	Czechoslovakia	Norway					No	None									49
50					——, Elaine Jeanette	Daughter		F W 2 7/12 S	No No	California	Czechoslovakia	Norway					No	None									50

ABBREVIATIONS TO BE USED IN COLUMNS INDICATED: [Use no abbreviations for State or country of birth or for mother tongue (Columns 18, 19, 20, and 21).]

Col. 6—Indicate the home-maker in each family by the letter "H"; for others omit the word which shows relationship, as "Wife—H" Col. 7—Owned ..... O; Rented ..... R

Col. 9—Radio set—R. Make no entry for families having no radio.

Col. 11—Male ..... M; Female ..... F

Col. 12—White ..... W; Negro ..... Ng; Mexican ..... Mex; Indian ..... In; Chinese ..... Ch; Japanese ..... Jp; Filipino ..... Fil; Hindu ..... Hin; Korean ..... Kor; Other races, spell out in full

Col. 14—Single ..... S; Married ..... M; Widowed ..... Wd; Divorced ..... D

Col. 23—Naturalized ..... Na; First papers ..... Pa; Alien ..... Al

Col. 17—Employer ..... E; Wage or salary worker ..... W; Working on own account ..... O; Unpaid worker, member of the family ..... Unp

Col. 21—World War ..... WW; Spanish-American War ..... Sp; Civil War ..... Civ; Philippine Insurrection ..... Phil; Boxer Rebellion ..... Box; Mexican Expedition ..... Mex

ENTRIES ARE REQUIRED IN THE SEVERAL COLUMNS AS FOLLOWS:

Cols. 6, 11, 12, 13, 14, 16, 18, 19, 20, and 25—For all persons.
Cols. 7, 8, 9, and 10—For boards of families only. (Col. 8 requires an entry for a farm family.)
Col. 15—For married persons only.
Col. 17—For all persons 10 years of age and over.
Cols. 21, 22, and 23—For all foreign-born persons.
Col. 24—For all persons 10 years of age and over.
Cols. 26, 27, and 28—For all persons for whom an occupation is reported in Col. 25.
Col. 30—For all males 21 years of age and over.

1930 US Census: Roscoe Earle Robertson

Historic Landmark Nomination: Grandad Jensen's House
6750 Alamo Way, La Mesa, CA 91942
August 2020 | Page 38



State College Area—
The White Spot of San Diego

HOME BUYERS

8-Room Spanish Stucco

This beautiful home has 8 large rooms, living room with beam ceilings, marvelous, unobstructible view; elevated dining room, cove and recess ceilings, beautifully decorated breakfast room with built-in buffet, inlaid linoleum, two-toned green tile drain and splash with double sink, loads of cupboard space, large service porch with latest type automatic storage heater and laundry trays. Theft-proof Schlage locks throughout; 3 large beautiful bedrooms, each separate off hallway. Extra toilet and lavatory. Large closets with light and ventilation in each. Bathroom has Pembroke tub, two-toned tile floor, separate tile shower, electric heater. An abundance of electric base outlets. Hardwood floors; solid cement drive to double garage.

HOME BUILDERS

If you have a clear lot we will finance you 100%

NOW IS THE TIME TO BUILD

Material prices WILL advance.

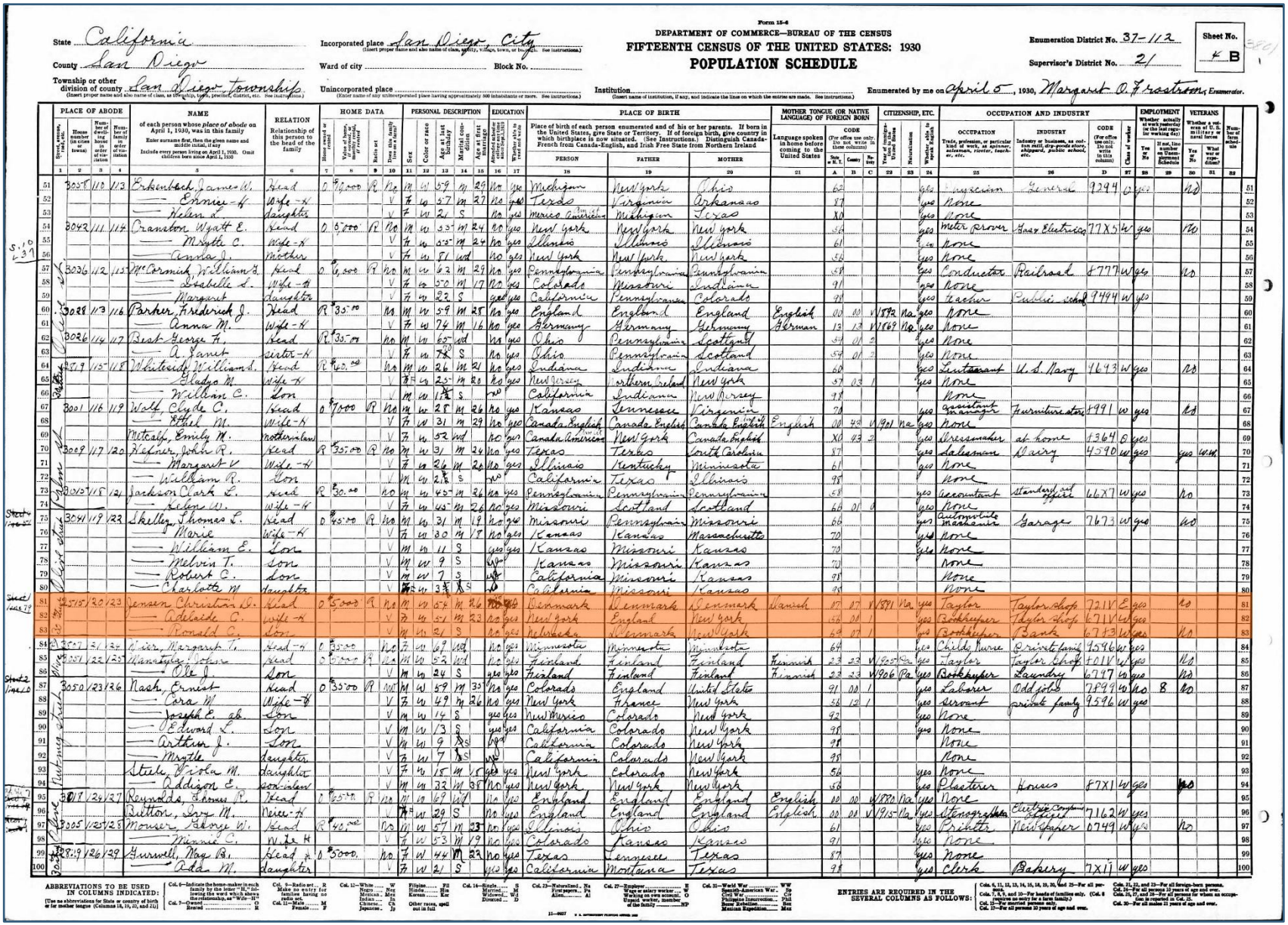
Phone R-0257. We will be glad to call on you.

R. E. Robertson, Builder of "HOMES THAT SATISFY."

FRANK H. LONG

4852 El Cajon — Randolph 0257

February 8, 1931 San Diego Union: Roscoe Earle Robertson, builder



Form 15-6

DEPARTMENT OF COMMERCE—BUREAU OF THE CENSUS

FIFTEENTH CENSUS OF THE UNITED STATES: 1930

POPULATION SCHEDULE

State California — Incorporated place San Diego City — Enumeration District No. 37-112 — Sheet No. 4B

County San Diego — Ward of city — Block No. — Supervisor's District No. 2

Township or other division of county San Diego township — Unincorporated place — Institution — Enumerated by me on April 5, 1930, Margaret O. Frostrom, Enumerator.

PLACE OF ABODE: Street, avenue, road, etc.	House number (in cities or towns)	Number of dwelling house in order of visitation	Number of family in order of visitation	NAME of each person whose place of abode on April 1, 1930, was in this family. Enter surname first, then the given name and middle initial, if any. Include every person living on April 1, 1930. Omit children born since April 1, 1930	RELATION: Relationship of this person to the head of the family	HOME DATA: Home owned or rented	Value of home, if owned, or monthly rental, if rented	Radio set	Does this family own a radio?	PERSONAL DESCRIPTION: Sex	Color or race	Age at last birthday	Marital condition	Age at first marriage	EDUCATION: Attended school or college any time since Sept. 1, 1929	Whether able to read and write	PLACE OF BIRTH: Person	Father	Mother	MOTHER TONGUE (OR NATIVE LANGUAGE) OF FOREIGN BORN: Language spoken in home before coming to the United States	CITIZENSHIP, ETC.: Year of immigration to United States	Naturalization	Whether able to speak English	OCCUPATION AND INDUSTRY: Occupation	Industry	Code (For office use only)	Class of worker	EMPLOYMENT: Whether actually at work yesterday (or the last regular working day)	VETERANS: Whether a veteran of U. S. military or naval forces	Number of farm schedule	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	D	27	28	29	30	31	32	
51	3058	110	113	Erkenbeck, James W.	Head	O	$9,000	R	No	M	W	59	M	29	No	Yes	Michigan	New York	Ohio				Yes	Inspector	General	9294	O	yes		No			51
52				— Minnie H.	Wife-H					F	W	57	M	27	No	Yes	Texas	Virginia	Arkansas				Yes	None										52
53				— Helen L.	Daughter					F	W	21	S		No	Yes	Michigan	Michigan	Texas				Yes	None										53
54	3042	111	114	Cranston, Wyatt E.	Head	O	$5,000	R	No	M	W	33	M	24	No	Yes	New York	New York	New York				Yes	Meter Rover	Gray Electric Co	7785	W	yes		No			54
55				— Myrtle C.	Wife-H					F	W	25	M	24	No	Yes	Illinois	Illinois	Illinois				Yes	None										55
56				— Cinda J.	Mother					F	W	81	wd		No	Yes	New York	New York	New York				Yes	None										56
57	3036	112	115	McCormick, William H.	Head	O	$6,000	R	No	M	W	62	M	29	No	Yes	Pennsylvania	Pennsylvania	Pennsylvania				Yes	Conductor	Railroad	7777	W	yes		No			57
58				— Isabelle L.	Wife-H					F	W	50	M	17	No	Yes	Colorado	Missouri	Indiana				Yes	None										58
59				— Margaret	Daughter					F	W	22	S		Yes	Yes	California	Pennsylvania	Colorado				Yes	Teacher	Public school	9444	W	yes		No			59
60	3028	113	116	Parker, Friedrich J.	Head	R	$35.00		No	M	W	59	M	28	No	Yes	England	England	England	English	00	00	V	1892	Na	Yes	None								60
61				— Anna M.	Wife-H					F	W	74	M	46	No	Yes	Germany	Germany	Germany	German	13	13	V	1869	Na	Yes	None								61
62	3026	114	117	Beat, George H.	Head	R	$35.00		No	M	W	60	wd		No	Yes	Ohio	Pennsylvania	Scotland		54	01	2			Yes	None								62
63				— A. Janet	Sister-H					F	W	78	S		No	Yes	Ohio	Pennsylvania	Scotland		54	01	2			Yes	None								63
64	3029	115	118	Whitcomb, William S.	Head	R	$40.00		No	M	W	26	M	21	No	Yes	Indiana	Indiana	Indiana		60					Yes	Lieutenant	U.S. Navy	1643	W	yes		No			64
65				— Gladys M.	Wife-H					F	W	25	M	20	No	Yes	New Jersey	Northern Ireland	New York		57	03	1			Yes	None									65
66				— William C.	Son					M	W	1 3/12	S				California	Indiana	New Jersey		98						None								66
67	3001	116	119	Wolf, Clyde C.	Head	O	$7,000	R	No	M	W	28	M	26	No	Yes	Kansas	Tennessee	Virginia		70					Yes	assistant manager	furniture store	4991	W	yes		No			67
68				— Ethel M.	Wife-H					F	W	31	M	29	No	Yes	Canada English	Canada English	Canada English	English	00	43	V	1901	Na	Yes	None									68
69				Metcalf, Emily M.	Mother-in-law					F	W	52	wd		No	Yes	Canada American	New York	Canada English		00	43	2			Yes	Dressmaker	at home	1364	O	yes					69
70	3009	117	120	Hefner, John R.	Head	R	$35.00	R	No	M	W	31	M	24	No	Yes	Texas	Texas	South Carolina		87					Yes	Salesman	Dairy	4590	W	yes		yes	W-M		70
71				— Margaret V	Wife-H					F	W	26	M	20	No	Yes	Illinois	Kentucky	Minnesota		61					Yes	None									71
72				— William R.	Son					M	W	2 5/12	S				California	Texas	Illinois		98						None								72
73	3043	118	121	Jackson, Clark L.	Head	R	$30.00		No	M	W	45	M	26	No	Yes	Pennsylvania	Pennsylvania	Pennsylvania		58					Yes	accountant	standard oil office	6647	W	yes		No			73
74				— Helen W.	Wife-H					F	W	45	M	26	No	Yes	Missouri	Scotland	Scotland		66	01	0			Yes	None									74
75	3041	119	122	Skelly, Thomas L.	Head	O	$45.00	R	No	M	W	31	M	19	No	Yes	Missouri	Pennsylvania	Missouri		66					Yes	automobile mechanic	Garage	7673	W	yes		No			75
76				— Marie	Wife-H					F	W	30	M	18	No	Yes	Kansas	Kansas	Massachusetts		70					Yes	None									76
77				— William E.	Son					M	W	11	S		Yes	Yes	Kansas	Missouri	Kansas		70					Yes	None									77
78				— Melvin T.	Son					M	W	9	S		Yes		Kansas	Missouri	Kansas		70						None								78
79				— Robert C.	Son					M	W	7	S		Yes		California	Missouri	Kansas		98						None								79
80				— Charlotte M.	Daughter					F	W	3 5/12	S				California	Missouri	Kansas		98						None								80
81	3015	120	123	Jensen, Christian D.	Head	O	$5,000	R	No	M	W	54	M	26	No	Yes	Denmark	Denmark	Denmark	Danish	87	87	V	1891	Na	Yes	Taylor	Taylor Shop	7211	E	yes		No			81
82				— Adelaide C.	Wife-H					F	W	51	M	23	No	Yes	New York	England	New York		56	00	1			Yes	Bookkeeper	Taylor Shop	6711	W	yes					82
83				— Ronald C.	Son					M	W	21	S		No	Yes	New Mexico	Denmark	New York		49	07	1			Yes	Bookkeeper	Bank	6743	W	yes		No			83
84	3017	121	124	Kiser, Margaret T.	Head-H	O	$35.00		No	F	W	69	wd		No	Yes	Minnesota	Minnesota	Minnesota		64					Yes	Child's Nurse	Private family	7546	W	yes					84
85	3051	122	125	Wanatyla, Tobias	Head	O	$7,500	R	No	M	W	52	wd		No	Yes	Finland	Finland	Finland	Finnish	23	23	V	1905	Pa	Yes	Tailor	Tailor Shop	7211	W	yes		No			85
86				— Ole J.	Son					M	W	24	S		yes	yes	Finland	Finland	Finland	Finnish	23	23	V	1906	Pa	Yes	Bookkeeper	Laundry	6747	W	yes		No			86
87	3050	123	126	Nash, Ernest	Head	O	$5500	R	No	M	W	59	M	35	No	Yes	Colorado	England	United States		91	00	1			Yes	Laborer	Odd jobs	7899	W	No	8	No			87
88				— Cora M	Wife-H					F	W	49	M	26	No	Yes	New York	France	New York		56	12	1			Yes	Servant	private family	9596	W	yes					88
89				— Joseph E.	Son					M	W	14	S		yes	yes	New Mexico	Colorado	New York		92					Yes	None									89
90				— Edward L.	Son					M	W	13	S		yes	yes	California	Colorado	New York		98					Yes	None									90
91				— Arthur J.	Son					M	W	9	S		yes		California	Colorado	New York		98						None								91
92				— Myrtle	Daughter					F	W	7	S		yes		California	Colorado	New York		98						None								92
93				Steele, Viola M.	Daughter-in-law					F	W	15	M	1/5	yes	yes	New York	Colorado	New York		56					Yes	None									93
94				— Addison E.	Son-in-law					M	W	33	M	38	No	Yes	New York	New York	New York		56					Yes	Plasterer	Houses	7711	W	yes		No			94
95	3017	124	127	Reynolds, Thomas R.	Head	O	$65.00	R	No	M	W	69	Wd		No	Yes	England	England	England	English	00	00	V	1870	Na	Yes	None									95
96				Button, Izzy M.	Niece-H					F	W	29	S		No	Yes	England	England	England	English	00	00	V	1915	Na	Yes	Stenographer	Electric Company office	7162	W	yes					96
97	3005	125	128	Mouser, George W.	Head	R	$40.00		No	M	W	57	M	23	No	Yes	Illinois	Ohio	Ohio		61					Yes	Printer	News paper	6749	W	yes		No			97
98				— Minnie C.	Wife-H					F	W	53	M	19	No	Yes	Colorado	Kansas	Kansas		91					Yes	None									98
99	3018	126	129	Gurwell, Ray B.	Head	O	$5000		No	M	W	44	M	23	No	Yes	Texas	Tennessee	Texas		87					Yes	None									99
100				— Ada M.	Daughter					F	W	21	S		yes	yes	California	Montana	Texas		98					Yes	Clerk	Bakery	7X11	W	yes					100

