

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT:

Organic/Expressionism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: glass, wood, stone, & metal

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Russell E. and Virgie R. Babcock House is a two-story, 2,577 square-foot building that occupies a triangular shaped, 0.09-acre parcel in the residential neighborhood of Mission Beach, San Diego. The house was built in 1959; official notice of completion was filed with the City of San Diego January 4, 1960. An addition completed in 2006 was designed by the original architect, Kendrick Bangs Kellogg. This irregular-shaped, concrete block, steel, and wood-framed building was designed in the Organic/Expressionism style, identified locally as Organic Geometric. The house is composed of an irregular A-frame massing covered by steeply pitched roofing forms clad in copper metal sheeting. The open floor plan has private rooms above the public spaces on the ground floor. The property is accessible at the rear via Bayside Lane where the attached four-car garage doors and carport are located. The front elevation faces east out towards Bayside Walk and Mission Bay, primarily composed of glass window walls framed with steel. Apart from the 2006 addition, the house has had few alterations since its initial construction and retains all aspects of historic integrity.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Narrative Description

Setting

The house occupies a triangular-shaped parcel at the eastern terminus of San Luis Rey Place on Lot A of Block 11 in Tract 001809, the Mission Beach subdivision. Mission Beach was originally subdivided in on December 14, 1914 in Map No. 1651 of former Pueblo Lot 1803 as part of a residential development headed by John D. Spreckels and George L. Barney. The lots were laid out in a grid pattern split east and west by Mission Boulevard, which was plotted in a north-south orientation along the peninsula with an electric streetcar line in the center of the boulevard. After beginning as a “Tent City” community for seasonal beachgoers in the 1910s and early 1920s, Mission Beach began its first wave of permanent residential development in the late 1920s through early 1940s.¹ By the early 1950s, most residential lots in the community were in-filled with single-family homes, which have been occasionally demolished and replaced in the decades since.

To the north of Mission Beach, the community of Pacific Beach sprawls across the northern end of Mission Bay, which also experienced a surge in popularity and construction in the postwar era. To the south, the Mission Bay entrance channel and the estuary of the San Diego River separate the peninsula from Ocean Beach. To the west, the Mission Beach peninsula faces out to the Pacific Ocean and to the east, the waters of Mission Bay, with its many harbors, inlets, points, and isles.

Overview

The two-story, irregular-shaped house at 2694 Bayside Walk fills most of the triangular parcel that encompasses 0.09-acres. Access to the four-car garage is located along the west (rear) elevation of the home on Bayside Lane. The floor plan utilizes an irregular A-frame form broken into several smaller overlapping sections of roofing forms that have differing pitches and clerestory lites. The copper sheeting that covers the roof was largely replaced in-kind in 2025. In 2026, a small section of the roof remains incomplete, lacking the replacement sheeting that covers the rest of the building. The house, originally designed for a family of two with a separate apartment suite, is organized around a large, arrow shaped central living/dining room on the ground floor that faces eastward towards Mission Bay and is connected to the open kitchen on the western side of the house. In the southeast corner of the central living/dining area, an indoor/outdoor fireplace is clad in stone and surrounded by a small pool of water that crosses outdoors through the glass eastern wall. The bedrooms are situated on the second floor above the kitchen and living/dining/bar area while the garage is connected to the west end of the kitchen space. The geometric shapes of interior spaces are accentuated throughout with various decorative motifs. Rectangular cedar paneling is inlaid on the ceiling above the ground floor, the east window wall is filled with rectangular and triangular steel window frames, the terrazzo flooring on the ground floor is divided into rectangular tiles, and the wood cabinets have minimalist flush doors to highlight their simplified box-like silhouettes. The combination of a

¹ “Mission Beach History,” Mission Beach Women’s Club, accessed July 2025, <https://www.mbwcc.org/mission-beach-history.html>.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

central reinforced concrete block chimney clad in stone, with steel beam supports extending outward with additional wooden posts and beams throughout the home all support the central mass of the building and enables the open floor plan. The exterior of the house is primarily clad in angled board-and-batten siding painted green.

The two floors of the house are divided into a public area below and private spaces above. The public zones consist of an open living/dining room connected to the kitchen, with a separate bar/lounge room accessed across from the main interior stairway that may also function as a guest bedroom. The three bedrooms on the second floor include a lofted primary bedroom and two smaller bedrooms, with one featuring access to a large shaded outdoor porch along the north elevation. The walls are clad in Philippine mahogany, and the bedroom floors are either walnut and cork parquet flooring or oak plank. The design of the home is extremely angular, utilizing niches to provide privacy and storage in place of doorways or closets with fully enclosed interior dividing walls, which are used sparingly.

East (Front) Façade

The east façade is asymmetrical in design with a walled rock front patio with decorative metal and glass paneled gates extending out to Bayside Walk. The front-gabled A-frame construction has a prominent ridge beam and a steeply pitched roof over a full-height glass window wall that extends out to a point. At the end of the ridge beam, a lamp of four incrementally larger origami inspired fiberglass shades hangs by a long chain over the front patio. The roof is pierced on the southern pitch of the roof by a large reinforced concrete block exterior chimney clad in uncoursed stone. The window wall has two elevations that are angled to a point, protruding in the center, mirroring the point of the primary gable end. The windows on the wall are arranged into angled parallelogram shapes with steel frames. The four wooden framed front doors, in two pairs, are placed in the center at the tip of the window walls, straddling both sides. The wooden door frames are filled with large glass panels, and the doors are angled at 45° at the top of each frame towards the center, so the highest points meet in the middle, and the doors taper down to the right and left. The doors farthest from the central point of the window wall are the shortest.

North Elevation

The asymmetrical north elevation is oriented along San Luis Rey Place. This side elevation is primarily covered with four separate roofing forms, three of which are triangular and clad in ridged copper metal sheets that form intersecting triangular patterns. The lowest roofing form is flat, clad in rolled asphalt, and covers the carport at the northwest corner of the building. At the highest point of the roofline in the center mass of the home, a band of triangular wood framed clerestory lites faces north beneath the southern pitch of the gable that overlaps the lower northern slope. The higher overlapping southern pitch is punctuated in the center with a pointed triangular roof extension that holds the same pitch angle as the wider southern slope. This roof extension creates an upward pointed triangular dormer with window patterns that mirror the configuration of the glass window wall on the front elevation. The larger primary northern slope of the roof is a triangular shape pointing downward. The primary triangular roofing form on this elevation overlaps a smaller downward triangular roof on the westward side, which covers a small outdoor porch above the carport. The porch is also overlapped by a hipped roof that

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

overlaps the smaller middle roof at the western corner of the home. The siding on the ground floor below is clad in stone where the north elevation intersects with the front glass window wall and angled board-and-batten siding painted green to the west.

West Elevation

The west elevation oriented along Bayside Lane is also asymmetrical. This rear elevation has a recessed rear entrance at the northwest corner of the building beneath a flat carport roof. The rear entrance has a triangular concrete stoop with two steps, and a wood paneled back door filled with an aluminum framed sash window in the upper half and wood paneling below from the doorknob to the floor. The door comprises two separate halves that may be opened and closed independently from one another.

The center of the west elevation is filled by four angled garage door entrances arranged in a sawtooth pattern. The doors of the single-car garage ports are half clad in angled-board-and-batten siding from the top right corner to the bottom left corner that extend to the bottom right of each door. The upper left halves of each garage door and wall are filled with opaque fiberglass windows that form a squared interlocking pattern. The other garage walls have mirrored configurations, where the windows are in the top right and the wood siding is installed in the bottom left.

Above the garage ports, a flat roof with copper fascia and minimum overhang covers all garage doors and sawtooth pattern walls. On top of the garage, a curved and steeply pitched copper sheet clad roof covers the second-floor siding. Behind this roof in the interior building space, a large rectangular multi-lite skylight covers the upper-level interior staircase landing. South and adjacent to the copper roof on the second floor, a diamond shaped window fronts Bayside Lane consisting of long rectangular fixed lites framed with wood and configured into an interlocking square pattern. At the south end of the west elevation, the corner of the building is angled southwest. This wall is clad in slanted board-and-batten siding and attached to an exterior wooden stairway with a wooden balustrade that leads up to a second-floor wood-framed door filled with a long rectangular resin panel. The decorative resin panel has organic flower and seashell components with a twisted copper wire stretched across the center in-front of the panel anchored to the wooden door frame on each side. In the center of the wall with the door on the east end, a downward facing wood framed fixed triangular window is placed below a short flat roof outcropping. The flat roof is supported by three exposed beam ends decorated with wooden inlays and geometric wood molding. At the end of the center beam, a lamp of three incrementally larger origami inspired fiberglass shades hangs by a chain over the stairs.

South Elevation

The asymmetrical south elevation has limited applied decorative elements. The exterior is clad in horizontal board-and-batten siding beneath southern slopes of the two principal gable roofing forms. In the center of the ground floor at the south elevation, a wood framed sliding glass door acts as a side entrance to the bar/lounge room. A side-lite connected to the side doorway on the east is a floor-to-ceiling rectangular window divided into interlocking triangular lites with steel frames. Two long, thin rectangular transom lites cover both the doorway and the side-lite. Above

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

the doorway on the upper floor, there is a large rectangular wood-framed fixed window divided by a header from a triangular window with two lites that extends up to the gable. At the top of the wall to the west, a band of clerestory lites stretch beneath the southern gable slope until they meet the chimney. At the eastern corner of the elevation, the exterior is clad in uncoursed stone around the base of the exterior chimney, extending up through the roofline. A small walkway with wooden fencing on the southern property line connects the south elevation to the rear alleyway and the front patio, where it is divided by a rock wall a part of the outdoor grilling station.

Interior

The interior consists of two zones, a mostly public area on the ground floor and private zone on the upper floor. The walls on both floors are clad in Philippine mahogany paneling. The ground floor has an open kitchen, living/dining room, bar/lounge (guest) room, and bathroom. On the upper floor, there are three bedrooms and three additional bathrooms, as well as a large connecting hallway between the bedrooms and bathrooms with clerestory windows in the roof.

