



Smithsonian
Archives of American Art

A Finding Aid to the William Preston
Phelps and Ina Phelps Hayward
papers, 1849-2001, bulk 1890s-1920s

Stephanie Ashley

Glass plate negatives in this collection were digitized in 2019
with funding provided by the Smithsonian Women's Committee.

2018/11/13

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Collection Overview

Repository:	Archives of American Art
Title:	William Preston Phelps and Ina Phelps Hayward papers
Identifier:	AAA.phelw
Date:	1849-2001 (bulk 1890s-1920s)
Extent:	1.1 Linear feet
Creator:	Phelps, W. P. (William Preston), 1848-1923
Language:	English
Summary:	The papers of New Hampshire landscape painter William Preston Phelps and his daughter, artist Ina Phelps Hayward, measure 1.1 linear feet and date from 1849-2001, with the bulk of the material dating from the 1890s to the 1920s. Papers include letters from Phelps, and correspondence regarding Ina Phelps Hayward's involvement in her father's 1917 estate sale; sales and legal records related to the Phelps estate; a scrapbook and printed material about William Preston Phelps; a sketchbook of sketches attributed to Phelps; sketches by Ina Phelps Hayward and her husband Roger Hayward; photographs of Phelps, his home and studio in Chesham, New Hampshire, and his artwork; and glass plate negatives, including two of Phelps and thirty-six of his artwork.

Administrative Information

Acquisition Information

Peter Hayward, grandson of Phelps, donated the collection to the Archives of American Art in 1969. Hilda Hayward Parker, Phelps' granddaughter, lent a notebook for microfilming in 1973. Karl Gabosh, an art dealer who purchased the papers from the estate, donated additional material in 2009.

Separated Materials

The Archives of American Art also holds material lent for microfilming (reel 647) including a notebook kept by Ina Hayward containing notes on her father, William Preston Phelps, in preparation for a book on Phelps (never written). The notebook includes biographical information, data on a few of his paintings, and notes about his study in Munich, Germany. Her daughter, Hilda Hayward Parker, later added additional biographical data, and a description of the Phelps' homestead and family life in Chesham, New Hampshire. Lent materials were returned to the lender and are not described in the collection container inventory.

Available Formats

Portions of the collection and material lent for microfilming are available on 35mm microfilm reels 79, 370 and 647 at Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

Portions of the collection were microfilmed on reels 79 and 370 at some point after receipt. The glass plate negatives were re-housed in 2015 with a grant provided by the Smithsonian Collections Care and Preservation Fund. The entire collection was merged and processed and a finding aid written by Stephanie Ashley in 2018.

Preferred Citation

William Preston and Ina Phelps Hayward papers, 1849-2001, bulk 1890s-1920s. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center.

Conditions Governing Use

The William Preston Phelps and Ina Phelps Hayward papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical

William Preston Phelps (1843-1923) was known as "the painter of Monadnock," for his paintings of his native New Hampshire and the state's most prominent peak.

Phelps grew up working on his family's farm in Chesham, New Hampshire, and by his early twenties owned his own sign business in the neighborhood. Meanwhile, his first exhibition of paintings in Lowell, Massachusetts, attracted the attention of some local businessmen who funded an education for Phelps in Europe. During the late-1870s to the mid-1880s, Phelps studied in Munich and Paris with William Merritt Chase and others. Upon returning to the United States via England and Scotland, Phelps set up a studio in Lowell and then traveled west in 1886 where he painted a notable series of western landscapes, with subjects including the Grand Canyon. Following his father's death, Phelps took over and settled on the family farm, and painted the New Hampshire landscapes for which he is best known.

Following his son's death in an accident in 1901, and his wife's death six months later, Phelps's financial situation began to unravel and his health entered a steady decline. In 1914 he turned over his estate to an auctioneering firm, J. E. Conant & Co., from which he had borrowed money for a number of years. Phelps's daughter, Ina Phelps Hayward, herself an artist, attempted to ensure that her father's property was handled fairly in the estate sale, but much of his property and paintings, including some of his best known pictures, were sold for very little or disappeared with no record of provenance. Phelps, who was in the Concord State Hospital at the time, died five years later and his daughter's attempts to pursue J. E. Conant & Co. through the courts, were unsuccessful.

Phelps's paintings can be found in the collections of the William Benton Museum of Art, the New Hampshire Historical Society, the Shelburne Museum, and others.

Scope and Contents

The papers of New Hampshire landscape painter William Preston Phelps and his daughter, artist Ina Phelps Hayward, measure 1.1 linear feet and date from 1849-2001, with the bulk of the material dating from the 1890s to the 1920s. Papers include letters from Phelps, and correspondence regarding Ina Phelps Hayward's involvement in her father's 1917 estate sale; sales and legal records related to the Phelps estate; a scrapbook and printed material about William Preston Phelps; a sketchbook of sketches attributed to Phelps; sketches by Ina Phelps Hayward and her husband Roger Hayward; photographs of Phelps, his home and studio in Chesham, New Hampshire, and his artwork; and glass plate negatives, including two of Phelps and thirty-six of his artwork.