ABBREVIATIONS TO BE USED IN COLUMNS INDICATED: [Use no abbreviations for State or country of birth or for mother tongue (Columns 18, 19, 20, and 21).]

Col. 6—Indicate the home-maker in each family by the letter "H." Indicate the head of the ward which follows the relationship, as "Wife—H."
Col. 7—Owned ..... O; Rented ..... R

Col. 9—Radio set ... R; Make no entry for radio set having no radio set.
Col. 11—Male ..... M; Female ..... F

Col. 12—White ..... W; Negro ..... Neg; Mexican ..... Mex; Indian ..... In; Chinese ..... Ch; Japanese ..... Jp; Filipino ..... Fil; Hindu ..... Hin; Korean ..... Kor; Other races, spell out in full

Col. 14—Single ..... S; Married ..... M; Widowed ..... Wd; Divorced ..... D

Col. 23—Naturalized ..... Na; First papers ..... Pa; Alien ..... Al

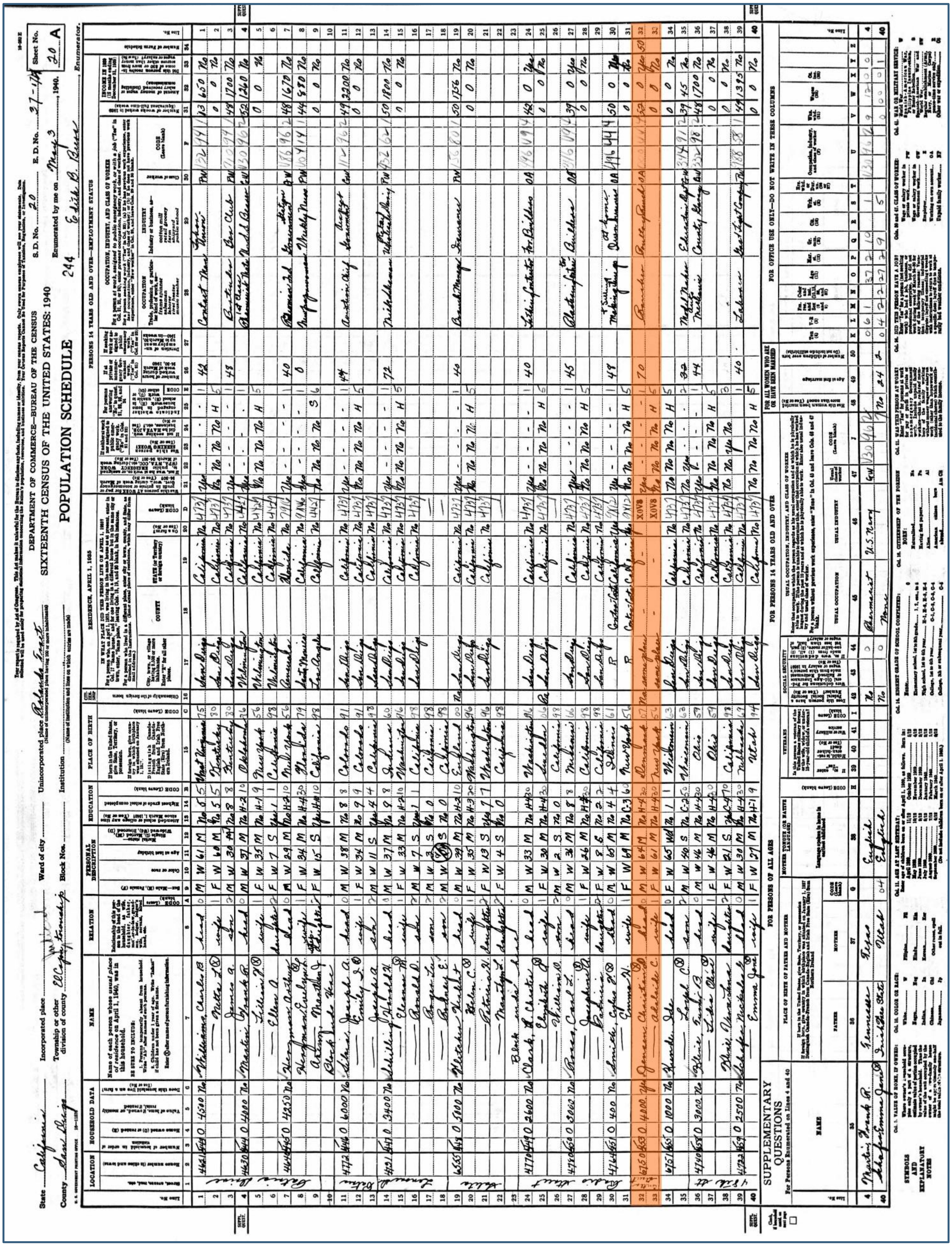
Col. 27—Employer ..... E; Wage or salary worker ..... W; Working on own account ..... O; Unpaid worker, member of the family ..... FW

Col. 28—World War: Spanish-American War ..... SW; Civil War ..... CW; Regular (U.S.) ..... Reg; Philippine Insurrection ..... Phil; Boxer Rebellion ..... Box; Mexican Expedition ..... Mex

ENTRIES ARE REQUIRED IN THE SEVERAL COLUMNS AS FOLLOWS:

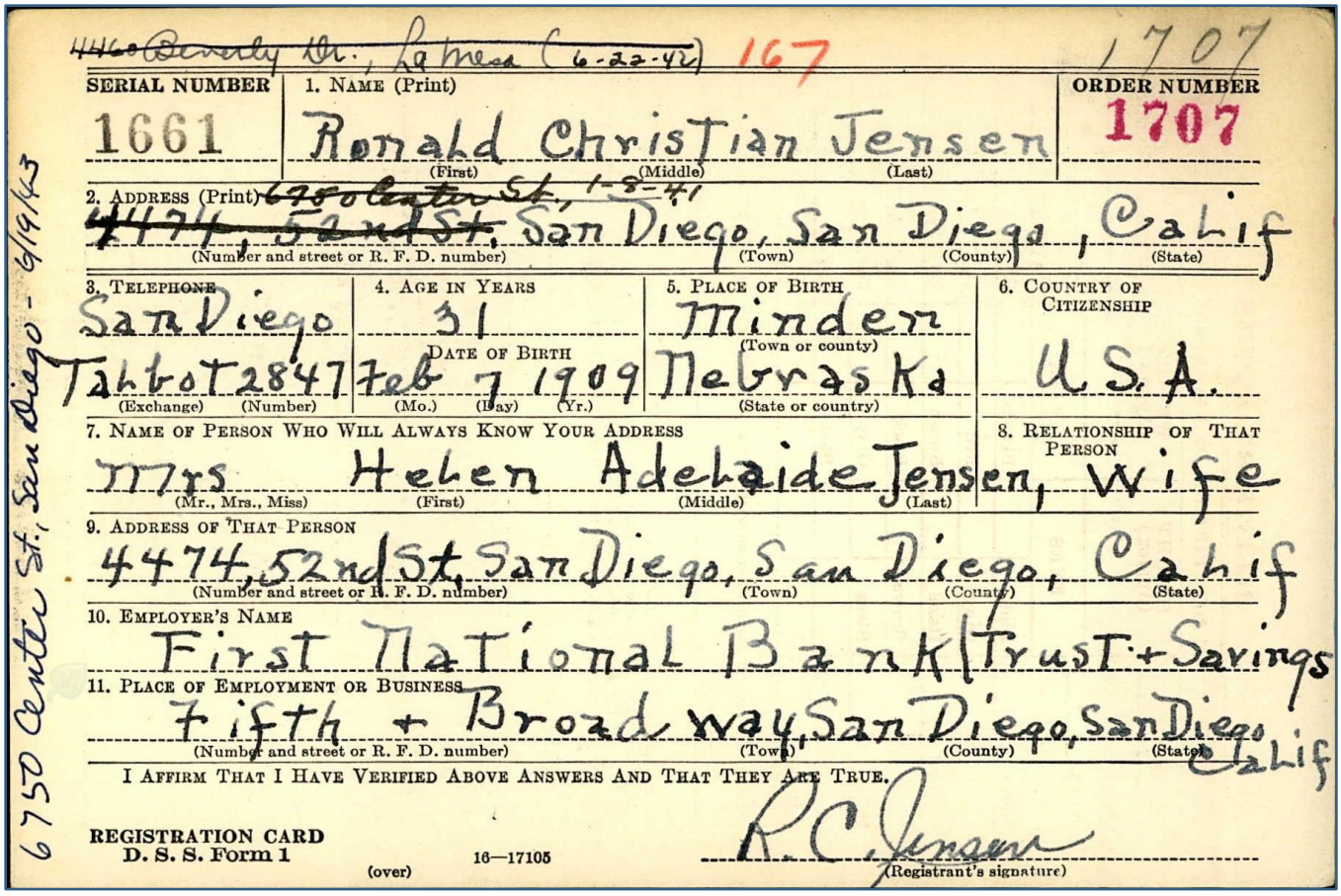
Cols. 6, 11, 12, 13, 14, 15, 16, 18, 19, 20, and 25—For all persons.
Cols. 7, 8, 9, and 10—For heads of families only. (Col. 8 refers to rent or rent by a farm family.)
Col. 17—For married persons only.
Col. 27—For all persons 10 years of age and over.
Cols. 21, 22, and 23—For all foreign-born persons.
Cols. 24—For all persons 10 years of age and over.
Cols. 26, 27, and 28—For all persons for whom an occupation is reported in Column 25.
Col. 30—For all males 21 years of age and over.

