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Isabella Stewart Gardner papers
(1492–1924, bulk 1880–1924)

Abstract: The Isabella Stewart Gardner papers span 1492–1924 and are arranged into sixteen series that document the life, interests and work of the art collector, patron and philanthropist Isabella Stewart Gardner (1840-1924), who founded the Isabella Stewart Gardner Museum in Boston in 1900.

Identification: MS001

Extent: 168 boxes/containers, 11,257 items.

Language: English, French, Italian, German, Japanese, Spanish, Russian and Latin.

Repository: Isabella Stewart Gardner Museum, Boston

Administrative

Collection Summary:

Collection number: MS001 /mbg/ US

Repository: Isabella Stewart Gardner Museum, Boston

Collection title: Isabella Stewart Gardner papers

Dates: 1492–1924, bulk 1880–1924

Extent: 168 boxes, 11,091 items, 55.13 cf, (163.41 linear ft.)

Creator/Collector: Gardner, Isabella Stewart, 1840–1924

Languages: Collection materials are in English, French, German, Italian, Japanese, Russian, Spanish, and Latin.

Citation: Isabella Stewart Gardner papers, Isabella Stewart Gardner Museum, Boston.

Copyright: Copyright restrictions may apply.

Provenance:

Isabella Stewart Gardner's papers were left to the Museum Trustees in two distinct gifts. Papers situated within the first three floors of the Museum building at the time of Gardner's death, July 17, 1924, were left to the Trustees and are considered part of the Museum's accessioned collection.¹ Papers left in her private residence on the fourth floor were left to her executors and transferred to the Trustees in July of 1925, along with other items from her estate. Some papers in the collection have no known provenance, but they were likely acquired through one of these gifts. For specific provenance information, please contact the Archivist or the Collection Registrar.

¹ Last will and testament of Isabella Stewart Gardner, January 17, 1924. Probated July 23, 1924, Boston.

Acquisition Information:

Gift of Isabella Stewart Gardner to the Board of Trustees of the Isabella Stewart Gardner Museum, July 17, 1924. For Series 8 subseries 3: Book Enclosures, Personal Library: Gift of Olga Gardner Monks to the Board of Trustees of the Isabella Stewart Gardner Museum, July 10, 1925.

Arrangement and Processing Notes:

The arrangement of the papers has changed significantly over the years. Careful consideration was given by early caretakers to note the original order and to maintain associations between archival material and objects. Physical and intellectual control of materials was established in the archives by the creation of inventories and storage by material type in the early 1970s.

Isabella Stewart Gardner arranged the majority of her papers within the Museum galleries. They were placed in display cases and tucked in drawers, containers, and books. Their presence in the galleries at the time of her death designates them as part of the Museum collection, as described in her last will and testament.

Display cases were inventoried and partially transcribed in the mid 1920s and photographed in the early 1940s before being removed and packed during WWII (1941–1945). When the items returned, they were reinstalled in a different order. This era of case order was documented with hand-drawn layer maps and an alphanumeric code. Case codes were written on the verso of each item in preparation for microfilming by The Archives of American Art in 1972 and 1985. Materials from the display cases were gradually removed or rotated from the 1970s to the 1990s until only the original top layer of materials, or a curated alternate exhibition of materials, remained on view to the public. Items moved to the archives were stored by material type and arranged alphabetically by correspondent or subject. A checklist of correspondents was published in 1973 after the completion of microfilming by the Archives of American Art.

All remaining original materials from the display cases were moved to the archives between 2006–2019, and an arrangement of replicas based on the earliest known historic photograph for each case was created in the Museum galleries.

From 1967 to 1972, photographs, ephemera, clippings, travel albums, and guest books previously arranged in the first floor Vatchino gallery were inventoried and moved to the archives. Photographs and ephemera were moved from the Macknight Room to the archives in the early 1960s–1973. Collections were assembled during this period from groups of materials found in the adjacent Vatchino and Macknight Room galleries, for instance Series 7:2 Dealer photos. Book enclosures were removed from inside the books in Museum galleries and also from Gardner's personal library stored in her fourth-floor apartment; all correspondence found in these locations was filed alphabetically in the correspondence files. Ephemera removed from display cases and other gallery locations was filed in research subject files.

