



100

THE COMMITTEE OF ONE HUNDRED

Dedicated to the Preservation of Spanish Colonial Architecture in Balboa Park

FALL 2008

WWW.C100.ORG

NEWSLETTER

PRESIDENT'S MESSAGE

Call for Suggestions: Goodhue and Gilbert Awards 2009



The Bertram Grosvenor Goodhue Award and the Gertrude Gilbert Awards will be presented for the first time next year. The Committee of One Hundred will present these awards to individuals or to organizations that have played important roles in the creation, planning, development, and preservation of Spanish Revival architecture in Balboa Park.

The Bertram Grosvenor Goodhue Award will recognize those whose vision and imagination have contributed to the unique design and architecture of Balboa Park's historic structures, plazas and gardens.

The Gertrude Gilbert Award will recognize those who have demonstrated the determination and tenacity to defend and promote preservation, restoration, and conservation of these structures and surrounding spaces.

The nominating process is informal—in fact, we are calling for “suggestions”. The Awards Committee would like to have as much information as possible, especially if a proposed individual is relatively unknown or unrecognized. Membership in The Committee of One Hundred is not necessary to propose a name for consideration. Please provide as many details as possible that will help us in evaluating your suggestion, but we will consider all suggestions submitted by the deadline, even if the information is incomplete. The final decision on awards will be made by the board of directors of The Committee of One Hundred and presentations will be made at our annual meeting in May, 2009.

Michael Kelly

Goodhue and Gilbert Awards

Suggest an individual, group, or organization for consideration by letter or e-mail:
THE COMMITTEE OF ONE HUNDRED
Balboa Park Administration Building
2125 Park Blvd.
San Diego, CA 92101-4753
awards@C100.org

A Word about Your Membership

Membership dues support the projects and publications of The Committee of One Hundred, including this newsletter. All memberships run for one year beginning June 1st. We don't offer gifts for joining at higher levels. Your money goes toward fulfilling our mission—the preservation of Balboa Park's Spanish Colonial architecture.

Consider making an additional contribution to one of our current fundraising projects or to our general fund. The general fund pays for our insurance, financial audits, mailings to members and non-members, and promoting our projects to a wide audience.

The Committee of One Hundred has no paid staff. We do not pay fundraisers. We depend on volunteers and on your financial contributions. So please:

1. Renew your membership or join now if you are not a member.
2. Make a donation to the general fund in any amount.
3. Contribute to one of our current fundraising projects:

California Tower earthquake retrofit, or
Administration Building façade

Thanks for your support of

THE COMMITTEE OF ONE HUNDRED

Architect Samuel Wood Hamill

By Darlene G. Davies

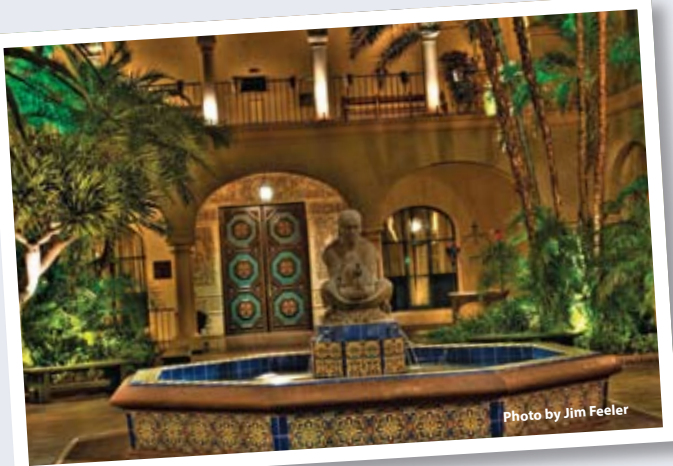
Architect Sam Hamill was a courtly gentleman who could also be blunt, particularly when the topic of conversation was city planning. In his later years, he admitted he was pleased with many of the additions to his city, but he lamented lost opportunities for great architectural buildings in San Diego. Sam avoided dwelling on those disappointments, however, and, instead, envisioned what was best for the future of his beloved city. After all, his personal history was inextricably entwined with the civic history of San Diego. Now, as San



Architect Sam Hamill

Diego weighs its past and future, it's clear that some of the most beloved and iconic buildings in San Diego may be traced to Sam's architectural vision.

Sam Hamill was born in Globe, Arizona on April 27, 1903, and remained there for the first six years of his life. But it was his family's move to San Diego in 1909 that strongly informed the young boy's life. There was energy to the young city during that period and plans were being made for the 1915 Panama-California Exposition. At church, Sam heard project architects speak about the proposed fair, which would prove to be a remarkable turning point in the region and in Sam's life. His father purchased a home close to Balboa Park, which would become the inspiration for many of his design endeavors. Because his father soon had to return to Globe for financial reasons, Sam grew up in a fatherless home with his mother and siblings, his father visiting only occasionally. His mother encouraged her children to pursue cultural activities, which they did with zest. For one of his outings, Sam obtained a pass to the 1915 Exposition, traveling to the official entrance by streetcar. Once inside, he experienced an epiphany as he viewed the beautiful buildings and the graceful gardens of the Exposition. He came to appreciate not one, but many forms of architecture represented in the exposition, including Spanish Colonial,

