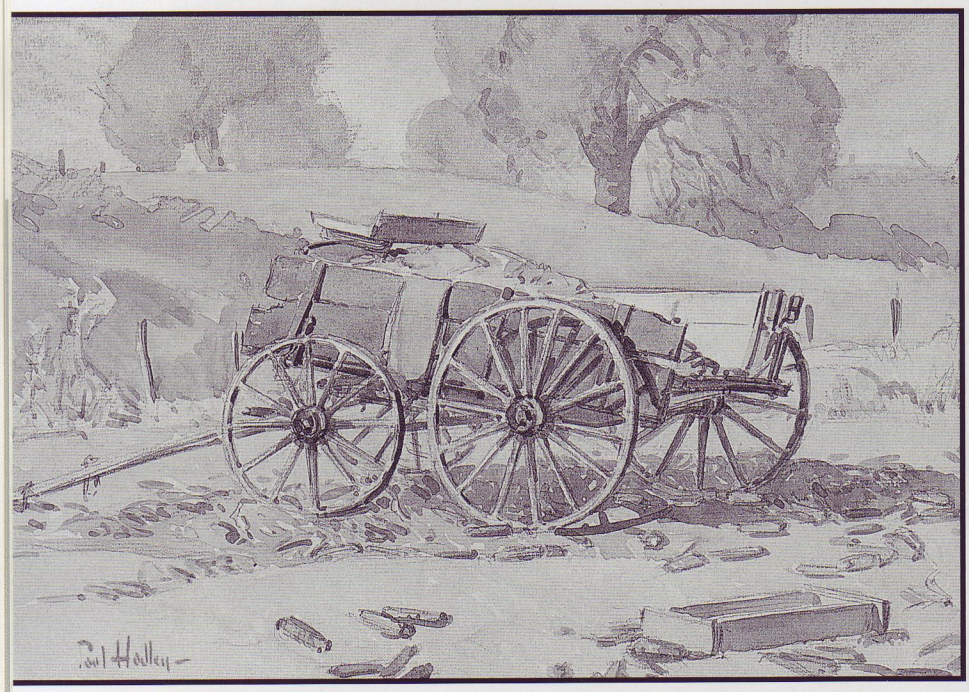
His entries included designs featuring the tulip tree leaf and blossom (the blossom was at that time Indiana's state flower) and one with corn and an arrowhead. Another was the winning entry—the familiar torch-and-stars design featured on the state flag today.

Hadley's transformation from a noted Hoosier watercolorist to a flag designer came about through the efforts of Indianapolis civic leader Mary Stewart Carey. In 1915, Carey attended the twenty-third annual Continental Congress of the National Society of the Daughters of the American Revolution in Washington, D.C. According to Marie Schubert Baker in a 17 January 1982 article for the *Indianapolis Star Magazine*, "The hall was decorated with state flags, with spaces left for states having no emblem. The blank for Indiana was obvious." A determined Carey—also mindful of the state's upcoming centennial celebration—returned to Indiana and convinced the Indianapolis chapter of the DAR to sponsor a contest offering $100 to the artist who submitted a banner design acceptable to the legislature. A committee of lawmakers met in Carey's home at 1150 North Meridian Street to review the designs, and Hadley's gold torch and stars on a field of royal blue was the undisputed winner. In 1917 the Indiana General Assembly officially adopted Hadley's design as the state banner (it became known as the state flag with legislation passed in 1955).



PAUL HADLEY MIDDLE SCHOOL, MOORESVILLE

Spring Wagon.

"The torch I got from the figure atop the Soldiers and Sailors Monument in Indianapolis," Hadley explained in a letter. In an earlier interview he said the form of the torch was also taken from the Statue of Liberty. "The word 'Indiana' was used by request and the rays from the torch came naturally to tie the design together. . . . A factory-made and many home made Indiana flags are incorrectly made, although the accepted design was thought to be fool proof," he added. A common mistake, noted Hadley, depicts the bottom rays horizontally instead of slanting downward.

