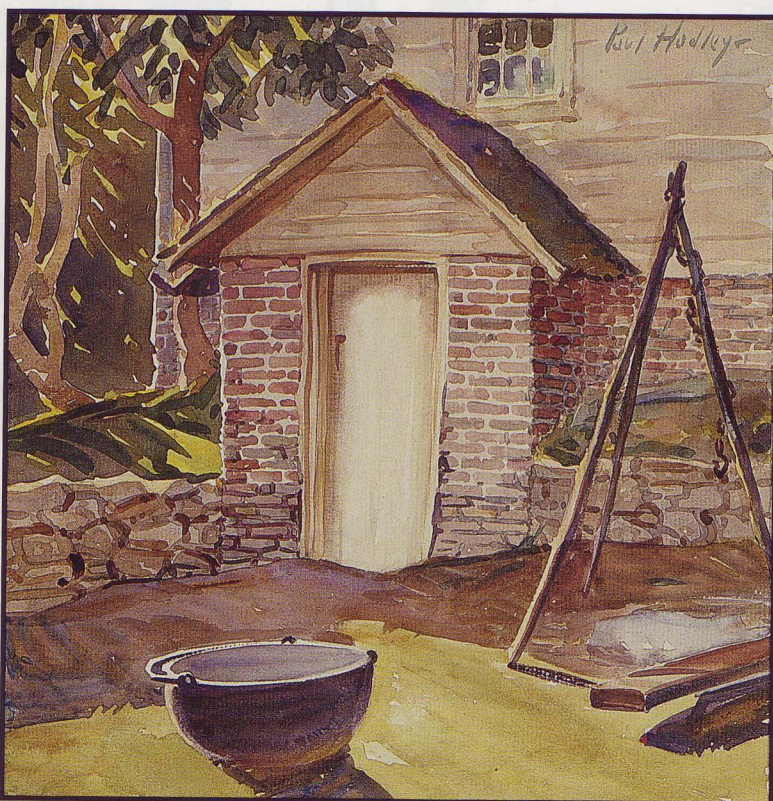


settled with them. Refusing to drive automobiles, he used the interurban daily to commute to Indianapolis. He appears to have taken his flag-contest accolades in stride, as he continued with his design work independently and painted watercolor landscapes for his own enjoyment.

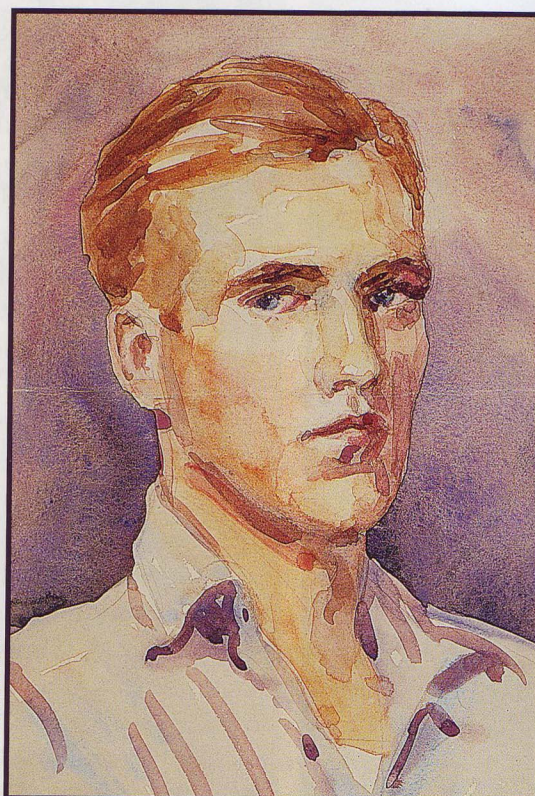
By 1921, Hadley's studio, located on the fifth floor of the Union Trust building on East Market Street in Indianapolis, had become well known among art enthusiasts. In a 1922 article for the *Indianapolis News*, Aletha V. McNaul wrote that "a pleasant atmosphere pervades the place, serene and unhurried. . . . There is a

Indianapolis. A strong supporter of the arts (and patron of Hoosier Group artist T. C. Steele), Herman Lieber sponsored regular exhibitions of local artists' work in his art-supply store. Hadley's watercolors depicted homes, trees, and bridges from his previous winter travels to Daphne, Fairhope, and Magnolia Springs near the gulf coast of Alabama. Bessie Hendricks wrote about the exhibition in the *Indianapolis News*: "His pictures have the freshness and charm of transparent color—he never paints opaquely. Working in clear water color is more difficult, but Mr. Hadley handles the method with sureness and a delightful color sense and feeling for composition."

In the fall of 1921, Hadley took a three-month trip to Europe, where he painted in England, France, and Italy. Upon his return to Indianapolis, he exhibited approxi-



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LEFT: *Backyard*. RIGHT: *Portrait of A. M. Saylor*. Saylor was a law student when Hadley painted this portrait; the work won a prize at the Indiana State Fair.

fine feeling of fellowship, too, from the absence of competition perhaps." Three years later, another *News* reporter wrote: "Living in Mooresville requires early rising for one whose studio is in the Union Trust building, and who puts in 'union hours' at his easel. Usually the dew is heavy on the grass and the moon fading from the heavens when Mr. Hadley boards the Interurban for Indianapolis."

