

# **Paul Philippe Cret papers**

**Ms. Coll. 295**

**Finding aid prepared by Nancy Thorne.**

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Last updated on July 25, 2017.

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1999

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## Summary Information

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<b>Repository</b>	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
<b>Creator</b>	Cret, Paul Philippe, 1876-1945
<b>Title</b>	Paul Philippe Cret papers
<b>Call number</b>	Ms. Coll. 295
<b>Date [inclusive]</b>	1865-1976
<b>Extent</b>	39 boxes (+ one map drawer)
<b>Language</b>	English
<b>Abstract</b>	One third of the collection comprises correspondence, including exchanges with professional colleagues and clients as well as a few family members. With the exception of a substantial group of letters written by Cret to his wife while serving in World War I, there is little personal material. None of the correspondence files contains comprehensive representation of the transactions of Cret and/or his firm on any given project. The remainder of the Papers includes writings by Cret, project and teaching materials (incomplete), notes, biographical material, and photographs.

**Cite as:**

Paul Phillippe Cret papers, Kislak Center for Special Collections, Rare Books and Manuscripts,  
University of Pennsylvania

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## Biography/History

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Paul Cret was born in Lyon, France, on 23 October 1876 to parents of modest means: he was their third son and their only child to survive infancy. His father, Paul Adolphe Cret, died in 1881, leaving Anna Durand Cret and young Paul, five years old. Paul Cret's earliest surviving letter, 30 December 1881, tells his mother not to cry and assures her that he will take care of her. Anna Cret's opportunity to provide a future for her son came through the marriage of her sister to a businessman who was the younger brother of a prominent Lyon architect, Joannes Bernard. By 1892 Cret was enrolled in a fee-paying school, Académie de Lyon. In 1893 he withdrew from that school before graduation and entered the École nationale des Beaux-Arts de Lyon, where he studied architecture and won the Prix de Paris in 1897; the award provided a stipend from his home city for his subsequent study at the École des Beaux-Arts, Paris. Cret placed first in the entrance examinations for the École des Beaux-Arts and did superior work as a student there. He was attached to Atelier Pascal, whose patron, Jean Louis Pascal, promoted his career and corresponded with him in collegial tones until his death in 1920.

The École des Beaux-Arts drew students from all over the world, including a significant number of Americans; enterprising young French architects from the École des Beaux-Arts traveled widely in search of active architectural careers. The American students who returned home opened doors for their French colleagues both in architectural practice and in the expanding schools of architecture in the United States. Cret had come to the United States briefly in 1902, working at small jobs arranged through contact with his American fellow students. The opportunity, however, that shaped his career occurred in 1903, when he was offered the position of Assistant Professor of Design in the School of Architecture of the University of Pennsylvania. According to John Harbeson, students of the School of Architecture had longed for good training in design, and graduates had collaborated to raise money to bring in a first-class design teacher. Their search to fill the position naturally turned to the École des Beaux-Arts, where many of their number had gone to fill out the deficiencies of their architectural training at home. Paul Davis, a graduate of the School of Architecture and a former student of Atelier Pascal in the École des Beaux-Arts, consulted Jean Pascal, corresponded with Cret about the possible appointment, and proposed Cret for the position to Warren Laird, head of the School of Architecture.

Cret was warmly received by American architecture students. He taught design in the style of the French atelier and also lecture courses in the history of art and the philosophy of architecture. In the evenings he was patron (unpaid) of an atelier on the French model sponsored by the T Square Club, Philadelphia's architectural society. The atelier was open (at a very small fee) to practicing architects and to draftsmen with experience in architectural offices, who hoped to develop advanced skill in design to balance their experience in the practical side of architecture. Both atelier students and university students participated in competitions and exhibitions sponsored locally by the T Square Club and competed in regular design competitions sponsored by the Society of Beaux-Arts Architects. Cret's students especially appreciated his keen attention to their drawings and his constructive criticism and suggestions. In 1910 he was elected the most popular professor by the University of Pennsylvania senior class, the first time the senior class had honored a member of the architecture faculty. Through the years he trained many of America's future architects and architectural educators, and by his retirement he was surrounded by colleagues across the nation who had also been his students.

From his first year at the University of Pennsylvania he maintained a private practice in tandem with his teaching, and that practice never stopped, even during his service in World War I. His early architectural

projects were done in collaboration with architects who maintained full-scale offices, which could handle the day-to-day business of accounts and routine drafting. Even before he opened a formal office, he practiced out of his home and employed some of his students and former students, most notably John Harbeson. Later he formed a partnership with Harbeson and three other former students, William J. H. Hough, William H. Livingston, and Roy F. Larson. While he delegated responsibility for certain aspects of his projects to his partners, he remained in full control of all of his firm's work to the end of his very active career.

Until his professional practice became firmly established in Philadelphia, however, it was not entirely certain that Cret would remain at the University of Pennsylvania. He kept in touch with his colleagues at other American universities, and from time to time he was tempted to go elsewhere. In 1906 his old friend from the *École des Beaux-Arts*, M. J. Prévot, gave him to believe that a position would be available at Cornell University, where Prévot was teaching. Cret wrote to Cornell's president, but the position did not materialize. In 1910 Cret's University of Pennsylvania colleague C. F. Osborne proposed that they both leave for positions at Washington University. In this case, the university was eagerly offering the position and Cret accepted at first, but immediately he backed down and convinced Osborne not to leave either. By 1913 when he was asked whether he would be interested in the Directorship of the School of Architecture at the University of Illinois at Urbana, he declined to pursue it.

Cret had arrived from France in a period of ferment in American education. Just as lawyers could still choose to "read law" in a practicing lawyer's office, architects could still begin as practicing draftsmen instead of college freshmen. University-based professional education was growing, however, and would ultimately replace various types of apprenticeship in the professions. This transition was much debated in the professional literature of the early twentieth century. Also under debate was the direction and content of the university course of study. Architectural engineering was becoming a separate specialized field, seen by some as a serious challenge to architectural design. And within the sphere of architectural design, the influence of the French *École des Beaux-Arts* tradition was challenged by some who viewed it as inhibiting the development of an American national style. The *Beaux-Arts* tradition in America placed considerable emphasis on the use of competitions, both in education and in professional practice, to select an architect for a major building project. The use of competitions was challenged in addition to the French influence in design and ornament. Cret followed the debates keenly and participated actively. During his tenure as Professor of Design, the University of Pennsylvania emerged as a model for other universities opening or developing programs of architectural study, and Cret published significant contributions to the theory of architecture and architectural education in professional journals.

This was also a period in which burgeoning city growth was coming under the civilizing control of city planning. In his city planning work Cret brought his French heritage of boulevards, vistas, monuments, public buildings, and gardens to bear on the relentless rectangular street patterns so characteristic of nineteenth-century American cities (and on the successful American businessman's characteristic determination to build productive structures on every available parcel of land). In 1907 in Philadelphia, he was appointed by the Fairmount Park Art Association, together with C. C. Zantzinger and Horace Trumbauer, to draw up the plan that became the Philadelphia Parkway, now the Benjamin Franklin Parkway. In Cret's absence during World War I, Jacques Gréber continued to work out the Parkway plan. After the war Cret resumed city planning projects in Philadelphia and continued to serve on the Philadelphia Art Jury. He executed major design work on Rittenhouse Square, the Schuylkill River embankments, and numerous other city amenities; he also designed and built many Philadelphia bridges, including the Delaware River Bridge (now the Benjamin Franklin Bridge), for many years the longest suspension bridge in the United States.

Cret's bridges display several facets of his complex personality in a way that illustrates the basic consistency of his convictions. He designed his bridges as pieces of public art forming part of the design of a city or public space. With bridge engineer Ralph Modjeski and his successor Frank M. Masters, he designed and built many bridges, large and small, including the Delaware River Bridge, the Calvert Street

Bridge in Washington, D.C., and the Falls View Bridge in Niagara Falls, New York. This long and fruitful collaboration shows Cret's conviction that designing architects and engineers must work together to make the best use of new materials and construction techniques while maintaining the pre-eminence of artistic considerations in the design process. His bridge designs were functional and modern in spirit, demonstrating his respect for the styles of his own time, but they were also rooted in his rich knowledge of the history of architectural design.

Cret's city planning work was not limited to Philadelphia. The overall plan of the city was an essential part of his design of each of his public buildings, monuments, and memorials in cities across the nation. In the nation's capital the Pan American Union, Folger Shakespeare Library, Federal Reserve Board Building, and Cret's bridges and roads bear witness to his skill in planning his designs in relation to other buildings, parks, and open spaces with a larger city design in mind. His appointment in 1940 to the United States Commission on the Fine Arts was a fitting recognition of his role in American city planning and in the design of Washington, D.C., in particular.

His work as planning consultant to universities is similar in many ways to city planning, as each institution can be seen as a little city in itself as well as part of the larger city plan. Cret began this kind of work in collaboration with Warren Laird, completing planning projects for the University of Wisconsin, the University of Cincinnati, the University of Pennsylvania, and Brown University. Brown University later retained Cret alone as continuing consultant, as did the University of Pennsylvania on a number of occasions. His largest single university planning project concerned the University of Texas, for which he served as consulting architect from 1930 to 1945. During his tenure he drew up an overall university plan, designed and built nineteen buildings, and designed the landscaping of the grounds. He also did substantial consulting and design work for Pennsylvania State University in the 1940s.