In Hadley's design for the state banner, the torch represented liberty and enlightenment. The thirteen stars in the outer circle symbolized the thirteen original states, and the five stars in the inner half-circle represented the states admitted to the Union prior to Indiana. The large star above the flaming torch stood for the nineteenth state. The word "Indiana," curving over the large star, was added by the legislature when it officially adopted Hadley's design in 1917. "It was quite a stunt getting that thing through," Hadley said in a 1968 interview with Richmond reporter Guy Kovner. "It had to be approved by several different boards [committees]."

Not satisfied with simply getting a banner designed and adopted by the Indiana General Assembly, Carey set about producing the first official cloth version of the design in 1918. She presented it to the officers and crew of the battleship USS *Indiana.* According to a 1925 *Indianapolis News* article, one other flag was made and sent to Washington, D.C. The blue-and-gold banner, however, virtually disappeared from public consciousness for several years. An early 1920s Indianapolis newspaper article stated, "Many persons in Indiana probably are unaware of the fact that their native state has a flag, and those who do know about it perhaps are a bit hazy as to its design."

Renewed popularity of the official flag was stimulated by a resolution passed by the legislature in 1965. In anticipation of the state's sesquicentennial, lawmakers encouraged "institutions or other places financed in whole or in part by state funds" to display the Indiana flag through the year 1966. The resolution also sought to have "purchasing officers and agents of the state and its political subdivisions including, but not as a limitation, school corporations" buy flags for public display.

Recognition for the state flag's designer followed highs and lows comparable to the public's erratic interest in the state flag itself. Paul Hadley's long life of designing, teaching, and creating art began unremarkably on Delaware Street in Indianapolis. Born in 1880, he was one of four sons of Evan and Ella Hadley. Dr. Evan Hadley had grown up in a small society of Quakers, the Bethel

Community, between Mooresville and Monrovia. He attended Earlham College before going to the Indiana Medical College, where he graduated in 1869. Ella Quinn Hadley was born in New Albany in 1849, the daughter of Scottish immigrants. She married Dr. Hadley in 1871, and the couple settled in Indianapolis, where he practiced medicine with Dr. Thomas B. Harvey and also gave lectures at the medical college and at City Hospital. During his lifetime, Dr. Hadley was known by his friends to possess "a vein of humor . . . that cropped out sometimes in a quiet dry joke that always was effective. No vulgar allusions or suggestions ever passed his lips."

Paul Hadley became interested in art at an early age. He started classes at Indianapolis High School (renamed Shortridge High School in 1897), but later he transferred to Manual Training High School because he wanted to study art under Otto Stark. As a teacher, Stark had definite ideas about the ineffectiveness of the traditional art instruction popular at the time. According to Judith Newton in *The Hoosier Group: Five American Painters,* Stark believed that "a student's art instincts should be addressed throughout the educational process. . . . Under his direction, students were encouraged, through work in various mediums, to express themselves and to develop individual skills in adaptation and invention." Stark inspired several of his students, including Hadley, to pursue art as a career.

In the fall of 1900, Hadley enrolled in the Pennsylvania Museum and School of Industrial Design in Philadelphia and attended for two years, concentrating in interior decorating. After one year of training he won a special prize from the school for the best set of drawings executed by students in the industrial-drawing course. In his second year he received additional awards for his work. He also earned a scholarship for the 1902–03 school year but did not take advantage of it. His departure from the Pennsylvania school may have been due to his father's failing health. In search of more restful surroundings, Dr. Hadley abandoned his medical practice in Indianapolis and returned to his boyhood community, Mooresville. Paul Hadley returned to Indiana to design his parents' new home on the west end of South Street in Mooresville, where his father died in May 1903.