Arrangement

The collection is arranged as one series.

- Series 1: William Preston and Ina Phelps Hayward Papers, 1849-2001 (1.3 linear feet; Box 1, OV 2, Boxes 3-4)
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Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Painters -- New Hampshire

Types of Materials:

Photographs
Scrapbooks
Sketchbooks
Sketches

Names:

Hayward, Ina Phelps, 1871-1944
Hayward, Roger

Container Listing

Series 1: William Preston Phelps and Ina Phelps Hayward Papers, 1849-2000

1.1 Linear feet (Box 1, OV 2, Boxes 3-4)

Correspondence includes letters from William Preston Phelps to John I. Coggeshall, posthumous letters to Ina Phelps Hayward from various people and institutions regarding Phelps exhibitions, and Karl Gabosh's correspondence relating to his interest in, and research on, Phelps. One letter written in reply to Gabosh encloses a photograph taken by Phelps of Mount Monadnock.

Correspondence and legal records related to the Phelps estate include correspondence with auctioneers J. E. Conant and Co., and with Phelps's attorney; payments and receipts kept by Ina Phelps Hayward documenting her work done on behalf of her father's estate and payments she made to him such as allowances and expenses; legal documentation of Phelps Hayward being appointed her father's guardian; and records of her attempts to protect the integrity of his estate prior to, and after, the 1917 estate sale. Phelps Hayward's notes for the estate sale catalog provide biographical information about her father and lists of his paintings and exhibitions.

A scrapbook contains news clippings primarily about Phelps, two family letters, an invitation to Phelps's studio, an announcement for the exhibition of Phelps's Grand Canyon painting, a catalog of his paintings for sale in 1878, and a loose copy of "A Painter of Monadnock" by Charles E. Hurd, reprinted from *The New England Magazine*.

A sketchbook, labeled "W. P. Munchen" is attributed to William Phelps and contains figure sketches and sketches of rural and city scenes in pencil. Twelve sketches in pencil and watercolor are by Ina Phelps Hayward and her son, Roger Hayward. Printed material consists primarily of photocopies of articles about Phelps, and scattered exhibition invitations. Of note are a copy of a 1900 exhibition catalog of Phelps's work with prices, and a copy of the estate sale catalog. Later news clippings document posthumous interest in Phelps's work up to 2001.

Photographs include two studio portraits of Phelps and a photograph of him reclining in his orchard. Also found are photos of an unidentified woman and a baby; a print made from a negative of the Phelps estate sale; photos of Phelps's Chesham home, studio, and surrounding landscape; and photos of his paintings.

Glass plate negatives include two portraits of Phelps and thirty-six negatives of his paintings.

Glass plate negatives have been scanned.

Box 1, Folder 1	Correspondence, 1872, 1890s
Box 1, Folder 2	Correspondence, circa 1900-circa 1908, 1931
Box 1, Folder 3	Correspondence, circa 1910-1931
Box 1, Folder 4	Correspondence, 1981-2000
Box 1, Folder 5	Correspondence Regarding Estate, 1911-1915
Box 1, Folder 6	Correspondence Regarding Estate, 1916-1923

Box 1, Folder 7	Estate Records, Legal Documents, 1849-1923
Box 1, Folder 8	Estate Records, Notes for Estate Sale Catalog, circa 1917
Box 1, Folder 9	Estate Records, Payments and Receipts, 1915-1922
Box 1, Folder 10	Estate Records, Payments and Receipts, 1915-1922
Oversize 2	Scrapbook, Sketchbooks, and Sketches, circa 1875-circa 1929
Box 3, Folder 1	Printed Material, circa 1917-circa 1950
Box 3, Folder 2-4	Printed Material, circa 1980s-2001
	Photographs
Box 3, Folder 5	Of Phelps and Others, circa 1905
Box 3, Folder 6	Of Estate Sale, 1917, circa 1980s
Box 3, Folder 7	Of Home, Chesham, NH, circa 1890s
Box 3, Folder 8	Of Home, Chesham, NH, by K. Gabosh, 1982
Box 3, Folder 9	Of Studio, Chesham, NH, circa 1891
Box 3, Folder 10	Of Artwork by Phelps, undated
Box 3, Folder 11-14	Of Artwork by Phelps, circa 1920s
Box 3, Folder 15	List of Glass Plate Negatives, circa 1919-circa 1920s
Box 4	Glass Plate Negatives, of Phelps and Artwork by Phelps, circa 1919-circa 1920s Image(s)

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