Even while Cret became a significant part of America's professional and educational establishment, he remained rooted in his native country. In 1905 he had married Marguerite Lahalle, sister of his long-time friend and fellow student Pierre Lahalle, and brought her to Philadelphia. Throughout their forty-year marriage, they returned each summer to her father's country home, Beauvois, in Loiret, France. In 1909 Cret was made a member of the French Academy. Paul and Marguerite Cret were at Beauvois in the summer of 1914, when World War I began. Cret, as a reservist, reported for duty and was assigned as a private soldier to the Chasseurs alpins. Marguerite contributed to the war effort as a volunteer hospital worker and carried on a voluminous correspondence with her husband. During the war Cret remained in active correspondence with his colleagues, kept his mind focused on the reading matter Marguerite regularly sent him, and poured out his thoughts in his letters to her. His architectural practice in the United States continued even in his absence. His associated firm, Zantzinger, Borie & Medary, completed construction of the Indianapolis Public Library, and John Harbeson managed other commissions left incomplete at the beginning of the war. After the United States entered the war, Cret, now a lieutenant, was assigned as interpreter first to the American First Division and then, after that division entered Germany, to the 92nd Division. For his wartime service to his country, he was awarded the Croix de guerre, and in 1925 he was made a member of the Légion d'honneur.

Although Cret became an American citizen in 1927, he remained loyal to his heritage. He and Marguerite had no children, and they were devoted to their families in France. Cret kept in touch with them through correspondence and through their annual summer residence at Beauvois, and he consistently assisted relatives in need (both his and Marguerite's) throughout the years of postwar recovery, the Great Depression, and the World War II. He was an honorary member of the Société académique d'architecture de Lyon and published articles in French professional journals. During a period when sculpture was a prominent part of architecture, he engaged a number of French sculptors (as well as Americans) to design sculpture for his buildings. It was a serious disappointment to him that after many years of work and substantial financial expenditure, his French Embassy in Washington, D.C., was never built. The Depression and politics in Paris finally deprived him of this achievement, as it appears the same factors conspired to stop the exhibition hall that he designed with Jacques Carlu for the French exhibition at the

Century of Progress Exposition at Chicago in 1933.

Cret's greatest professional legacy was in his adopted country. In addition to his profound influence on young architects during thirty-four years of teaching and his major contributions to the professional debates of his day, his own built work has left an enduring mark. His architectural contribution in Europe came by way of America, as he designed monuments to commemorate the war dead for the state of Pennsylvania and for the American Battle Monuments Commission and served as juror for the Canadian Battlefields Memorials Competition. In the United States his public buildings, commemorative structures, bridges, boulevards, and parks remain as vital parts of the cities over fifty years after his death. And the admiring imitation that his built work sparked in his contemporaries has multiplied his influence on American cities many times over. It is noteworthy that the very Depression that frustrated his work for the French government resulted in increased commissions from the American government. His important public buildings and monuments had already established him as a vital force to be reckoned with in national circles, and during the years of major federal investment in construction during the Depression and World War II, he designed or participated in the design of a large number of government buildings, hospitals, monuments, bridges, dams, and military installations.

Cret's idea of rest and enjoyment was to work on his architectural projects. He retired from teaching in 1937 on the advice of his physician, but he never stopped his professional work. When his larynx was removed in 1939 because of throat cancer, his office carried on his work while he recovered, and he returned to his practice as soon as possible. On 16 August 1945 he was in the midst of several ongoing projects and on a site visit to one of them when he suffered a heart attack. Typically, he returned home before he sought medical attention. This time he could not return to work. He died on 8 September 1945 at the age of sixty-nine.

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## Scope and Contents

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The Paul Philippe Cret Papers were donated to the University of Pennsylvania by John Harbeson, Cret's partner and a partner in the successor firm of Harbeson, Hough, Livingston and Larson, later known as H2L2. The first donation included architectural drawings, correspondence, and personal and family materials. Later donations added materials related to Cret's projects, including working drawings and collections of photographs, offprints, and clippings. The drawings held by the University of Pennsylvania Library are now housed in the Architectural Archives of the School of Fine Arts and are available for study there. After Harbeson's death in 1986, H2L2 offered for sale a further group of Cret materials, which were acquired by the Athenaeum of Philadelphia. The drawings held by the Athenaeum are available for study there and are cataloged in Franklin.

The largest portion of the Cret Papers now housed in the Rare Book & Manuscript Library of the University of Pennsylvania comprises Cret's correspondence, ranging in date from his letter (age 5) to his mother in 1881 on the death of his father to a letter to his office from his bed shortly before he died in 1945. Between those dates the collection is by no means comprehensive.

The collection includes correspondence for only a small number of Cret's projects, and even for those files the correspondence is not comprehensive. Because of the limited nature of the project correspondence, it has not been grouped together but, instead, has been filed alphabetically by correspondent in General Correspondence. Individual correspondent files, however, have been cataloged in Franklin; many of these 587 cataloging records contain brief summaries that mention various projects.

The most extensive project documentation found in Cret's correspondence relates to four projects.

Correspondence with Cret's associate Albert Kelsey provides substantial documentation for the Pan American Union from 1907 to 1926. Correspondence with Louis Bernier and Louis E. Jallade documents their collaboration on Bernier's proposed French Embassy in Washington, D.C., which was never built. Albert Kahn, Clyde Burroughs, and W. R. Valentiner corresponded on behalf of the Detroit Institute of Arts with Cret and with his associates Zantzinger, Borie, and Medary. Correspondence in 1932 and 1933 with the Detroit Institute of Arts and with Detroit architect William E. Kapp addressed the controversy over murals painted by Diego Rivera in the museum on the walls of Cret's garden courtyard. Alexander Trowbridge was professional advisor to Henry Clay Folger for the Folger Shakespeare Library and sent Cret detailed information on his conferences and correspondence with Folger. Cret also corresponded directly with Folger as well as his wife and responded to their intensely detailed interest in the design and decoration of their building. For each of these projects additional correspondents contribute significant documentation.

The collection includes useful but more limited correspondence related to Cret's later additions to the Pan American Union, his own design for a never-realized French Embassy in Washington, D.C., the Indianapolis Public Library, the Barnes Foundation, the Rodin Museum, Brown University, the University of Texas, and his many varied projects for the United States government, including the American Battle Monuments Commission, the Army, and the Navy. There is spotty coverage of a wide range of additional projects, as well as architectural competitions in which he was a professional advisor, a juror, or a competitor. Occasionally correspondence about a competition contains information on the jury's reasoning for choosing the winning design.

In connection with his projects Cret corresponded with a number of sculptors and other artists who were commissioned to execute decorative details of his buildings or asked to submit proposals or estimates. The collection does not include comprehensive correspondence with any artist on any project. Significant correspondence is found with John Gregory and Brenda Putnam on the Folger Library. Others include J. H. Allen (architectural terra cotta: Pan American Union, Delaware River Bridge, Barnes Foundation); Alfred Bottiau (sculpture: Integrity Trust Company); Leon Hermant (sculpture: Calvert Street Bridge); Mrs. Buell Mullin (mural painting: Library of Congress Hispanic Room); and Jean De Marco (sculpture: Whitemarsh Memorial Park).

Cret's project correspondence includes public figures such as Franklin D. Roosevelt, who was personally active in planning the architecture and public spaces of Washington, D.C., and environs; General John J. Pershing in his capacity as head of the American Battle Monuments Commission; and Archibald MacLeish, as Librarian of Congress.

In addition to practical correspondence related to projects, Cret corresponded with many American architects active during the first half of the twentieth century, including advocates of widely divergent styles, ranging from Ralph Adams Cram and Bertram Grosvenor Goodhue to Albert Kahn. Cret respected Frank Lloyd Wright's work and wrote, at the request of Otto Tod Mallery, to the Commissioners of Lower Merion Township, Pennsylvania, in support of Wright's "Ardmore experiment" (Sun Top Homes). His correspondence with Mallery contains copies of Wright's correspondence with Lower Merion Township. Occasionally Cret responded to a request for a list of American architecture that he considered noteworthy. The collection contains his responses to John Cushman Fistere of the *Architectural Forum*; Caroline Hewitt, wife of the architect Edwin H. Hewitt; and William Jones Smith, his former student. It is noteworthy that the collection contains no correspondence with or about one of his most famous students, Louis I. Kahn.

Early in his life Cret corresponded with a number of French architects who had been his mentors, teachers, and fellow students, including a few contemporaries who also made careers in the United States, for example, Leon Arnal and M. J. Prévot. His own students wrote to him from study and travel abroad, from architectural practices all over the country, and from university teaching positions. His students wrote to him when he was serving in World War I and when they were serving in World War II. He corresponded with colleagues whose articles he had read and colleagues who had read his, discussing the



big issues facing the architectural profession and architectural education in his day.

Cret's correspondence is nearly all professional with the exception of that with his family. Even Cret's social relations were largely professional; much of his social correspondence, therefore, reflects his academic and professional interests. His correspondents include two notable women with whom he had long-term friendships--Shirley Watkins, a novelist, and Marcella Du Pont, a poet and the wife of the architect Alfred Du Pont. In each case, the correspondence reflects broad and deep reading and articulate reflection on literature, philosophy, and public affairs as well as on art and architecture.

Of particular value to the researcher is his wartime correspondence with his wife Marguerite. He wrote frequently from the very beginning of the war to the end, and Marguerite saved his letters faithfully. At the front he was unable to save her letters, nor could he save consistently those of anyone else who wrote to him, including his mother. In one case he enclosed in a letter to Marguerite a photograph that his mother had sent him of herself, because he could not hope to preserve it. One must guess that the few surviving original letters received by Cret during World War I must have been sent on to Marguerite. One such letter, from the Philadelphia Chapter of the American Institute of Architects, has written at the bottom in Cret's handwriting that it was damaged in the battle of Ypres. Two letters from children who did not know him (Blanche Ripert and P. R. T. Gluksman) have been preserved: they express their concern for his safety. His wartime letters provide a day-to-day view of World War I from the front and at the same time show how a man of Cret's sensitivity preserved his mental and emotional balance in the midst of the boredom and horrors by reading, thinking, and writing to his wife about art, philosophy, history, and public affairs.