During reprocessing for this Finding Aid, close attention was paid to the provenance of materials and Gardner's original bequest. The papers of John L. Gardner Jr., previously integrated with this collection, were described separately as the *John L. Gardner Jr. papers and collection*. Isabella Stewart Gardner's outgoing correspondence, autograph letters, books, photographs, and memorabilia, donated to the Museum after 1924, established the new collection, the *Collected Isabella Stewart Gardner materials*.

Due to the unique nature of the collection and its documented arrangement as well as the connection to the galleries and artworks in the Museum, the papers have been described at the item level. Some groupings of materials remain intact in the orientation they were found in and are noted in the series or subseries notes. Legacy archival arrangement was preserved in series 1, series 7, and series 8:3, and 8:7. Materials in series including correspondence, dealer records, photographs and ephemera, travel albums, and guest books have titles devised by archivists or curators. Two series, Series 15, Architectural records and Series 16, Financial records, and one subseries, Series 8:10, Three portfolios of newspaper clippings are not fully processed, are only partially described, and are not digitized or are only partially digitized. Preliminary inventories of these collections are available. Additional information on the arrangement in the Museum galleries, provenance, and related collection items can be discovered by [searching the art collection](#) on the Museum's website. More about the exhibition cases of archival material is available on the [Fifteen Cases web page](#).

A chronology of inventories and processing is as follows:

- Inventory of Gallery Cases, 1924–1932, Maud Backus, Morris Carter, William Cordingly
- Inventory and Notes, begun 1924–1925, Morris Carter, et. al. Inventory of archival material appears in the Inventory and Notes in large groups within the Macknight Room and Vatchino galleries, inventoried by Maud Backus (1924-1925 and 1939) and Paula Morse (1971).
- Inventory of Correspondence, 1972. Paula Morse and Pam Peterson.
- Inventory of Photographs, about 1980. Susan Sinclair
- Guide to the Collection, 1992. Susan Sinclair

Finding Aid, 2026 by Shana McKenna with significant contributions to the cataloging and description of thousands of items by Alexandra Bush, Nicole Critchley, Lisa Long Feldmann, Sylvia Hickman, Elizabeth Molina, Molly Phelps, Hepzibah Rapoport, Elizabeth Reluga, Ann Walt Stallings Tagliamonte, and Rina Sandler. Technical and database support by Shanna

Smith. Interns Kalista Hill and Leanne Navarro provided critical inventory and rehousing support.

Conservation notes:

Groups of materials and individual items in this collection have received conservation treatment. A conservation survey of selected at-risk material was conducted in 2018 as a component of the Hidden Collections grant (2016) funded by the Institute of Library and Museum Services (MA-30-16-0317-16). This grant also made the digitization of the Isabella Stewart Gardner papers possible. Digitization and conservation of several of Isabella Stewart Gardner's travel and photograph albums was funded by a grant from The Leon Levy Foundation (2007– 2011). Conservation treatments have been phased by priority, beginning with at-risk material first. Conservation treatment records are held by the Museum's Conservation Department and are closed to research. Information about specific conservation treatments may be shared at the discretion of the Director of Conservation and/or the Curator of the Collection.

RIGHTS AND ACCESS

Access restrictions: Collection is open for research.

Physical access restrictions: Some objects in this collection are unavailable for researchers to consult in person due to their fragile condition. Access is at the discretion of the Archivist, Curator of the Collection, or Collection Registrar. Digital copies are available on the Museum's website through the online collection portal and through the archives.

Technical access restrictions: None

Publication rights:

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INFORMATION FOR RESEARCHERS**Preferred citation:**

[creator], [title of item], [date], Isabella Stewart Gardner Museum, Boston [object number].

Existence and Location of Copies:

Digital copies of most items are available on the museum's website and are linked from this finding aid. Transcriptions for incoming and outgoing correspondence, as well as for diaries and travel albums, are available. For additional digital copies and transcriptions, please contact the archives:

archives@isgm.org

A microfilm copy of the Isabella Stewart Gardner papers is available through the Archives of American Art and locally in Boston at the Boston Public Library, Main Branch, Fine Arts Library.

Transcriptions of the letters of Bernard Berenson and Mary Berenson are published in Berenson, Bernard, Isabella S. Gardner, Mary Berenson, ed. Rollin N. Hadley, *The Letters of Bernard Berenson and Isabella Stewart Gardner, 1887-1924, with Correspondence by Mary Berenson*. Boston: Northeastern University Press, 1987.

