



# E INDIANA STATE FLAG

REFERENCE

Its Designer, (Biography of Paul Hadley with Anthology of his Paintings)

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# INDIANA ROOM

In Memory of Artist, Paul Hadley Designer of the Indiana State Flag

Dedicated to his family and friends in the Mooresville-Plainfield Community who have shared their photos paintings, and memories.

By Becky Hardin

Funds to be contributed to Paul Hadley Memorial Scholarship.

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**ABOUT THE FLAG Part I** 

Poda.) 15a.)

# Becky's Bit

by Rebecca Hardin

Patty Hubbard, daughter of Mr. and Mrs. Kenneth Hubbard, West South Street has written Mr. Paul Hadley, designer of the State Flag, and received a letter from him about it. She is sharing it with us. He says,

"Friend Patricia Hubbard, at last I have assembled all material kept on the Indiana State Flag. Do you know it was called the Indiana Banner when it was chosen in 1917? Someone objected to it being called flag!

After Indiana Centennial Celebration, the Daughters of the Revolution decided that Indiana needed a state flag, and headed a movement for a competition for a design, and followed with its support.

Mrs. John N. Casey, chairman of the flag committee, was very much interested and helpful.

Now having the year I was born, you can figure out how old I was at that time. (I have never been smart in arithmetic so please excuse me from the painful job.)" (Note-since he asked Patty not to tell everyone how old he is we aren't).

"As I remember there were 200 contestants and P.H. won--first second and third places and several honorable mentions, I had several ideas! 1. The Tulip Tree (leaf and blossom), it was then our state flower. 2. Corn- and the Indiana arrowhead are those remembered.

In the accepted design the arrangement of stars in a circle - is from one of the early versions of our national flag. The torch I got from the figure atop the Soldiers and Sailors Monument in Indianapolis. 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, altho the accepted design was thought (by P.H.) to be fool proof. (A common mistake is to have the (horizontal) bottom rays should slant down) I thought anyone enlarging the design would be able, but it seems not. (This has got all mixed. Excuse old age confusion. Your friend, Paul Hadley."

The letter was beautifully printed with fine lined letters, but signed in handwriting. Patty is keeping it with her treasures.

Mr. Hadley's birthday is August 6, and she hopes several people from Mooresville will send him cards. His address is 233 Hill Top Lane, Cincnnati, Ohio (c/o Mrs. Chalmers Hadley).

THE TIMES - page 2

State Banner Adopted

"Senate Bill No. 344 concerning the state banner reads: Sec. 1 Be it enacted by the General Assembly of the State of Indiana that a state banner is hereby adopted, and the same shall be the following design, and dimensions towit: Its dimensions shall be 5 feet and 6 inches fly by 4 feet and 4 inches hoist, and the field of the same shall be blue with 19 stars and a flaming torch in gold or buff. Thirteen stars shall be arranged in the outer circle representing the original states: five stars in the half circle below the torch and inside the circle."

"Sec. 2 The banner described in Sec. 1 hereof shall be regulation and in addition to the American flag, with all of the militia forces of the state of Indiana, and in all public functions in which the state may or shall officially appear."

In an inerview with Margaret Stephenson Moore for HOOSIERS Who Do Things, Mr. Hadley said "I have been pleased to find the banner in unexpected places. . In the new cathedral in Washington and in the Lincoln cabin at Harrodsburg, Ky. (Indianapolis News 1942)



Paul Hadley (1966) (August 6, 1880 - January 31, 1971)

If a young art student wants to make money, Hadley would urge him not to enter the profession. "But, if the young man wants to find much beauty and joy in life at the sacrifice of much else, then I would say 'yes'," Hadley says. - Star Magazine - April 29, 1951.

Paul Hadley, designer of the Indiana State Flag, and one of the Hoosier State's outstanding water color artists was born in Indianapolis August 6, 1880. His parents were Dr. Evan Hadley, M.D. and Ella Quinn Hadley. The family consisted of four sons, Evan, Chalmers (a librarian in Cincinnati,) Dr. Harvey Hadley, (a physician in Richmond, Indiana,) and Paul.

Paul entered Shortridge High School, but at the end of the year changed to Manual Training High, in order to take art under the late Otto Stark. After graduation, he entered the Pennsylvania Museum and School of Industrial Arts in Philadelphia. The school had an unusual staff of instructors, and Paul made quite a record for himself. He captured most of the student prizes during his last year. He also attended the Philadelphia Academy of Fine Arts.