11—6627 U. S. GOVERNMENT PRINTING OFFICE 1930



1940 US Census: Christian and Adelaide Jensen

1940 US Census: Ronald, Helen, Richard, and Robert Jensen



4460 Beverly Dr., La Mesa (6-22-42) 167 1707

SERIAL NUMBER 1661 | 1. NAME (Print) Ronald Christian Jensen (First) (Middle) (Last) | ORDER NUMBER 1707

2. ADDRESS (Print) ~~6750 Center St., 1-8-41~~ ~~4474, 52nd St.~~ San Diego, San Diego, Calif
(Number and street or R. F. D. number) (Town) (County) (State)

3. TELEPHONE San Diego Talbot 2847 (Exchange) (Number) | 4. AGE IN YEARS 31 DATE OF BIRTH Feb 7 1909 (Mo.) (Day) (Yr.) | 5. PLACE OF BIRTH Minden (Town or county) Nebraska (State or country) | 6. COUNTRY OF CITIZENSHIP U.S.A.

7. NAME OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS Mrs Helen Adelaide Jensen (Mr., Mrs., Miss) (First) (Middle) (Last) | 8. RELATIONSHIP OF THAT PERSON Wife

9. ADDRESS OF THAT PERSON 4474, 52nd St, San Diego, San Diego, Calif
(Number and street or R. F. D. number) (Town) (County) (State)

10. EMPLOYER'S NAME First National Bank Trust + Savings

11. PLACE OF EMPLOYMENT OR BUSINESS Fifth + Broadway, San Diego, San Diego Calif
(Number and street or R. F. D. number) (Town) (County) (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE. R. C. Jensen (Registrant's signature)

REGISTRATION CARD D. S. S. Form 1 (over) 16—17105

6750 Center St., San Diego - 6/19/43

1940 Draft Card: Ronald Jensen



'Golden Year'

The 50th wedding anniversary of Mr. and Mrs. Christian D. Jensen was celebrated yesterday afternoon at a reception in the home of their son and daughter-in-law, Mr. and Mrs. Roland C. Jensen. Assisting in receiving were their son-in-law and daughter, Mr. and Mrs. James G. Wilson. One hundred and twenty guests were invited.

March 17, 1952 San Diego Union



SAN DIEGO OBITUARIES

Christian Jensen Rites Tomorrow

Christian D. Jensen, 83, who came to the United States from Denmark when he was 16 years old, died Monday at his home, 6737 Alamo Way.

Jensen had been in the dry cleaning business for 50 years, retiring in 1945. He had lived here 36 years.

He is survived by his widow, Adelaide; a son, Ronald, and a daughter, Mrs. James G. Wilson. Services will be at 2:30 p.m. tomorrow at Bonham Brothers Mortuary with entombment in Greenwood Mausoleum.

Wilkinson of Glendale. Services will be noon today at Greenwood Mortuary.

Mrs. Beatrice Brown

Mrs. Beatrice Brown, 77, of 2846 Landis St., died Sunday at her home. She is survived by her husband, James.

Services will be at 1:30 p.m. today at Greenwood mortuary.

Mrs. Lizzie M. Eddy

Mrs. Lizzie M. Eddy, 74, of 5720 Mary Lane Dr., died Monday in a hospital.

October 22, 1958 San Diego Union



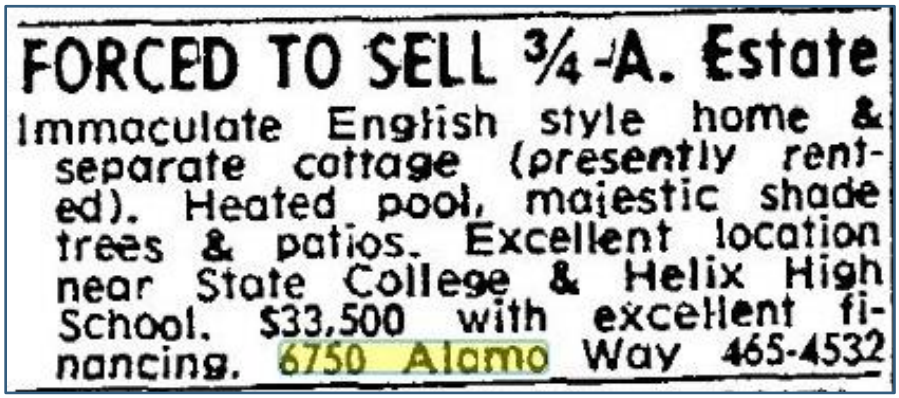
IMAGINE a 2-B.R. & family room with pool, guest house & large patio, beautiful home with park-like grounds, 6750 Alamo Way. Shown by appt. only $29,500.

LIKE to garden? 3-B.R., 1¾ bath, excellent condition, large yard, 30 trees, many shrubs. $17,250

SHIVE & KULK

8000 La Mesa Blvd. 463-7791

March 30, 1963 San Diego Union



FORCED TO SELL ¾-A. Estate

Immaculate English style home & separate cottage (presently rented). Heated pool, majestic shade trees & patios. Excellent location near State College & Helix High School. $33,500 with excellent financing. 6750 Alamo Way 465-4532

April 27, 1965 San Diego Union



NOREASTER ADVISERS
Mr. White, Miss Pile, Miss Newitt, Mr. Marsh, Mr. Phillips
NOREASTER ART COMMITTEE
Row 1—Zahn, Kubicki, Cannatella, Teason, W., England
Row 2—Teason, J., Bonfils, Craig

NOREASTER ART COMMITTEE

The beauty of the Noreaster can be attributed to the Co-Art Editors, their talented committee, and Miss Mabel Newitt, the Art Advisor.

The Art Committee, a group composed of many of the school's foremost artists, met regularly each week during the year. Through their faithful, original work, the Noreaster has retained that individuality of style for which it is noted.

The members of the Noreaster Art Committee are Harwood Craig, James Teason, Elvira Cannatella, Eva Mae England, Doris Kubicki, Ursula Zahn, Robert Bonfils and Billy Teason.

NOREASTER ANNUAL STAFF

Silveresta! This inspiring theme has led the 1938 Noreaster Annual Staff to create a yearbook which, they believe, surpasses all its predecessors. They have striven to combine distinguishing old features and attractive new ones in order to present a yearbook that fully represents student life at Northeast. The advisors in this undertaking were Miss Newitt, Miss Pile, Mr. Marsh, Mr. Phillips, and Mr. White.

The division pages reflect the progress of the Viking procession as it marched triumphantly down the years, celebrating at each anniversary new victories.

In memory of the many honors that have been won in every field, the Noreaster Staff presents a special section devoted to the past accomplishments of Northeast, the School of Champions!

1938 The Noreaster, Northeast High School, Kansas City, Missouri: Robert Bonfils



National Honor Society: First Row—(left to right) Simko, Gendler, Peironnet, Schwenk, Tessmer, Roberts, Bishop, Smallwood, Lovely, Van Alst, Weddle, Hackney, Fox, Way, Rawlings, I. Williams.

Second Row—Hosler, Nitz, Kubiak, Hanaway, Kelley, Eicholz, Mommertz, Jackson, Briesacher, Farris, Baker, Sumner, Johnson, N. Williams, Hendrix, Ward, Helms, Peterson, Riddle.

Third Row—Crader, Elliott, Levens, Minter, Van Pool, Bryant, Castagno, Boehmer, Entsminger, Mueller, Valentine, Hoverder, Seibert, Admires.

Fourth Row—Hader, Brown, Zaman, Settle, Nicholson, Gunn, Stumpf, Lloyd, Davis, Leger, Wyatt, Sanks, Aronson, Newton.

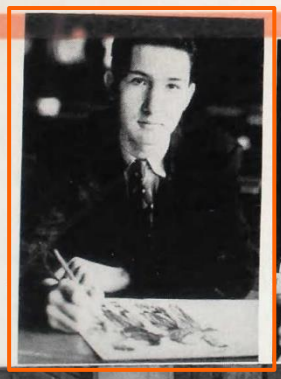
The National Art Honor Society is rapidly becoming an institution in the High Schools of the nation. Each spring those art students making an "S" or more in their art work compete with ten or more pieces in a "One Man's Art Show." If their work is judged to be worthy of the honor, by a jury of five Kansas City art teachers, they become members of the National Art Honor Society. Miss Mabel Newitt is the competent advisor and art teacher.

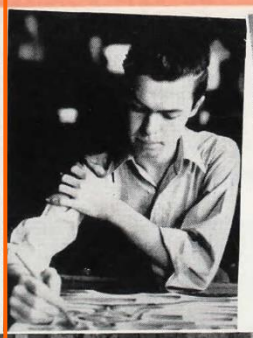
Front Row—(left to right) Gillispie, Wynn, Easterwood, Magie, Seay, Baker, Lawrence, Ward, Grant, Phegley, Kubicki, Phelps, Foshe, Elliott.

Back Row—Gates, Bonfils, Smith, Teason, Parker, Brooks.

Noreaster's Chief Artists: Robert Bonfils (left); Billy Teason (right), both winners of Art Scholarships.

Winners in the Annual Sales Poster Contest: (left to right)—Fifth place, Scott; fourth, Madie; third, Huffman; second, Benne; first, Trammell.



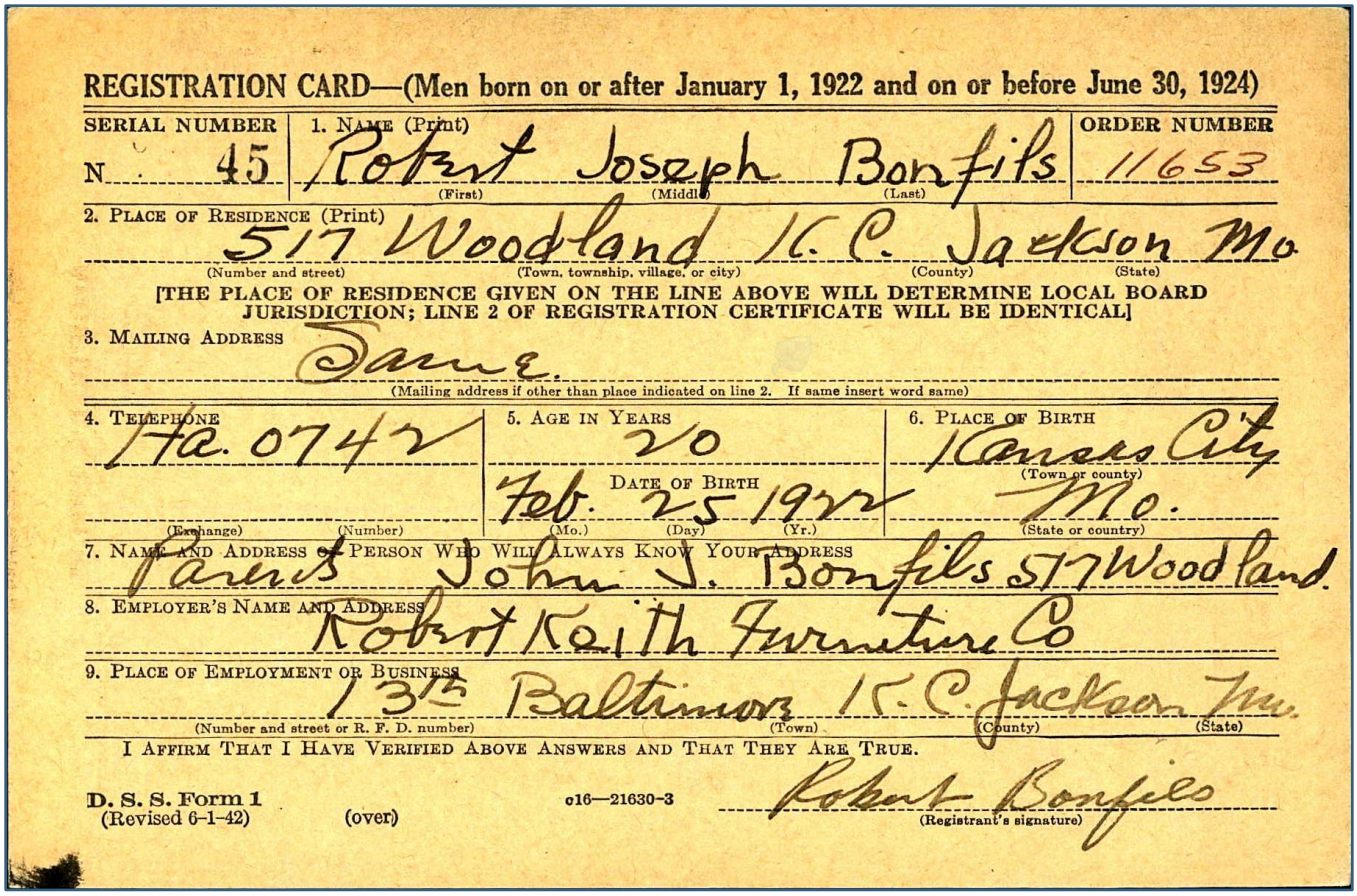






67

1939 The Noreaster, Northeast High School, Kansas City, Missouri: Robert Bonfils



REGISTRATION CARD—(Men born on or after January 1, 1922 and on or before June 30, 1924)