Annotated transcriptions of the letters of Henry James are published in James, Henry, Pierre A. Walker and Greg W. Zacharias eds., *The Complete Letters of Henry James, 1878-1880*, vols. 1-2, Lincoln: University of Nebraska Press, 2015 and James, Henry, Michael Anesko and Greg W. Zacharias, eds., Associate Editor Katie Sommer, *The Complete Letters of Henry James, 1880-1891*, vols. 8-19, Lincoln: University of Nebraska Press, 2016-2025, and also in James, Henry, ed. R. Mamoli Zorzi, *Letters to Isabella Stewart Gardner*. London: Pushkin Press, 2009.

Related archival collections at the Isabella Stewart Gardner Museum:

- Collected Isabella Stewart Gardner Materials (1863–1924)
 - Outgoing correspondence, photographs of Isabella Stewart Gardner and her son, “Jackie”, John L. Gardner III, and husband John L. Gardner and members of the Gardner family, ephemera, and small personal objects acquired by the archives through donation and purchase after 1924
- John Lowell Gardner, Jr. papers, 1869–1897
 - Diaries, sketch-book, incoming and outgoing correspondence, notes and papers, coin collection, ephemera. (finding aid available)
- Willard T. Sears, *Diary pages on the construction of Fenway Court*, 1899–1914
 - Handwritten diary pages describing the process of building the Museum (transcription available).
- Henry W. Swift papers, 1889 to 1923 (bulk 1903–1920) (finding aid available)
 - Papers of lawyer and accountant include correspondence with dealers, customs related to art purchases made after 1900. Letters from Isabella Stewart Gardner reveal her collecting intentions and the struggles she faced constructing and managing the museum.
- Alicia Keyes, *Report on Classes held in Museum, Winter 1907–1908, on the Observation of Pictures*, 1908, Typewritten manuscript. Description of classes for students and adults at the Museum of Fine Arts, Boston and the Fenway Court (Isabella Stewart Gardner Museum) for children and adults. (v.1.a.3.17)
- Morris Carter papers, 1919–1963 (bulk 1924–1955)
 - Incoming and outgoing correspondence (filed together), notes for the first biography of Isabella Stewart Gardner (1925), oral history (1962), and self-published biography “Reminiscences”, 1964
- Corporate records (1900–1937)

- Inventories, correspondence, expert opinions. Files about the acquisition of certain artworks in the collection, including the sculpture *Young Woman Draped in a Peplos* (S5c2)
- Eric Pape papers (1899–1926)
 - Handwritten remembrance of the museum’s inaugural concert and party, January 1, 1903.

Related object collections at the Isabella Stewart Gardner Museum:

- Permanent Collection
- Supplemental Holdings (see Collections Registrar)
- Isabella Stewart Gardner’s Personal Library, Supplemental Holdings

Related collections:

- Gardner Family papers, Massachusetts Historical Society
- Gardner Family. Gardner Family Business Records, 1780-1936 (inclusive), 1857-1934 (bulk): Finding Aid, Baker Library Special Collections, Business School, Harvard University
- Bernard and Mary Berenson Papers (1880-2002), Biblioteca Berenson, Villa I Tatti - The Harvard University Center for Italian Renaissance Studies

Publication Note:

Travel albums and diaries are described in two publications: Alan Chong, Noriko Murai, Christine Guth. *Journeys East: Isabella Stewart Gardner and Asia*, Boston: Isabella Stewart Gardner Museum and Pittsburg: Gutenberg Periscope Publishing, 2009, and Diana Greenwald and Casey Riley, eds., Pujan Ghandi, Madeleine Haddon, David Odo, Jaclyn M. Roessel, Stephanie H. Tung, *Fellow Wanderer: Isabella Stewart Gardner’s Travel Albums*, Boston: Isabella Stewart Gardner Museum, 2023.

The handmade catalogue, Isabella Stewart Gardner Museum in the Fenway, Catalogue MCM, 1900, is described in Riley, Casey. “Commerce and Connoisseurship Isabella Stewart Gardner’s Catalogue MCM.” *Mitteilungen Des Kunsthistorischen Institutes in Florenz*, 62 (1): 93–107.2020

Photographs of the Isabella Stewart Gardner Museum by the photographic firm of T.E. Marr and Son in Polito, Ron, *T. E. Marr (et Son): Isabella Stewart Gardner’s Photographers - and More : Their Lives, Their Work, Their Photographic Techniques*. Waltham, Massachusetts: Photographic Historical Society of New England. 2021.