The ground floor is organized around a large, arrow shaped central living/dining room on the that faces eastward towards Mission Bay. This area is connected to the open kitchen at the western end of the house. The kitchen cabinetry is composed of stained wood with flush doors to highlight their minimalist box-like silhouettes. In the southeast corner of the central living/dining area, an indoor/outdoor fireplace is clad in stone and surrounded by a small pool of water that crosses outdoors through the glass eastern wall. The floor throughout is covered with light colored terrazzo divided into rectangular tiles. South of the living/dining area connected via a short hallway, a small bathroom with a shower is located adjacent to the bar/lounge room, originally designed as a separate apartment suite. Both the bar/lounge room and bathroom are situated close to the interior staircase that leads to the upper floor. The ceiling of the kitchen and living/dining area has an inlaid rectangular cedar paneling. The ground floor has several notable recessed triangular ceiling lights with triangular molding that serve to further reinforce the continuous triangular geometric theme of the house.

The upper floor has a lofted primary bedroom with its own bathroom, an open concept rear bathroom, and two private guest bedrooms at the north and south sides of the house. The hallway and open bathroom have a floor clad in oak plank. The southern guest bedroom has walnut and cork parquet flooring and a private bathroom at the southwest corner. The northern guest bedroom has oak plank floors and a shaded outdoor porch covered by the northern pitch of the gable, accessible via a glass paneled door. The bathroom, designed in 2006 as part of a rear addition, features wall tiling, plaster work, and a decorative resin-paneled exterior door. The door was designed by James Hubbell (1931-2024), a local master artist and designer who partnered with Kellogg on several notable projects throughout his career.²

² Personal communication, Drew Hubbell, March 8, 2026.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Landscaping

The property features several distinct landscape elements. The front porch around the east elevation is walled with uncoursed stone to match the stone clad chimney. The wall features planters on the north and east sides where several unique plantings are growing, including several palm trees and a coastal pine tree. Wooden cabinets for storage are nestled above the outdoor grilling station built into the rock wall, which rises in height along the southern elevation where the home is closest to the next property to demarcate the division between adjacent lot, the side walkway to the former apartment, and front patio areas. Located on San Luis Rey Place and Bayside Walk, the gates into the front patio area are short decorative metal swinging doors with oceanic designs that are replacements, likely installed in the early 2000s, of the original wooden swinging patio gate doors.

Exterior character defining features include:

- Two-story irregular shaped floor plan based on an A-frame construction
- High pitched roofing forms with wide open overhanging eaves
- Copper metal sheet roofing
- Stone cladding
- Angled board-and-batten siding
- Exposed wood beams and framing
- Triangular, rectangular, and diamond shaped fixed windows
- Stone patio planters and wall
- Floor-to-ceiling window wall on east elevation
- Angled wood patio doors on east elevation
- Inlaid wood molding at beam ends
- Decorative garage doors/walls with wood board-and-batten siding and opaque windows
- Large triangular dormer at top of roofline on north elevation
- Large, fixed diamond shaped window at west elevation
- Hanging chain lamps with origami inspired fiberglass shades on east and west elevations
- James T. Hubbell designed resin panel back door

Interior character defining features include:

- Open floor plan
- Terrazzo flooring
- Indoor/outdoor rock walls with a chimney
- Indoor/outdoor fireplace pool
- Geometric wood ceiling molding
- Recessed triangular ceiling lighting
- Stained wood wall paneling and cabinetry
- Lofted primary bedroom with half-height wood balustrade with patterned opaque glass panels
- Exposed wooden beams with inlaid wood decoration

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Alterations

Through the study of building permits, historic building plans, aerial photography, and other ephemera, a chronology of alterations is as follows:

1957	Original building permit (Permit No. 14349)
1960	Notice of Completion January 4, 1960 (Recorders File No. 3389)
2006	Ken Kellogg Rear Addition (Permit No. 120114)
2025-2026	Reroof (in process at time of nomination)

Integrity

Location: The house remains in the original location where it was completed in 1959. The property retains integrity of location.

Design: Based on available building plans, the property was altered between 2004 and 2006 with a rear addition that added square footage to the upper floor and enclosed a portion of the carport with walls and a garage door. This addition was designed by the original architect, Kendrick Bangs Kellogg. Apart from the 2006 addition, the home has had no major alterations. Because the addition was designed by the original architect, the property retains integrity of design envisioned by the original architect, Kendrick Bangs Kellogg.

Setting: The house continues to sit on a triangular-shaped parcel at the eastern terminus of San Luis Rey Place on Lot A of Block 11 in Tract 001809. The single-family residence is still surrounded by other single-family homes in Mission Beach, where the environment has remained primarily residential in nature. The property retains its integrity of setting.

Materials: Apart from materials added in the 2006 addition, the property retains most of its original materials from its 1959 construction. Appliances in the bathrooms and kitchen have been upgraded over the years; their addition has not significantly impacted the overall material integrity of the interior. Overall, the house retains integrity of materials. At the time of nomination, the copper sheet roof was in the process of being replaced in-kind. This change does not negatively impact the material integrity of the property.

Workmanship: The house is constructed with wood siding, concrete masonry block, stone, and steel with large, fixed windows and wooden doors. Where repairs or modifications have been made, the work has been conducted in accordance with professional standards. Therefore, the property retains integrity of workmanship.

Feeling: Constructed with a view looking out over Mission Bay, the home retains its feeling as a beachside residence with a view that remains uncompromised and neighboring houses of similar size. Integrity of location, design, setting, materials, and workmanship contribute to the feeling of a Modern Organic Geometric property from the mid-twentieth century. Therefore, the property retains integrity of feeling.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Association: Due to integrity of design, setting, materials, and workmanship, the house maintains its direct link to the work of master architect, Kendrick Bangs Kellogg, and the unique mid-twentieth century Organic Geometric architectural style. Therefore, the property retains integrity of feeling.

In summary, the property retains historic integrity of location, design, setting, materials, workmanship, feeling, and association to convey its historic significance. The 2006 addition does not significantly impact the overall quality of architectural design. The addition was designed by Kendrick Bangs Kellogg, maintaining a connection to the original design intent.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1959

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kellogg, Kendrick Bangs (architect)

Pangerl, Henry (builder)

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Russell E. and Virgie R. Babcock House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as a building that embodies the distinctive characteristics of the Modern Movement, an intact example of Organic/Expressionism—identified locally as the Organic Geometric Style—designed by master architect Kendrick Bangs Kellogg. The first work completed by Kellogg as a solo practitioner, the property is representative of both his early career development and his progression at the end of his career, which extended through the 2000s. The period of significance is 1959, the year of original construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Early Development History: Mission Bay

The Russell E. and Virgie R. Babcock House is located in the San Diego community of Mission Beach, the westernmost neighborhood within Mission Bay. Juan Rodriguez Cabrillo conducted the first European exploration of the San Diego Bay area in 1542, when he named the tidal marsh at the mouth of the San Diego River the “False Bay.”³ In the nineteenth century, following Mexico’s independence from Spain, California mission lands were confiscated by the Mexican government. Pueblo Lands, thousands of acres of city-owned property, were established under the Mexican regime. The False Bay was part of the more than 48,000-acre Pueblo Lands transmitted as part of the newly formed Pueblo of San Diego in 1834 (**Figure 1**). These lands were later sold to private investors during the late nineteenth and early twentieth centuries.

In 1888, Rose Hartwick Thorpe, a famous American poet, resident of Pacific Beach, and wife of carriage maker E.C. Tharpe, first proposed the name “Mission Bay” to replace the name of the False Bay. The name became official for the bay on June 2, 1915, by a decision of the U.S. Geographic Board, who thenceforth referred to the area as Mission Bay in all U.S. Geological Survey maps (**Figures 2, 3**).⁴

In the first two decades of the twentieth century, new transportation corridors, such as the trolley system, were constructed throughout the city providing access outside of the city center. In addition to the trolley system, rumors of a transcontinental railroad terminating in San Diego had begun to circulate. In 1906, the San Diego & Arizona Railway was incorporated and announced to the public. John D. Spreckels was the chief financier of the line, which took more than a decade to complete. In 1914, Spreckels and real estate magnate George L. Barney headed a

³ City of San Diego, “Mission Bay History,” accessed July 2025, <https://www.sandiego.gov/park-and-recreation/parks/regional/missionbay/history>.

⁴ “Sketch Map of the Proposed Development Mission Bay Recreational Area San Diego California,” Stanford University Libraries, The Barry Lawrence Ruderman Map Collection, accessed August 2025, <https://exhibits.stanford.edu/ruderman/catalog/fg176hd6446>.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

syndicate to improve one of the last undeveloped San Diego's beach communities, Mission Beach at the head of Mission Bay, when they filed the first subdivision plans on December 14, 1914 on Pueblo lot 1803.

Originally a sandbar between the Pacific Ocean and Mission Bay, the Mission Beach subdivision was designed to span nearly two miles of Mission Bay ocean front. The subdivision was designed to be bound by the San Diego River estuary to the south, Mission Bay to the east, the Pacific Ocean to the west, and the community of Pacific Beach to the north. Spreckels and Barney laid out the community with boardwalk walking paths along the beaches on both the ocean and bay sides of the community—Ocean Front Walk and Bayside Walk—and a main artery through the community—Mission Boulevard—which ran from north to south. At the southern tip of the peninsula, a bridge was built in 1915 to connect Mission Beach to Ocean Beach and invite future development.⁵ To further increase access to this speculative real estate venture, the Bay Shore Railroad Company (BSRC), a partnership formed by Spreckels and Barney with other investors, developed a streetcar line to run along Mission Boulevard, which was completed by 1917.⁶

Due to lack of initial lot sales, Spreckels proposed construction of the Mission Beach Amusement Center, hoping to increase real estate interest in the Mission Beach community. The park was constructed in 1925 and opened in 1926. It featured a games carnival, ballroom, Plunge swimming pool, and Giant Dipper roller coaster. Soon, the park became a highly popular attraction, and increased lot sales followed shortly after its success. New homes began to infill Mission Beach from Pacific Beach to Ventura Place, while most lots south of the park remained vacant by 1930.⁷ Soon after, the effects of the Great Depression in the 1930s and residential building restrictions during WWII in the 1940s meant that permanent homes were still slow to infill the remainder of the southern Mission Beach community.