The collection also includes correspondence about Cret. A bound volume contains more than one hundred letters recommending Cret for the Philadelphia Award. There is also a small amount of correspondence about Cret after his death, primarily correspondence with John Harbeson. A carbon copy of a letter of 1949 from J. N. Pease, an architectural engineer who collaborated with Cret on the naval hospital at Beauford, South Carolina, describes Cret's visit to the hospital site in August 1945 and the "slight attack" that he suffered at the end of that visit (Cret died September 8th).

The collection is rich in Cret's own writings, found in Essays, Addresses, Lectures, Interviews, etc., including notes, drafts, and revisions of many of his published articles and contributions to books as well as notes and manuscripts for public lectures and less formal talks. Included are several drafts of a long article on architectural rendering, which was never published in its original form. Also included are published interviews and articles written by others containing lengthy quotations from a Cret interview. This collection of Cret's writings is not exhaustive. Some are not represented at all. Some lectures or talks are represented only by sketchy manuscript notes. Some published writings are represented only by an incomplete or preliminary manuscript or typescript draft. Some published writings are represented only by an offprint or clipping of the published article.

Material other than correspondence about Cret's projects is even less complete than the project correspondence. Material related to Cret's architectural practice includes contracts, accounts, reports to the client, reports and notes for internal use, drawings, and printed ephemera. There is also a substantial collection of offprints and clippings about Cret's work, including a few from publications such as *L'Architecture*. Nearly all Cret's formal project drawings donated to the University of Pennsylvania are housed in the Architectural Archives. Only a very few drawings remain with this collection. Reports, memoranda, and notes--some to clients and some for internal use--are available for only a few projects but may be of considerable value to researchers; some include sketches. Reports and notes for the Detroit Institute of Arts are particularly numerous and substantial.

Researchers interested in Cret's office and partnership will find a small amount of business information. In addition to financial information, there are manuscript notes about the partnership agreement. A description of how a building was studied in Cret's office was written by Harbeson for the "Paul P. Cret Exhibition of Architectural Drawings," held at the Philadelphia Art Alliance from 17 October through 7 November 1937. The exhibition included the following works: the Barnes Foundation in Merion,

Pennsylvania; the Federal Reserve Bank in Philadelphia; the University Avenue Bridge and the Henry Avenue Bridge in Philadelphia; and the Folger Shakespeare Library in Washington, D.C. The collection also includes a caricature strip (1927), found in Biographical material, showing Cret and members of his office: each caricature is signed by the subject. Cret's correspondence with his office collectively, found in General Correspondence filed under Harbeson, includes a Christmas card to Cret (1944) signed by members of his office and Cret's response (dated 21 August 1945) to a get well card during his final illness.

Photographs are available only for some projects and may include photographs of a completed building and/or miscellaneous working photographs of the proposed site and context, work in progress, and plaster models of decorative details or sculpture. There are also photographs of architectural drawings, including some of Cret's student work and some of his competition drawings, probably photographed for publication. Projects with large numbers of photographs include the Folger Shakespeare Library, the American Battle Monuments Commission, the Hartford County Building, the Providence War Memorial, Integrity Trust Company, Whitmarsh Memorial Park, Rittenhouse Square in Philadelphia, the U.S. Post Office and Court House in Fort Worth, Texas, and private houses built for Theodore Shaeffer and Clarence Geist in Philadelphia suburbs.

Apart from the correspondence, the most valuable research materials in the collection may be Cret's notes. Cret read voraciously all his life and taught for thirty-seven years. Through the decades he kept files of notes drawn from and commenting on his reading and observation, and they are combined with clippings and offprints, many of them annotated. These materials from a large body of notes and commentary, most in Cret's handwriting and many on scraps of paper, on a wide range of art and architectural subjects from an extremely broad range of writers, many of whom are not often linked with art. He seems to have used these for different purposes at different times, including university lectures, project design, and writing for publication. As received by the Penn Library, a large number of these were roughly arranged as if for use in specific course lectures. A large number, however, of similar materials were found in no discernible order, while others had been pasted on sheets of paper as if for an exhibition focused on the wide variety of Cret's interests and comments. These materials have been grouped to make them more accessible. Notes and drafts in preparation for writing a letter are filed with the letter in General Correspondence. Notes and drafts that led to published articles are filed with the articles in Essays, Addresses, Lectures, Interviews, etc. Notes directly related to any one specific project are filed with the project in Material related to Cret's architectural practice. Cret's extensive notes on museums made in preparation for the Detroit Institute of Arts are filed with that project, even though the same notes also led to articles on museum design. Notes used for Cret's teaching and notes and articles related to architectural education are grouped together in Material related to Cret's teaching and to architectural education. The balance of Cret's notes forms a separate series, Miscellaneous notes and articles/clippings saved by Cret.

The collection contains a moderate amount of biographical material. Cret wrote no memoirs, but he saved birth certificates, obituaries, and a few other documents for some of his close family members. Cret suffered from serious deafness most of his life as a result of his service in World War I. After he lost his speech in 1939 as a result of surgery for cancer of the larynx, he communicated with others in his daily life largely by means of notes written on a note pad that he carried with him at all times. The collection includes a small number of these notes and written conversations. As with his other notes, conference notes about a project are filed with the project in material related to Cret's architectural practice. Many of these written conversations are found in miscellaneous notes and articles/clippings saved by Cret. Only Cret's written conversation with his physician during his final illness in 1945 is filed in Biographical material. The collection includes a substantial number of clippings and offprints of published material about Cret. John Harbeson added to the collection some biographical materials that he had prepared as well as a draft he had prepared for a book about Cret, which was never completed or published. The collection contains few personal photographs. Among photographs including Cret are group photographs of consultants to the Board of Design for the 1939 New York Exposition and members of the United

States Commission of Fine Arts (1940 ). Most photographs in the collection are related to Cret's architectural projects, and any photograph related to a project is filed under the project in Photographs even if Cret is included in the image. The only photograph of his wife in the collection is a Budd Company photograph showing Mr. and Mrs. Cret seated inside a railroad car.

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## **Administrative Information**

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University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1999

Finding aid prepared by Nancy Thorne.

### **Sponsor**

The processing of the Paul Philippe Cret Papers and the preparation of this register were made possible in part by a grant from the Walter J. Miller Charitable Trust.

### **Access Restrictions**

This collection is open for research use.

### **Use Restrictions**

Copyright restrictions may exist. For most library holdings, the Trustees of the University of Pennsylvania do not hold copyright. It is the responsibility of the requester to seek permission from the holder of the copyright to reproduce material from the Kislak Center for Special Collections, Rare Books and Manuscripts.

### **Source of Acquisition**

Gift of John Frederick Harbeson, 1967-1978.

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## **Controlled Access Headings**

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**FORM/GENRE(S)**

- Correspondence
- Photographs
- Writings (document genre)

## SUBJECT(S)

- Architecture
- Architecture--Study and teaching
- Architecture--United States--History--20th century
- World War, 1914-1918

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## Other Finding Aids

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For a complete listing of correspondents, do the following ns2:title search in Franklin: Paul Philippe Cret Papers.

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## Bibliography

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Grossman, Elizabeth Greenwell. *The Civic Architecture of Paul Cret*. New York: Cambridge University Press, 1996.

McMichael, Carol. *Paul Cret at Texas: Architectural Drawing and the Image of the University in the 1930s*. Austin: Archer M. Huntington Art Gallery, 1983.

White, Theo B. *Paul Philippe Cret: Architect and Teacher*. Philadelphia: Art Alliance Press, 1973.

## Collection Inventory

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### I. CORRESPONDENCE.

#### Series Description

All correspondence in the three subseries is arranged alphabetically by correspondent's name and chronologically within each correspondent. Incoming and outgoing correspondence is interfiled. At the end of the alphabet are correspondents identified only by first name and unidentified correspondents. Most correspondent files have been individually cataloged in Franklin and can be searched by a correspondent's name; for a listing of all the cataloged correspondent files, do the following title search: Paul Philippe Cret Papers.

#### A. GENERAL.

#### Description & Arrangement

Comprises all of Cret's correspondence--professional, personal and business--which is not to or from a member of Cret's family. Also included are copies of letters from others which Cret's correspondents sent to him. Such copies are filed under the correspondent who supplied the copy and interfiled by date with ordinary incoming and outgoing correspondence. In a few cases a correspondent sent Cret an original letter of another person, and such items have been filed in the same way as the above-mentioned copies.

	Box	Folder
Agnus - Bernier.	1	1-45
Bertinot - Cross.	2	46-96
<i>Daily Pennsylvanian</i> - Flagg.	3	97-139
Folger - Gray.	4	140-178

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Gréber - Jacques Seligman & Fils.	5	179-230
Jallade - Kuehne.	6	231-268
LaMontagne St. Hubert - Notovitch.	7	269-330
Olmsted - Royal Institute of British Architects.	8	331-394
San Francisco Public Library - United States Naval Academy.	9	395-446
University of Illinois at Urbana Champaign - Zumthor.	10	447-486
<b>Signed without surname.</b>	10	487-492
<b>Arrangement</b>		
Arranged alphabetically by first name.		
<b>Illegible surname.</b>	10	493
<b>Arrangement</b>		
Arranged by date, followed by undated.		
Unsigned/addressee unnamed.	10	494

## B. FAMILY.

### Description

Contains Cret's correspondence with family members, as well as letters by correspondents other than Cret written to or by his mother, Anna Durand Cret, and to or by his wife, Marguerite Lahalle Cret. Cret's correspondence with his wife's brother, Pierre Lahalle, is part collegial and part family, beginning as fellow students and continuing through years when Lahalle et Levard represented Cret's business interests in Europe. This group of letters primarily comprises personal correspondence with Pierre. The only strictly business letter is filed in **General Correspondence** under Lahalle et Levard.

