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Simon Moon's Cabin. Moon was a devoted Quaker and lived just west of the Bethel Friends meetinghouse near Mooresville.

Hadley's custom-made benches viewed Thomas Hart Benton's murals in this distinctive state pavilion.

By 1939, Hadley had given up his Indianapolis studio. He continued to paint landscapes, however, and to exhibit regularly in the city. Morehouse wrote that year, "Two lovely water colors that represented Mr. Hadley in the fine arts gallery at the Indiana State Fair, the first week in September, gave assurance that he continues to paint the kind of pictures that are good to live with." A painting titled *Margaret Colee's Pump House* is representative of Hadley's typical subject and design. A pink peach tree contrasts with the cool gray building and blue sky, and the details of a tub, rainwater barrel, and copper bucket add a sense of nostalgia.

For the next decade, annual exhibitions of Hadley's work at the H. Lieber Gallery garnered appreciation from supporters and collectors. "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," said Morehouse in an April 1941 column.

Hadley's active painting routine produced twenty watercolors that were shown in the Mary Q. Burnet gallery of the Women's Department Club in March 1942—work the *Indianapolis Star* called "a masterly accomplishment in watercolors." Hadley paintings also made regular appearances in the annual juried Hoosier Salon.

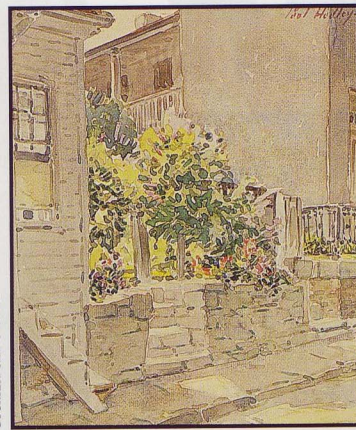
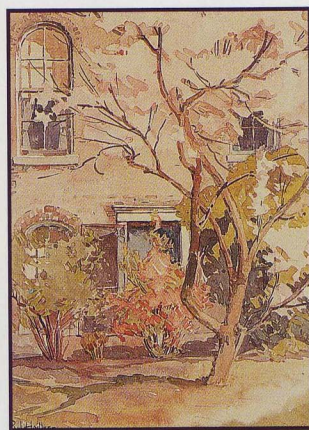
Apparently Madison, Indiana, was one of Hadley's favorite places to paint, for Glidden, who had recently been discharged from the navy, remembers taking him there in the summer of 1946. While visiting the Lanier Mansion, Hadley was recognized and treated with respect. He was also treated as an honored guest at the Shrewsbury House. "As I reminisce over that day in Madison," said Glidden, "I recall that this was probably my first realization that Paul Hadley was more than just a family friend and a dignified artist who roamed the streets of Mooresville. He was a man of real stature in the state of Indiana; yet, while he lived among us, his fame and his social prominence was probably one of the best kept secrets in Paul's own home town."

Despite Hadley's reputation as a painter of landscapes, six of his still lifes were featured in his 1946 exhibition

at the H. Lieber Gallery. Using Chinese screens as background material, these paintings included small pottery, porcelain, or metal objects as well as sprays of flowers or berries. Three years later, Morehouse wrote that Hadley had “reached the zenith of his career as a water colorist. . . . It seems impossible, with the use of man-made pigments and brushes, for him to advance beyond perfection. Pigments would have to sprout wings and brushes would have to play on golden harps. In the beauty with which he designs and paints still life compositions, he outrivals nature itself.”

Paul and Evan Hadley moved from their South Street address in Mooresville to 23 East Washington Street in October 1950. When Evan died in the mid-1950s, Paul left Mooresville and moved into a downstairs apartment at 115 North East Street in Plainfield. The artist wanted his new address to be closer to a bus stop. Hadley’s approximately six years in Plainfield do not appear to have been productive. Alone and no longer exhibiting regularly, he decided to join his brother Chalmers and family at their home in Cincinnati at 233 Hill Top Lane.

Glidden remembers going to Cincinnati to visit Hadley in the early 1960s when Glidden’s own children were small. “We had written Paul of our plans, indicating that we would call him prior to our actual contact: yet, we had established neither a specific day nor a specific time to locate his new home,” said Glidden. “We waited, in fact, until our vacation was nearly half over. . . . As we drove along the street, in one of the better areas of Cincinnati, we spotted Paul Hadley sitting on a folding stool. He had been there for about three hours, thinking that we might have come earlier than planned; and, later we found that he had waited there from the first day that we were in Cincinnati: he was afraid that we might forget to call him first. Paul had sat at the entrance to the lane, a considerable distance from the house; and, when we thought of the extreme heat and other discomforts that Paul must have suffered, we began to realize how important friends were to Paul.”



LEFT: *Tree in Front of Comer House.* RIGHT: *Maysfield, Kentucky.*

Despite a mild heart attack he suffered in 1962, Hadley lived at his brother’s home for about eight years. By Hadley’s eighty-seventh birthday, however, his deteriorating health required constant care. He moved into a Richmond, Indiana, nursing home in January 1968 and subsequently abandoned painting. “I got too feeble to go hiking around sketching,” he told a reporter.

Several months before his last change of address, Hadley had the honor of having a school named for him—the Paul Hadley Junior High School (now a middle school) in Mooresville. Biographer Becky Hardin, a Mooresville native who worked as a federal file clerk, was instrumental in getting the school named for the artist. Like Hadley, Hardin did not drive, and the two had met while riding the daily bus to Indianapolis. Hardin’s

book on the Indiana state flag, published in 1976 after much research and local oral history, reinforced her conviction that a worthy hero should be publicly recognized in a town that was primarily known for past outlaw resident John Dillinger.

Hadley died at his Richmond nursing home on 31 January 1971. After sparsely attended funeral services at First Friends

Church in Indianapolis, his body was cremated and placed at Crown Hill Cemetery.

Today Hadley’s primary legacy, the Indiana flag, is a common sight throughout the state. Partial or whole renditions of the blue-and-gold banner have materialized on state license plates, and in the past year on the state government phone book and in prepackaged boxes promoting the new Indiana state quarter. Despite the fact that most modern renderings of the Indiana state flag incorrectly depict the lower rays horizontally, Hadley surely would have felt a glow of personal satisfaction to see his design displayed so widely.

Rachel Berenson Perry is director of state historic sites for the Indiana Department of Natural Resources’s Division of Museums and Historic Sites. Her article on Delphi, Indiana, artist Leroy Trobaugh appeared in the winter 2001 issue of Traces.

FOR FURTHER READING Hardin, Becky. *The Indiana State Flag, Its Designer: Biography of Paul Hadley with Anthology of His Paintings.* Mooresville, Ind.: n.p., 1976. | Lauter, Flora. *Indiana Artists (Active) 1940.* Spencer, Ind.: Samuel R. Guard and Co., 1941. | Wood, Henry. “Hoosier Artist—Modest in Success.” *Indianapolis Star Magazine*, 29 April 1951.

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