Post-WWII Suburban Residential Development in Mission Beach

Following the development of Mission Beach before WWII, several proposals were put forth for the dredging and development of Mission Bay. At the end of the war, the San Diego Chamber of Commerce began to actively investigate and plan for the project that would create the modern version of Mission Bay. In 1944, a Chamber of Commerce committee recommended the development of the Bay into a tourist and recreational center to help diversify the City's economy, which was largely military (**Figure 4**). During the late 1940s, dredging and filling operations began converting the marsh into the modern Mission Bay Park. Twenty-five million cubic yards of sand and silt were dredged to create the landforms of the park, which were almost entirely man-made.⁸ Between 1950 and 1953, the U.S. Army Corps of Engineers constructed a

⁵ RF Jurjevics, "Their Own Little World: Mission Beach," San Diego Reader, July 12, 2007, accessed August 2025, <https://www.sandiegoreader.com/news/2007/jul/12/their-own-little-world-mission-beach/>.

⁶ Women's Club, "History"; Dodge, Richard V., *Rails Of The Silver Gate: The Spreckels San Diego Empire*, (San Marino: Golden West Books, 1960) 81-82.

⁷ "1930 Aerial View of Mission, Pacific and Ocean Beaches," City of San Diego Digital Archives, accessed August 2025, <https://www.sandiego.gov/digital-archives-photos/1930-aerial-view-mission-pacific-and-ocean-beaches>.

⁸ "Mission Bay History," City of San Diego, Parks & Recreation, accessed August 2025, <https://www.sandiego.gov/park-and-recreation/parks/regional/missionbay/history>.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

new channel entrance to Mission Bay and a new separate flood channel for the San Diego River to the south, the San Diego River Flood Control Channel. The project included 3.3 miles of rock-revetted levees 25 feet high forming two adjacent channels that each measure approximately 900 feet wide at the end.⁹

Due to the expanding postwar population and emphasis on improving Mission Bay as a recreation zone, most of the lots at the southern tip of Mission Beach were improved with single-family homes between 1945 and 1953.¹⁰ By the mid-1960s, the entire community was infilled to its current level of development with largely single-family homes. Dredging from the 1940s also continued in Mission Bay. In 1958, a master plan to fully dredge the Bay to create a coastal park with limited housing developments was officially adopted. While housing developments on Mission Beach increased, the focus on dredging altered and irreparably damaged the local ecosystem of birds, kelp, otters, fish, and other underwater plants/creatures. Meanwhile nearby Mission Valley east of the Bay became the new focus of development for shopping centers catered to automobile travel on the newly established highways.¹¹

During the late 1950s and 1960s, developing sites to attract tourists became one of the major focuses of city leaders. Under new ownership, the Mission Beach Amusement Center was renamed Belmont Park in 1955 to greater emphasize family entertainment.¹² Attendance at Belmont Park slowly dwindled during the 1960s and early 1970s, leading to the park's closure in December 1976. Threatened with demolition, the Save the Coaster Committee fought to preserve the Big Dipper roller coaster, listed on the National Register of Historic Places in 1978. Eight years later, the roller coaster was designated a National Historic Landmark.¹³ A redeveloped Belmont Park and Plunge Building with a new commercial center reopened in the summer of 1988. In 1989, Belmont Park Associates contracted the Santa Cruz Seaside Company to restore the Giant Dipper, reopened to the public on August 11, 1990.¹⁴ These improvements helped maintain Mission Beach as a popular seasonal destination for tourists and seasonal residents.

Since the 1990s, Mission Beach has remained largely unchanged. The homes are still primarily single-family residences, with limited townhomes and small condominium units across the peninsula. Many of the mid-twentieth century houses remain intact though some later houses have replaced older homes intermittently over time. The community emphasizes its family-friendly, laid-back atmosphere, which continues to attract permanent residents and seasonal vacationers alike.

⁹ "Nan Taylor Papageorge, "The Role of the San Diego River in the Development of Mission Valley," *The Journal of San Diego History*, San Diego Historical Society Quarterly, 17, no. 2 (Spring 1971), <https://sandiegohistory.org/journal/1971/april/river/>.

¹⁰ Howard Rozelle, "1945 Aerial Photo - Mission Boulevard from Pacific Beach Drive," Pacific Beach Historical Society; "Historic Aerials - 1953," NetOnline, accessed August 2025, <https://www.historicaerials.com/viewer>.

¹¹ "Timeline," History Center.

¹² "Mission Beach Roller Coaster," National Park Service, Places, accessed August 2025, <https://www.nps.gov/places/mission-beach-roller-coaster.htm>.

¹³ Women's Club, "History."

¹⁴ "History," Belmont Park, accessed August 2025, <https://www.belmontpark.com/history>.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Modernist Architecture

The Russell E. and Virgie R. Babcock House is an Organic Geometric style building, a subset of the larger Modernist movement in architecture. Modernism is most simply expressed as a departure from historical precedent in architectural ideology when old and stereotyped forms were discarded and new modes of expression developed to create an aesthetic reformation. A reform in the aesthetic ideology was influenced by innovations in technology and a change in lifestyles, which in turn, created a new residential architecture with a twofold purpose; to base its plans upon the organic life of the family to be housed, and to make a logical use of the products of invention. In their 1940 monogram, *The Modern House in America*, authors James Ford and Katherine Morrow Ford respond to the inquiry of “what is modern” with the following statement,

It has elected to make a fresh approach, to free itself of constraints, by consciously ignoring tradition and expectations which the latter imposes with regard to façade and plan. The outer form of the modern house becomes the outgrowth of a plan built about the interests, routine activities, and aspirations of the client and his family expressed in terms of materials employed. Thus human need comes first. In skillful hands new appropriate and beautiful forms may emerge from an architecture, which, discarding styles, lets the house grown from the inside outwardly to express the life within.... Modern architecture then seeks not style but substance, not ornament or ostentation but rational simplicity, not standard plans and facades but proficiency in exposition, not fitting the family to the house but the house to the family, not imitation but creation. Ideally it strives to make its fresh approach to the problem of design by the study of the latest findings concerning the nature of man and of social needs. It seeks fresh achievement in construction by thorough understanding and mastery of new materials and processes and of their potentials in use. It studies intensively the client and the members of the household, the site and its neighborhood, the available local organizations and materials for construction, and attempts an individualized synthesis which will perfect the adaptation of the dwelling to man. The result house is not a “machine for living,” but a perceiving utilization of machine products to ease, facilitate, and even inspire each process of daily living for each member of the family...Intrinsically, the modern house seeks to fulfil the implicit goal of housing, which in not mere shelter but the opportunity for unhampered and gracious living.¹⁵

Three common characteristics helped to inform the geographical distribution of modern dwellings throughout the country in the 1940s and 1950s with California and the Atlantic Seaboard states leading the way. The first is the presence of a naturally beautiful environment, including the ocean, lakes, rivers, mountains, and deserts. The second is the cultivation of outdoor living and rise in leisure stimulated by wealth and opportunities. The third is an eagerness for simplicity without sacrificing the conveniences of modern technology.

Additional features and considerations characteristic to modern architecture include the adaptation of the house and lot to man, the elimination of the sense of confinement, the

¹⁵ James Ford and Katherine Morrow Ford, *The Modern House in America* (New York: Architectural Book Publishing Company, Inc., 1940), 10-11.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

importance of site and landscape for design, and the emphasis of building materials within the design of the structure. Modernist architects often orientate buildings regarding the protection or utilization of the sun. Windows, doors, decks, and terraces are often placed to take advantage of vistas. Designs also provide clearly defined and comfortable pedestrian circulation for both inhabitants and visitors, while also incorporating spaces for automobiles and service vehicles in a convenient and unobtrusive manner.

Modernist designs use indoor-outdoor features, often in temperate climates, with indoor spaces enlarged by unobstructed views of the outdoors by means of large, glazed areas that can be opened and closed with relative ease. Site orientation, views, original landforms, and vegetation are regularly utilized creatively into designs. Landscape and planted areas relate and visually flow with the interior and exterior spaces and, with the landforms, which enhance the livability of the site. Architects take advantage of and retain critical views, paths of the sun, wind patterns, and the effect of adjacent buildings and structures. Landscape plans are complementary and incorporate plantings, hardscape, and sometimes water features. Integration of interior and exterior spaces using large areas of glass including floor-to-ceiling sliding doors and the interaction with natural environment through orientation and openings is important, all while still providing privacy and protecting the building from the elements. Materials are used honestly for their intended appearance, along with fixtures and technology.

Because modern residential architecture was focused on serviceability as well as one's cultural interests and idea of beauty, and the above-referenced characteristics, modernistic dwellings constructed throughout the country vary significantly in form and appearance. Building materials may include smooth stucco on frame, concrete block (CMU), horizontal board siding, vertical board siding, stone, brick, steel, or glass. Roof types may include flat, hipped or gable with low pitch, shed of varying pitch, exaggerated gable with a projecting geometric form, butterfly, or canopy supported by steel beams.

In 2007, the City of San Diego developed the *San Diego Modernism Historic Context Statement* as a tool for the City Historical Resources Board (HRB) to accurately describe and access the significance of resources built in the city between 1935 and 1970, when Modernism was at its peak within many San Diego communities. The context statement identifies twelve sub-styles of Modern architectural design in San Diego: Streamline Moderne, Minimal Traditional, International, Futurist – Googie, Tiki – Polynesian, Post and Beam, Tract Ranch, Custom Ranch, Contemporary, Brutalism, Organic Geometric, and Organic Free-Form.¹⁶ The Russell E. and Virgie R. Babcock House was designed in the Organic Geometric sub-style.