	Box	Folder
Bernard - Cret, Anna.	11	495-499

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Cret, Marguerite, 1905 - 1916 July.	11	500-513
Cret, Marguerite, 1916 August - 1917 December.	12	514-524
Cret, Marguerite, 1918 - 1940s.	13	525-531
Defond Frères - Magne.	13	532-542
Correspondence to or from Anna Cret (but not to or from Cret).	13	543-547
Correspondence to or from Marguerite Cret (but not to or from Cret).	13	548-551

### C. CORRESPONDENCE ABOUT CRET.

#### Description

Includes correspondence of other persons, principally John Harbeson, about Cret after his death.

	Box	Folder
Philadelphia Award.	13	552
After Cret's death.	13	553-562

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## II. ESSAYS, ADDRESSES, LECTURES, INTERVIEWS, ETC.

### Series Description

This series contains Cret's own writings, including notes, drafts and revisions of many of his articles (published and unpublished), contributions to books, public lectures, and less formal talks. Typescripts not identified as written by another in Cret's office are assumed to be by Cret. Also included are newspaper articles resulting from interviews with Cret.

All notes, drafts, and versions of a writing are filed together, including offprints or cuttings of the published text, if available. Writings are arranged chronologically by year, followed by undated, and

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alphabetically by title within each year. In case of writings with more than one version (including drafts), the date of the earliest dated version is used for arrangement purposes. In case of unpublished writings with variant titles, the predominant or last title is used for arrangement. In case of published writings with variant titles, the title used for publication is used for arrangement, or if published in different journals under different titles, the earliest published title is used.

	Box	Folder
"A Comparative Study of Sevres Methods." <i>The Craftsman</i> , pp. 355-367, 1904 July.	14	563
"T Square Club Exhibition." <i>Old Penn</i> , pp. 1-2, 1904 January 23.	14	564
"The Utility of Exhibitions." T Square Club Year-book, pp. 9-12, 1904-1905.	14	565
"Animals in Christian Art." <i>Catholic Encyclopedia</i> , pp. 515-517, 1907.	14	566
"The École des Beaux Arts: What Its Architectural Teaching Means." <i>Architectural Record</i> , Volume 23, pp. 367-371, 1908.	14	567
Preface to a yearbook of the School of Architecture, 1909.	14	568
"The Training of the Designer." Paper read to Philadelphia Chapter, American Institute of Architects, Published under the same title in <i>Old Penn</i> , Volume 8, pp. 283-287, and in <i>National Architect</i> , Volume 4, p. 220, 1909-1914.	14	569
"Truth and Tradition." <i>Architectural Record</i> , Volume 25, pp. 107-110, 1909.	14	570
"Architects Divided on Bridge Site for Convention Hall." Unidentified Philadelphia newspaper, 1910.	14	571
"Planning Experts Like Potter Idea for Street Work." Unidentified Philadelphia newspaper, 1912 January 22.	14	572
"Architectural Drawing and Draughtsmen" by Reginald Blomfield.	14	573



<i>Journal of the American Institute of Architects</i> , Volume 1, pp. 255-257, 1913.		
"The Pan American Building." Typescript, 1913.	14	574
"The Paris Competition." <i>Journal of the American Institute of Architects</i> , Volume 1, pp. 337-338, 1913.	14	575
<b>"Sur la réglementation de hauteur des bâtiments" , 1913.</b>	14	576
<b>Description</b>		
Manuscript draft in French and untitled typescript in English of paper read to the Philadelphia Chapter of the American Institute of Architects, Includes newspaper article containing extensive quotations from the paper as read.		
"L'Art d'architecture et la profession d'architecte," by Albert Louvet. <i>Journal of the American Institute of Architects</i> , Volume 2, pp. 111-112, 1914.	14	577
"L'Architecture à l'étranger: le Bureau des Républiques Américaines." <i>L'Architecture</i> , Volume 27, pp. 100-103, 1914.	14	578
"The Spirit of the Architectural Student at Pennsylvania." <i>Towne Scientific School Journal</i> , pp. 149-153, circa 1917.	14	579
"The Study of Architectural Design." Typescript. Speech, Philadelphia Chapter, American Institute of Architects, 1919.	14	580
"Fairmount Parkway in Philadelphia." <i>The Park International</i> , pp. 13-24, 1920 July.	14	581
"A Hillside House, the Property of George Howe, Esq., Chestnut Hill, Philadelphia: Mellor, Meigs & Howe, Architects." <i>Architectural Record</i> , Volume 48, pp. 82-106, 1920.	14	582
"Aerial Photography and Architecture." <i>Journal of the American</i>	14	583

<i>Institute of Architects</i> , Volume 9, pp. 8-12, 1921.		
"Modern Architecture." Typescript for T Square Club, 1923.	14	584
"Modern Architecture." <i>Significance of the Fine Arts</i> , American Institute of Architects, pp. 181-243. Boston: Marshall Jones Company, 1923.	14	585-586
"A Recent Theory of the Natural Lighting of Art Galleries." <i>Journal of the American Institute of Architects</i> , Volume 11, pp. 223-226, 1923.	14	587
"Travel." Foreword to an exhibition catalog, 1923.	14	588
"The Buildings for the Barnes Foundation." Typescript for Merion Civic Association Yearbook, 1924.	14	589
"Detroit Institute of Arts." <i>Art and Archaeology</i> , Volume 17, pp. 97-100, 1924.	14	590
"On Beautification." Notes for a lecture to Civitan Club of Philadelphia, 1924 November 5.	14	591
"On the Parkway and City Hall Square Proposal." Notes for a lecture to the Philadelphia Chapter, American Institute of Architects, 1924 March 24.	14	592
"Preface." In di Nardo, Antonio, <i>Farmhouses, Small Chateaux and Country Churches in France</i> . Cleveland: J. H. Jansen, 1924.	14	593
"The Question of Education: Evolution or Revolution." <i>Journal of the American Institute of Architects</i> , Volume 12, pp. 409-412, 1924.	14	594
"The Buildings of the Barnes Foundation at Merion, Pa." <i>Architecture</i> , Volume 53, pp. 1-6, 1926.	14	595
Notes for a lecture given in Detroit, 1926 May 1.	14	596
1926.	14	597

"Modernists and Conservatives." Lecture, T Square Club, 1927 November 19.	15	598
"Public Buildings of the Future." Three typescript versions, earliest, 1927.	15	599
"Les Transformations de la maison." Lecture to T Square Club, 1927 October 13.	15	600
"The Architect as Collaborator with the Engineer." <i>Architectural Forum</i> , Volume 49, pp. 97-104, 1928.	15	601
"A Description of the New Main Office of the Integrity Trust Company, 16th & Walnut Streets, Philadelphia, Pa." Typescript, With " "A Description of New Safe Deposit Vault & Integrity Trust Company, 16th & Walnut Streets, Philadelphia, Penna." by F. S. Holmes, Vault Engineer, 1928.	15	602
"The Detroit Institute of Arts." Typescript, as published in the monograph on the Detroit Institute of Arts, 1928.	15	603
"Le Nouveau musée de la ville de Detroit." Typescript, 1928.	15	604
"American Architecture, Correspondence of Walter Pach, Paul Cret, Frank Lloyd Wright and Eric Mendelsohn with Fiske Kimball." <i>Architectural Record</i> , Volume 65, pp. 431-434, 1929.	15	605
"French Renaissance Architecture." Manuscripts and typescripts for article in <i>Encyclopædia Britannica</i> , 14th ed., s.v. "Renaissance Architecture." , 1929.	15	607
1929.	15	608
"Descriptive Outline of Integrity Trust Company, Broad & Columbia Avenue, Philadelphia, Pa." Typescript, 1929.	15	606
"Architecture of the Future." Typescript, 1930.	15	609

"The Bas-Reliefs of the Integrity Trust Company." Typescript for the <i>Spokesman</i> , 1930.	15	610
"Bridges." <i>Architectural Progress</i> , pp. 6, 7, 19, 1930 November.	15	611
Contributions to Hoak and Church, <i>Masterpieces of Architecture in the United States</i> .	15	612
"Eleanor Morton talks with Paul Cret on the Possibilities and Rewards of Architecture as a Young Man's Career." <i>Public Ledger</i> , 1930 December 8.	15	613
"The Pencil Points Competition for an Eight-Room Residence." <i>Pencil Points</i> , pp. 513-514, 1930 July.	15	614
Acceptance of the Philadelphia Award. Typescript, 1931.	15	615
"The Calvert Street Bridge." Clipping from unidentified architectural journal, includes comments by Cret.	15	616
"Sees Happiest Life in Simplest Wants, Paul Cret Philosophises over Suggestion of Windowless Building for Offices." <i>Evening Bulletin</i> , 1931 January 16.	15	617
"Folger Shakespeare Library." Typescript, 1932.	15	618
"The Folger Shakespeare Library." Typescript. Different text, circa 1932.	15	619
"The Hall of Science, A Century of Progress Exposition." <i>Architectural Forum</i> , Volume 57, pp. 292-296, 1932.	15	620
"The New Building for the Federal Reserve Bank." <i>The 3-C Book</i> , Volume 14, pp. 35-37, 1932.	15	621
"On Henry Folger." Typescript, 1932.	15	622
"The Architect and the Engineer." Typescript, 1933.	15	623

