

Two New Awards for Vision and Preservation



Bertram Grosvenor Goodhue Award

This award is named in honor of the renowned American architect who brought Spanish Colonial Revival architecture to Balboa Park. Goodhue had traveled to Mexico in his twenties, where he came to admire the domes, towers, and ornamentation of the churches, cathedrals, and public buildings in small villages and in grand cities like Puebla and Mexico City. Goodhue (1869-1924) had already designed the chapel and the original campus of the United States Military Academy at West Point, New York, and several churches on the East Coast, including the Gothic Saint Thomas Episcopal Church on Fifth Avenue in New York City.



Photo courtesy of Romy Wyllie, *Bertram Goodhue, His Life and Residential Architecture*

Goodhue was the chief architect of the Panama-California Exposition. He personally designed the church-like California Building and Tower, anchoring the California Quadrangle, which included the mission-like building housing the Fine Arts Gallery and the Saint Francis Chapel. Architects Carleton Winslow and Frank Allen,

working under Goodhue's supervision, designed the other El Prado buildings and Harrison Albright designed the Spreckels Organ Pavilion. The entire collection became known as Balboa Park's "Dream City."

Goodhue went on to design the United States Marine Corps Base in San Diego and Naval Air Station on North Island. Other outstanding civic projects included the National Academy of Sciences Building in Washington, D.C., the Nebraska State Capitol, and the Los Angeles Public Library. Goodhue died in 1924 at the age of 54.

Gertrude Gilbert Award

This award is created in memory of the woman who led the campaign in 1933 to save the "temporary buildings" from the 1915-1916 Panama-California Exposition. Gertrude Gilbert had been in charge of the musical programs for that first exposition and was widely respected as a patron of the arts. While the temporary exposition buildings were intended to last for only one year, the Exposition was continued for a second year in 1916. By that time, San Diegans had begun to fall in love with these buildings, as they had with the California Building and other more permanent neighbors. Everyone knew that these temporary buildings were not meant to last but few wanted to see them destroyed. Although they were made of temporary materials, with Churrigueresque ornamentation molded from plaster and hemp, San Diegans patched them up and kept them standing for up to 80 years! Who would have imagined that this was possible?

Richard Requa, who was appointed chief architect for the second exposition in 1935-1936, recognized Gertrude Gilbert as the driving force behind saving those buildings when many were condemned as unsafe and uninhabitable. Requa wrote:

Miss Gilbert did not mince words; she was too deeply stirred for polite argument. She appealed to all of their sensibilities from pride to cupidity. In a voice vibrant with emotion she likened the destruction of the beautiful buildings in the Park to the decease of a dearly beloved, allowed to die for want of a life-saving operation because it wasn't convenient to raise money to pay the surgeon.



Photo courtesy of San Diego County Parks and Recreation