SERIAL NUMBER N. 45 | 1. NAME (Print) Robert (First) Joseph (Middle) Bonfils (Last) | ORDER NUMBER 11653

2. PLACE OF RESIDENCE (Print) 517 Woodland (Number and street) K. C. (Town, township, village, or city) Jackson (County) Mo. (State)

[THE PLACE OF RESIDENCE GIVEN ON THE LINE ABOVE WILL DETERMINE LOCAL BOARD JURISDICTION; LINE 2 OF REGISTRATION CERTIFICATE WILL BE IDENTICAL]

3. MAILING ADDRESS Same.
(Mailing address if other than place indicated on line 2. If same insert word same)

4. TELEPHONE Ha. 0742 (Exchange) (Number)

5. AGE IN YEARS 20

DATE OF BIRTH Feb. (Mo.) 25 (Day) 1922 (Yr.)

6. PLACE OF BIRTH Kansas City (Town or county) Mo. (State or country)

7. NAME AND ADDRESS OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS Parents John J. Bonfils 517 Woodland

8. EMPLOYER'S NAME AND ADDRESS Robert Keith Furniture Co

9. PLACE OF EMPLOYMENT OR BUSINESS 13½ (Number and street or R. F. D. number) Baltimore (Town) K. C. (County) Jackson Mo. (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

Robert Bonfils (Registrant's signature)

D. S. S. Form 1 (Revised 6-1-42) (over) o16—21630-3

1942 Draft Card: Robert Bonfils

The Art & Life of
Robert Bonfils

By Robert Speray, Lynn Munroe, and Robert Bonfils
Paperback scans provided by Bruce Brenner

Bonfils is the Best of the Bunch

BY ROBERT SPERAY

"Bonfils is the best of the bunch."

This thought first came to me 15 years ago when sorting through a few thousand copies of vintage adult books from the late '60s and early '70s. I didn't yet have the name of the artist, but I did have the facts straight. He was the best of all the paperback cover artists; prolific, gifted, and the producer of more "best" collectible covers than anyone else. And he was also the best due to his impact on sales and cultural norms.

I was an advanced collector of vintage paperback books with a large taste for old Dells, Avons, Popular Librarys, Ace Doubles, Bantams, and Signets. My interest had expanded into exotic digests such as Venus Books, Original Novels, and Quarter Books. My eyes were trained by the full truckload of great cover artists—Bergey, Belarski, Nappi, McGinnis, Maguire, Stanley, Saunders, Rodenwald, and more. And then a huge stash of old adult books came into my life.

Looking through those boxes for the first time was a wild experience. Who published all these books and where were they sold? Who was working on the clever titles and the silly blurbs that promoted the books so outrageously? And who did the spectacular cover art on so many of the books?

After several more years and many more sessions of looking through boxes of vintage adult paperbacks, there was a consistent aspect that stood out. Take any random box of this type of book and pull out the 10 best covers in the box and they would likely be books that shared the same logo on the spine: a "pan" within a rectangle. I called the logo a pan but later found out the folks on the inside called it a satyr. Whatever the name, it was an icon that said the book had a cover worth a look.



Robert Bonfils in his Chicago studio, circa 1960

The books might be from any of the various lines that later were found to be published by the Hamling organization under the name Greenleaf Publishing. Today, Earl Kemp, the editor of that company during that period, is working on his memoirs on the internet (http://efanzines.com/EK) where there is plenty of information to be found. But 20 years ago, nothing was known by paperback collectors about these books, and each discovery of a never-before-seen book surprised us with another wonderful cover that appeared to be from the same artist. The covers jumped out for the quality of the art and the exceptional images that reflected the cultural imagination of the time. Unfortunately, none of the artwork was signed.

It took years of collecting work to put together runs from various lines and to finally see the large set of books published in the genre. Eventually, through the work of many members of the vintage paperback collecting hobby, it was shown that the art done on the Greenleaf lines in the late '60s and early '70s was similar to art done in 1960-1962 for the line of books called Newsstand Library. Cover art on these books were signed by "R. Bonfils." The name "Bonfils" became associated with the Greenleaf cover art, and the Newsstand Library line gained new respect within the collecting hobby.

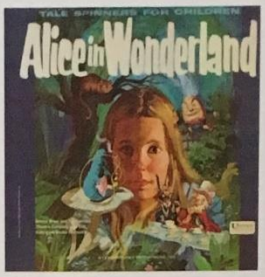
September 2004 Illustration Magazine: Robert Bonfils



Playcraft 7



UAC 11003



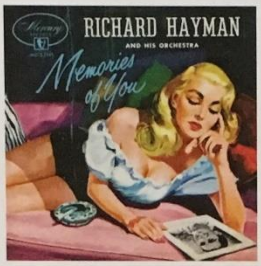
UAC 11029, 1963



UAC 11017



UAL 3290, 1963



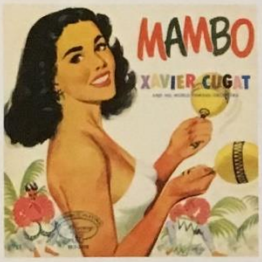
MG 25191, 1952



MG 25154



MG 25140, 1951



EP 1-3178



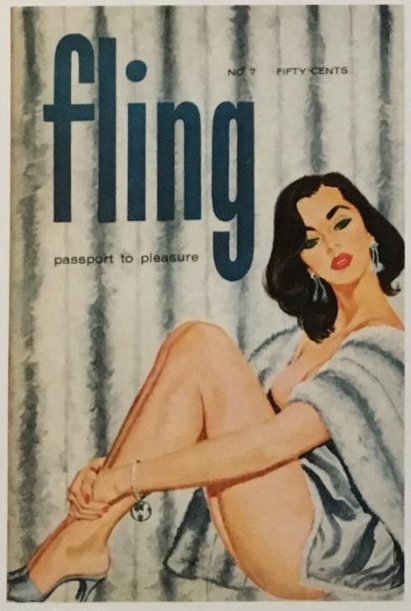
MG 20314, 1957



MG 20315, 1957



MG 20092



Fling #7, 1958

smile while maintaining an earnest professional eye toward his work.

He says he had specific orders at Greenleaf to avoid images having explicit sexual content. This gave him the freedom to paint the covers he did, exploring the leading edges of pin-up art in the late '60s.

He has explained to me that he works best when painting from copy or photos, in the tradition of many figure illustrators. When we look at an old cover together, he turns it upside down and comments on the layout design and the brush strokes while I'm straining my neck to enjoy the scene that is shown.

Bob is completely unconscious of the surface view of the images, not understanding the fan curiosity about scene selection and inspiration for the wild events pictured in the paintings, or the sense of fun that the images capture.

The production schedule of Greenleaf Publishing was intense. The artists were under tremendous time pressures to get new cover art done on a weekly and subweekly basis. Bob delivered hundreds of top-level covers under this tight scheduling. With this kind of pressure, creative work is done by instinct, and out of necessity, using at-hand inspirations.

So where did Bob get his inspiration for the cover images? I think he just draws what he loves. He loves beautiful women and enjoys drawing them. During that period, there was someone special around him who was fun and human and who infused his life with pleasure. The universe provided him the gift of that love along with his painting skills and the place and time to mix them. The result was a lasting impact on the culture and a huge legacy of cover art that all of us can enjoy.

Bob's career at Greenleaf ended 30 years ago and he's had an active life since. He's been a trooper letting fans drag him back in time to view all the books he did back then, and he only cringes occasionally now when he sees some work that he'd rather

September 2004 Illustration Magazine: Robert Bonfils

not dwell on. It's amazing that he can recall any work that he did during any given week over the many years of deadline pressures all those years ago.

While working with him to identify artists on the Greenleaf books he has looked at thousands of covers that might be his work. Some he can recall clearly and on others he has to look at the brush strokes to see if they are his rather than some other artist who worked at the time. At some point, Greenleaf Publishing recognized the value of a Bonfils cover and asked the staff artists to emulate his style.

Bob has continued to exercise his artistic abilities, expanding his master skills by doing fine art. He has won top painting awards at local shows and his work has been shown in many galleries. His current work involves typical scenes that mark fine art, such as landscapes and portraits. His touch in using a simple brush stroke to capture a detail of light or color is amazing.

The most surprising thing that has come from visiting with Bob during the past few years is the discovery of the rich professional life he had before doing paperback covers. He worked at the Norman Art Studio in Chicago during the fifties and was quite prolific. Bob did many covers for Mercury Records during the '50s, starting with their 10-inch releases early in the decade and continuing on through the late-'50s working on their 12-inch releases.

Dinah Washington (1951, Mercury MG-25140)
Richard Hayman — Memories of You (1952, Mercury MG-25191)
Del Vikings — They Sing…They Swing (1957, Mercury MG-20314)
500 Miles to Glory (1957, Mercury MG-20315)

He painted almost 30 record jackets for United Artists in their series of recordings of popular literary readings called "Tale Spinners for Children." He delivered a cohesive style to the series and many of the covers show the grand imagination and technical skill that would later shine. United Artists liked his work and had him do covers for many of their musical artists too.

Alice in Wonderland (1963, United Artist UAC-11029)
Cleopatra (1963, United Artist UAL 3290)

His artwork was used on several lunch boxes, so far not identified, and he did spot illustrations for Chicago newspapers. He did one magazine cover for the men's magazine *Fling* (1958, *Fling Magazine* Vol 1 Number 7), and many interiors for that magazine and others.



Bonfil's version of the Quaker Oats man

Bob created the art work of the Quaker Oats man currently used on all Quaker Oats products, as described in his letter to the editor in *Illustration*, Volume 2, Number 5. Around the Norman Art Studio he had acquired a reputation for doing a great job of copying art. When the original oil painting of the Quaker Oats man by Haddon Sundblum had become badly deteriorated, Bob was called in to redo it. He used water paint on illustration board to copy the original oil painting exactly, and this is the version of the image that has been used in their advertisements ever since.

All of this Bob did before becoming the greatest ever artist of paperback covers, measured by the number of top level covers done over a rather short period, and the effect of those covers on increasing sales, and the impact of those sales on American culture.

It is my pleasure to tell this story to the public and to share my enthusiasm for the artist and his work.

—© 2004 by Robert Speray

September 2004 Illustration Magazine: Robert Bonfils

Bonfils

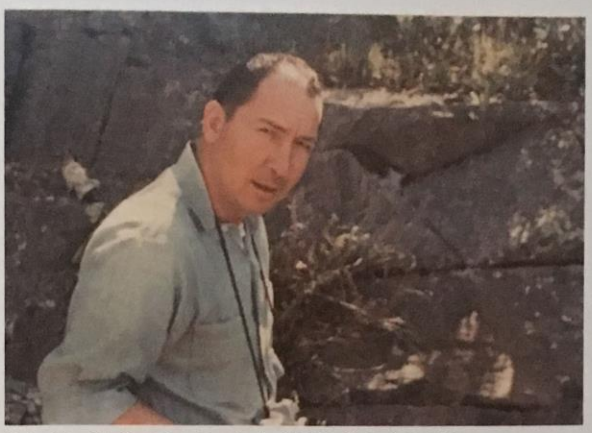
BY LYNN MUNROE

They're still out there, spread all across San Diego County. Sure, some have moved and some have died. But the Big Boss lives in a mansion in Palm Springs now, a mansion paid for with the millions he made in San Diego in the '60s and '70s. But many of his employees—the men and women who worked for Greenleaf Books on Mission Gorge Road in San Diego—are still living here, now retired or working elsewhere.