"The Building." <i>Folger Shakespeare Library</i> , Trustees of Amherst College, 1933.	15	624
"Le Ciment armé (ou Beton armé) et l'architecture religieuse." Typescript, 1933.	15	625
"Design and Construction." Lecture, Philadelphia Chapter, American Institute of Architects, 1933 November 13.	15	626
"Exposition Buildings, particularly of the 'Century of Progress.' " Typescript, 1933.	15	627
"Sculptural decoration on Our New Building." <i>The 3-C Book</i> , pp. 120-122, 1933 December.	16	628
"Ten Years of Modernism." Also called "Modern Movements in Architecture." Published as "Ten Years of Modernism" in <i>University of Pennsylvania General Magazine</i> , pp. 483-491; in <i>Federal Architect</i> , pp. 7-12; and in <i>Architectural Forum</i> , Volume 59, pp. 91-94. Variations in text in published versions, 1933 July.	16	629
"The Architectural See-Saw." <i>Yearbook of the Beaux-Arts Institute of Design</i> , 1934.	16	630
"L'Architecture des musées en tant que plastique." <i>Mouseion</i> , pp. 7-16, 1934.	16	631
"The Classic versus the Modernist." <i>Yearbook of the Society of Beaux-Arts Architects</i> , pp. 113-116, 1934.	16	632
"Design." <i>University of Pennsylvania School of Architecture Book</i> , pp. 27-31, 1934.	16	633
"The New Federal Reserve Bank Building." Typescript, 1934.	16	634
"A New Stream-Line Motor Train." Typescript, 1934.	16	635

"Note by the Chairman of the East Gallery Unit." <i>Bulletin of the Metropolitan Museum of Art</i> , pp. 203-204, 1934.	16	636
"Pioneer." Typescript for broadcast, 1934 April 19.	16	637
"Theories in Museum Planning." <i>Museum News</i> , pp. 7-8, and pp. 6-8, 1934.	16	638
"The Zephyr." Typescript, 1934.	16	639
"The Zephyr Train of the Burlington Route." Typescript, 1934.	16	640
"Architectural Competitions." <i>The Journal, Royal Architectural Institute of Canada</i> , pp. 129-131, 1935 August.	16	641
"How I Spend My Day Off." Written published in <i>The Federal Architect</i> , Final Number, p. 16., 1935-1946.	16	642
"Memorandum on Public Competitions." Manuscript, 1935.	16	643
"Draft." Typescript for <i>American Architect</i> , 1936.	16	644
"On the Design of Bridges." Also titled "The Calvert Street Bridge." Typescripts. Published in part in <i>Architectural Forum</i> , 1936.	16	645
"Spirit of Romance Emerging Anew in U.S. Architecture." Article clipped from unidentified newspaper, circa 1936.	16	646
Introduction written to <i>A Decade of Bridges, 1926-1936</i> by Wilbur Watson (Cleveland: J. H. Jansen), 1936.	16	647
"Paul Cret Diagnoses Philadelphia's Growing Pains." <i>Philadelphia Record</i> , 1937 December 19.	16	648
"La Recherche esthetique." Typescript, for <i>Anthologie des artistes contemporains</i> , 1937.	16	649

"Streamlined Trains." <i>Magazine of Art</i> , Volume 30, pp. 17-20, 1937.	16	650
"A Recent Aspect of an Old Conflict." Published in <i>General Magazine and Historical Chronicle</i> , pp. 412-419 and in <i>The Octagon</i> , pp. 3-6. Also published in condensed form as "Are We Teaching Architecture?," <i>Architectural Forum</i> , pp. 10-11, 1938.	16	651
"The Hispanic Room in the Library of Congress." Typescript, 1939.	16	652
<i>Romanticism and the Gothic Revival</i> by Agnes Addison. Typescript book review, 1939.	16	653
"Address to the Washington Society of Architects." Typescript, 1940 June 6.	16	654
"Henry Dunn Wood, 1882-1940." <i>The Federal Architect</i> , Volume 10, p. 39, 1940 April.	16	655
"Ten Commandments for Architects." Manuscript, Published in <i>The Federal Architect</i> , Final Number, p. 18, 1940-1946.	16	656
"The École des Beaux-Arts and Architectural Education." <i>Journal of the Society of Architectural Historians</i> , Volume 1, pp. 3-15, 1941 April.	16	657-658
"For ." Typescript, 1941.	16	659
"Interior Streamlining." <i>Interior Design and Decoration</i> , pp. 20-25, 1941 December.	16	660
"Paul Philippe Cret." <i>National Institute of Arts and Letters, Aims and Purposes of the Institute as expressed by past and present members</i> , p. 15. Printed for private distribution among the members, 1941 May 15.	16	661
"Modern Trends in Architecture." Typescript, circa 1942.	16	662
"On Writing Memoirs." Manuscript in French, 1942.	16	663

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"Albert Kahn." <i>The Octagon</i> , Volume pp. 15-16. Reprinted in Michigan Society of Architects <i>Weekly Bulletin</i> , p. 25, 1943.	17	664
"Charles Louis Borie, 1870-1943." <i>Pennsylvania Gazette</i> . Reprinted in <i>The Federal Architect</i> , p. 39, 1943 July.	17	665
"Obituary, Charles Louis Borie." Typescript for the Philadelphia Chapter, American Institute of Architects, 1943.	17	666
"Resolution of the United States Commission of Fine Arts in Memory of Charles Louis Borie." Photocopy of typescript, 1943.	17	667
"Three Portraits of Architects." <i>The Federal Architect</i> , pp. 11-18, 1943 January-April.	17	668
"They Should Transcend Material Needs" in "War Memorials, What Forms Shall the New Ones Take?" Philadelphia <i>Evening Bulletin</i> , p. E 10(?), 1944 December 16.	17	669
"Art Commissions in the Brave New World." <i>Journal of the American Institute of Architects</i> , pp. 161-163, 1945 April.	17	670
"Letter" in "Editorial." <i>Illinois Society of Architects Monthly Bulletin</i> , p. 3, 1945 April-May.	17	671
"Obituary, John Augur Holabird." Typescript, 1945.	17	672
"Report of the War Memorials Committee." <i>Bulletin of the American Institute of Architects</i> , pp. 14-16, 1945 February.	17	673
"Statement from A. I. A. War Memorials Committee." <i>Journal of the American Institute of Architects</i> , p. 28, 1945 January.	17	674
"War Memorials Committee, Annual Report." Typescript, mimeographed, 1945.	17	675
"L'École des Beaux-Arts." Lecture. Manuscript.	17	676

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"Les Étudiants en France." Manuscript.	17	677
"Musées." Manuscript notes for an unidentified article on museums.	17	678
"Notes - N. O." Manuscript.	17	679
"The Philosophy of Architecture." Lecture. Typescript.	17	680
"The Principles of Architectural Rendering" .	17	681-689

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### III. MATERIAL RELATED TO CRET'S ARCHITECTURAL PRACTICE.

#### Series Description

Much of the documentation available in this collection for Cret's architectural projects is found in General Correspondence; Essays, Addresses, Lectures, Interviews, etc. and Photographs. The third series consists, therefore, of material other than correspondence, such as Cret's writings and photographs that are directly related to Cret's architectural practice. They include financial documents, reports prepared for clients, reports and notes for internal use, drawings, and printed and published material. No project is documented comprehensively in any part of this series. Because projects often extended over a period of years and were known by variant names, projects have been arranged in order of work number. Even this arrangement is subject to confusion, because projects so closely related as to be hardly distinguishable (given the limited materials in this collection) were sometimes given separate work numbers. For practical purposes of arrangement, the lowest work number assigned to a project or group of closely interrelated projects has ordinarily been used. In most cases, the project name used by Harbeson in his typescript list of projects, "The Architectural Work of Paul Philippe Cret (b. 1876 d. 1945)," is used as the title of the project. There are six subseries. See also [Photographs](#).

#### A. BUSINESS.

##### Description

Contains documents related to Cret's office/partnership, project contracts, and project accounts.

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**1. CRET'S OFFICE.**

	Box	Folder
Partnership and business information.	18	690

**2. CONTRACTS.**

	Box	Folder
Pan American Union, Work No. 23.	18	691
Philadelphia Parkway, Work No. 38.	18	692
University of Pennsylvania, Work No. 96.	18	693
Mrs. Mary Stewart Residence, Work No. 336.	18	694
French Embassy (Bernier).	18	695

**3. ACCOUNTS.**

	Box	Folder
Pan American Union, Work No. 23.	18	696
Philadelphia Parkway, Work No. 38.	18	697
University of Pennsylvania, Franklin Statue (pedestal), Work No. 33.	18	698
Indianapolis Public Library, Work No. 34.	18	699
Detroit Institute of Arts, Work No. 105.	18	700
Rodin Museum, Work No. 176.	18	701

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American Philosophical Society, Work No. 181.	18	702
Folger Shakespeare Library, Work No. 226.	18	703
American Philosophical Society, Work No. 283.	18	704
Mrs. Mary Stewart Residence, Work No. 336.	18	705
French Embassy (Bernier).	18	706

**B. REPORTS, MEMORANDA, AND NOTES.**

**Description**

Contains two groups of material: material prepared for clients and material intended for internal use (some including sketches).