Organic Geometric Architecture, 1955-1975

Organic Geometric architecture is a philosophy of design that promotes a harmonious relationship between buildings and nature. It emphasizes geometric motifs, as opposed to more free-flowing Organic designs. The father of Organic architecture in the United States is Frank Lloyd Wright, who in 1939 coined the phrase “Organic Architecture” in his speech, “An Organic

¹⁶ City of San Diego, City Planning & Community Investment Department, *San Diego Modernism Historic Context Statement*, October 17, 2007, www.sandiego.gov/sites/default/files/modernism_2007.pdf, 53.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Architecture.”¹⁷ Designers of this modern sub-style employed natural building materials, such as wood and stone, and designed buildings that were respectful to the site. Glass was also used to minimize the separation between interior and exterior encouraging the indoor/outdoor living concept. Buildings were thoughtfully sited to take advantage of views, often built on steep slopes with large balconies. Form was based on rectilinear geometry, designs are characterized by asymmetrical elevations, unusual rooflines, and angular shapes.

Organic Geometric principles were first implemented in Wright’s design of Graycliff, a summer estate constructed for Isabelle R. Martin and her husband, Larkin Company executive Darwin D. Martin, and further evolved in his later work including Fallingwater and Taliesin West.

Wright’s design for the Graycliff complex near Buffalo, New York, in the late 1920’s was his first use of organic principles in his architecture, incorporating elements and materials inspired by Lake Erie and the surrounding environment such as locally available stone, transparent glass walls, large, cantilevered balconies, and ribbon windows offering expansive views. Graycliff was the first of Wright’s organically designed projects, and the ideology was arguably perfected in his 1934 design for Fallingwater in Pennsylvania. Wright designed Fallingwater with full attention to integration of the building into the surrounding site. The horizontally oriented geometry of the house is designed to echo the rocks and ledges found on the site, and he positioned the house itself over a waterfall, allowing the sound of falling water to permeate the entire house. As he did in his design for Graycliff, Wright used locally quarried stone and designed expansive cantilevered balconies to provide views as well as outdoor living space. These designs by Wright had a profound influence on San Diego Organic Geometric architects.

Following Wright’s principles of designing buildings that are integrated into their surroundings, Organic Geometric designers made use of natural building materials such as wood and stone and designed buildings that were respectful to the site. Like their Post and Beam Modern contemporaries, Organic Geometric architects also used glass to minimize the separation between interior and exterior and encourage indoor/outdoor living. Buildings were carefully sited to take advantage of views and other site features, often built on steep slopes and boasting large balconies. In terms of shape, architects designed these buildings with an emphasis on rectilinear geometry, and the designs are characterized by asymmetrical façades, unusual rooflines, and angular shapes.¹⁸

Into the mid-twentieth century Wright’s design principles were broadly adopted by apprentice designers, architects, and artists who served as Fellows in Wright’s Taliesin Fellowship, as well as by those inspired by his work outside of the Fellowship program. Distinctive designs emerged throughout the country with more evolving interpretations occurring through time, involving new and different masonry types, such as lava rock for a Polynesian influence, additional glazing and

¹⁷ Ibid, 80.

¹⁸ Ibid.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

full window walls to allow for greater integration of interior and exterior spaces and challenging structural forms, and exceedingly angled rooflines to allow for improved aesthetics, interior volume, natural light and ventilation, and energy and climate responsiveness.

Although originated by Frank Lloyd Wright in 1939, the style evolved and peaked in popularity from the mid-1950s to the mid-1970s. This period also saw significant design and development in custom homes across San Diego's incorporated and unincorporated communities. These homes were often built on challenging lots, such as those with steep slopes in areas like Point Loma, Mission Hills, and Mount Helix. Additionally, the style was applied to large-acre lots with architectural controls that prevented subdivision and the construction of smaller homes, as seen in Mount Helix and Rancho Santa Fe. Basic stylistic features of the Organic Geometric sub-style include exposed structure and materials, square, diamond and polygon design motifs, and natural materials (wood, stone, glass). Most of these character-defining features should be present to support individual significance: sharp angular massing, asymmetrical façades, complex roof forms, and site-specific design.¹⁹

Designed by a follower of Wright's philosophies, Kendrick Bangs Kellogg, the house at 2694 Bayside Walk exhibits all the primary and secondary character-defining features of the Organic Geometric style. The home has exposed structural beams throughout the interior; rectangular, diamond, and triangular design motifs are evident throughout; and natural materials, such as wood, stone, copper, and glass are all prominently featured across the building. Furthermore, angular massing is a primary design feature of the residence; all elevations are asymmetrical; the triangular interlocking roofs are oriented in a complex pattern; and the floor plan was designed to specifically fit the irregular triangular corner lot where the house is sited.

Kendrick Bangs Kellogg (1934-2024)

Kendrick (Ken) Bangs Kellogg was born on October 22, 1934 in San Diego, California. He grew up in the Mission Beach community and graduated from Grossmont High School in El Cajon, California.²⁰ His father, John Olmsted Kellogg, was a New York native, and relative to Frederick Law Olmsted, considered the father of landscape architecture.²¹ John Kellogg attended New York University College of Medicine and earned his degree in 1925. He subsequently moved to San Diego and obtained a medical license to become a practicing physician in 1926.²² Ken's mother, Virginia, was a Missouri native who was a nurse before she gave birth to Ken's older brother John Roy in 1927.²³ Virginia was also an amateur artist and avid cultural enthusiast who

¹⁹ Ibid, 81.

²⁰ "Kendrick Bangs Kellogg," Ancestry, California Birth Index, accessed July 2025, <http://www.ancestry.com>; "Kendrick Bangs Kellogg," Ancestry, U.S. School Yearbooks, 1900-2016, Grossmont High School, accessed July 2025, <http://www.ancestry.com>.

²¹ Kay Kaiser, *Global Architecture*, No. 29, 1990.

²² "John O Kellogg," Ancestry, U.S. Occupational Licenses, Registers, and Directories, 1876-1969, California, accessed July 2025, <http://www.ancestry.com>.

²³ Dirk Sutro, "CityScape: Remembering Kendrick Bangs Kellogg, San Diego Champion of Organic Architecture," *Times of San Diego*, March 9, 2024, <https://timesofsandiego.com/arts/2024/03/09/cityscape-remembering-kendrick-bangs-kellogg-san-diego-champion-of-organic-architecture/>; "John Roy Kellogg," Ancestry, California Birth Index, accessed July 2025, <http://www.ancestry.com>.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

embraced the teachings of the Point Loma Theosophical Society, which valued independent thinking to address life's questions and problems.²⁴ John and Virginia Kellogg moved to San Diego in 1925 and lived in Kensington during the 1920s and 1930s before moving to Mission Beach, where they raised both sons at 836-838 Balboa Court.²⁵ They lived in Mission Beach through at least 1948 when they bought a house in Lakeside, where Ken attended high school in nearby El Cajon.²⁶

After he graduated high school in 1953, Kellogg studied for five years between San Diego State College, University of Colorado at Boulder, University of Southern California (USC), and the University of California at Berkeley. Initially undecided about his educational career, Kellogg was interested in astrophysics and astronomy. He eventually settled on architecture after a discussion with his guidance counselor. Upon seeing a photo of Frank Lloyd Wright's Fallingwater, Kellogg quickly invested himself into an Organic school of architectural thought.²⁷

In April 1955, Kellogg and fellow architectural students from the University of Colorado took a trip to Phoenix and Scottsdale to hear Wright speak. They even briefly talked to him at his Taliesin West compound. Inspired from his encounter with the master architect, Kellogg transferred first to the USC School of Architecture, where many prominent architects studied, and later to UC Berkeley, where he took courses in math and engineering. He eventually realized that his visions of design did not fit within a formal architectural education.

Kellogg left Berkeley without completing a degree and returned to San Diego and work in the architectural design offices of Sim Bruce Richards, Dale Naegle, and Frederick Liebhart during the summer of 1955 and 1956, providing drafting and rendering as well as building models for residences on the Kona Coast of Hawaii and Rancho Santa Fe community of California.²⁸ While working with Sim Bruce Richards, it is possible Kellogg met James T. Hubbell, who was also working with Richards during the mid-1950s. Kellogg worked on several local properties including the Franklin F. and Beatrice Evenson home at 340 San Geronio Street in Point Loma, which was commissioned in 1956 and completed in 1959.²⁹ Both Sim Bruce Richards and Frederick Liebhart were former Taliesin Fellows, apprentices of Frank Lloyd Wright who lived, worked, and studied with him to learn and integrate his life philosophies.³⁰

Once back in California, Ken Kellogg married Marilyn Silvia on April 23, 1958 in Los Angeles. They had three children; Shanna Deen Kellogg (February 6, 1959), Klay O. Kellogg (October

²⁴ Sutro, "CityScape."

²⁵ "Virginia Kellogg," Ancestry, U.S. City Directories, 1822-1995, accessed July 2025, <http://www.ancestry.com>; Johnson & Johnson Architecture, "The Richard and Olivia Ledbetter, Kendrick Bangs Kellogg House: Historic Nomination Report," City of San Diego California Historical Resources Inventory Database, May 2019, 21.

²⁶ Sutro, "CityScape."

²⁷ Johnson & Johnson, "Richard and Olivia Ledbetter," 22.

²⁸ Ibid; Keith York, "Kendrick Bangs Kellogg," Modern San Diego, accessed July 2025, <https://www.modernsandiego.com/people/kendrick-bangs-kellogg/>.

²⁹ "Kendrick (Ken) Bangs Kellogg (1934-2024)," US Modernist, accessed July 2025, <https://usmodernist.org/kellogg.htm>.