He first studied to be a designer of stained glass and worked in a Philadelphia studio at this work until he took a position in Chicago, with a company that specialized in interior designs, and most of his work was in that field. One home he assisted in designing was the Kennebunkport, Maine residence of the late Hoosier author, Booth Tarkington.

For ten years he was an instructor at the Herron Art Institute where his out-of-door sketches in water color attracted attention. He received many honors and art awards, including the Hoosier Salon, and in 1938 a donor purchased the water color "Old Place," from the Indiana Artists Club Exhibit.

He was Assistant Curator of the Art Association in 1935 and 1936.

He traveled in Italy, France and England. In 1922, he won "Most Popular Artist" award at the Indiana State Fair for a painting of a fountain with figures which was created in his studio without a model.

Paul Hadley was decidedly democratic and varied, as proven by his paintings. He painted only what interested him. He depicted forsaken old buildings that had withstood the stress of time and weather, as well as stately picturesque homes. One favorite locale for his paintings was in and near the quaint town of Madison and along the Ohio River.

He spent one summer painting in Mobile, Alabama where he painted pictures of old homes.

Hadley did not drive an automobile, but hiked through the country side making sketches. In the days of

August 5, 1965

the electric Interurban he would travel out into the country and get off at Stop 16, or other country stops, and hike through the woods.

Mr. Hadley was a tall, erect man, six feet two, blonde and in later years his hair was silver white. He was quiet, modest, and dignified, yet often delighted his friends with unexpected bits of dry humor. He was a nature lover, and once carried a tiny tree home from Greencastle and planted it in his yard.

He was a member of the Portfolio Club, Indiana Artist Club, Mooresville Nature Study Club, and First Friends Church in Indianapolis.

This artist's style was his own, not copied. Imaginative creations appeared to be fantasy, yet one critic said his landscapes were the finest type of realism, and that his trees had character. He was a distinguished water colorist with excellent technique. He painted rapidly and knew the varying moods of nature.

In 1925, he had spent the summer in Indian Creek Park, Colorado. This park is marked with rushing trout streams. In a story in the *Indianapolis News*, he is quoted as saying, "I guess a fisherman would think I was crazy. I just sat watching the water and light playing on it. But, I wouldn't have started fishing for anything."

In a 1934 exhibit at Herron Institute, his work was described as a refreshing contrast to stark realism. His individuality of style and whimsical and imaginative style was untouched by any "isms" of the day.

Whether he painted ruined buildings or spring landscapes, his pictures had an intangible quality of airiness difficult to describe.

A relative describes him as shy and retiring but not

unfriendly. An artist said his gentle nature is reflected in his paintings. He was sympathetic with old tumbledown buildings and his paintings of them were not ugly.

One of his former students, Mrs. Paul Strouse, says he was well respected by students and faculty. He would help a student but encouraged creativeness.

He died January 31, 1971 in the Reid Memorial Nursing Home, in Richmond, Indiana. Services were at First Friends Church in Indianapolis with cremation and burial at Crown Hill Cemetery.

## Local Recognition

In 1966 the Town of Mooresville adopted the motto "Mooresville Home of the State Flag." The Chamber of Commerce had a sign painted with this motto which was first located on Hadley Road 67 at the present location of the Morgan County Bank and Trust Co. Branch. Later the sign was moved to the first Road 67 entrance of the town.

The \$750,000 Paul Hadley Junior High School was named in his honor with dedication in 1967.

A square dance club is called Flag Town Steppers.

One year the Girl Scouts in the northern part of Morgan County created a puppet show about Hadley and gave it in Indianapolis at the Hoosier Capitol Council.

In 1971 when Indianapolis Expo Center opened there was an exhibit of clippings which had appeared in the Times together with photos of his paintings in the Art Section.

The 100th Old Settlers parade, and a special edition of the Times was dedicated to him.

## **FAMILY AND HOMES Part III**



Dr. Evan Hadley (Jan. 4, 1845-1903)

## Hadley's Father Was Doctor, Nature Lover

May 13, 1903, *Indianapolis Journal*, carried a story about the death of Dr. Evan Hadley, who had died at the Hadley Home in Mooresville. He was survived by the widow and four sons, Chalmers who was on the staff of the Philadelphia Press; Paul who was taking honors at Philadelphia art school, Harvey who had recently graduated from Medical college and Evan who lived in Mooresville.