**1. PREPARED FOR CLIENTS.**

	Box	Folder
Hershey Theatre and Social Center Building, Work No. 37.	18	707
University of Cincinnati, Work No. 78.	18	708
Springfield Hospital, Work No. 95.	18	709
University of Pennsylvania, Proposed Women's Dormitories, Work No. 103.	18	710
Detroit Institute of Arts, Work No. 105.	18	711-712
Schuylkill River Embankments, Work No. 109.	18	713
Brown University, Work No. 129.	18	714

City Hall Square, Work No. 187.	18	715
French Embassy, Work No. 212.	18	716
University of Texas, Work No. 261.	18	717
French Pavilion, Century of Progress Exposition, Chicago, Illinois, Work No. 269.	18	718
Budd Company, Work No. 278.	18	719
Goethals Memorial, Work No. 372.	18	720
Pennsylvania Capitol Grounds Extension, Work No. 375.	18	721
U.S. Navy Air Bases, Bermuda, Trinidad, Newfoundland, Work No. 424.	18	722
U.S. Naval Academy Auditorium, Work No. 434.	18	723
French Embassy (Bernier).	18	724
New Public Museum and Art Gallery, (Reading, Pennsylvania).	18	725
Oberlin College.	18	726
War Memorial Competition (Nashville).	18	727

**2. FOR INTERNAL USE (SOME INCLUDING SKETCHES).**

	Box	Folder
Pan American Union, Work No. 23.	19	728
Springfield Hospital, Work No. 95.	19	729

University of Pennsylvania Comprehensive Plan, Work No. 96.	19	730
Detroit Institute of Arts, Work No. 105.	19	731-738
Brown University, Work No. 129.	19	739
American Battle Monuments, Work No. 158.	19	740
Canadian Battlefields Memorials Competition, Work No. 159.	19	741
French Embassy, Work No. 212.	19	742
Pan American Union, Work No. 242.	19	743
University of Texas, Work No. 261.	19	744
French Pavilion, Century of Progress Exposition, Chicago, Illinois, Work No. 269.	19	745
Philadelphia Zoo, Work No. 305.	19	746
Hispanic Room, Library of Congress, Work No. 331.	19	747
Richard Allen Homes, Work No. 359.	19	748
U.S. Naval Medical Center, Bethesda Hospital, Work No. 371.	19	749
Goethals Memorial, Work No. 372.	19	750
Naval Experimental Basin, Work No. 377.	19	751
U.S. Navy Air Bases, Bermuda, Trinidad, Newfoundland, Work No. 424.	19	752
University of Pennsylvania, Library General Plan, Work No. 480.	19	753
Tripler Army Hospital, Work No. 485.	19	754

French Embassy (Bernier).	19	755
Notes on unidentified projects.	19	756

**C. DRAWINGS.**

**Description**

Includes primarily small blueprints, but there is also one larger blueprint (approximately 21" × 28") that is housed in [Oversize](#). Nearly all the formal project drawings donated to the University of Pennsylvania are found in the Architectural Archives. Small sketches are sometimes found on Cret's notes and memoranda intended for internal use. Drawings enclosed in a letter remain with the letter in General Correspondence.

	Box	Folder
Pan American Union, Work No. 23. Published plate of architectural drawing with pencil additions.	19	757
<b>Naglee Memorial, San Jose, California, Work No. 36.</b>	--	--
<b>Note</b> See Map Case, Drawer 61.		
<b>Philadelphia Parkway, Work No. 38.</b>	--	--
<b>Note</b> See Map Case, Drawer 61.		
<b>Detroit Institute of Arts, Work No. 105.</b>	--	--
<b>General note</b> See Oversize, Folder 963.		
Barnes Foundation, Work No. 132.	19	758
Art School of the John Herron Art Institute, Work No. 193.	19	759

French Embassy, Work No. 212.	19	760
Federal Reserve Board Building, Work No. 302.	19	761
French Embassy, Bernier.	19	762

**D. PRINTED MATERIAL: BROCHURES, PAMPHLETS, PROGRAMS, POSTCARDS, ETC.**

	Box	Folder
Book Plates, Work No. 12 & Title Pages, Work No. 15.	19	763
Pan American Union, Work No. 23.	19	764
University of Pennsylvania, Franklin Statue (pedestal), Work No. 33.	19	765
Detroit Institute of Arts, Work No. 105.	19	766
Washington Peace Carillon, Work No. 113.	19	767
Delaware River Bridge, Work No. 115.	19	768
Integrity Trust Company 717 Chestnut Street, Philadelphia, Work No. 138.	19	769
Pennsylvania State Battle Monuments, Work No. 154.	19	770
American Battle Monuments, Work No. 158.	19	771
Rodin Museum, Work No. 176.	19	772
Folger Shakespeare Library, Work No. 226.	19	773
Federal Reserve Board Building, Work No. 302.	19	774
Hispanic Room, Library of Congress, Work No. 331.	19	775

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**E. PUBLISHED MATERIAL.**

**Description**

Includes journal articles, news clippings, and image clippings related to projects. Most image clippings bear no indication of published source and some may be clipped from Cret's articles. Cret's writings related to projects are found in [Series II](#).

**1. ARRANGED BY WORK NUMBER.**

	Box	Folder
Student work, Work Nos. 2-4.	20	776
Watercolor drawings, book plates, title pages, etc., Work Nos. 5-15.	20	777
University of Pennsylvania School of Architecture, Work No. 17.	20	778
<b>Pan American Union, Work No. 23. Includes a bound volume of published material.</b>	20	779-781
<b>Note</b> See also Oversize, Box 38.		
<b>Robert Fulton Memorial Competition, Work No. 25.</b>	20	782
<b>Note</b> See also Oversize, Folder 963.		
Perry Memorial, Work No. 26.	20	783
University of Pennsylvania, Franklin Statue (pedestal), Work No. 33.	20	784
Indianapolis Public Library, Work No. 34.	20	785-786
Philadelphia Parkway, Work No. 38.	20	787

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Washington Memorial Arch, Valley Forge, Pennsylvania, Work No. 94.	20	788
Springfield Hospital, Work No. 95.	20	789
Rittenhouse Square, Philadelphia, Work No. 98.	20	790
Memorial to Quentin Roosevelt, Work No. 101.	20	791
Detroit Institute of Arts, Work No. 105. Includes a bound volume of published material.	20	792-794
Schuylkill River Embankments, Work No. 109.	20	795
Delaware River Bridge, Work No. 115.	20	796-797
Kansas City War Memorial, Work No. 116.	20	798
Barnes Foundation, Work No. 132.	20	799
Integrity Trust Company, 717 Chestnut Street, Philadelphia, Work No. 138.	20	800
Brown University Stadium, Work No. 146.	20	801
Market Street Bridge, Harrisburg, Pennsylvania, Work No. 153.	20	802
Pennsylvania State Battle Monuments, Work No. 154.	20	803
Municipal Bandstand, Reyburn Plaza, Philadelphia, Work No. 155.	20	804
University of Pennsylvania, Work No. 157.	20	805
American Battle Monuments, Work No. 158.	20	806
Canadian Battlefields Memorial Commission, Work No. 159.	20	807

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McCormick House, Work No. 162.	20	808
Virginia War Memorial Competition, Work No. 165.	20	809
University Avenue Bridge, Philadelphia, Work No. 167.	20	810
Theodore Shaeffer House, Haverford, Pennsylvania, Work No. 168.	20	811
Hartford County Building, Work No. 173.	20	812
Rodin Museum, Work No. 176.	20	813
Campbell Memorial Fountain, Portland, Oregon, Work No. 177.	20	814
Pennsylvania Railroad Improvements, Work No. 178.	20	815
Pennsylvania Historical Commission Tablets, Work No. 180.	20	816
Green Lane Bridge, Philadelphia, Work No. 184.	20	817
Providence War Memorial, Work No. 192.	21	818
Art School of the John Herron Art Institute, Work No. 193.	21	819
Henry Avenue Bridge, Philadelphia, Work No. 194.	21	820
New Haven City Hall Competition, Work No. 198x.	21	821
Integrity Trust Company, 16th and Walnut Streets, Philadelphia, Work No. 200.	21	822
<b>Folger Shakespeare Library, Work No. 226.</b>	21	823-826
<b>Note</b>		
See also Oversize, Folder 967.		
Hardt Office Building, Work No. 224.	21	827

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Integrity Trust Company, Work Nos. 229-230.	21	827
Chicago World's Fair (A Century of Progress Exposition), Work No. 240, 1933.	21	828
Whitemarsh Memorial Park, Work No. 246.	21	829
Ellen Phillips Samuel Memorial, Work No. 259.	21	830
Federal Reserve Bank, Philadelphia, Work No. 260.	21	831
Calvert Street Bridge, Work No. 263.	21	832
Central Heating Plant, Washington, D.C., Work No. 267.	21	833
U.S. Post Office, Knoxville, Tennessee, Work No. 268.	21	834
U.S. Post Office and Court House, Fort Worth, Texas, Work No. 270.	21	835
Budd Company, Work No. 278.	21	836
Federal Reserve Board, Washington, D.C., Work No. 302.	21	837-838
Southern Methodist University, Work No. 317.	21	839
Hispanic Room, Library of Congress, Work No. 331.	21	840
Gettysburg Peace Memorial, Work No. 340.	21	841
Pedestal at St. George's Hill, Fairmount Park, Philadelphia, Work No. 353.	21	842
Richard Allen Homes (Poplar Street Housing Project), Philadelphia, Work No. 359.	21	843
U.S. Naval Academy Chapel, Work No. 363.	21	844

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U.S. Naval Medical Center, Bethesda Hospital, Work No. 371.	21	845
University of Pennsylvania, Chemistry Building Addition, Work No. 398.	21	846
U.S. Navy Air Bases, Bermuda, Trinidad, Newfoundland, Work No. 424.	21	847
South Capitol Street Bridge, Washington, D.C., Work No. 439.	21	848

**2. PUBLISHED MATERIAL ON PROJECTS HAVING NO WORK NUMBER.**

	Box	Folder
"Travaux récents de M. Paul Cret." <i>L'Architecture</i> , Volume 46, pp. 73-92, 1933.	21	849
"Bridge Design as Influenced by Architecture." Offprint from <i>American Architect</i> , pp. 827-830, undated.	21	850
Clippings from reports of the United States Commission of Fine Arts.	21	851
Unidentified image clippings.	21	852
<b>Bound volume of published material, including Cret's student drawings and the Pan American Union Competition drawings.</b>	--	
<b>Note</b>		
See Oversize, Box 38.		

**IV. MATERIAL RELATED TO CRET'S TEACHING AND TO ARCHITECTURAL EDUCATION.**

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**A. UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARCHITECTURE.**

**Description**

Includes policy and planning issues as well as Cret's notes for lecture courses and records of problems and competitions for design courses.