My fellow paperback collectors Bruce Brenner and Robert Speray and I are fans of the books made in San Diego, especially those with the colorful, flashy cover art. There are thousands of these books, with names like Greenleaf and Corinth and Nightstand, and many of the best covers were painted by one man, the art director at Greenleaf named Robert Bonfils. My friends and I used to talk about locating Bonfils, figuring that he had to be living somewhere in the San Diego area. But we were told more than once by various collectors and book dealers that Bonfils was a reclusive figure. Eventually our interviews (which blossomed into a friendship) with Greenleaf editor Earl Kemp led us to an introductory meeting with Bonfils, who sure enough still lives in a suburb of San Diego.

We learned that Bonfils was unaware of his fans out there: collectors seeking his original art, book dealers trading his work at conventions, and people buying and selling his work on the Internet. There have been a lot of good things that have come out of our successful search for Robert Bonfils, but perhaps the sweetest has been the opportunity to convey to him how many people over the years continue to respond to the brilliance of his work. He told us that years ago, "serious" artists looked down on paperback artists and vice versa. Although there is still some of that elitism in certain circles, for the most part the passing years have only increased the appreciation for vintage American art done for the covers of sexy, adult-themed paperbacks. "Vintage sleaze" has become something you can look up on eBay, and one of the great masters of that genre was Robert Bonfils.

Robert Bonfils was born on February 25, 1922 in Kansas City, Missouri. Although he shares the name of a famous French artist, Bonfils is not French. His father was a Sicilian who changed the family name from Bonfiglio when he arrived in America. He was a ladies tailor and dress designer by trade and started his own business. Eventually the readymade clothing evolution put him out of business. He consequently married one of his workers, a seamstress, Mildred De Mayo. They had two children Gloria, who became a nurse and Air Hostess, and Robert, who decided to become an artist and someday work for Walt Disney.Robert was a student of the Chicago Art Institute, and he learned his trade at the art agencies of Chicago, rubbing elbows with some of the great illustrators of the last century. He parlayed his gift for painting beautiful women into work at paperback lines like Newsstand Library and Merit, which ultimately led to a job offer from William Hamling at Nightstand Books (later to be known as Greenleaf). When Hamling moved his operation from the Chicago area to San Diego, he offered Bonfils a raise and a position as art director. Bonfils moved west, and lovers of great illustration were then blessed with hundreds of eye-catching, breathtaking, mind-boggling cover images of every imaginable fantasy blonde, brunette, and redhead. On those covers, our dreams became art.



Robert Bonfils, San Diego County, April 1968. Photo by Earl Kemp.

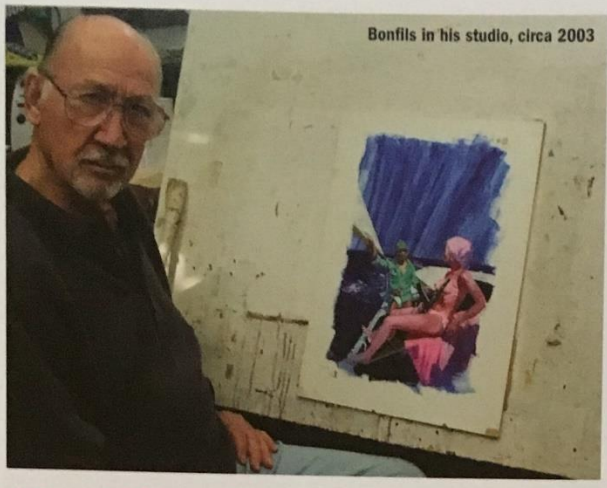
At Greenleaf, Bonfils worked with editor Earl Kemp throughout the '60s creating a now-celebrated "San Diego style" on hundreds of covers—often as many as 10 a month. Other artists were brought in and taught the style. In the '70s, as the business underwent massive changes, they went off in different directions. Now both retired, Kemp and Bonfils are still great friends, appearing together as guests at the Los Angeles Paperback Show. Earl Kemp said: "In the decade that Robert Bonfils and I worked—and played—closely together, both of us were so busy and overscheduled that neither of us noticed that he was the world's greatest cover artist. That fact became resoundingly clear through hindsight."

We noticed that Bonfils was very relaxed and casual when discussing human sexuality; an approach that is quite apparent in his artwork, where happy couples (or happy groups) appear to be enjoying life. They are smiling and sunny and open—a vivid contrast to other adult books of that era, which seemed to suggest that sex was dirty, shameful, or something sick. The women turn their heads away in shame on all the books published by one of his competitors (although there is a theory that this happened because the staff artist there was so bad he couldn't draw a believable face). Bonfils' covers are a bright celebration—a liberation—and perfect icons of the swinging, swapping '60s.

We asked Bonfils if it was true that his wild covers reflected the daily life of the staff at the Greenleaf offices. With a smile, he joked, "No. Only half true."

—©2004 by Lynn Munroe

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Bonfils in his studio, circa 2003

About Myself

BY ROBERT BONFILS

CHILDHOOD MEMORIES

I had some shady relatives in Kansas City. My uncle was a bootlegger during Prohibition. He made whiskey in his bathtub and became a millionaire drilling oil in Texas and Oklahoma. He also had something to do with the first Coca-Cola machines. He was an amateur prizefighter and one time floored his stepson when he caught him cheating on his wife. I always looked up to him as a child, especially when he came to visit. He gave Gloria and myself a big shiny fifty-cent piece, a fortune in those days. When we went over to his house we always had to go to his back yard and see his bird dogs. They were tethered to a clothesline. He untied them and called to the dogs to come over to us, but they would never move, thinking they were still tied up.

My father went to see almost every opera that existed when he was in New York. At home in Kansas City, Missouri he would listen to the opera on the radio. I also liked it and would lay on the floor listening and at the same time copy all the newspaper comics.

Mom used to say, "Bobby will be a great artist someday," but in grade school during the art hour, I was drawing a ship in the ocean and my teacher criticized it, hurtfully saying, "Bobby you will never be a good artist." It discouraged me for a while, but I endured.

In Junior High School I earned a good reputation as an artist, so much so that when I did a nasty drawing of my principal in a bondage scene and stuck it in a girl's locker, they knew who to look for. I vividly remember my mother crying in his office, begging him not to expel me.

In my senior high school (Northeast High) there were five of us guys in the same art class of Mable Newitt who were getting all the top honors. Bill and James Teason, Mort Walker (Beetle Bailey), and Joe Chris Smith. We entered a National Scholastic Art Contest and won several prizes. All of us were successful in the future. Bill did numerous Agatha Christie book covers, Jim illustrated dozens of schoolbooks, Mort made a fortune with his comic strip, and Joe managed a successful art agency in Los Angeles.

Going back a couple of years, the Teasons and myself were very close although always competing and trying to outdo each other in art. It sharpened our abilities considerably. We also chased around together. We became Eagle Scouts. In comparison to the well-heeled scouts today, all we were able to afford were scout shirts, a tie, and a merit sash. The meetings were held in a church basement. Our Scoutmaster Mr. Thomas was a skinny, wiry guy in his '40s. He smoked a pipe and always yelled "points off" at us if we did something wrong. One time he was coming out of the meeting room and caught a snowball in is face, knocking the pipe out of his mouth. I got 20 points off. One time we were camping in the rough and everyone had to bring something to make a stew with. While the pot was going, some smart aleck threw a big rock that landed in the stew, and guess who got 20 points off.

Later, we joined a Boy's Club and were on the swimming team. Our coach, Ray Stumph, had big buckteeth. When he laughed it sounded like a donkey. He had a name for each one of us...Big Butt, Skinny Ass, Chicken Sh.., etc. After workouts at night, several of us would sneak down the alleys of a nearby red light district and peak in the windows of prostitutes and drug addicts. A couple of my covers for paperbacks reflect those experiences.

The National Scholastic Art Awards gave the Teasons and myself scholarships to the Kansas City Art Institute. Other artists we mingled with were Ken Riley (Western Artist) who is a relative of the Teasons, Jackson Pollock, a struggling beginner, Harry Fredman, who has a large art agency now, and of course Thomas Hart Benton, who spent most of his time painting masterpieces and lecturing. My girlfriend was a school model and posed for him.

Benton loved Italian food and often went to my Aunt Corti's house for spaghetti dinners. She always wanted me to meet him but I refused. Everyone was aping him and I didn't want to be influenced. I did learn a few things from his lectures. A system of organizing a painting using repeated lines, shapes, curves, and angles.

World War II came along and all of my buddies and friends enlisted. Hardly anyone our ages was left in town. I was sent to Aberdeen Proving Grounds in Maryland. I tried to get assigned to training aids but was turned down. I ended up in artillery, the worst division in the Army. I remember being in mud up to my ankles in a rainstorm, trying to hoist heavy artillery and parts. Since I was an "artist" they had me painting equipment. One day the sergeant told me to spray paint a tank. When I asked what part, he said, "Just paint the whole damn thing." I did just that. I was so frustrated doing something I didn't like, that I sprayed the outside, the inside and the "whole engine." The sergeant flipped when he saw it and got some paint thinner on the engine while I stood by and watched, smirking.

I was transferred to the training aids art department the next week with the rest of the "dumb" artists. I eventually ended up in Texarkana where my talent came in handy making a fake pass to get out of camp every weekend. I hated guard duty like everyone else. You were out there stupidly guarding a compound without carrying a firearm. One time I was snoozing in a parked Jeep and keeping one eye open for the officer patrol. I saw his lights coming around the compound I was guarding and I jumped out, started running to get to my post, and forgot about a five-foot ditch ahead. I had a real good fall and when I finally got there, mud faced, the lieutenant just laughed at me. He knew I had been goofing off.

AFTER THE WAR

Jim Teason was a medic and became a prisoner of war during the Battle of the Bulge. He told me his teeth turned green for lack of care. When he got back he married his girlfriend immediately. I got a job doing watercolor furniture newspaper ads, but we both knew all artists had to hit the big cities to establish a career.

Bill Teason went to New York, Jim and myself to Chicago. One of the first must do's was to look up Harry Fredman. He had established himself as one of the best artists in town. We marvelled

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at his smooth style and beautiful skin tones on his figures. He couldn't do much for us but just seeing his work inspired us and got our juices going.

Teason and I had made a few art samples previously and started to carry our portfolios around to the agencies. We lived in a boarding house in one room. Both of us didn't exactly like the awkwardness of sleeping together. We later rented a hotel room with two beds that overlooked a courtyard. One morning we were looking out the window and noticed a shade being pulled down by a totally nude woman. Jim coaxed me to go down to her room and get acquainted. Gullible me hurried over picked up the newspaper at her door and knocked. When she opened it I became tongue-tied and all I could say was, "Here's your newspaper, lady." She said thanks with a queer look on her face as I walked away red-faced.

We did the starving artist bit existing on crackers and peanut butter. Our persistence paid off about the time we were quite depressed. We got keyline jobs in a couple of studios. The pay was around $30 a week, enough to pay rent and graduate to Wimpy Hamburgers.

I worked for a boss that did beautiful still life watercolor ads. He gave me small jobs occasionally. One time I had to draw a figure with a derby hat. There was no reference material. He felt like teaching me a lesson in research and made me go to a costume store and rent one. I was pretty upset because the money came out of my own pocket. Later on I made a painting in a semi-cartoon style for a contest depicting a "Frankie and Johnny Theme." He told me not to submit it. I did anyway and it won first place. The antagonism continued between us, so I left.

I moved around to a few more small studios and still went home every night to work on art samples good enough to get into the big art agencies. Teason had also moved up the ladder, bought a home, and brought his wife up from Kansas City, Missouri.

I rented a small two-room apartment with a bath down the hall. An agency that published a John Robert Powers newspaper column gave me enough work to afford a larger rental with a bath over looking the "L" tracks.

I kept searching for the ultimate, working in a top art agency to gain professional knowledge and experience. Finally, Stevens, Hall, Biondi accepted me as an apprentice. It was a top agency representing some of the best illustrators in Chicago. Tom Hall, Howard Forsberg, Bob Abbet, Francis Chase, Bill Baker, and others. I failed miserably on my first job, a girl swinging under a tree. I had no experience handling depth. All my art samples were good renderings of heads and figures but I didn't know how to place figures in space. Francis Chase took the time to help me in spatial composition. He gave me a small preliminary wildlife painting he did for a magazine story, and I still have it.