Dr. Hadley had given up a large practice in Indianapolis due to heart trouble and had moved to Mooresville. He was born January 4, 1845 near Mooresville, attended Earlham and graduated from Medical College of Indiana in 1869. He was a student and associate in the Indianapolis office of Dr. Thomas B. Harvey, a distant relative. Dr. Hadley gave lectures at Indiana Medical College and City Hospital, and worked sixteen to eighteen hours a day.

Tributes of friends, according to the newspaper story, described him as conscientious, modest, and devoted to his profession.

He was a nature lover and spent much time with his flowers. He loved birds, flowers, and knew almost every species. The tribute said, "There was a vein of humor in him that cropped out sometimes in a quiet dry joke that always was effective. No vulgar allusions or suggestions ever passed his lips."

He was sympathetic to a high degree. Several times, on camping trips, he gave his services to sick people whom he found in lonely homes by the river or lake. His parents were Quakers and for many years, especially at his home, the quaint manners and speech of the goodly sect were observed."

This information is from an old newspaper belonging to Mr. and Mrs. Horace Adams, South Street. Picture is courtesy of Mrs. Bess Dolen, a cousin.

## **Family Pictures**



Seated left to right are Bess (Robbins) Dolen, Doris Robbins, Ella (Mrs. Guy) Hadley who is holding her daughter Esther, (who later married a Kays). Standing are Gettie Robbins, May (Trester) (Mrs. Robbin) Hadley. Back row, Laura (Mrs. Macy) Hadley, Mrs. Evan Hadley (Paul's mother) and Mary Robbins.

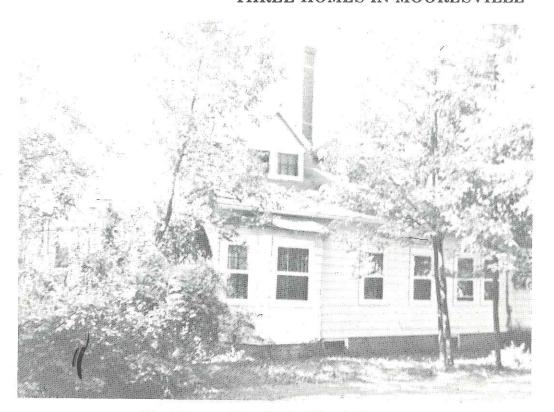
The picture above was taken in the 1920's at the home of Oscar Robbins in the country between Mooresville and Monrovia. Dr. Evan Hadley was Oscar Robbins' uncle. Oscar's mother was Cynthia Hadley, sister of Dr. Evan. These pictures belong to Bess Dolin, second cousin of Paul and daughter of Oscar Robbins.



Paul Hadley's mother, Ella (Quinn) Hadley was born in 1849 in New Albany soon after her parents came to this country from Scotland. Her parents died when she was a young girl. She was reared by an aunt in Ohio. She married Dr. Hadley in 1871, and they moved to Mooresville in 1903.

She was a member of First Friends Church in Indianapolis, and also served on the Board of Directors of the Bertha Ballard home. She died in August 1930.

At left is picture of Paul Hadley and his brother Harvey.



First House, West End of South Street

Paul Hadley designed his first home in Mooresville which was owned by his parents. He once said he wasn't proud of the house and didn't think it is attractive.

Single dormer windows, a central hall, and full length west porch with white columns may have been inspired by a variety of types architecture, and could be called a Victorian eclectic design.

Four outside doors, one on each side the house, provided easy exit to a lawn planted with peonies, oriental poppies, iris, and flowering shrubs.

Two rooms on the west were connected with a wide door which slid into the wall and could be opened when both rooms were needed for entertaining. The south room had a red brick fireplace with a long walnut mantel on the east wall. A south bay window with a window seat provided a cheerful place to look over a woodsy hill, with elm trees, and to the creek bottom. All the rooms had picture moldings about eighteen inches below the ceiling.

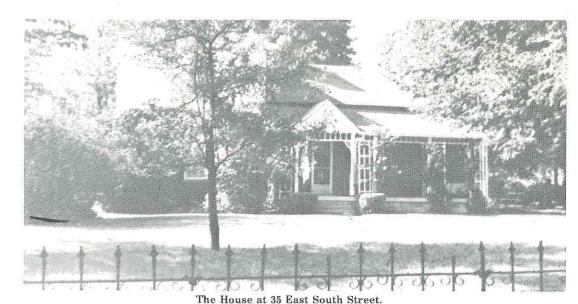
Unlike most houses of that period, the kitchen was on the street side. Entrance was through a grape arbor, and summer porch which housed a well.