Bibliography

Carter, Morris. 1925. *Isabella Stewart Gardner and Fenway Court*. Houghton Mifflin.

Tharp Louise Hall. 1965. *Mrs. Jack; a Biography of Isabella Stewart Gardner*. Little Brown.

Shand-Tucci, Douglass. 1997. *The Art of Scandal : The Life and Times of Isabella Stewart Gardner*. Harper Collins.

Nielsen, Christina, Casey Riley and Nathaniel Silver. 2017. *Isabella Stewart Gardner Museum : A Guide*. Yale University Press.

Silver, Nathaniel and Diana Greenwald. 2022. *Isabella Stewart Gardner : A Life*. Isabella Stewart Gardner Museum and Princeton University Press.

Dykstra, Natalie. 2024. *Chasing Beauty: The Life of Isabella Stewart Gardner*. Mariner Books.

Subject headings

Names

- Abram Piatt Andrew, 1873–1936
- Berenson, Bernard, 1856–1959
- Crawford, Francis, Marion, 1854–1909
- Gardner, Isabella Stewart, 1840–1924
- James, Henry, 1843–1914
- Okakura, Kakuzo, 1863–1913
- Prichard, Matthew Stewart, 1865–1933
- Sargent, John Singer, 1856–1925
- Warren, Gretchen Osgood, 1871–1961

Subjects

- Art—Collectors and collecting
- Artists—Correspondence
- Gardner, Isabella Stewart, 1840–1924—Friends and associates
- Gardner, Isabella Stewart, 1840–1924—Travel
- Isabella Stewart Gardner Museum—History
- Asia—Description and travel
- Europe—Description and travel
- Women travelers—19th century
- World War, 1914–1918

Material types

- Architectural renderings
- Autographs
- Correspondence
- Diaries
- Ephemera
- Manuscripts
- Music—Manuscript
- Poetry—Manuscript
- Literature—Manuscript
- Photographs
- Photograph albums

- Receipts

Biographical and Historical note:

Isabella Stewart Gardner (14 April 1840–17 July 1924) was an American art collector, patron, and philanthropist who founded Boston's Isabella Stewart Gardner Museum.

Born in 1840 to David and Adelia Stewart in New York City, Isabella Stewart Gardner was the eldest of four siblings. She was educated at private schools and by tutors in New York, Paris, and Italy. Isabella Stewart met John "Jack" Lowell Gardner Jr. (1837–1898), the brother of a school friend, while their families were traveling abroad in Europe in the late 1850s. They married at Grace Church in New York on April 10, 1860.

The couple settled in Boston and took up residence at 152 Beacon Street, a house her father built as a wedding gift. In 1863, their son John L. Gardner, III "Jackie," was born. He passed away at the age of 21 months from pneumonia. They later adopted their nephews, the three orphaned sons of Joseph Peabody Gardner (1828–1875), Jack Gardner's brother, and Harriet Amory Gardner (1835–1865): Joseph Peabody Gardner, Jr. (1861–1886), William Amory Gardner (1863–1930), and Augustus Peabody Gardner (1865–1918).

In 1867, Isabella and Jack Gardner took their first extended trip abroad to Northern Europe and Russia. From this point on, the couple traveled extensively, including trips to Egypt, China, Japan, India, and Southeast Asia. The couple visited Venice every two years from 1884 until 1897. In Venice, they stayed at the Palazzo Barbaro, which would later influence the museum's design.

The late 1870s also saw Isabella Stewart Gardner making her first purchases of stained glass, Romanesque sculpture, and Medieval art as well as attending lectures in art history at Harvard by Professor Charles Eliot Norton. With Norton's guidance, Isabella began collecting rare books and manuscripts. During the 1880s, Gardner gained a reputation as a notable presence in Boston's art, music, and social scenes. She supported emerging artists, musicians, and other creative professionals by providing resources or performance space in her home. She rapidly befriended figures such as Henry James, John Singer Sargent, James McNeill Whistler, and Charles Martin Loeffler. In 1891, Gardner inherited 2.75 million dollars² after the death of her father and began to collect works by celebrated artists such as Vermeer, Botticelli, Rembrandt, Raphael and Titian. With the guidance of art historian Bernard Berenson, her primary advisor and agent—as well as others—her collection of fine and decorative arts grew exponentially in the wake of her father's death.