The years 1921 and 1922 were particularly busy and successful ones for Hadley, involving an unusual amount of travel and painting. In July 1921 he exhibited paintings in the H. Lieber Gallery in

mately twenty watercolors at the Women's Department Club at 1702 North Meridian Street. A 3 December 1921 *Indianapolis News* article described the show: "In his pictures Mr. Hadley has caught, with the spirit and romance of old world scenes, the universal quality of sunlight and transparent shadows, and of evening, till one sees as he did from windows and terraces and the open road, the mountains and lakes and storied cities of the lands over sea."

News reporters and art critics were not the only ones who noticed Hadley's growing reputation. He was invited in the fall of 1922 to join the faculty of the John Herron

“Paul Hadley . . . proves conclusively that an artist does not have to go many miles from his own doorstep to paint a large group of landscapes whose composition can be both varied and beautiful.”



MOORESVILLE PUBLIC LIBRARY

East Fork of White Lick. White Lick Creek runs near Mooresville and was a source of inspiration for many of Hadley's paintings.

Art Institute as the instructor of interior decorating. The summer following that school year, Hadley submitted an eight-foot-by-four-foot panel in the Indiana State Fair that won first place in the fine-art category and also captured the “most popular” prize, voted on by the public. Depicting a fountain with two youthful figures, the panel was dubbed *The Fountain of Youth* by a news reporter.

One of Hadley’s more ambitious exhibitions took place at the Herron Art Institute in March 1924. The *Indianapolis News* reviewed forty of his watercolors, noting their “delicacy and imagination and decorative values.”

Hadley’s southern Indiana subjects included outbuildings and ornamental shrubbery, classic farmhouses, cabins, and barn lots as well as wooded landscapes. His trees typically featured the trunks and lower branches and rarely included the tops. Although he sometimes painted cows, people were never a part of his landscape efforts.

Later that summer Hadley traveled with his brother Chalmers to Indian Creek Park in Colorado’s Rocky Mountains. “I guess a fisherman would think I was crazy,” Hadley recalled. “I just sat watching the water with the light playing on it. But I wouldn’t have started fishing for anything.” From the trip, he created twenty-one watercolors, which critic Morehouse praised in her *Indianapolis Star* column. “While waterfalls and mountain streams and pools have furnished the greater part of the motif, yet the paintings have wide variety,” wrote Morehouse. “Thus it was in nature, said the artist, notwithstanding the fact that nearly all the pictures were painted within a radius of one mile of the cottage.” Morehouse noted, somewhat playfully, that Hadley reached this paradise by automobile.

Hadley’s watercolors were beginning to be much in demand. His appealing compositions, offered at reasonable prices, made his work accessible to many. After his death in 1971, the *Indianapolis Star* reported, “Mr. Hadley never asked high prices for his work. He would rather sell 10 pictures at \$40 each than one for \$400.” 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.’”

In 1929 administrators at the Herron Art Institute changed Hadley’s professional title from interior-decorating instructor to water-color instructor, a move that more accurately reflected his interest and public reputation. Unfortunately, however, the school began to suffer financial problems. Donald M. Mattison took over as the institute’s director in 1933 and eliminated several ancillary courses as well as their instructors. Hadley, his friend Clifton Wheeler (whom Hadley considered Indiana’s

finest painter), William Forsyth, and three others were told they were no longer needed as teachers. Hadley was transferred over to the museum side of the institution and listed as assistant curator from 1932 through 1936.

A few months after the death of his mother in August 1930, Hadley received the deed for the South Street house in Mooresville. Neighbors said that he used the bedroom on the second floor as an art studio. He continued to commute to Indianapolis for work and spent mornings and evenings caring for his brother Evan.

Hadley’s tall figure became a familiar sight in the Mooresville community as he walked to the interurban station (and later the bus stop) or hiked into the countryside on weekends to paint. People in Mooresville interpreted Hadley’s quiet, dignified manner as aloof. Housekeeper Nellie Eldridge talked to neighbors about his unconventional habits. According to her, Hadley’s bed was not to be dis-



Still life.

turbed because he had a special pocket he slept in. His dishes had to be heated before serving, and he insisted on having linen napkins. The north side of his yard remained natural and unmowed. Adding to the eccentric household ambiance was Evan, who spent all of his time walking around town or hanging out at the public library, never speaking to anyone.

“I think people got the wrong idea about him [Paul Hadley],” Fred Glidden said in a July 2002 interview. Glidden, who grew up next door to the artist, added, “He didn’t drive. He would ride the bus. He held himself very erect and didn’t act friendly on the street. I knew him differently. He had very much of a sense of humor. Contrary to what people said, he was a warm, fun-loving individual.”

Despite his relative seclusion in his hometown, Hadley continued his successful and well-known career as an artist and designer in Indianapolis, where he belonged to the prestigious Portfolio Club and participated in Indiana Artist Club exhibitions and functions. He organized and exhibited a one-man show of twenty-six Indiana scenes at the Herron Art Gallery in October 1931. Two years later the Indiana Commission for the Century of Progress Exposition asked him to design the benches for the Indiana Pavilion at the Chicago World’s Fair. Visitors sitting on

PAUL HADLEY MIDDLE SCHOOL, MOORESVILLE