The house stood at the end of South Street, and a large red barn was on the south side of the yard. A storage shed or woodhouse was at the southeast corner of the house. A small orchard with plum, apple, and cherry trees was on the east, and a grassy meadow to the north

About 1926 the house was moved north to 320 Lockerbie Street, and the west side was turned east to face the street. The large white columns were replaced with ornamental iron.

An abstract shows that the Hadleys purchased this land from Robert and Livisa Scott, October 14, 1902, and sold it to Theodore and Margaret Romine March 9, 1907.

#### The House at 35 East South Street



Mr. Hadley's mother, Mrs. (Ella) Evan Hadley, purchased this property, May 13, 1907. The abstract shows that Paul Hadley received it October 21, 1930.

This house was built in 1890 by W. Z. Ayre, and an inscription at the left of the door gives date, and motto, "In God We Trust." This home is located on one acre of ground on the south side of South Street. It was purchased by Mr. and Mrs. Horace Adams, October 1950.

There is one room on the second floor, three bedrooms, a living room, dining room, kitchen, bath and pantry on the first floor.

Paul Hadley used the bedroom on the second floor for a studio. It has both a north and south window.

The only structural changes made by the Adams family was a new basement entry. There had been a trap door which lifted. A knotty pine wall was added and basement entrance. The pantry is now a utility room.

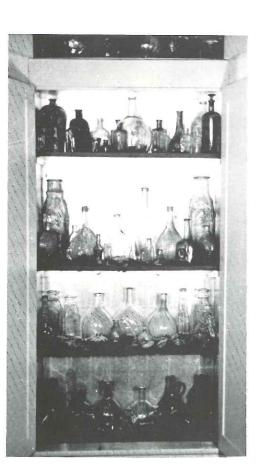
The walls are double brick, and originally the porch was all around the house. Mrs. Hadley had most of this removed, leaving a front and side porch. A family room has been added at the back.



Mrs. Adams seated at a table which along with the two chairs belonged to Mr. Hadley. South windows look over the yard to White Lick valley.



This small painting of a barn on a hill could be one of many which were on the south hills of Mooresville overlooking White Lick Creek. It hangs on a bedroom wall in the Adams home, and is an example of his good draftsmanship since it is a good picture in black and white.





Toby jugs, photo by Squires

Part of glass collection, photo by Richard Squires. Also see page 13.

Brass candle stick property Margaret Atkinson and was used in some of his setups.



## Last Home in Mooresville



East Washington Street

When Paul and his brother Evan sold their home on South Street they moved to 23 East Washington. This house was smaller, with a smaller yard, and was close to the Indianapolis Vincennes bus line.

Mrs. Butler says she thinks the Hadley's were beginning to find the large yard at the South Street home too much to care for.

There were many shrubs in the Washington Street yard, and it was next door to Stouts. The artist made several paintings of this location.

In 1956 Hadley sold his home to Mr. and Mrs. Robert Butler. This was about the time the night buses stopped coming to Mooresville.



Home in Plainfield, 115 North East Street

His next home was in a downstairs apartment of a house in Plainfield where there were still night buses. Later he moved to be with relatives in Cincinnati and then to Richmond, Indiana where he spent his last days, at Reid Memorial Nursing Home.

About this time, he discontinued painting. Mrs. Ellie (Rother) Siskind who lived on the second floor of this house said he gave her a painting, and some paints when he moved away.

## Stout's Backyard Backporch

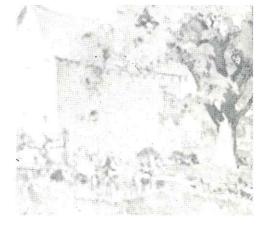


An art critic in the September 7, 1947 Sunday Star said, "When Paul Hadley does landscape paintings in the water colors, he puts so much personal charm into his work that it might easily impress gallery visitors as entirely creative. As a matter of fact, it is realism of the finest type. His trees have character there's no mistaking a willow for an oak, nor a maple for a sycamore."