**1. POLICY AND PLANNING.**

	Box	Folder
Atelier for the Study of Design, Printed announcement, 1903.	22	853
"Report on the Proposed Changes in the Course of Architecture in the University of Pennsylvania." Paul P. Cret, Typescript, 1922 April 26.	22	854
Other University of Pennsylvania articles, reports, etc., 1907-1923.	22	855
"Description of Design Courses." Paul P. Cret, Typescript, 1939 March 17.	22	856
"Memories of a School of Architecture and the Career It Fostered." Warren P. Laird, Typescript signed by Laird, 1942.	22	857

**2. COURSES.**

**A. PHILOSOPHY OF ARCHITECTURE.**

	Box	Folder
Notes for a graduate course in the Philosophy of Architecture. Written on folded paper forming a large fascicle, unsewn and kept in a cloth backed cover, marked in Cret's handwriting: "Art Latin, Art Byzantine, Art Gothique" .	22	858

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Loose notes marked with capital letter, A-F.	22	859-864
Loose notes marked with Roman numeral.	22	865
Loose notes unmarked.	22	866-869
John Harbeson's descriptive label from a large envelope containing Philosophy of Architecture notes.	22	870
Notes marked with sequential numbers, received taped together & notes on diary/calendar pages, received punched and bound together.	23	

**B. HISTORY OF THE LOUVRE.**

	Box	Folder
Notes for a course on the History of the Louvre (Architecture 49), 1932-1933.	24	871
Louvre, 1933-1934.	24	872
Louvre, 1934-1935.	24	873
Louvre, 1935-1936.	24	874
Louvre, 1936-1937.	24	875
Miscellaneous notes used for Architecture 49.	24	876
Notes containing names and grades for Architecture 49, undated.	24	877

**C. DESIGN COURSES.**

	Box	Folder
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Lists of problems assigned, 1903-1907.	24	878
Problems, 1903-1908.	24	879
Judgements, 1903-1909.	24	880
Examinations for admission to the Upper School, 1930-1936.	24	881
<b>Miscellaneous programs for design problems, including programs from other institutions.</b>	Box 24	Folder 882
<b>Note</b>		
See also Oversize, Folder 964.		

**B. T SQUARE ATELIER AND COMPETITIONS.**

	Box	Folder
T Square Atelier Dinners Includes names of members and photographs of Cret and Zantzinger, 1905-1908.	24	883
Walter Cope Memorial Prize Competition, 1926-1938.	24	884

**C. ARTICLES ON ARCHITECTURAL EDUCATION KEPT TOGETHER BY CRET.**

	Box	Folder
<b>1904-1913.</b>	24	885
<b>Note</b>		
See also Oversize, Folder 964.		
1922-1941.	24	886

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## V. MISCELLANEOUS NOTES AND ARTICLES/CLIPPINGS SAVED BY CRET.

### Series Description

Through the decades Cret kept files of notes drawn from and commenting on his reading and observation combined with clippings and offprints, many of them annotated. They form a large body of notes and commentary, most in his handwriting and many on scraps of paper, on a wide range of art and architectural subjects from an extremely broad range of writers, many of whom not commonly associated with art. Cret seemed to have used these for different purposes at different times, including university lectures, project design, and writing for publication. As received by the Penn Library, a large number of these were roughly arranged as if for use in specific course lectures. A large number, however, of similar materials were found in no discernible order, while others had been pasted on sheets of paper as if for an exhibition focused on the wide variety of Cret's interests and comments. These materials have been grouped together to make them more accessible. Notes and drafts that led to published articles are filed with the articles in Series II, and notes directly related to any one specific project are filed in Series III. Material related to Cret's teaching and to architectural education is found in Series IV. Filing decisions were not always obvious; for example, Cret's extensive notes on museums made in preparation for the Detroit Institute of Arts are filed with that project, even though the same notes also led to articles on museum design. The balance of Cret's notes is found in Series V in five subseries.

#### A. CRET'S NOTES TAKEN AS A STUDENT, 1898-1899.

	Box	Folder
École des Beaux-Arts (course in construction?).	25	887
History of Art.	25	888
Study notes on art & architecture.	25	889

#### B. NOTES MADE DURING AND AFTER WORLD WAR I.

	Box	Folder
"Notes de topographie" .	25	890

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Miscellaneous.	25	891
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**C. NOTES ON ARTICLES AND BOOKS.**

	Box	Folder
Julien Benda, <i>Cléanthis</i> .	25	892
Lionel B. Budden, "Introduction to the Theory of Architecture" .	25	893
"Notes on the study of D. Egbert, (Ecole et Gd Prix)" .	25	894
S. Giedion, <i>Space Time and Architecture</i> .	25	895
John Harbeson, "Philadelphia's Victorian Architecture" .	25	896
Joseph Hudnut, "The Post Modern House" .	25	897
James A. Kane, <i>The Ancient Building Science</i> .	25	898
"Killam paper" .	25	899
Fiske Kimball's writings on "Style Louis XVI" .	25	900
Percy Nobbs, <i>Design</i> .	25	901
M. Hartland Thomas, "The Influence of New Developments in Construction on Architectural Design" .	25	902
Other articles kept by Cret but not annotated.	25	903

**D. MIXED NOTES.**

**Description**

Includes "Criticism," "Notes PC," "Notes PPC (dessins)," and a file of notes pasted on sheets of paper.

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	Box	Folder
" <b>Criticism</b> " . Notes See also Oversize, Folder 965.	25	904-905
"Notes PC" .	25	906
"Notes PPC (dessins)" .	25	907-909
Notes pasted on sheets of paper.	25	910-911

**E. NOTES FROM CONFERENCES AND WRITTEN CONVERSATIONS.**

	Box	Folder
Conversations with named persons.	25	912
Miscellaneous written conversations, stories, etc.	25	913

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**VI. BIOGRAPHICAL MATERIAL.**

**A. FAMILY.**

**1. DOCUMENTS.**

	Box	Folder
Paul Adolphe Cret, father of Paul Philippe Cret.	26	914

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Elder brothers of Paul Philippe Cret.	26	915
Paul Philippe Cret.	26	916
André Bernard, cousin of Paul Philippe Cret.	26	917

## 2. OTHER FAMILY ITEMS.

	Box	Folder
Diary of Colonel Lahalle, father of Marguerite Lahalle Cret. Typescript, 1859.	26	918
Obituary of Colonel Lahalle, 1909.	26	919
Obituary of Joannès Bernard, architect, uncle of Paul Philippe Cret by marriage.	26	920
Unidentified family items.	26	921

## B. MATERIAL RELATED TO CRET'S EDUCATION.

	Box	Folder
<b>Pencil sketch, female nude, February, 1901.</b>	--	
<b>Note</b>		
See Oversize, Folder 966.		
Academic documents, 1893-1902.	26	922
<b>Atelier Pascal.</b>	26	923
<b>Note</b>		
See also Photographs.		

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**C. MATERIAL RELATED TO CRET'S PUBLIC SERVICE ACTIVITIES.**

	Box	Folder
Philadelphia Art Jury.	26	924
United States Commission of Fine Arts.	26	925

**D. ITEMS RELATED TO AWARDS, HONORS, ETC., RECEIVED BY CRET.**

	Box	Folder
T Square Club.	26	926
University of Pennsylvania, Class of 1910.	26	927
Légion d'honneur.	26	928
Architectural League of New York.	26	929
Philadelphia Award.	26	930
National Institute of Arts and Letters.	26	931
Association of Collegiate Schools of Architecture.	26	932
American Institute of Architects.	26	933
Manuscript note concerning Cret's sale of his medals,, 1941.	26	934

**E. BIOGRAPHICAL INFORMATION ASSEMBLED BY CRET.**

	Box	Folder
Lists prepared for various purposes.	26	935

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**F. DRAWINGS OF CRET.**

**Caricatures of Cret (probably by Alfred Bendiner).**

**Note**

See Oversize, Folder 971.

**G. OTHER ITEMS SAVED BY CRET.**

	Box	Folder
Monograms of "PPC," in pencil.	26	936
<b>Items from WWI.</b>	26	937
<b>Note</b>		
See also Oversize, Folder 971.		
French Societies in Philadelphia.	26	938
Miscellaneous, including pencil sketch by Jacques Gréber.	26	939

**H. CRET'S ILLNESSES, DEATH, MEMORIALS.**

	Box	Folder
Hospitalization in, 1939.	26	940
Written conversation during Cret's final illness, 1945.	26	941
Memorial to Paul Cret, given by John Harbeson, 1945 September 11.	26	942
Board of Trustees, American Academy at Rome, Minutes re the death of Paul Cret.	26	943

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**I. WRITINGS BY OTHERS ABOUT CRET (NOT LIMITED TO PROJECTS).**

**Description**

Includes articles and clippings focused on Cret and his career. Published material whose focus is limited to Cret's projects is found in Series III.

**1. ARTICLES ON CRET.**

	Box	Folder
Swales, Francis. "Draftsmanship and Architecture as Exemplified in the Work of Paul Cret." <i>Pencil Points</i> , Volume 9, pp. 688-704, 1928.	27	944
Allen, George N. "The Little Master of the Arts, Paul Philippe Cret of Philadelphia, of Pennsylvania, and of the World at Large." <i>Architectural Forum</i> , Volume 54, pp. 483-484, 1931.	27	945
Adams, Rayne. "Paul Philippe Cret." <i>Architecture</i> . Volume 63, pp. 263-268, 1931.	27	946
Meigs, Arthur I. "Paul Philippe Cret." <i>T Square Club Journal</i> , Volume 1, pp. 8-12, 1931 May .	27	947
Reid, Kenneth. "Paul Cret, Master of Design." <i>Pencil Points</i> , Volume 19, pp. 608-638, 1938.	27	948
"Mr. Cret as a Guest." <i>Federal Architect</i> , Volume 12, p. 16, 1942 April-June.	27	949
"Paul P. Cret Number." <i>Federal Architect</i> , Volume 14, 1945.	27	950
Gilchrist, Agnes Addison. "The Classic Essence of Paul Cret." Typescript. Later published in <i>Charette</i> , Volume 44, pp. 40-43, 1964 January.	27	951

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Harbeson, John. "Paul Cret and Architectural Competitions." <i>Journal of the Society of Architectural Historians</i> , Volume 25, pp. 305-306. Includes Harbeson's corrected typescript, 1966.	27	952
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## 2. OTHER PUBLISHED MATERIAL.