It was exciting watching professionals work. They had little tricks that you could pick up by being around them and asking questions if they allowed it. I have to admit that my style is probably a reflection of all these experts with a bit of my own originality. In turn most of the Chicago artists in those days were influenced by earlier geniuses like Haddon Sundblom, Fredrick Mizen, Gil Elvgren, Hayden Hayden, Coby Whitmore, and Harry Anderson. Before them came N.C. Wyeth, Howard Pyle, and the great Robert Henri, my idol.

The agency folded finally. I found a job with an art agent as a freelancer in his stable on a 60-40 commission. His name was Jack Kapes. He was aggressive and provided me with a regular volume of housewife-advertising-type ads. After a couple of years there I decided to go on my own. I found space with two brothers, Jim and Bill Neebe, in a building with a girls dance studio above us. We had our own photo darkroom. I kept trying to coax a couple of the curious girls from upstairs to watch me "develop film," but never got anywhere.

We illustrated a lot of institutional books, but the work was very boring. I did have a couple of rewarding accounts doing covers for Mercury Records and Miller High Life beer ads. Art Talmadge, the manager of the record company, had a son who was an art agent and supplied me with work also. The album covers were easy to do because they furnished all the photographs that I worked from.

The Neebes and I moved to a different location and started our own art agency. Bill was doing most of the selling. Jim specialized in scratchboard art and was the best in town. I was having trouble with one particular story illustration so Bill asked Leroy Neiman to take over the job. Leroy had a studio close by and the three of us would eat lunch together several times a week and shoot the bull. We went up to his studio one time when he had just finished a Matador painting. I offered to buy it but was refused. It was one of his first full size paintings. 35 years later I went to the Hotel del Coronado in San Diego to an autograph signing cocktail party for him and was very taken back because he didn't recognize me. I was bald by then so I can't blame him. If there is a next time, I'll wear a hairpiece.

The partnership broke up and I kept freelancing on my own. Four new artists came in and shared my space. A couple of paperback (sleaze) publishers looked me up because I had a reputation doing a good female figure. Stanley Schrag had Playtime Books and two bothers (Sorren) owned Merit Books. They wanted a particular scene so I had to take photos of my wife to use for a twisting, agonizing female tied to a tree. It reminded me of the bondage sketch I almost got expelled for drawing while still in high school.

William Hamling of Greenleaf paperbacks called on a referral from Schrag. His artist, Harold McCauley (who had worked in Sundblom's studio at one time) had retired to Florida where he passed away. Hamling was moving his publishing company to the West Coast and was looking for a qualified artist to handle the volume of work anticipated. I was given a shot at it not knowing his intention was to convince me to go with the company. I painted four covers in a short time and was immediately offered $25,000 a year including paying for the move. My wife said let's go. We had a going-away party for dear friends and had one of them sell our home and other investments.

Earl Kemp, Hamling's editor, and myself were sent ahead to San Diego. We set up new offices. Even though I was older than Earl, he was like a father who knew all the right things to do. Everything went well and was ready for Hamling. When I was doing covers, type was needed for titles. We bought a photo type machine for the run of the mill lettering needs but I felt a little class would help. We hired Harry Bremner, a good designer and excellent hand-lettering artist, as Design Director.

I felt the McCauley covers were monotonous even though the art was good. We needed to create a format that came close to top quality paperbacks but still keep the sleaze flavor that connected with the voyeurism a certain kind of buyer was looking for. The ugly art and demeaning situations on the shelves those days were so cheap, book buyers were probably embarrassed just to carry them around.

Besides changing the format, we also calmed them down. The Feds were breathing down Hamling's back and I was instructed to eliminate or cover up the nipples on breasts. On a book titled *The Pink Box*, I painted the genital area in vivid detail so we had the printer blank it out with an opaque square.

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Deserted Truck, New Mexico, 1998



Lake Henshaw Area, East County San Diego, 1998

The amount of work became very demanding, nerve wracking, and tedious. I averaged two or more covers a week. The editing department furnished a short synopsis describing the gist of the story and I had to use a little imagination beyond that to enhance the cover even if it wasn't an accurate portrayal. At first Hamling asked me to submit four color sketches and ideas on each cover. That effort took a lot of time, trying to accumulate clipping material and ideas was the hardest part of the job. It was a waste when three of the ideas were thrown away. Later on, one idea was sufficient.

There were times when the right clips could not be found so taking Polaroid shots of my wife helped. In some situations putting a body together using legs, arms, rear ends, faces and breasts from different clips was the last resort. Even then the angle, wrong perspective, different light source, etc. made faking a chore. Reversing a photo with a mirror and holding it while painting required a little expertise. Total inventing or faking from your imagination puts the images in the realm of fine art, but these covers fall in the commercial art category and had to be very explicit.

HOW I WORK

The fun is in the execution. Trying to arrive at a nice design along with a good idea is an enjoyable challenge. Sometimes I could hardly wait to throw the paint on. You have already begun to visualize what is going to be done and the trick is to work fast enough before the original conception evaporates. Acrylics dry fast permanently, which allows working over mistakes. I asked Crescent Cardboard to come up with a hot press illustration board with a slight tooth and they complied with a No. 115 Hot Press surface that allowed an artist to glide over the board fast without absorbing the paint like Cold Press does.

If I could find a good copy for a large central figure, slapping it in the enlarger was a lead pipe cinch. Correcting photo distortion was always necessary. Most of the smaller figures were just sketched in roughly. I never liked to put too much pencil detail because changes were always made while painting. After sketching the figures, a light halftone pattern was laid over all the figures followed by deeper halftones and demi-darks. Detail always came last, along with heavy darks. I think most artists work that way. To give everything a three-dimensional look, rounding out the figures can be done but only to a certain degree. The closer the painting comes to two dimensions, the more impact it will have, like an abstract silhouette. When it comes to color, I'm sloppy. When my mother used to cook, more flour and bits of food would end on the kitchen floor than on our plates. My globs of paint start out in a neat warm and cool circle but ten minutes later it would be a hodgepodge of bleeding colors, soon brushes, paint tubes, erasers, and pencil clippings would be on the floor.

The burden of doing so many covers was too much for one person. Another artist, Ed Smith was hired. He was excellent at detail and good drawing. Other artists freelancing picked up some of the volume, Darrel Millsap, Robert Kenyon, and Tomas Cannizaro. Each guy had an unusual style so we had a good variety.

As time went on I began to burn out after turning out over 1,000 paintings. I would come to work without any desire to paint. My interests were more in fine art and I didn't mind the anticipated pink slip. I've always wanted to get into a medium that would allow more expression, like oil.

I had several four-drawer files loaded with clippings used throughout my career including some nude photos of my wife. She insisted upon destroying them. I was fed up with commercial art and tired of "clipping dust," so I put all the files in the back of my pickup and got rid of everything at the county dump. To give myself a cushion, some IBM stock and a canal lot in Florida were sold. A Jeep and bulldozer also went. The dozer was used to maintain a dirt road and deepen a pond on a piece of land we used for escape. It was wild and rugged. A wildlife sanctuary was established attracting deer, racoon, eagles, gamebirds, bobcats, ground squirrels, and even coyotes. To make a very long story short, we were feeding most of the animals every weekend with discarded food from dumpsters from any store that had surpluses. It was the worst thing we could have done. A piece of land can only support its natural wildlife inhabitants. Feeding them is a no-no. They become too dependent on your welfare and multiply too fast. They fight each other viciously over the leftovers. Fortunately a wildfire came through destroying everything, including our small trailer. Although the foliage and trees came back, we learned a lesson… don't fool with Mother Nature.

Another lesson I learned is "don't go into the restaurant business." I bought a small fast food place and named it Taco Loco. We had great food but couldn't compete with the lower wholesale food costs large chains enjoy. It folded and the name was sold for $1,000.

I had kept over 100 old covers and sold them at a swap meet for $5 each. They were signed Trebor Slifnob, my name backward, for nostalgic reasons. The subject matter was considered untouchable in those days and few people were interested. Forty years later the paperbacks are collector items.

One day Earl Kemp called and informed me a book collector by the name of Robert Speray admired my artwork and had collected several hundred paperbacks with my name on them. I was never proud of being a sleaze artist until then. Soon after, Speray, Kemp

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and another avid collector Bruce Brenner became the best of friends and formed a business venture.

In order to venture into the fine art field, it was impossible to just jump into it. It had to be a whole new approach. Realistic style was a handicap. It's too smooth and exacting. I needed to loosen up. It took me a year to change and enhance my style with large sculpturing brush strokes with mixtures of color. Detail and form had to be suggested rather than explained. Most of the painting is done with a flat brush, but a pointed one is still needed. Suggestion is ideal but, if your have to tell an observer what you are trying to do, it's hard to sell. Satisfying yourself is fine but knowing someone loves your work gives you a better ego boost.

It's a rare occasion to be recognized as some sort of arrived artist at my age. I was hoping to make a better name for myself in the fine art field before this secluded past sneaked up on me. Robert Speray, Earl Kemp, Bruce Brenner, and Lynn Monroe had enough faith in my work to devote their valuable time furthering my reputation. I gratefully appreciate our close friendship and acknowledge the fact that they and Dan Zimmer are totally responsible for my exposure in this great, informative magazine.

BONFILS ON ART AND ARTISTS

I like to describe myself as an artist who got by on being able to render well. Most of the art training went down the drain at the Kansas City Art Institute. I fell in love with a student model and spent most of the school time making love instead of learning. I could never make a good drawing from a live figure, and that includes almost no interest in bone structure or anatomy. I've always loved to look at the beauty of a female figure or a male from an aesthetic standpoint. I might add that I very seldom painted a figure or portrait from real life. The only outdoor landscape painting ever made was in my youth, watercolors of old houses and bluffs in Kansas City, Missouri.

So really, my whole commercial art career was spent using photographs as an aid. All artists do it, and did it. That doesn't make you less of an artist. A photograph is never three dimensional, so knowing how to correct that flaw is an art. Composing is a more difficult and creative art.

Norman Rockwell was a good example. He had professional photos to work from but he was one of the greatest designers, composers, and craftsmen of our time.

You do have to love something to keep doing it. The female body is a masterpiece; every curve, every limb, and every buttock, breast, and crotch was made to attract a male. An ugly woman with a beautiful body will still fascinate the male. A pretty face and body does more. Trying to create a composition using human figures has been a challenge and pleasure, as long as viewers are impressed in some way.

— © 2004 by Robert Bonfils

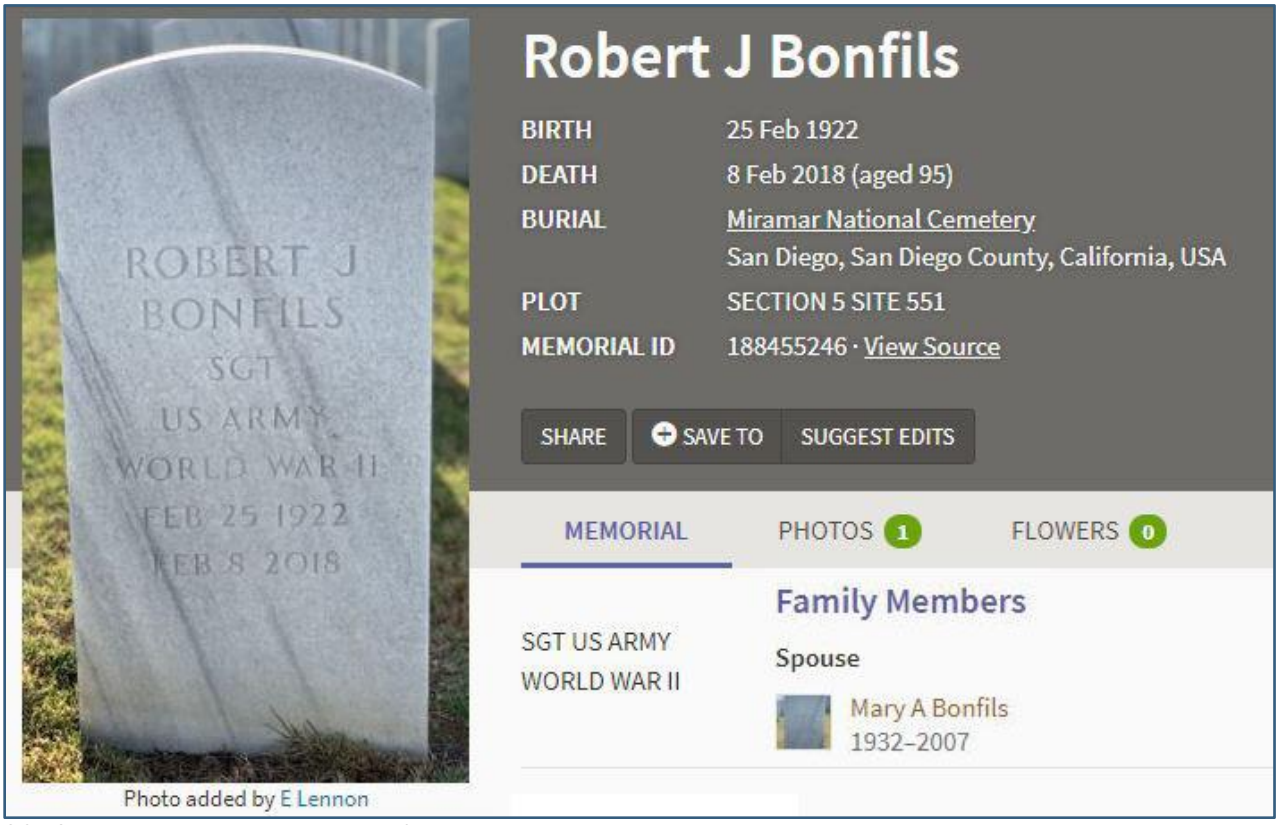
Robert Speray lives in San Jose, CA. He is webmaster at www.robertbonfils.com, where fans of Robert Bonfils can go for more information.