In this painting, the roof and chimney are delicate shades of pink-mauve, and there are five or six shades of green in the grass and leaves that range from almost blue to yellow. The rugged tree trunk is purple. The old long handle pump is characteristic of days before city water.

This location is next door to his East Washington Street home. Mrs. J. L. Marley who owns the picture says she has a feeling of peace and serenity when she looks at it.

Stout's Barn



At the turn of the century many horses and cows were kept in town. Young boys earned spending money by leading the cows to pastures outside the town, and bringing them back at night.

Stout's barn was almost in the center of town, on an alley at the present location of Citizen's Bank, parking lot. Mr and Mrs. Floyd Stout own the painting.

## **Ancestral Homes**

William Harvey House (1712)



Simon Hadley House (1717)



Two small water colors (6 x 9 inches) painted by artist Paul Hadley depict homes of his ancestors in Pennsylvania six or seven generations ago.

The William Harvey house, at Chadd's Ford, Chester County, Pennsylvania shows a four story, basement, red brick house with a spring house at the right. The first floor was a basement room, with three walls with windows. Since the house is built on a hillside the second floor also has a ground level entrance with an attractive hooded doorway.

William Harvey made out his will so that if his wife survived him, the oldest son would inherit the home. His mother was to have the first floor for her room, with plenty of wood on the porch at all times, ample food, and such clothing as she thought she needed. She was also to have the use of the spring house and the privy. The deed is recorded but Mrs. Harvey didn't live to claim her inheritance.

Blue hills are in the background of the painting. Brandywine Creek runs between the Harvey home and these hills, but the creek isn't shown here. Part of the battle of Brandywine was fought on this farm, and after it was over the family (who were Quakers) went out and picked up the injured both Americans and British.

Miss May Hadley (double cousin of artist Hadley) visited the family with her nephew, Wilbur Hadley, in 1973. They found the old house in excellent condition, and owned by a family who appreciates it.

The Simon Hadley house at Southwood Delaware is situated on the Mason and Dixon line and although it is now considered in Pennsylvania, when it was built it was in Delaware. A small stone in the front of the building is marked S-RH Delaware 1717. (The initials stand for Simon and Ruth Hadley.)

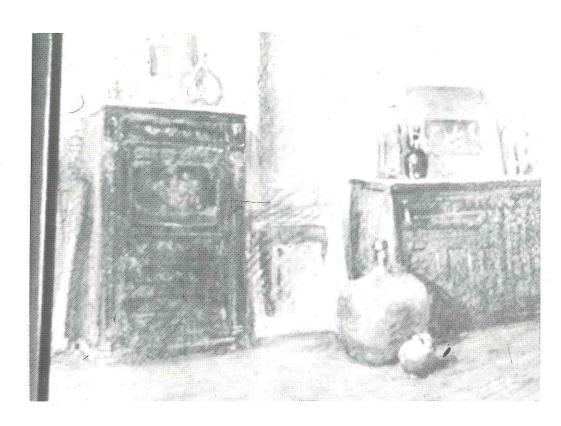
Paul Hadley's father Evan was the son of William and Ann Harvey Hadley, son of Thomas and Mary Newlin Hadley, son of Joshua and Ruth Lindly Hadley, son of Joshua and Patricia Brown Hadley, son of Simon Hadley.

This house is English Manor style made of red brick with four Gothic gables pictured in the painting.

At the right is an old stone barn where the owner, Simon Hadley, was murdered and robbed.

This house has a frame wing added to the front which does not enhance its appearance. Both paintings belong to Miss May Hadley, cousin of the artist.

## Hadley's Studio in Union Trust Building in Indianapolis



Paul Hadley made a painting depicting a portion of his studio which was in the Union Trust Building on East Market Street in Indianapolis. This picture now hangs in Paul Hadley Junior high school principal's office. It was presented to the school by Paul's cousin Miss Emma May Hadley.

One of the artist's hobbies was collecting bottles which started when he bought two queerly shaped bottles at an auction. His studio in the Union Trust building contained jugs with nicked handles, and decanters woven about with raffia and willow.

A story in the January 3, 1925 News states, "There was one huge container that might have been used to hold hot oil in the times of Ali Baba. Bits of old porcelain and pieces of pottery along with a small laquered cabinet, reminiscent of old Japan, attest to the acute curiosity in things antique." He was quoted as saying, "I have always been interested in old houses, in their architecture and mantels."

The News reporter commented, "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."