² Greenwald, Silver, 2022. p.2 and 7

As their art collection grew, Isabella and Jack Gardner planned to build a museum. Shortly after Jack Gardner's death in December of 1898, Gardner purchased the first of a group of lots in the Fenway neighborhood of Boston that would be the future site of the Museum in January 1899. Construction of the Museum began in June of 1899, and on December 19, 1900, Isabella incorporated the Museum as the Isabella Stewart Gardner Museum in the Fenway, established "for the purpose of art education, especially by the public exhibition of works of art"

Isabella oversaw the design, construction, and installation of her museum, which she called Fenway Court and moved into the fourth-floor apartment on the top floor of the Museum in 1901. Fenway Court opened to invited guests on January 1, 1903, and to the public in February 1903. Gardner continued to renovate the Museum and rearrange the collection in response to new acquisitions, evolving curatorial ideas, and advice and input from her circle of advisors and friends until her death in 1924. Fenway Court hosted performances by local musicians from the Boston Symphony Orchestra, the Kneisel Quartet, and charity events for local organizations like the Saturday Evening Girls Club. The Museum was also the site of performances and lectures by internationally recognized artists such as modern dancer Ruth St. Denis, soprano Dame Nellie Melba, playwright Lady Augusta Gregory, and scholar and curator Okakura Kakuzo.

A stroke in late 1919 paralyzed Gardner, but she continued to correspond with friends, acquire art, and publish on her collection. *A Choice of Manuscripts and Bindings from the Library of Isabella Stewart Gardner* was published by Merrymount Press in 1922, with assistance from Morris Carter, who would later become the Museum's first director and biographer. After suffering a heart attack on July 8, 1924, she passed away on July 17. Isabella Stewart Gardner is buried in the Gardner family tomb at Mount Auburn Cemetery in Cambridge, Massachusetts, with her husband and son.

In her will, Gardner left the Museum in the hands of Director Morris Carter and the board of trustees, "for the education and enjoyment of the public forever," with the directive that no new acquisitions be added to the collection and that the arrangement of artworks in the galleries remain unchanged.

Scope and Contents:

The papers of Isabella Stewart Gardner (1840–1924) document her life as an art collector, patron, traveler, and museum founder. Her papers contain evidence of her education, travels, charity, patronage, and friendships. They include documentation for her art collection, the establishment and curation of her museum, and the personal and professional networks that contributed to the development and preservation of the Museum. Gardner did not separate her personal and public work; however, biographical information pertaining to her marriage, child, and domestic life is noticeably absent. There are few materials covering her activities from 1860 to 1880. Materials include correspondence, diaries, travel albums, guest books, photographs, receipts, shipping and customs documentation, lists, architectural drawings, financial and legal records that

date from 1850s–1924. Her papers also include family collections from her grandmothers and mother, and the Gardner family in addition to a collection of autograph letters, manuscripts and ephemera of other historical and cultural figures dating from 1492–1918.

Isabella Stewart Gardner stored, arranged, and even exhibited the majority of her papers within the museum's galleries. She added to and reworked how she presented these papers between 1903, when the museum opened, and her death in 1924. Gardner created thematic exhibitions of manuscripts, photographs, and ephemera in fifteen display cases: The Musician's Cases and Liszt Case in the Yellow Room, The Berenson, Crawford–Chapman, Okakura and Prichard Cases in the Blue Room and the Contemporary Authors, Earlier Authors, French Authors, Modern Actors, Modern Painters and Sculptors, Presidents and Statesmen, Royalty, and Sargent–Whistler Case in the Long Gallery.

The papers are currently arranged in sixteen series, ten of which are further divided into subseries. Refer to the container lists for folder and item level descriptions.