Lynn Munroe lives in Orange CA with his wife Rachel and sells paperback books at http://lynnmunroebooks.tripod.com.

Bruce Brenner currently lives in Vancouver, Wa. An avid paperback collector since the '60s, he has a website featuring many cover artists, including Robert Bonfils, at www.vintagepbks.com.

Special thanks to Ron Blum and Jeff Rich, who provided transparencies of original art for use in this article, and to Earl Kemp for providing photos.

September 2004 Illustration Magazine: Robert Bonfils



2018 Find a Grave: Robert Bonfils

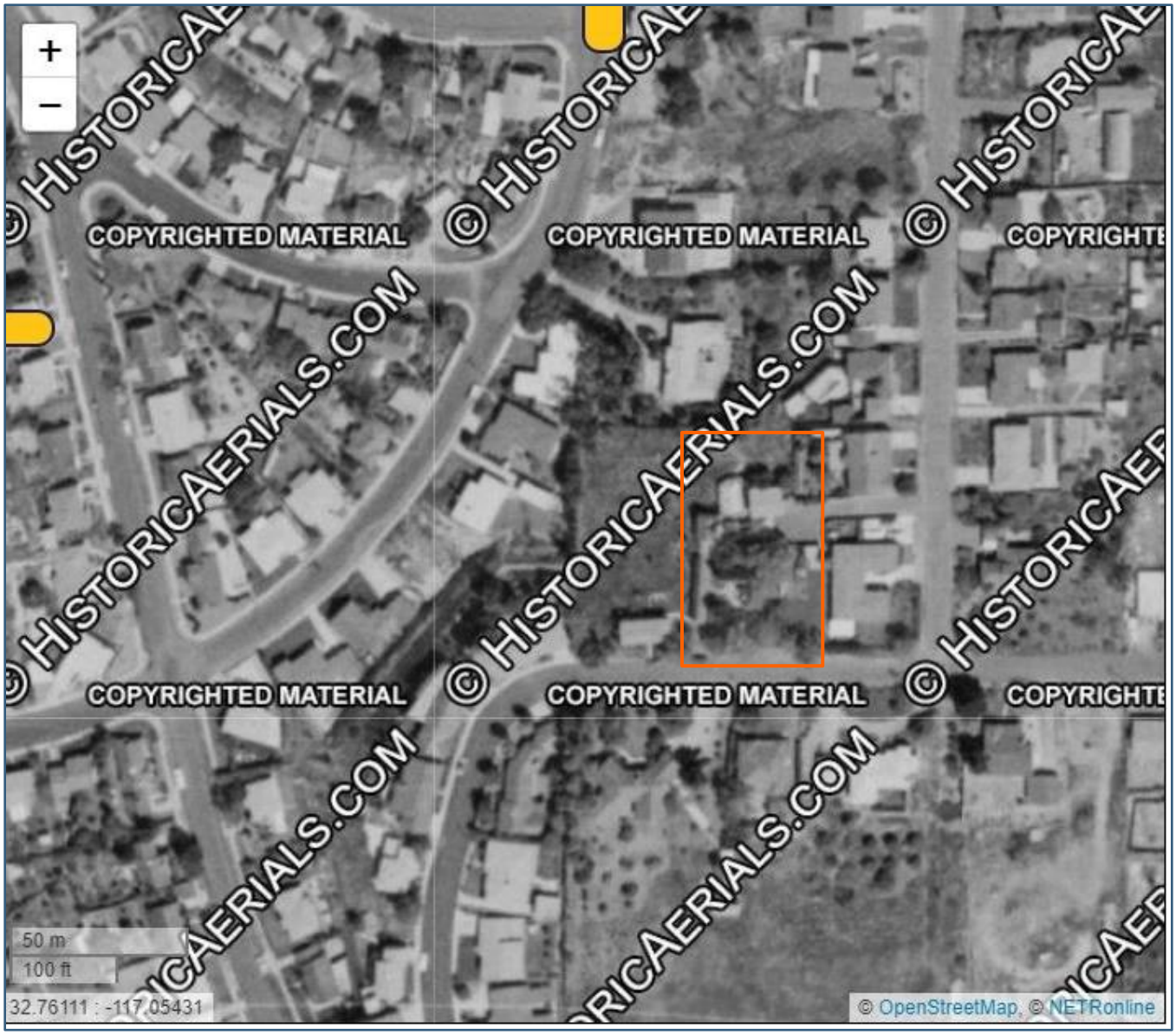
Historic and Transitional Photographs



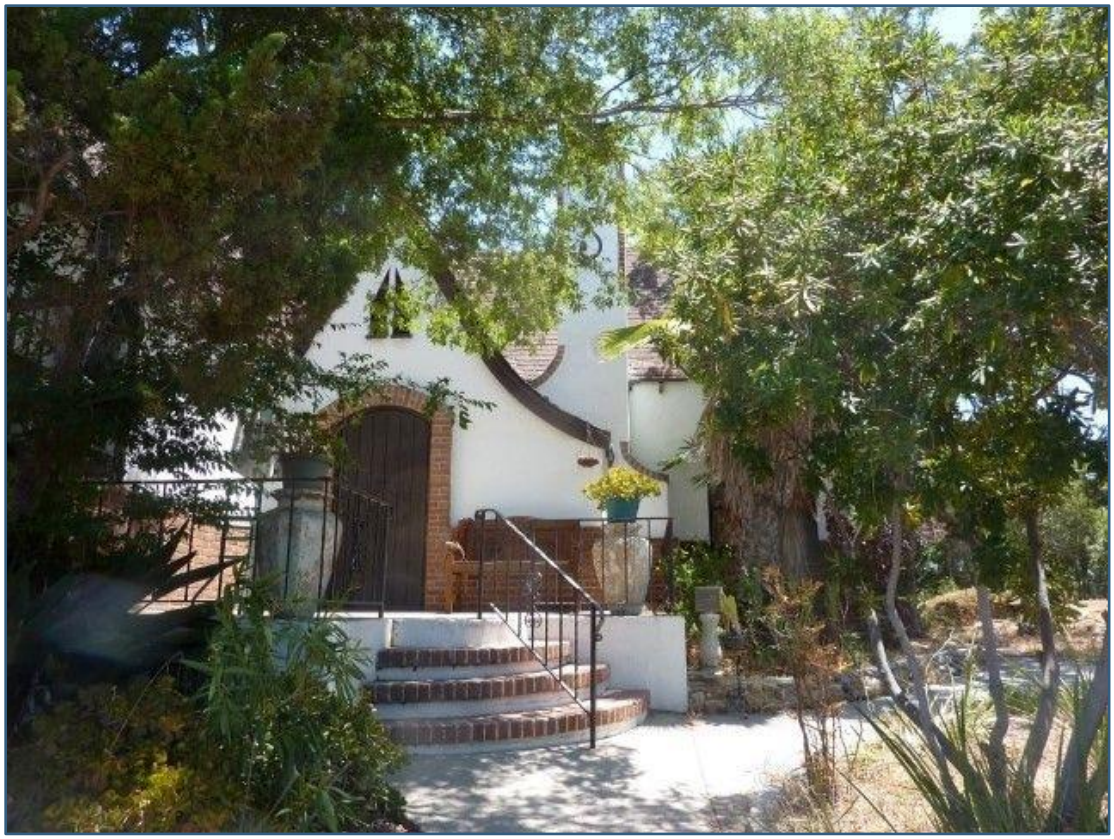
March 1941 Aerial View. Image Source: San Diego History Center, Image No. 79-741-653



1953 Aerial View. Image Source: UCSB Library FrameFinder, Flight ID: AXN-1953, Frame: 10M-111



1964 Aerial View. Image Source: HistoricAerials



2016 View of west elevation, front entrance. Image Source: Multiple Listing Service



2016 View of south elevation, main façade. Image Source: Multiple Listing Service



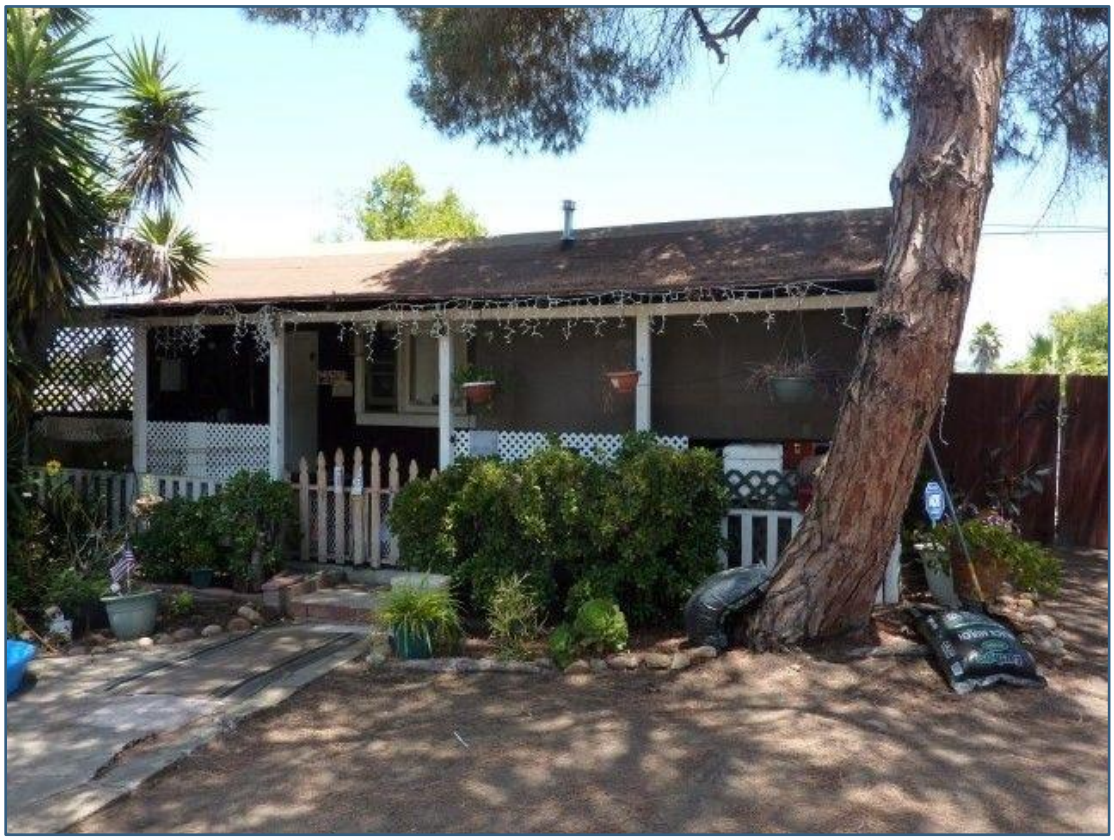
2016 View of west and south elevations. Image Source: Multiple Listing Service