	Box	Folder
Articles mentioning Cret.	27	953
<b>Newspapers and clippings.</b>	27	954-956
<b>Note</b> See also Oversize, Folder 971.		
Notices in <i>Annales</i> , publication of Société académique d'architecture de Lyon.	27	957

## J. BIOGRAPHICAL MATERIAL PREPARED BY JOHN HARBESON.

	Box	Folder
Description of Cret's wartime correspondence.	27	958
Outline of a book on Cret.	27	959
<b>Miscellaneous biographical material.</b>	27	960
<b>Note</b> See also Oversize.		

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## VII. PHOTOGRAPHS.

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## Series Description

This series comprises project photographs and a small number of photographs of other subjects, including a few photographs of, or including, Cret. A photograph enclosed in a letter remains with the letter in General Correspondence. Project photographs may include photographs of a completed building and/or miscellaneous working photographs of the proposed site and context, work in progress, and plaster models of decorative details or sculpture. Also included are photographs of architectural drawings, including some of Cret's student work and some of his competition drawings, probably photographed for publication. Photographs no larger than 8 ½" × 11" are mounted in binders. Larger photographs are in Oversize.

Box

### Work Nos. 2-105.

28

#### Contents

- \* Student work, Work Nos. 2-4
- \* Medals, Work No. 14
- \* Pan American Union, Work No. 23
- \* Robert Fulton Memorial Competition, Work No. 25
- \* George Washington Memorial Hall Competition, Work No. 27
- \* University of Pennsylvania, Franklin Statue (pedestal), Work No. 33
- \* Indianapolis Public Library, Work No. 34
- \* Washington Memorial Arch, Valley Forge, Pennsylvania, Work No. 94
- \* Rittenhouse Square, Work No. 98
- \* Memorial to Quentin Roosevelt, Work No. 101. See also Oversize, Folder 967
- \* Philadelphia Orchestra Tablets, Work No. 104
- \* University of Pennsylvania, Proposed Women's Dormitories, Work No. 103. See Oversize, Folder 967
- \* Detroit Institute of Arts, Work No. 105. See also Oversize, Folder 967

### Work Nos. 106-157.

29

#### Contents

- \* Nebraska State Capitol Competition, Work No. 106
  - \* Schuylkill River Embankments, Work No. 109
  - \* Frankford War Memorial, Philadelphia, Work No. 112
  - \* Washington Peace Carillon, Work No. 113
-



- \* Delaware River Bridge, Work No. 115
- \* Kansas City War Memorial Competition, Work No. 116
- \* Integrity Trust Company, 717 Chestnut Street, Philadelphia, Work No. 138
- \* Silverman's Store, 6th and South Streets, Philadelphia, Work No. 147
- \* Pennsylvania Battle Monuments, Work No. 154
- \* University of Pennsylvania, Setting of Franklin Statue before College Hall, Work No. 157

**Work Nos. 158-167.** 30

**Contents**

- \* American Battle Monuments, Work No. 158. See also Oversize, Folder 967
- \* Virginia War Memorial Competition, Work No. 165
- \* Scranton Masonic Temple and Scottish Rite Cathedral Competition, Work No. 165x
- \* Mausoleum for Warren Gamaliel Harding Competition, Work No. 165y
- \* University Avenue Bridge, Philadelphia, Work No. 167

**Work Nos. 168-173.** 31

**Contents**

- \* Theodore C. Shaeffer House, Haverford, Pennsylvania, Work No. 168
- \* House for Clarence H. Geist, Villanova, Pennsylvania, Work No. 170
- \* Hartford County Building, Work No. 173

**Work Nos. 174-200.** 32

**Contents**

- \* University of Pennsylvania, Moore School of Engineering, Work No. 174
- \* Rodin Museum, Work No. 176
- \* Campbell Memorial Fountain, Portland, Oregon, Work No. 177
- \* Pennsylvania Historical Commission Tablets, Work No. 180
- \* Providence War Memorial, Work No. 192
- \* Art School of the John Herron Art Institute, Work No. 193
- \* Integrity Trust Company, 16th and Walnut Streets, Philadelphia, Work No. 200

**Work Nos. 212-226.** 33

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## Contents

- \* French Embassy, Washington, D.C., Work No. 212
- \* Hardt Office Building, Broad Street and Columbia Avenue, Philadelphia, Work No. 224
- \* Folger Shakespeare Library, Work No. 226. See also Oversize, Folders 967 & 970

### Work Nos. 226-270.

34

#### Contents

- \* Folger Shakespeare Library, Work No. 226. See also Oversize, Folders 967 & 970
- \* Hartford War Memorial, Work No. 227
- \* Integrity Trust Company, Broad Street and Columbia Avenue, Philadelphia, Work Nos. 229 & 230
- \* Lakehurst Memorial Chapel, Lakehurst, New Jersey, Work No. 228
- \* Whitmarsh Memorial Park, Prospectville, Pennsylvania, Work No. 246. See also Oversize, Folder 967
- \* Klingle Valley Bridge, Washington, D.C., Work No. 253
- \* Federal Reserve Bank, Philadelphia, Work No. 260
- \* U. S. Post Office, Knoxville, Tennessee, Work No. 268
- \* French Pavilion, Century of Progress Exposition, Chicago, Illinois, Work No. 269  
Boxes 34-35
- \* U. S. Post Office and Court House, Fort Worth, Texas, Work No. 270

### Work Nos. 270-480 and other photographs.

35

#### Contents

- \* U. S. Post Office and Court House, Fort Worth, Texas, Work No. 270
  - \* Budd Company, the Zephyr, Work No. 278 (photograph includes Paul and Marguerite Cret)
  - \* Federal Reserve Board, Washington D.C., Work No. 302. See also Oversize, Folder 967
  - \* United States Military Academy, Work No. 308
  - \* Anthony Wayne Pedestal, Philadelphia Museum of Art, Work No. 312
  - \* Southern Methodist University, Work No. 317
  - \* Richard Allen Homes, 12th and Poplar Streets, Philadelphia, Work No. 359
  - \* University of Pennsylvania, Chemistry Building Addition, Work No. 398
-

- \* University of Pennsylvania, Library General Plan, Work No. 480
- \* University of Pennsylvania, Anatomy and Bio-Chemistry Building [no work number]
- \* Photographs of Cret or including Cret; includes photographs of a bust of Cret. See also Oversize, Folder 967
- \* Photographs taken by Cret
- \* Photographs of Atelier Pascal (no date but probably after Cret was no longer a student)
- \* Miscellaneous/unidentified photographs
- \* Photographs negatives

## VIII. OVERSIZE.

### Series Description

This series includes individual items from each series too large for standard storage.

	Box	Folder
Architectural drawing removed from letter, Folder 146, To Cret from France's Administration des monnaies et medailles, 1932 February 12.	36	961
Newspaper with manuscript note, removed from Folder 504. From Cret to Marguerite, 1915 May.	36	962
Detroit Institute of Arts, Work No. 105. Plan, pencil on paper.	36	963
Robert Fulton Memorial Competition, Work No. 25. Newspaper clipping.	36	963
Program removed from Folder 882. Miscellaneous programs for design problems, including some from other institutions.	36	964
Article removed from Folder 885, 1904-1913.	36	964
Series of newspaper articles removed from Folder 904, "Criticism" .	36	965

Pencil sketch, female nude, 1901 February.	36	966
List of Cret writings. Removed from Folder 960, Miscellaneous biographical material.	36	966
Memorial to Quentin Roosevelt, Work No. 101. Photograph.	36	967
University of Pennsylvania, Proposed Women's Dormitories, Work No. 103. Photograph.	36	967
Detroit Institute of Arts, Work No. 105. Photograph.	36	967
American Battle Monuments, Work No. 158. Photograph.	36	967
Folger Shakespeare Library, Work No. 226. Photograph.	36	967
Whitemarsh Memorial Park, Prospectville, Pennsylvania, Work No. 246. Photograph.	36	967
Federal Reserve Board, Washington, D.C., Work No. 302. Photograph.	36	967
Photograph including Cret.	36	967
Architectural drawing removed from letter, Folder 231, To Cret from Louis E. Jallade, 1909 September 7.	37	968
Newspaper page with manuscript message, removed from Folder 251. From Albert Kelsey to Cret, 1915 July .	37	968
Sheet of pencil sketches removed from Box 14, Folder 587, "A Recent Theory of the Natural Lighting of Art Galleries." <i>Journal of the American Institute of Architects</i> . Volume 11, pp. 223-226, 1923.	37	969
Pan American Union, Work No. 23. Newspaper clipping.	37	970
Folger Shakespeare Library, Work No. 226. Newspaper clipping.	37	970

Caricatures of Cret (probably by Alfred Bendiner).	37	971
Printed drawing. Removed from Folder 937, Items from World War I.	37	971
Items removed from Folders 954-956, Newspapers and clippings.	37	971
Bound volume of published material, including student drawings and the Pan American Union Competition drawings.	38	

**IX. THREE-DIMENSIONAL OBJECTS.**

**Series Description**

This series comprises one drawing instrument and printed instructions for its use.

	Box	Folder
Chambre claire universelle. An instrument for making perspective drawings.	39	
Instructions for Chambre claire universelle.	39	972

**ADDENDUM: MAP CASE STORAGE.**

	Drawer
Naglee Memorial, San Jose, California, Work No. 36. Blueprint, "The Naglee Memorial" .	61
Philadelphia Parkway, Work No. 38. Rendering (printed), "The Philadelphia Parkway." .	61