Although Mr. Hadley did not drive an automobile, he managed to travel about very well. His cousin, Miss Emma May Hadley recalls that he went to an antique shop near Cambridge and looked at a bottle but did not buy it. The dealer who did not know him remarked, "I think I will call Paul Hadley, I have heard he will pay almost anything for a bottle." Hadley replied, "I know him, and I don't think he has any more money than I do."

His bottles were moved to the home at 35 East South Street and displayed on shelves. By 1948 he had 150 antique bottles in a variety of colors, green, amethyst, and blue. There were examples of early glass worker's art including a famous Stiegel bottle and a plantation bottle dating back to 1740. When he moved from South Street he sold the bottles as a collection. (Also see page 9)





1976 photo of Gregory House

#### Gregory Home

Paul Hadley made two paintings of the Gregory home, but from different views. This one belongs to Robert Gregory who lives in the house, and his brother owns the other one.

A picture taken in 1976 several years after the painting was done, shows how well the artist portrayed the red brick house and old pine trees.

Gothic revival is a style of vertical and perpendicular accents. The steep roof, with a pointed gable, decorated with white wood scroll is characteristic of homes built in the 1850's and 1860's. Wilbur D. Peat in his book *Indiana Houses of the Nineteenth Century*, says "Pattern books with drawings based on old medieval buildings were readily obtainable; and with drills, scroll saws, and chisels, the average carpenter could turn out relatively authentic (or, if he wished, freely interpreted) pinnacles, finials, cusps, bosses, trefoils and all the finery needed to transform a simple prairie farmhouse into a charming picturesque cottage."

This was the Thompson home, and orignally, pine trees were planted around it in the form of a "T". It was a custom in early days, to plant trees in the form of the first letter of the family name.

Dela Lindley, in her history of Bethel Friends, written in 1958 for their 100th anniversary says: "Simon Moon was one of the outstanding Quakers in his day, being a farmer, tanner, shoe cobbler, herb doctor, and was believed by some to be a conductor for the "Underground Railroad." He lived on the first road to the west of the meeting house.

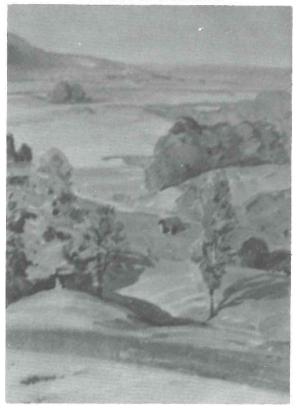
The cabin was high above the road, on top the hill, and looked across to Long Ridge. There are legends of a deer lick on this hill placed by Indians before settlers came here.

When the cabin was destroyed, Mrs. Lindley said there were two closed spaces were discovered on either side of the fireplace large enough to hold two people. The only entrance was from the attic. It is thought this may have been a place to hide runaway slaves, or as they were described, at that time, "Men of Color."

The painting is owned by the Mooresville Public Library and was given from the estate of Carl Harris, along with one with a woods and creek scene. Hadley never drove, and Carl Harris would drive him out in the country where he painted.

The painting depicts the cabin on top the hill, with yellow washed earth and dark green cedars. (The cedars still stand on top the hill).





ng a was und the hill, of a

In 1941, art critic Lucille E. Morehouse wrote about Hadley's technique in painting landscapes. In describing a painting "Washed Hillside" she said, "This conservative painter of peaceful Indiana landscapes takes a technical step that has the interest of the modern approach in his organization of rugged earth masses in the steep clay hillside that has been washed by torrential rainstorms. He puts into this picture a beauty of sunlight, such as few modern brushes could have the skill to paint. The angling miniature "mountains" of the once sloping clay hillside glow with a luminous quality."

This painting shows hills on both sides of the White River valley. Large trees cast shadows in some areas, and a small red shed is an accent of color in the center.

This painting belongs to Hadley's cousins Misses Margaret and Miriam Atkinson.