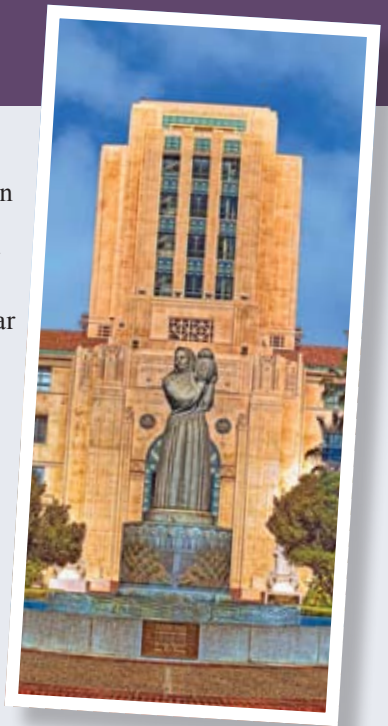


Native Indian and Mission styles. While a student at Brooklyn School, he was fortunate to attend lectures about gardens and plants given by the horticultural "mother of Balboa park," Kate Sessions. In high school, Sam studied drafting with teacher/architect Lilian Rice, who immediately recognized Sam's skills and thought he had the ability to become an architect. She became his mentor, instructing and guiding him in many ways, serving as his geometry teacher at San Diego State College, and encouraging him to further develop his talents. During high school years, Sam had attended a "Career Day" lecture by prominent architect William Templeton Johnson, and it was Rice who advised her protégé to spend a summer working with him. Johnson's widely admired designs include the former San Diego Trust & Savings building downtown and the San Diego Museum of Art in Balboa Park. During that summer internship, Sam carried out Johnson's assignment to evaluate

the physical condition of certain buildings downtown. It proved to be an enormous opportunity for Sam to learn more about architecture. Following one year at State College, he entered the School of Architecture at the University of California at Berkeley.

After earning a degree in architecture UC Berkeley, Sam returned to San Diego and joined the firm of Requa and Jackson. In 1934, he was given the post of supervising architect for the city's WPA (Works Progress Administration, later Work Projects Administration) with William Templeton Johnson, Louis Gill, and Richard Requa who worked on the design of the handsome and expansive Civic Center (renamed the County Administration Building). This federally-funded project was completed three years and seven months after initial ground breaking and was dedicated by President Franklin Delano Roosevelt in 1938. It was a signature architectural edifice in San Diego then and remains so. Sam's talent and productivity are evidenced by his supervision of the creation of the Del Mar racetrack and fairgrounds, design of the official seal of San Diego, and work on the 1935-1936 California Pacific Exposition in Balboa Park. He was involved in the redesign of the House of Hospitality for that Exposition, in collaboration with architect Requa. But, in her book *The Romance of Balboa Park*, author Florence Christman points out that, while it was the firm of Requa, Jackson and Hamill that took on the job of remodeling the House of Hospitality, "Sam Hamill has been given full credit for the beauty which resulted from this great project." Among the changes Sam made to the 1915 building was the opening up of the center, creating a beautiful patio showcasing sculptor Donal Hord's seated *Woman of Tehuantepec*. Sam was a consultant on Balboa Park's Casa del Prado (1971), the reconstructed Food and Beverage Building. Original ornamentation from the 1915 Food and Beverage Building was salvaged, stored and recast for the new Casa del Prado.

It comes as no surprise to learn that Sam helped to found The Committee of One Hundred in 1967. In fact, according to Christman, he named the group. Yet, his dedication to historical preservation did not restrict his innovative tendencies. Just the opposite was true. His ideas were flexible. In his forward thinking mode, he frequently urged planners to consider younger up-and-coming architects with bold ideas. Sam's views were not contradictory, but were complementary. He wanted San Diego to be a great city, one that chooses thoughtful solutions over monetary gain. Sam Hamill was a bold and compassionate man. We could use his wisdom now.



San Diego County Administration Building Photo by Michael Seljos

Our Current Fundraising Projects



Simulation by Heritage Architecture and Planning



Photo by Michael Seljos

Administration Building Façade

The original ornamentation around and above the entrance to this building has been long missing. The Committee of One Hundred intends to restore the entrance to its original condition as shown in the photo simulation above.

Cost estimate: \$700,000

Please contribute to one or both of these deserving projects.
Make your check to The Committee of
One Hundred and mail it to:

THE COMMITTEE OF ONE HUNDRED
Balboa Park Administration Building
2125 Park Blvd.
San Diego, CA 92101-4753

California Tower Earthquake Retrofit

There is nothing more important to our mission than the preservation of the California Tower. What a tragedy it would be if an earthquake were to topple this San Diego landmark!

Work will be done in two stages:

- 1) assessment and development of the earthquake retrofit plan, and
- 2) implementation of the earthquake retrofit.

The Committee of One Hundred contributed \$10,000 in matching funds for the planning stage. Additional funds will go toward stage 2.

Cost estimate: \$600,000 for planning, \$6 million for the earthquake retrofit itself.

THE COMMITTEE OF ONE HUNDRED

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**It's time
for New and Renewal
Memberships!**