³⁰ Johnson & Johnson, "Richard and Olivia Ledbetter," 22.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

19, 1960), and Bryn V. Kellogg (January 27, 1965). Ken Kellogg later divorced Marilyn and married Franeva Howell.³¹

After settling back in Mission Beach, Kellogg met Russell and Virgie Babcock when they were renting an apartment at 2776 Bayside Walk in Mission Beach from a family friend. The Babcocks had previously hired Frank Lloyd Wright to build a home at the north end of Park Avenue overhanging Mission Valley; the building was never constructed. An avid student of Wright's work, Kellogg was looking for more opportunities to apply lessons taken from Wright's buildings and philosophies that he taught to his apprentices in the Taliesin Fellowship. Virgie Babcock asked Kellogg to design an addition to her Sanatorium in National City at 1889 National City Blvd in 1957. Later that year the Babcock family bought property in Mission Beach to build their new home. They told Kellogg about their small lot off San Luis Ray Place and asked him to design a house. They requested an A-frame type home with a copper roof, after Virgie found a photograph of an A-frame mountain cabin in a magazine article. Soon after, Ken went to work designing the building based on this general guidance. He hired Henry Pangerl to construct his plans, and the home was completed in January 1959, after eleven months of construction.³²

By the time Kellogg obtained his California architectural license in 1964, he had designed at least five residences. By 1966, he obtained a building contractor's license followed by a national license in 1979 and an international license in 1998.³³ Beginning with his first notable designs in Mission Beach and Point Loma, Kellogg quickly became known for his unique blend of the Organic architectural style. While some of his designs, like Babcock House, employed geometric motifs, other designs became distinct for their free-flowing nature. Some of his most notable residential designs that range between the Organic Geometric style and the Organic Free-Form style include Lotus House at 7799 Starlight Drive in La Jolla, Wingsweep at 38445 Overview Drive in Temecula, High Desert House at 7263 Mount Shasta Avenue in Joshua Tree, Atoll House at 9805 Blackgold Road in La Jolla, Ledbetter House at 3545 Inez Street in Point Loma, and Onion House at 77-6411 Nalani Street in Hawaii.³⁴

In addition to his custom residential designs, Kellogg also designed commercial and public buildings. Not long after Kellogg began accepting solo commissions, Alfred Ernest "Buzzy" Bent III, who had worked on building Frederick Liebhart's Organic style home as a laborer in his youth, was beginning to expand his Chart House seafood restaurant chain. In 1960, Bent built the first Chart House in 1961 in Aspen, Colorado. In 1963, he built a second location in Newport Beach, California, and a third location on Shelter Island, California. With a vision to employ bold Organic style buildings at many of the new locations, Bent hired Kellogg to design additional restaurants utilizing his distinct brand of the style. Kellogg began by designing a Chart House location in Santa Barbara and later oversaw the construction of additional California

³¹ Ibid.

³² York, "Kellogg"; George Dissinger, "Family Moves Into Quixotic Home," *Evening Tribune*, January 16, 1959, 43.

³³ Ibid.

³⁴ US Modernist, "Kellogg."

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

locations in Westwood, Idyllwild, Redondo Beach, Dana Point, Rancho Mirage, and La Jolla. Kellogg also designed a Chart House location in Jacksonville, Florida.³⁵ His most notable public building design was the Hoshino Wedding Chapel in Karuizawa, Japan, completed in 1988. The precast concrete building with arches and stone walls gained him widespread international recognition.³⁶

Kellogg was a self-described activist who regularly inserted himself into development issues. An advocate for freedom of architectural expression in San Diego, Kellogg often lobbied city planners for less restrictive city design guidelines and more architectural freedom. He also valued the preservation of open space and natural environments. When Belmont Park was threatened with development in 1969, Ken Kellogg and others pushed to protect the property. He served on the Mission-Pacific Beach Town Council (Planning Committee) for many years. In 1977, Governor Jerry Brown nominated Kellogg for appointment to the State Commission on Housing and Community Development where he served a four-year appointment. Kellogg also participated in the development of the Mission Beach Precise Plan, one of the first successful Planned District Ordinances in San Diego, which was adopted in 1978.³⁷

He was also a strong proponent of architectural education. Drawn to teach what he had learned through his education and experience, Kellogg founded the Kratores Foundation for Architecture and Planning in 1970, hoping to inspire others to create and learn while constructing their architectural identity. His vision was never fully realized. He also founded the Organic Architecture Charitable Foundation (OACF) in 1997, an organization focused on of educational programming in architecture through experiential techniques.³⁸

Throughout his career, Kellogg preached his belief that dramatic and often difficult locations required original thought that created the most innovative architectural designs. To that point, Kellogg and his wife acquired a 77-acre, rocky and steeply sloped property on Palomar Mountain for him to design a new studio, completed in 1981. Prior to the completion of his Palomar Mountain home, Kellogg had used his parents' home at 836-838 Balboa Court as his studio. Kellogg's architecture is widely published in educational and trade journals. He is renowned for his style and his sustainable strategies and eco-architecture, as his buildings all have passive heating and cooling built-in. Kellogg was recognized often by his peers for his architectural innovation and arguably underrepresented regarding national awards received during his lifetime. Kellogg collaborated often with other notable artists and architects including James Hubbell and Wallace Cunningham. The three partnered on an exhibit at the Mingei International Museum in 2014 called "Three on the Edge."³⁹ Kendrick Kellogg died on February

³⁵ York, "Kellogg."

³⁶ Danny Hudson, "A Look Inside Kendrick Kellogg's Hoshino Stone Church In Japan," Designboom, April 16, 2017, accessed July 2025, <https://www.designboom.com/architecture/kendrick-kellogg-hoshino-stone-church-04-16-2017/>.

³⁷ Johnson & Johnson, "Richard and Olivia Ledbetter," 22-23.

³⁸ Ibid.

³⁹ Sutro, "CityScape."

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

16, 2024, at the age of 89. His archival collection was donated to UC Santa Barbara's Art, Design & Architecture Museum.⁴⁰

Henry Pangerl (1923-2004)

There is limited available information on builder Henry Pangerl. Born November 2, 1923, in Lincoln, Illinois, Henry was employed at the Enjay Construction Company in Chicago before WWII. He registered for service in 1941 and joined the U.S. Army shortly after the attack on Pearl Harbor.⁴¹ While in Europe, he met and married his wife Ilse Johanna Muller, who was from Germany. She immigrated to the U.S. in 1947, and they moved back to Lincoln, Illinois, where they lived at 614 Wichita Avenue in 1950.⁴² While in Lincoln, Henry worked as a carpenter.⁴³ By 1954, they had moved to San Diego, where Henry continued to work as a carpenter and general contractor. Henry was eventually hired in 1958 to work on Babcock House, where the construction process took approximately eleven months for him and his team to complete.⁴⁴ By the 1970s, Henry and Ilse had separated. Ilse was living in Las Vegas and Henry had moved to Yuma, Arizona. Henry Pangerl died on September 24, 2004 at the age of 80; Ilse J. Pangerl died on November 23, 2005.⁴⁵

Russell E. and Virgie R. Babcock

The Russell E. and Virgie R. Babcock House was commissioned by Russell Earl Babcock (1917-1991) and Virgie Russell Babcock (1904-1990). Russell Babcock was born in Coleridge, Nebraska on May 17, 1917 to Ida Lillie Babcock.⁴⁶ He had one sibling, Helen Babcock, two years younger. The Babcock family moved to San Diego in the 1930s and lived at 614 Avenue G in 1940.⁴⁷ At the onset of WWII, Russell enlisted in the U.S. Navy, where he served as a Specialist 1st Class Petty Officer.⁴⁸ In 1942, Russell was appointed as a regular city fireman in National City after serving a brief probationary period.⁴⁹ In 1943, he married Virgie Mae Russell, and they moved to 1136 Edgemont Street.⁵⁰

⁴⁰ Debra Herrick, "Architect Kendrick Bangs Kellogg's archive donated to Architecture and Design Collection," *The Current*, June 23, 2024, accessed July 2025, <https://news.ucsb.edu/2024/021553/architect-kendrick-bangs-kelloggs-archive-donated-architecture-and-design-collection>.

⁴¹ "U.S., World War II Draft Cards Young Men, 1940-1947," Ancestry, Order No. 11821, accessed August 2025, <https://www.ancestry.com/>.

⁴² "Ilse J Pangerl," Ancestry.com, WWII Alien Registration, 1940-1955, Document ID Number P066A00221, accessed September 2025, <https://www.ancestry.com/>.

⁴³ Lincoln City Directory, 1822-1995.

⁴⁴ San Diego Directories (1874-1980).

⁴⁵ "Henry Pangerl," Find a Grave.com, accessed August 2025; "Ilse Pangerl," Ancestry.com, Nevada U.S., Death Index, 1980-2012, accessed September 2025, <https://www.ancestry.com/>.

⁴⁶ "U.S., World War II Draft Cards Young Men, 1940-1947," Ancestry, Order No. 3896, accessed August 2025, <https://www.ancestry.com/>.

⁴⁷ 1940 United States Federal Census, Ancestry.com, National City, 37-52.

⁴⁸ "Russell Earl Babcock," Find a Grave, accessed August 2025, https://www.findagrave.com/memorial/8199749/russell_earl-babcock.

⁴⁹ "Fireman, Special Police Officers Appointed Here," *National City Star News*, July 3, 1942, 1.

⁵⁰ Directories (1874-1980).