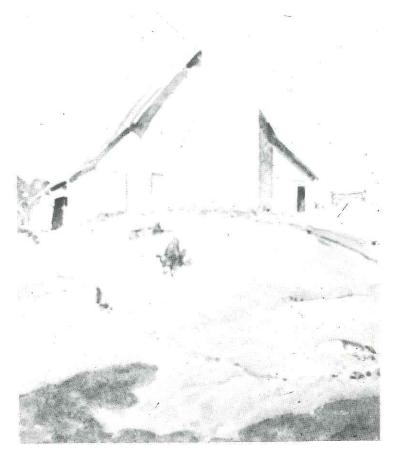
## The Little Cabin



### The Little Cabin (Misses Miriam and Margaret Atkinson)

The Little Cabin was in an exhibition at John Herron Art Institute in 1932. More than half the picture is a very dark green undergrowth of a woods, with a light brown path leading to a door of the cabin. A pointed cedar at the right is like an exclamation point contrasting with masses of light green leaves at back of the cabin.

The painting is small. At the time it was exhibited in a show with Indiana artists it was valued at \$75.00 which was about the average of other paintings.



This painting of a dairy barn and silo with a red calf and cow depicts a kind of dairy farming which changed when the grade A milk law was passed in Indiana.

It is a study in sunshine and shadow with a yellow clay hill, bright blue sky and a red gate. The artist is looking up the hill to a creamy white barn, with red roof, and a white silo against a vivid blue sky.

The painting is owned by Becky Hardin, and may have been painted in the Bethel neighborhood where Hadley's father was born.

At one time there were many dairy farms in this neighborhood, and almost all farmers sold milk. With the grade A milk law which required expensive equipment, these farmers quit the dairy business, and there are only two left in the township.

Pictures by Paul Hadley have historic value. Lucille E. Morehouse in the April 20, 1941 *Indianapolis Star* points out this value. She says, "... early Indiana smokehouses, milkhouses, woodsheds, well houses afford frequent themes. Several of these add to historic value to an exhibit as do covered bridges that are put into landscape compositions."

His paintings depict a way of life that will soon be gone. This old cabin, windowless at one end with a chimney for fireplace is a type no longer built. A chicken is free to wander about the dooryard which is framed by a board picket fence. Notice the gable which turns back which is Greek Revival style.

This painting was presented to the Mooresville Library by the Tri Kappa Sorority. A newspaper story says it is "The Robb Cabin" but some people think it was the Spoon home.

The artist's good draftmanship is evident since it is attractive in the black and white photograph as well as in the delicate water color of the painting.

## East Fork of White Lick

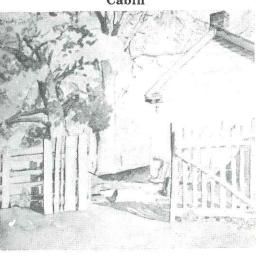


25 wide x 10 3/4 signed lower right

Mrs. Claude (Mary) Stokesberry's family asked artist Paul Hadley to paint a picture for her birthday present. At that time she was living in Hadley's former home on Lockerbie Street. He called one day making an excuse that he wanted to see how they had remodeled the house.

The painting was designed to fit over the fireplace, and is wider than it is high. Since Mrs. Stokesberry has moved to a retirement home her son John has the painting.





14 1/2 x 17 1/2, Signed lower right (owner Mrs. Harold Swift)

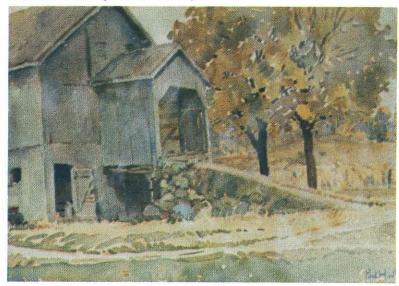
Spoon's Cabin was the subject of Hadley's Paintings at different seasons of the year. This one is Spoon's Gate and was probably for his cabin. It is owned by one of Hadley's cousins Mrs. Harold Swift.

The gate is something like the one on the opposite page, which has an open gate. Although the location may have been the same the paintings are different.

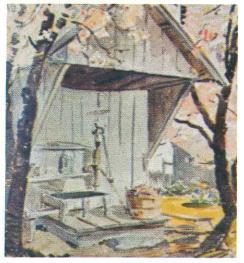
Spoon's Gate



Keller's Barn (8 1/2 x 12 1/2)



McElwain's Pump House



Spring Wagon



#### Keller's Bank Barn

8 1/2 x 12 1/2

Keller's bank barn was the subject of a painting by Paul Hadley. The barn was built by Frederick Keller and was on a farm later owned by Oll and Hattie Keller. It is on Keller Hill Road west of Mooresville and has been demolished.