Series 1, Personal Papers, 1792–1924

- Subseries 1, Early Life and Education, 1792–1883
- Subseries 2, Genealogy and Research Notes, 1848–1917
- Subseries 3, Notes and Memorabilia, 1886–1918
- Subseries 4, Music and Performance Programs, 1888–1923
- Subseries 5, Receipts of Membership and Donations, 1890–1923
- Subseries 6, Commonplace Books, 1865–1869
- Subseries 7, Transcribed Poems, mid 1800s–early 1900s
- Subseries 8, Collected Transcriptions of Poems and Passages late 1800s–early 1900s
- Subseries 9, Poetry Clippings, 19th century
- Subseries 10, Superseded Wills and Funeral Arrangements, 1912–1924

Series 2, Diaries, 1874–1924

Series 3, Travel Albums, 1867–1895 and undated

Series 4, Guest Books, 1893–1922

Series 5, Museum Work, 1897–1923

- Subseries 1, Incorporation Records and Related Designs, 1900–1903
- Subseries 2, Manuscript Collection Catalogs, 1897–1919
- Subseries 3, Manuscripts for Book Catalogues, 1900–1922
- Subseries 4, Published Collection Catalogues, 1897–1917
- Subseries 5, Exhibition and Loan Records, 1899–1910
- Subseries 6, Museum and Collection Notes, 1894–1916
- Subseries 7, Museum Guides, 1909–1915

Series 6, Correspondence

- Subseries 1, Incoming Correspondence, 1868–1924
- Subseries 2, Incoming Correspondence Enclosed in Books, 1876–1922
- Subseries 3, Outgoing Correspondence, Dictated Drafts and Copies, 1910–1923

Series 7, Art Dealer Files

Subseries 1, Dealer Receipts, 1862–1923

Subseries 2, Dealer Photographs, 1897–1924

Series 8, Ephemera

Subseries 1, Stationery and Bookplates, late 19th century– early 20th century

Subseries 2, Menus, Invitations and Programs, 1895–1921

Subseries 3, Book Enclosures, 19th century–early 20th century

Subseries 4, Printed Images, late 19th century– early 20th century

Subseries 5, Miscellaneous, 1897–1921

Subseries 6, Book Covers and Portfolios, late 19th century – early 20th century

Subseries 7, John Singer Sargent Clippings, 1882–1925

Subseries 8, Collected Publications 1888–1921, 1925

Subseries 9, Collected Newspaper Clippings, 1882–1920

Subseries 10, Newspaper Clipping Portfolios, 1884–1924

Series 9, WWI Box

Subseries 1, Correspondence, 1914–1920

Subseries 2, Ephemera, 1915–1921

Subseries 3, Newspaper clippings, 1914–1918

Series 10, Collected Letters and Manuscripts, 1492–1918

Subseries 1, Autographs, 19th century– early 20th century

Subseries 2, Autographed Letters, 1492–1916

Subseries 3, Collected Literary Manuscripts, 1775–1918

Subseries 4, Music Manuscripts, 1866–1912

Series 11, Collected Gardner Family Papers, 1790–1866

Series 12, Collected Francis Marion Crawford Papers, 1855–1909

Subseries 1, Correspondence, 1882–1883

Subseries 2, Writings, Late 19th century

Subseries 3, Ephemera, 1854–1909

Subseries 3, Photographs, 1855–1908

Series 13, Collected Matthew Stewart Prichard Papers, 1903–1927

Subseries 1, Incoming Correspondence, 1905–1922

Subseries 2, Outgoing Correspondence, 1904–1922

Subseries 3, Letters Related to the White Fox Opera, 1920–1927

Subseries 4, Essays and Lectures, 1903–1921

Subseries 5, Miscellaneous, Early 20th century

Series 14, Photographs, 1856–1921

Subseries 1, Travel Snapshot Albums and Photographs, 1894–1899

Subseries 2, Photographs of Isabella Stewart Gardner, 1856–1912

Subseries 3, Collected Portrait Photographs, mid 19th century– early 20th century

Subseries 4, Photographs of Royalty, late 19th century

Subseries 5, Photographs of Residences, late 19th century–early 20th century

Subseries 6, Photographs of Fenway Court, 1900–1921

Subseries 7, Photographs of John Singer Sargent's Murals and Reliefs at the Boston Public Library, 1916-1917

Subseries 8, Miscellaneous Photographs, late 19th century–early 20th century

Series 15, Architectural Drawings, 1900–1915

Subseries 1, Preparatory sketches, 1900–1903

Subseries 2, Drawings on Linen, 1900– 1927

Subseries 3, Blueprints, 1900–1915

Series 16, Financial Records, mid 19th century–20th century

Subseries 1, Account Ledgers, 1890–1924

Subseries 2, Checkbook Registers, 1892-1896

Subseries 3, Property Deeds, 1899–1921