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Virgie Mae Russell was born in Portsmouth, Virginia, on December 2, 1904.⁵¹ She, older brother Leonard, and younger sister Mildred grew up in Virginia.⁵² In 1924, Virgie married James A. Spagnola of Paterson, New Jersey, and they both moved to San Diego soon after.⁵³ Once in San Diego, James Spagnola joined the Navy and Virgie worked as a nurse while they lived in Hillcrest. By 1928, the couple had divorced and Virgie stayed in San Diego.⁵⁴ In 1930, Virgie took over management of the Peterson Sanitarium at 3645 41st Street. Four years later, she purchased a property at 4004 Vermont Street and opened the business as the Hillcrest Home.⁵⁵ In 1936, she married Robert H. Oury, before divorcing him in 1941.⁵⁶ As more elderly retirees sought housing and care, Virgie needed a larger property and purchased Southern Manor, a sanitarium in National City at 1889 National Avenue, where she established the Hillcrest Manor in 1937.⁵⁷ While managing both Hillcrest Home and Hillcrest Manor, Virgie met Russell Babcock, who was living in National City at that time.⁵⁸

After Russell and Virgie married, they briefly rented an apartment in Morena during the early 1950s at 5156 Solar Street and later moved to live with friends at 2776 Bayside Walk in Mission Beach in 1956.⁵⁹ After they moved from National City, Russell became a civilian fire captain at the Marine Recruit Depot north of Lindbergh Field (San Diego International Airport).⁶⁰ While living in Mission Beach, they met Kendrick Bangs Kellogg, who was living at 836-838 Balboa Court. After designing a new addition to the Hillcrest Manor Sanitarium in National City, Kellogg designed their new home at 2694 Bayside Walk for his first solo residential project.⁶¹

While they lived at their Bayside Walk home, Russell continued to work as a fire captain and Virgie managed her sanitarium properties. Over the course her career, Virgie became a leader in her field and a notable community member. She was a founding member and president of the San Diego Nursing Home, Sanitarium and Rest Home Association, a member of the National Federation of Mental Health, and a member of the County Community Welfare Council. In 1961, she was named Woman of Achievement and later she was named Woman of the Year in 1962, in recognition of her volunteer work and advocacy for legislation to protect the mentally and physically disabled. Throughout her career, she worked on developing programs to train and find jobs for young people released from mental hospitals and corrective facilities. Virgie also regularly publicly advocated for on-the-job training for senior women wishing to work. She was a notable active member of multiple fraternal organizations, both the Order of the Eastern Star

⁵¹ "Virgie K Babcock," Find a Grave, accessed August 2025,

https://www.findagrave.com/memorial/3385613/virgie_k-babcock.

⁵² 1930 United States Federal Census, Ancestry.com, Portsmouth, District 0017.

⁵³ "Spagnola-Russell," *The Portsmouth Star*, May 4, 1924, 3.

⁵⁴ Directories (1874-1980).

⁵⁵ "Hillcrest Manor Sanitarium," *National City Star News*, August 30, 1940, 10.

⁵⁶ Directories (1874-1980).

⁵⁷ *National City*, "Sanitarium."

⁵⁸ Directories (1874-1980).

⁵⁹ Ibid.

⁶⁰ Dissinger, "Quixotic."

⁶¹ York, "Kellogg."

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

and the Daughters of the Nile. A strong advocate for women's rights, Virgie held offices in the Zonta International Club of San Diego and was a longtime member of the organization.⁶²

Throughout her career as a convalescent facility owner and manager, Virgie lived with Russell at 2694 Bayside Walk and they both became fixtures in the Mission Beach community. On November 8, 1990, Virgie died at the age of 85 followed shortly by Russell who died on May 6, 1991, at the age of 73.⁶³ They had no children over the course of any of their marriages, so the home passed to a group of trustees, who included the husband of Virgie's sister Mildred, William Quillin. After a series of quitclaim deeds in 1994 and 1995, Ellen Wilkinson, William Quillin, and Robyn Williams sold the property to William A. Conner in 1995.⁶⁴

In 2004, William Allan Conner commissioned Kendrick Bangs Kellogg to design a rear addition to the home on the upper floor, which added square footage to the upper floor and enclosed a portion of the carport with walls and a garage door when it was completed in 2006.⁶⁵ The addition included a new bathroom on the second floor with an exterior back door designed by James Hubbell.⁶⁶ Conner lived at the home until 2023, when he sold it to Scott and Jessica Manos, and moved to El Cajon.

Conclusion

The Russell E. and Virgie R. Babcock House was the first residential design completed by Kendrick Bangs Kellogg as a solo practitioner at the beginning of his architectural career. It was also one of his last projects in 2006 when he completed a rear addition for William Conner. As such, the property is both an early marker of Kellogg's style and influences after working under Sim Bruce Richards, Dale Naegle, and Frederick Liebhart, as well as an example of how his work had evolved at the end of his career in the early 2000s. A review of historic building permits for the house reveals that the building has remained relatively intact, with no major additions that have significantly altered Kellogg's vision. The Russell E. and Virgie R. Babcock House at 2694 Bayside Walk is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as a rare and intact example of an Organic Geometric style home designed by a master architect, Kendrick Bangs Kellogg.

⁶² "Virgie Babcock; 60-year resident: Owned, operated nursing homes here for 55 years," *San Diego Union*, Obituaries, November 14, 1990, 14.

⁶³ Find a Grave, "Virgie Babcock"; Find a Grave, "Russell Babcock."

⁶⁴ Grant Deed Recorders File No. 1995-0528017, November 20, 1995.

⁶⁵ City of San Diego Building Permit No. 120114.

⁶⁶ Personal communication, Drew Hubbell, March 8, 2026.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Ancestry.com

- 1930 United States Federal Census. Portsmouth, District 0017.
- 1940 United States Federal Census. National City, 37-52.
- “Ilse Pangerl.” Nevada U.S., Death Index, 1980-2012.
- “Ilse J Pangerl.” WWII Alien Registration, 1940-1955. Document ID Number P066A00221.
- “John Roy Kellogg.” California Birth Index.
- “John O Kellogg.” U.S. Occupational Licenses, Registers, and Directories, 1876-1969, California.
- “Kendrick Bangs Kellogg.” California Birth Index.
- “Kendrick Bangs Kellogg.” U.S. School Yearbooks, 1900-2016, Grossmont High School.
- Lincoln City Directories (1822-1995).
- San Diego Directories (1874-1980).
- “U.S., World War II Draft Cards Young Men, 1940-1947.” Order No. 3896.
- “U.S., World War II Draft Cards Young Men, 1940-1947.” Order No. 11821.
- “Virginia Kellogg.” U.S. City Directories, 1822-1995.

Another Side of History. “San Diego’s Pueblo Farm.” December 24, 2018. Accessed July 2025. <http://thewebsters.us/2018/12/24/san-diegos-pueblo-farm/#:~:text=These%20pueblo%20lands%20originally%20extended,was%20sold%20to%20private%20buyers.>

Belmont Park. “History.” Accessed August 2025. <https://www.belmontpark.com/history>.

Carrico, Richard. *Strangers in a Stolen Land*. Chula Vista, CA: Sunbelt Publications, 2008.

City of San Diego Digital Archives. “1930 Aerial View of Mission, Pacific and Ocean Beaches.” Accessed August 2025. <https://www.sandiego.gov/digital-archives-photos/1930-aerial-view-mission-pacific-and-ocean-beaches>.

City of San Diego

- Building Permit No. 120114.
- San Diego Modernism Historic Context Statement*, October 17, 2007.
- Grant Deed Recorders File No. 1995-0528017, November 20, 1995.
- Parks & Recreation. “Mission Bay History.” Accessed August 2025. <https://www.sandiego.gov/park-and-recreation/parks/regional/missionbay/history>.

Dissinger, George. “Family Moves Into Quixotic Home.” *Evening Tribune*, January 16, 1959.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Dodge, Richard V. *Rails Of The Silver Gate: The Spreckels San Diego Empire*. San Marino: Golden West Books, 1960.

Find a Grave.

“Henry Pangerl.” Accessed August 2025.

https://www.findagrave.com/memorial/86191086/henry-pangerl?_gl=1*_zpdjym*_gcl_au*MTYyMjAyOTYxOC4xNzcyNzM2MzA2*_ga*MjMxNDExODQzLjE3NTk1MDUzNDg.*_ga_4QT8FMEX30*czhjNzVjZjMxLWE2MjMtNDUwZC04YjcwLWY4ZTIkMGJjODQ2ZCRvMzAkZzEkdDE3NzI3NDc4MDckajU5JGwwJGgw*_ga_LMK6K2LSJH*czhjNzVjZjMxLWE2MjMtNDUwZC04YjcwLWY4ZTIkMGJjODQ2ZCRvMzAkZzEkdDE3NzI3NDc4MDckajMzJGwwJGgw.

“Russell Earl Babcock.” Accessed August 2025.

https://www.findagrave.com/memorial/8199749/russell_earl-babcock.

“Virgie K Babcock.” Accessed August 2025,

https://www.findagrave.com/memorial/3385613/virgie_k-babcock.

Fry, John. *A Short History of Pacific Beach*. John Fry Productions: January 1, 1987.

Garrison, Andrew J. and Brian F. Smith. “An Archaeological Resources Report for the Encinitas Boulevard Apartments Project.” June 25, 2020. Accessed July 2025.

https://encinitas.granicus.com/MetaViewer.php?view_id=2&clip_id=2753&meta_id=140821.

Herrick, Debra. “Architect Kendrick Bangs Kellogg’s archive donated to Architecture and Design Collection.” *The Current*, June 23, 2024. Accessed July 2025.

<https://news.ucsb.edu/2024/021553/architect-kendrick-bangs-kelloggs-archive-donated-architecture-and-design-collection>.

Hubbel, Drew. Personal communication. March 8, 2026.

Hudson, Danny. “A Look Inside Kendrick Kellogg's Hoshino Stone Church In Japan.” *Designboom*, April 16, 2017. Accessed July 2025.

<https://www.designboom.com/architecture/kendrick-kellogg-hoshino-stone-church-04-16-2017/>.

Jurjevics, RF. “Their Own Little World: Mission Beach.” *San Diego Reader*, July 12, 2007. Accessed August 2025. <https://www.sandiegoreader.com/news/2007/jul/12/their-own-little-world-mission-beach/>.