A bank of rocks and dirt was built on one side of the barn as high as the hayloft so that haywagons could be driven in on the second level. As can be seen in the painting, there is a bridge under the entrance, which was large enough for a horse and buggy to be sheltered from rain.

Miss Myrtle Keller who owns the painting says, "I have been told that Aunt Hattie, when the wind was in the right direction, would call to Judy Phillips who lived about a quarter of a mile northwest from grandpa's barn. We said it was in 'hollering' distance."

The painting is colorful, and includes a cat in the doorway. Myrtle said she asked Paul about the cat, and he said there was one there so he put it in the painting.

As a rule he did not put figures of either animals or people in his paintings.

## McElwain's Pump House

Hadley painted a picture of McElwain's shed which was at 239 East South Street. Tommy McElwain said he built this shed in 1919 from lumber of a cabin built by his father soon after the Civil War. The cabin was built of square hewed logs about 4 x 8 inches.

Tommy's father, Thomas Jefferson McElwain was a Confederate soldier, and prisoner of war. He was in prison in Indianapolis, and when he was released came to Mooresville where he lived the rest of his life.

Tommy recalls watching Hadley do the painting. It is owned by the artist's cousins Miss Margaret and Miss Miriam Atkinson.

## Spring Wagon

The old wagon picture was taken to Paul Hadley Junior High building when it was completed in 1966. When Newby School was dedicated in 1937 the Tri Kappa Sorority presented this painting.

This is a typical farm scene of horse and buggy days. Ears of yellow corn lie on the ground and the viewer has an impression that horses and driver had just finished work and left the wagon standing. This is the type wagon used by grocery stores in Mooresville to deliver groceries.

White Lick Meeting (1827) signed lower right



Paul Hadley's talent appears in unexpected places in the Mooresville Area.

In her "Brief History of Mooresville and Vicinity", published in 1918, Mrs. Almira (Harvey) Hadley says, "I am indebted to Paul Hadley for the picture of the Friends meeting house at Old White Lick. Photography was not in vogue while this church was standing and Mr. Hadley made the picture from instructions given by those familiar with its appearance, and it was readily recognized as White Lick by older citizens."

The August 15, 1929 issue of the *Martinsville Republican* shows a signed painting with a story about a monument placed in White Lick cemetery on the location of the old church.

Mrs. Robert Bucker, says that Nemo Shrake told her when they made the marker, Albert Bucker had a painting and practiced on a scrap of stone still at the shop.

According to a paper written by Wallace Hadley, in 1957, the first White Lick meeting was established in 1823. A log cabin was built in Hendricks County on the Plainfield Road (267) overlooking White Lick Creek on land entered by Eli Hadley.

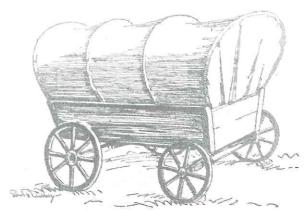
As the congregation grew, more space was needed. Land was secured on the brow of a hill overlooking Mc-Cracken Creek and White Lick, one and one half miles northwest of Mooresville. This building was constructed at a cost of \$1,900 with bricks made on the grounds. There was a depressed place where the kiln was located. The church was rectangular with gable ends on east and west. There was a marginal partition three feet up from the floor dividing the room into two parts. Another partition came from the ceiling, leaving three feet open space.

There were sliding shutters from above and below which could be closed. Two rows of wood benches were in each room with center aisles. There was a facing bench at the front of the rooms.

As shown in the picture, there were two entrances, one for women and girls, and the other for men and boys.

No one seems to know what happened to the painting but no doubt Hadley made it from his 1918 sketch.

Mooresville High School class 1946 created the idea of a theme for the school, Pioneers, and called their annual Wagon Trails. Delvin Myrick, who was on the year book staff recalls that he asked Mr. Hadley to make a drawing of a covered wagon, and that he contributed a signed drawing. In 1947 the same signed drawing was used. (The school also had a small covered wagon which carried towels out to the basketball players during the game.)



Signature lower, left

Marker White Lick Church by Albert Bucker, 1929



In 1958-59 and 1962-63, Hadley painted original miniature pictures for the program covers of the Mooresville Nature Study Club of which he was a member. His counsin, Miss Emma May Hadley gave some of these to the Mooresville Library where they are framed into two small pictures.

This is actual size of the painting and is owned by Mr. and Mrs. Paul Henderson.

Nature Study Club Program Covers