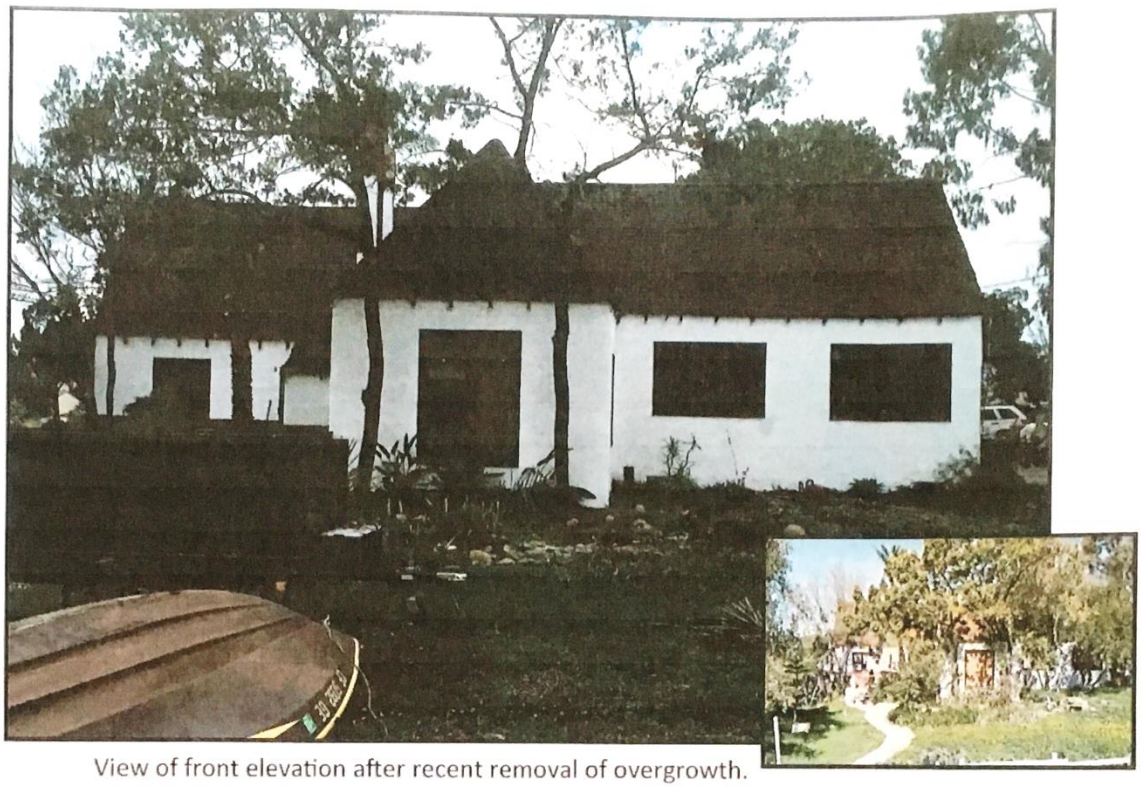
2016 View of north elevation, rear façade. Image Source: Multiple Listing Service



2016 View of south and east elevations, garage. Image Source: Multiple Listing Service



2016 View of south elevation, rear dwelling. Image Source: Multiple Listing Service



View of front elevation after recent removal of overgrowth.



Front porch and entry.

HPC 16-15 6750 Alamo Way ATTACHMENT B

2016 Views of south and west elevations. Image Source: City of La Mesa, HPC



East side elevation.



North (rear) and east (side) elevations.

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2016 Views of north and east elevations. Image Source: City of La Mesa, HPC



Second residence in rear yard.



Detached garage to the northwest of the main house.

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2016 Views of south and east elevations. Image Source: City of La Mesa, HPC



2017 View of west elevation, front entrance. Image Source: Multiple Listing Service



2017 View of south and east elevations. Image Source: Multiple Listing Service



2017 View of south elevation. Image Source: Multiple Listing Service



2017 Interior view of living room and dining room. Image Source: Multiple Listing Service

Current Photographs



Photo 1. View northwest of property from street, south and east elevations. Photo ID: 0457



Photo 2. View northeast of property from street, south and west elevations. Photo ID: 0459



Photo 3. View north of driveway and south elevation of garage. Photo ID: 0460



Photo 4. View north of south elevation, main façade. Photo ID: 0462



Photo 5. View northeast of west and south elevations. Photo ID: 0464



Photo 6. View northeast of south and west elevations, front entrance. Photo ID: 0465



Photo 7. View northeast of west and south elevations, front entrance. Photo ID: 0466



Photo 8. View east of south and west elevations, front entrance and chimney. Photo ID: 0475

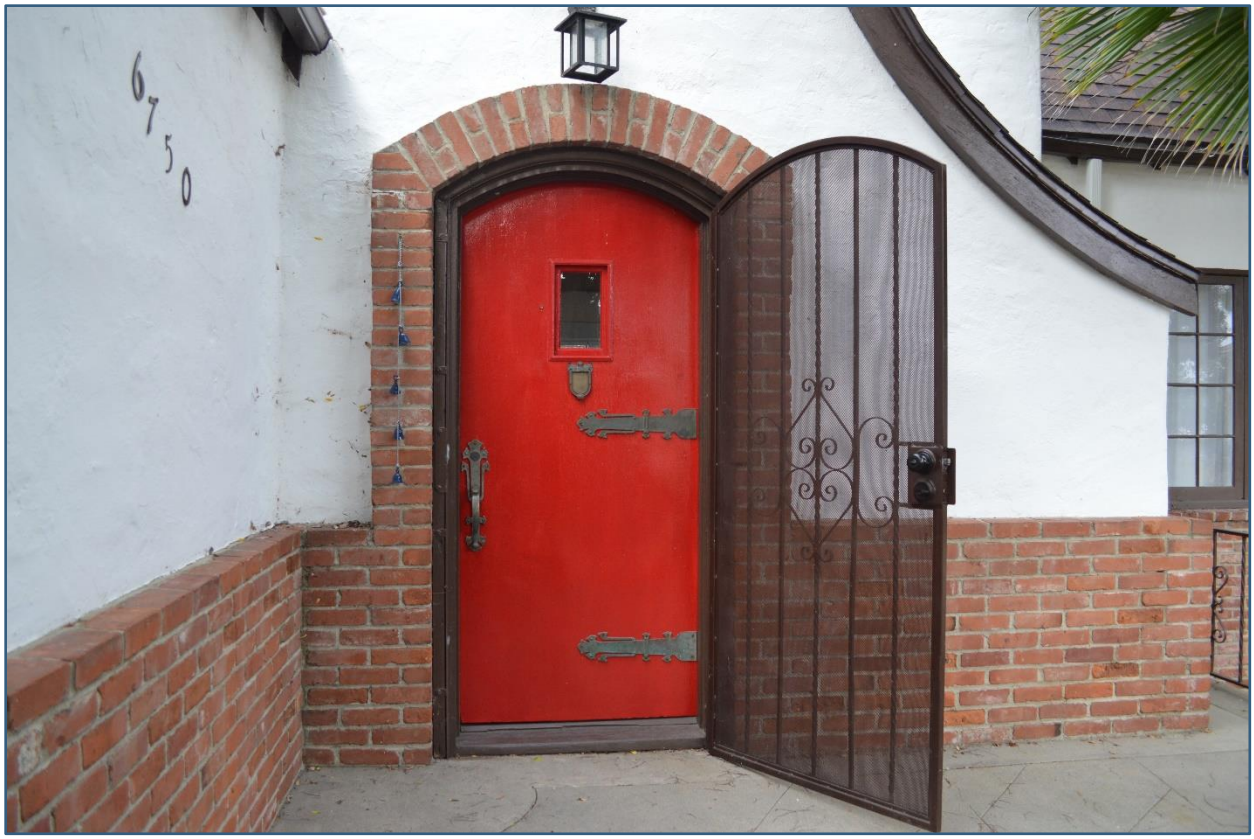


Photo 9. View east of west elevation, front door. Photo ID: 0470


Photo 10. View northwest of south and east elevations. Photo ID: 0478



Photo 11. View southwest of east and north elevations. Photo ID: 0487

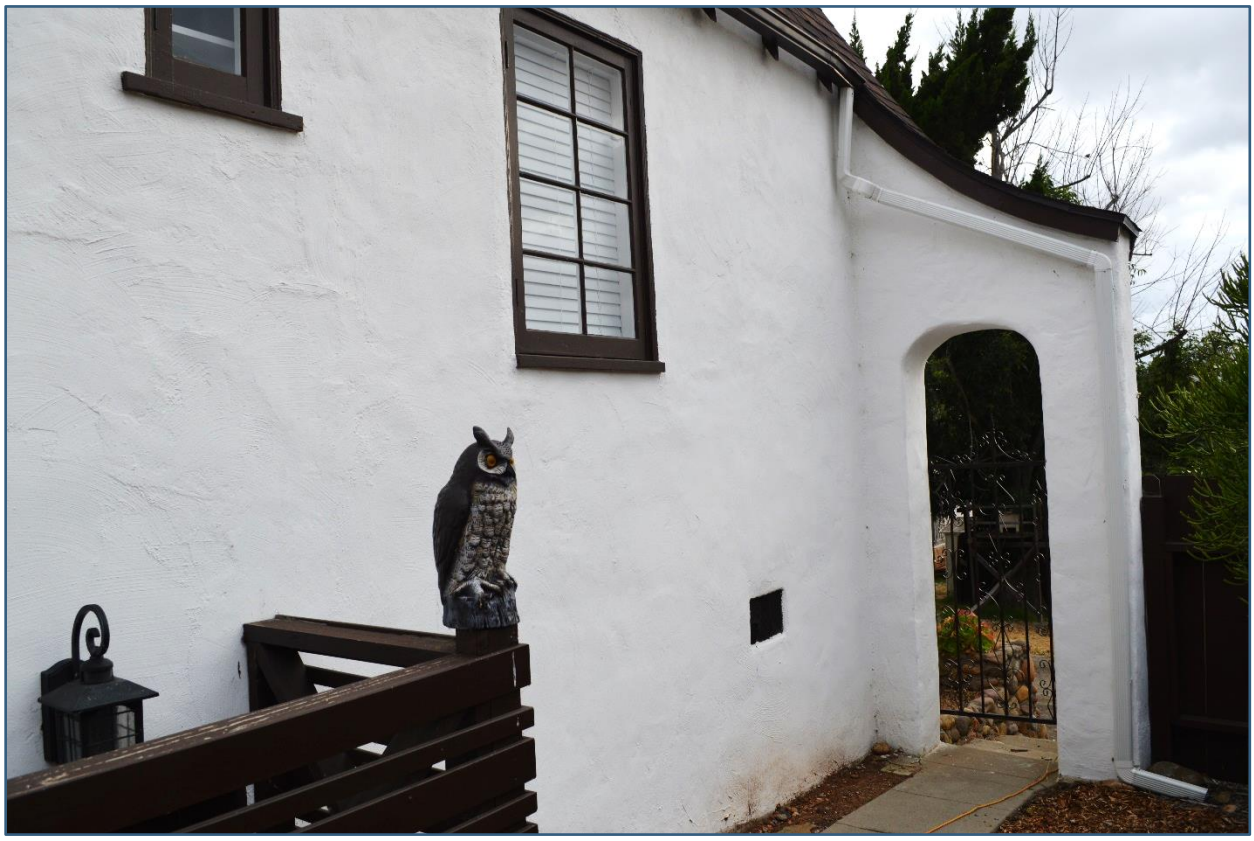


Photo 12. View southwest of north and east elevations. Photo ID: 0498



Photo 13. View southeast of north and west elevations. Photo ID: 0501



Photo 14. View east of west elevation, entrance to backyard. Photo ID: 0500



Photo 15. View northwest of south and east elevations, garage. Photo ID: 0509


Photo 16. View south of north elevation, garage. Photo ID: 0514



Photo 17. Detail view of south elevation, garage, stucco damage. Image Source: Property Owner



Photo 18. Detail view of east elevation, garage, side door. Image Source: Property Owner



Photo 19. Detail view of south elevation, garage door. Image Source: Property Owner



Photo 20. Interior view of shed dormer, garage. Image Source: Property Owner



Photo 21. Interior view of north facing wall, garage, second floor. Image Source: Property Owner



Photo 22. Interior view of floor, garage, second floor. Image Source: Property Owner



Photo 23. Interior view of water damage on ceiling, garage. Image Source: Property Owner



Photo 24. Interior view of support beams, garage. Image Source: Property Owner



Photo 25. Interior view of stairs and walls, garage. Image Source: Property Owner



Photo 26. Interior view of stairs, garage. Image Source: Property Owner



Photo 27. Interior view of stairs, garage. Image Source: Property Owner



Photo 28. Interior view of stairs from second floor, garage. Image Source: Property Owner



Photo 29. Interior view of electrical box, garage. Image Source: Property Owner



Photo 30. View southwest of house and garage from rear concrete and grass area. Photo ID: 0515



Photo 31. View northeast of south elevation, rear dwelling. Photo ID: 0520



Photo 32. View southwest of east and north elevations, rear dwelling. Photo ID: 0530



Photo 33. View northeast of west and south elevations, rear dwelling. Photo ID: 0519

V. WORKS CITED/ENDNOTES

[1] Brown, Charles. "Superior Heights." *The San Diego Union* 8 April 1924: 24. Advertisement.
[2] Brown, Charles. "Be Independent at Superior Heights." *The San Diego Union* 10 April 1924: 10. Advertisement.
[3] "Lords Develops Superior Heights." *The San Diego Union* 25 August 1940: 52.
[4] "Two Districts Approve Sanitation Annexation." *The San Diego Union* 20 January 1949: 8.
[5] California Title Company. "Community Information: Rolando." 9 March 2017: 2.
[6] McAlester, Virginia, Suzanne Patton Matty, and Steve Clicque. A Field Guide to American Houses. N.p.: Alfred A. Knopf, 2018. 356.