The house was not a source of pleasure for Paul Hadley. "He once said he wasn't proud of the house and didn't think it [was] attractive," wrote Becky Hardin in her history of the Indiana state flag and its designer. Hadley's personal creativity led him back to Philadelphia to take a class in beginning drawing at the Pennsylvania Academy of the Fine Arts for the 1903–04 school year. The oldest continuing art museum and school in the nation, the academy opened in 1805 with an emphasis on the study of antique casts. The impressive list of the school's alumni, which includes William Merritt Chase, Thomas Eakins, Mary Cassatt, and Maxfield Parrish, speaks to the institution's legendary reputation.

While he was a student at the academy, or perhaps in the year thereafter, Hadley designed stained-glass windows for churches. Several periodicals quote him calling stained glass a medium of expression "among the world's most beautiful." After landing a job with a Chicago firm, Hadley specialized in interior designs for the next five or six years. Anecdotal information has him assisting with the design of Booth Tarkington's summer residence in Kennebunkport, Maine. In fact, he created a panel depicting a ship for the Hoosier author's summer home.

The artist at work. Though he sketches indoors in this photo, Hadley enjoyed natural surroundings more. "I was never happier than when I got away for a day, two days, or a week to the Ohio River to paint the rowboats and shanty-boats," he once said.

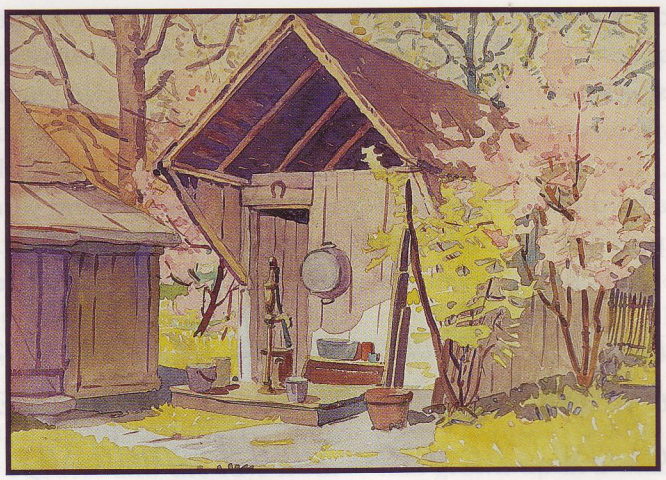
Hadley returned to his home state around 1912, apparently to settle permanently. Although it is unclear whether he worked for a firm or established an independent studio, he completed design work for Albert Gall, among other prominent citizens. Art critic Lucille E. Morehouse, in a 1921 article for the *Indianapolis Star,* writes of Hadley's wall paintings in the hall of the Gall home and his murals in the home of Dr. Albert M. Cole.

Hadley's mother and younger brother Evan, who was developmentally disabled, had moved their residence to 35 East South Street in Mooresville, and Hadley

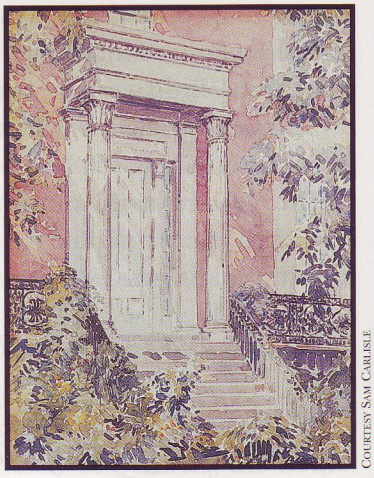
Hadley warned FLEDGLING ARTISTS who wanted to make money to FIND ANOTHER PROFESSION. "But if the young man wants to find much BEAUTY AND JOY IN LIFE at the sacrifice of much else," he said, "then I would say 'YES.'"

INDIANAPOLIS MUSEUM OF ART, LUCY M. TAGGART ESTATE

ABOVE: ***House among Trees.*** **RIGHT:** ***Margaret Colee's Pump House.*** **Colee lived in Mooresville, and according to a family member, one of her uncles may have stored "home brew" in this pump house to keep it cool. FAR RIGHT: East entrance of the Lanier Mansion in Madison, Indiana.**



COURTESY SAM CARLISLE



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