Johnson & Johnson Architecture. “The Richard and Olivia Ledbetter, Kendrick Bangs Kellogg House: Historic Nomination Report.” City of San Diego California Historical Resources Inventory Database, May 2019, 21.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Kaiser, Kay. *Global Architecture*, No. 29, 1990.

“Kendrick (Ken) Bangs Kellogg (1934-2024).” US Modernist. Accessed July 2025.
<https://usmodernist.org/kellogg.htm>.

Kuhn, Gerald G. and Francis P. Shepard. *Sea Cliffs, Beaches, and Coastal Valleys of San Diego County: Some Amazing Histories and Some Horrifying Implications*. Berkeley: University of California Press, 1984.

Kwaaymii Cultural Center. “A history of Manuel Hatam and the Kumeyaay People in the San Diego Area.” American Indian Source.com. Accessed July 2025.
<http://americanindiansource.com/hatamkumeyaayhist.html>.

Mission Beach Women’s Club. “Mission Beach History.” Accessed July 2025.
<https://www.mbwec.org/mission-beach-history.html>.

National City Star News.

“Hillcrest Manor Sanitarium.” *National City Star News*, August 30, 1940.

“Fireman, Special Police Officers Appointed Here.” *National City Star News*, July 3, 1942.

National Park Service. “Mission Beach Roller Coaster.” Places. Accessed August 2025.
<https://www.nps.gov/places/mission-beach-roller-coaster.htm>.

NetrOnline. “Historic Aerials – 1953.” Accessed August 2025.
<https://www.historicaerials.com/viewer>.

Paddison, Joshua. “1821-1847: Missions, Ranchos, and the Mexican War for Independence.” UC California Cultures, 2011. Accessed July 2025.
<https://calisphere.org/exhibitions/essay/3/missions-ranchos/>.

Patterson, Thomas C. *From Acorns to Warehouses: Historical Political Economy of Southern California’s Inland Empire*. New York: Left Coast Press, 2016.

Papageorge, Nan Taylor. “The Role of the San Diego River in the Development of Mission Valley,” *The Journal of San Diego History*. San Diego Historical Society Quarterly, 17, no. 2 (Spring 1971). Accessed August 2025.
<https://sandiegohistory.org/journal/1971/april/river/>.

Rozelle, Howard. “1945 Aerial Photo - Mission Boulevard from Pacific Beach Drive.” Pacific Beach Historical Society.

San Diego History Center.

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

“City of the Dream, 1940-1970.” Chapter Nine. Accessed July 2025.

<https://sandieghistory.org/archives/books/citydream/ch9/>.

“Timeline of San Diego History: 1900-1929.” Accessed July 2025.

<https://sandieghistory.org/archives/biographysubject/timeline/1900-1929/>.

Smythe, William E. "Part Seven, Chapter II. San Diego Bay, Harbor and River." History of San Diego, 1542-1908, (1908). Accessed August 2025.

<https://sandieghistory.org/archives/books/smythe/part7-2/>.

“Spagnola-Russell.” *The Portsmouth Star*, May 4, 1924.

Stanford University Libraries. “Sketch Map of the Proposed Development Mission Bay Recreational Area San Diego California.” The Barry Lawrence Ruderman Map Collection. Accessed August 2025.

<https://exhibits.stanford.edu/ruderman/catalog/fg176hd6446>.

Sutro, Dirk. “CityScape: Remembering Kendrick Bangs Kellogg, San Diego Champion of Organic Architecture.” *Times of San Diego*, March 9, 2024. Accessed August 2025.

<https://timesofsandiego.com/arts/2024/03/09/cityscape-remembering-kendrick-bangs-kellogg-san-diego-champion-of-organic-architecture/>.

UC San Diego. “Kendall-Frost Marsh Reserve.” Natural Reserve System. Accessed July 2025. <https://nrs.ucsd.edu/reserves/kendall-frost/index.html#history-hydrology-and-hydromodification>.

“Virgie Babcock; 60-year resident: Owned, operated nursing homes here for 55 years.” *San Diego Union*, Obituaries, November 14, 1990.

York, Keith. “Kendrick Bangs Kellogg.” Modern San Diego. Accessed July 2025.

<https://www.modernsandiego.com/people/kendrick-bangs-kellogg/>.

Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67) has been requested

___ previously listed in the National Register

___ previously determined eligible by the National Register

___ designated a National Historic Landmark

___ recorded by Historic American Buildings Survey # _____

___ recorded by Historic American Engineering Record # _____

___ recorded by Historic American Landscape Survey # _____

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Private collection of the owner

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 32.761449

Longitude: -117.249202

Verbal Boundary Description (Describe the boundaries of the property.)

The property is in the City of San Diego, San Diego County, California, Lot A, Block 11, in Tract 001809. The lot for the home measures 71.47 feet along Bayside Lane (west), 91.38 feet along San Luis Rey Place (north), 24.58 along Bayside Walk (east), and 80.05 feet along the southern property line.

Boundary Justification (Explain why the boundaries were selected.)

The boundary coincides with the legal description of the property as it appears in the records of the San Diego County Assessor.

11. Form Prepared By

name/title: John Hyche, MA, Senior Historian;

Wendy L. Tinsley Becker, RPH, AICP, Principal

organization: Urbana Preservation & Planning, LLC

street & number: 7705 El Cajon Boulevard, Unit 1

city or town: La Mesa state: CA zip code: 91942

e-mail: wendy@urbanapreservation.com

telephone: (844) 872-2623

date: November 2025; Revised December 2025, March 2026

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Babcock, Russell E. and Virgie R., House
City or Vicinity: San Diego
County: San Diego
State: California
Photographer: Wendy L. Tinsley Becker, Urbana Preservation & Planning, LLC
Date Photographed: August 4, 2025

Description of Photograph(s) and number, include view description of indicating direction of camera:

- 1 of 10 East elevation, looking west
- 2 of 10 East elevation, looking southwest
- 3 of 10 North elevation, looking south
- 4 of 10 North and west elevations, looking southeast
- 5 of 10 West elevation, looking east
- 6 of 10 West elevation, looking northeast
- 7 of 10 South elevation, looking northwest
- 8 of 10 Living room, dining room, and kitchen, looking west

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

- 9 of 10 Kitchen, looking southwest
- 10 of 10 Lofted primary bedroom, looking southeast

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

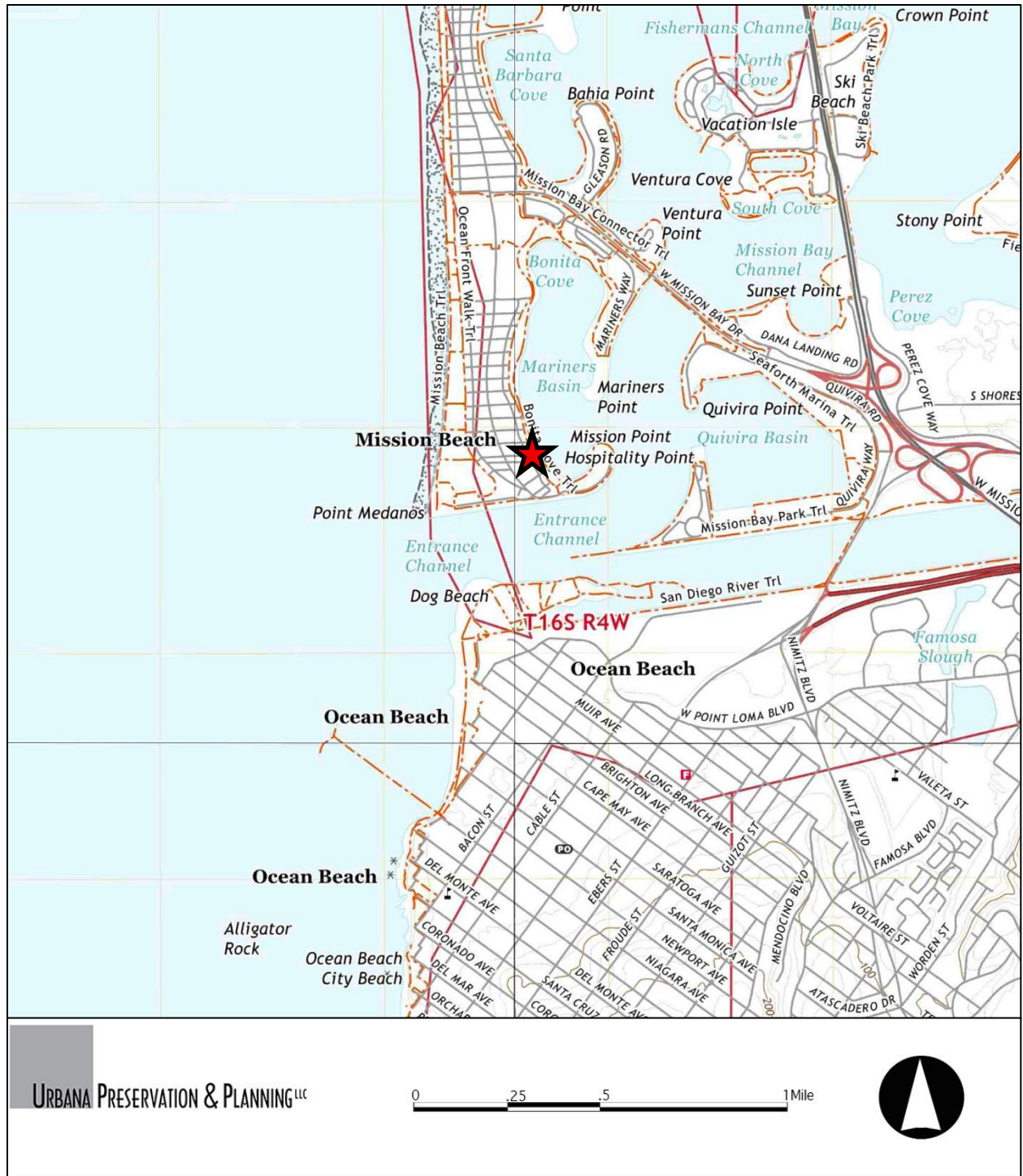
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525

Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

USGS Map

2021 La Jolla Quadrangle, California – San Diego County 7.5 Minute Series (Scale 1:24,000)



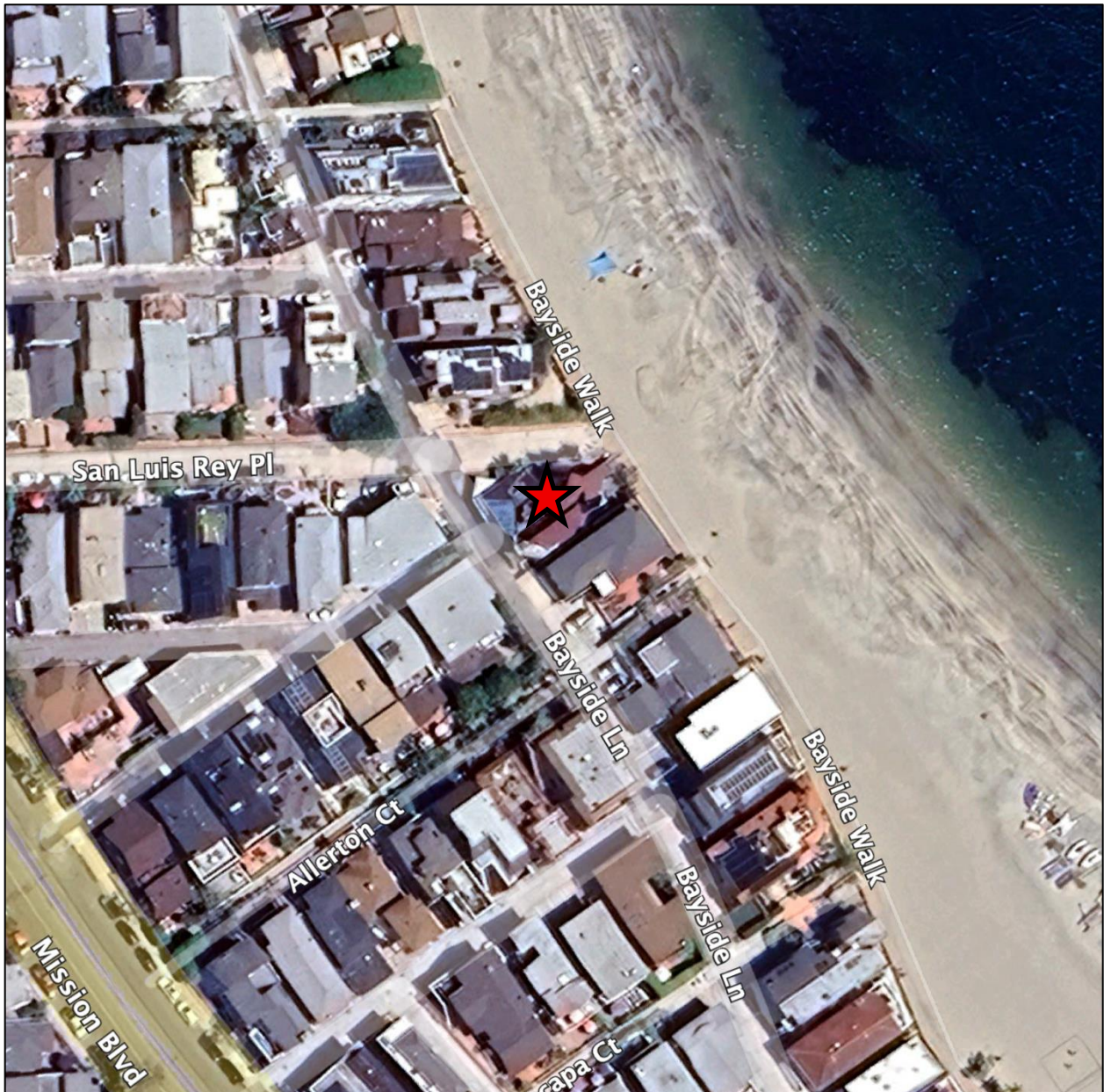
Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Location Map

August 2025 Aerial Photograph (Source: Google Earth Pro)

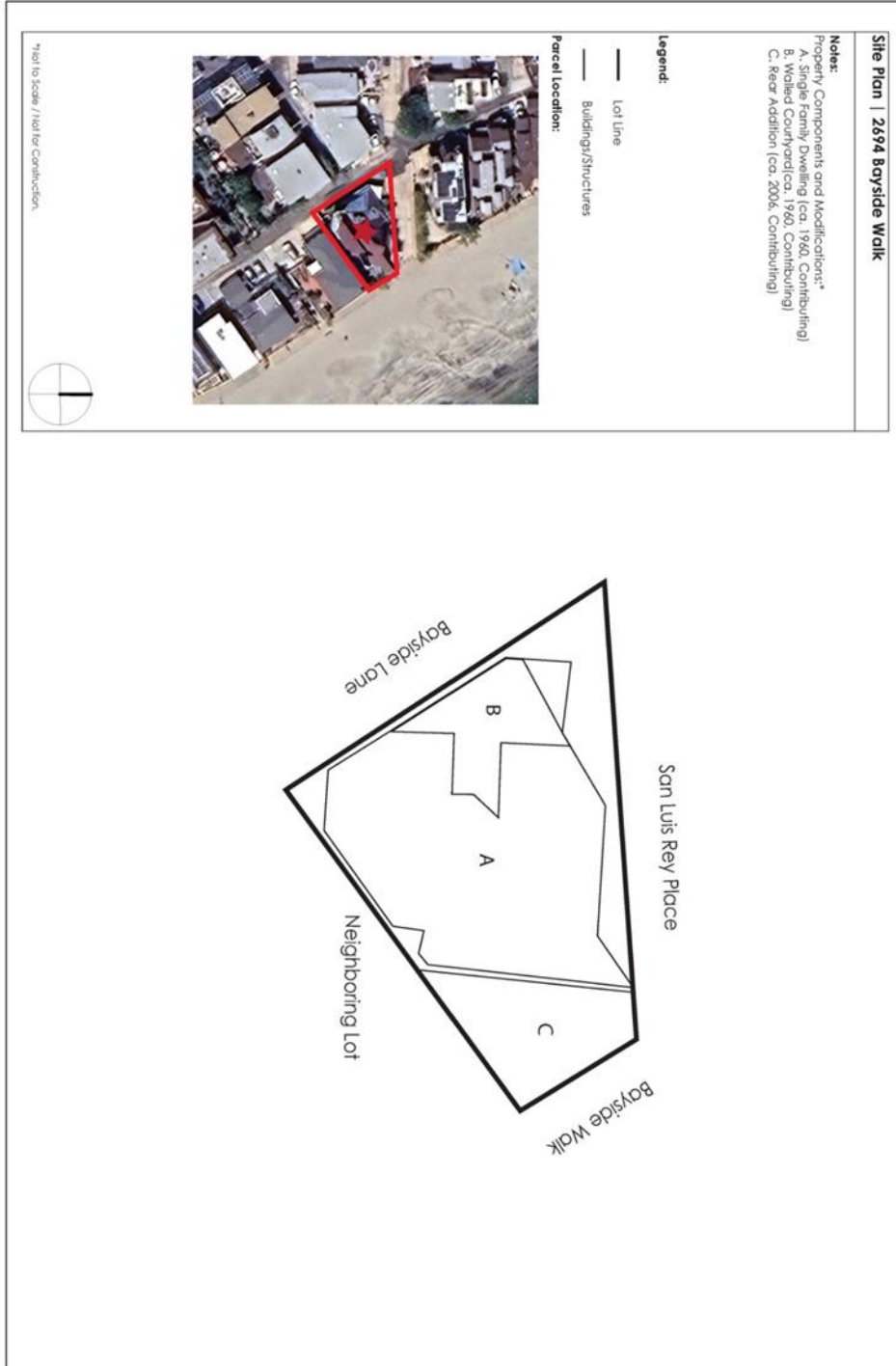
Latitude: 32.761449 Longitude: -117.249202



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Site Plan



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Sketch Map/Photo Key



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 1 James Pascoe, Official Map of the Pueblo Lands of San Diego, May 1870; Source: Barry Lawrence Ruderman, Antique Maps Inc.



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 2 La Jolla Quadrangle, California – San Diego County (Scale 1:62,500), 1903
Source: U.S. Geological Survey



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 3 La Jolla Quadrangle, California – San Diego County (Scale 1:62,500), 1930
Source: U.S. Geological Survey



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 4 Sketch Map of the Proposed Development Mission Bay Recreational Area San Diego California, Frye & Smith, 1945; Source: Stanford University Libraries



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 5 House under construction, image 1 of 6, circa 1958; Source: private collection



Figure 6 House under construction, image 2 of 6, circa 1958; Source: private collection



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 7 House under construction, image 3 of 6, circa 1958; Source: private collection



Figure 8 House under construction, image 4 of 6, circa 1958; Source: private collection



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 9 House under construction, image 5 of 6, circa 1958; Source: private collection



Figure 10 House under construction, image 6 of 6, circa 1958; Source: private collection



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Figure 11 Russell E. and Virgie R. Babcock House at 2694 Bayside Walk, Mission Beach, circa 1959; Source: Kendrick Bangs Kellogg, Facebook



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Photo 1 East elevation, looking west



Photo 2 East elevation, looking southwest



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Photo 3 North elevation, looking south



Photo 4 North and west elevations, looking southeast



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Photo 5 West elevation, looking east



Photo 6 West elevation, looking northeast



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Photo 7 South elevation, looking northwest



Photo 8 Living room, dining room, and kitchen, looking west



Babcock, Russell E. and Virgie R., House
Name of Property

San Diego, California
County and State

Photo 9 Kitchen, looking southwest



Photo 10 Lofted primary bedroom, looking southeast

