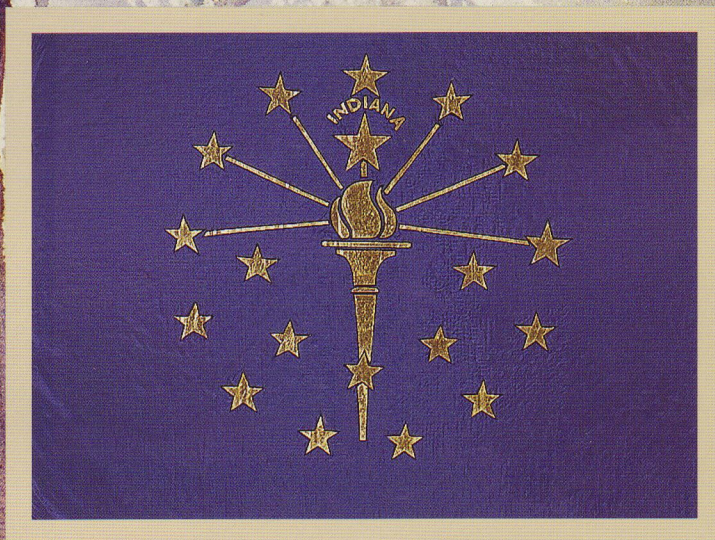


A PUBLICATION OF THE INDIANA HISTORICAL SOCIETY

WINTER 2003 \$5

# TRACES

*of Indiana and Midwestern History*



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Paul Hadley and the  
Indiana Flag

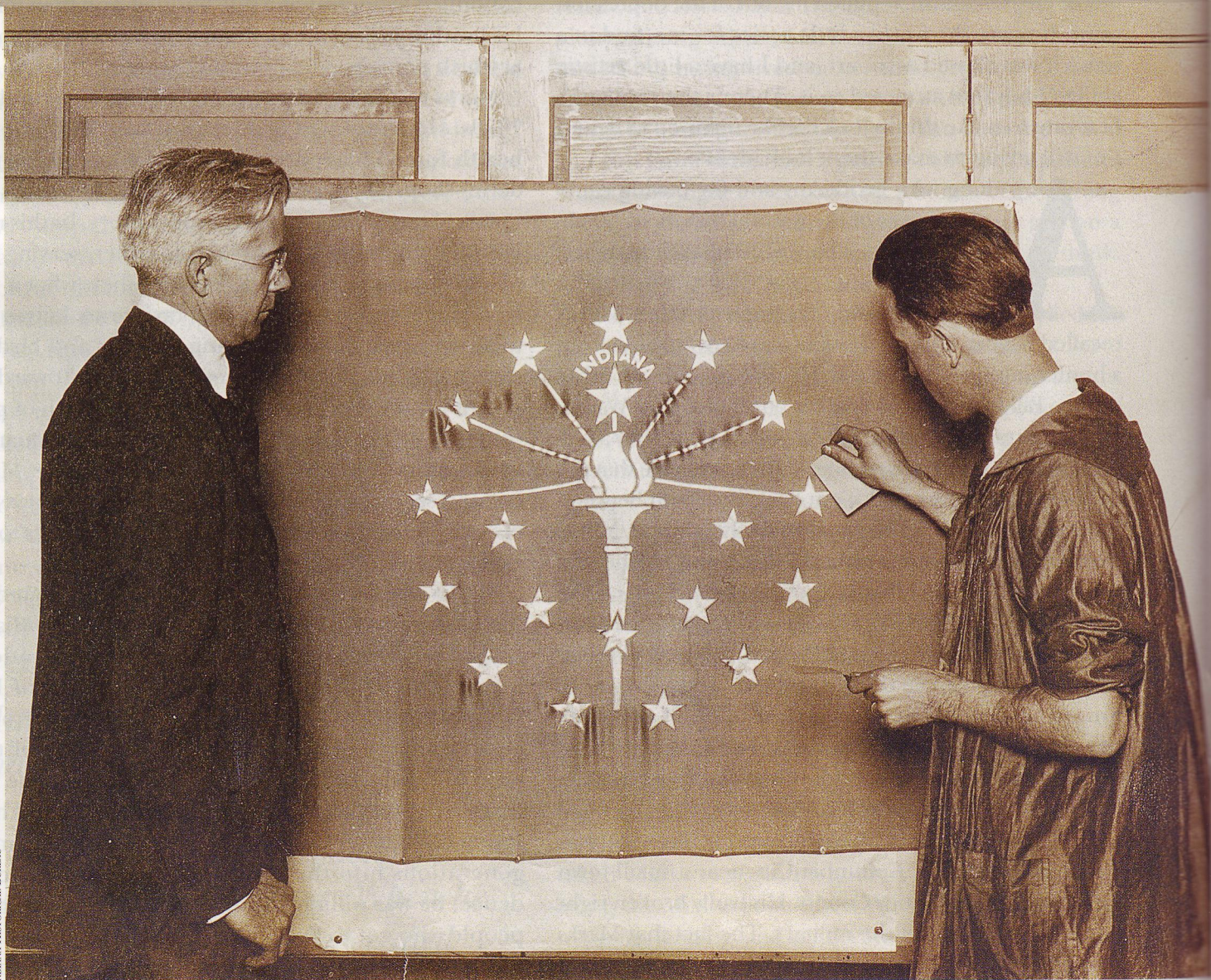
Hoosiers at Ground Zero

Cannon Ball Baker's  
Daredevil Driving

The Career of  
Mary Ritter Beard



# Paul Hadley

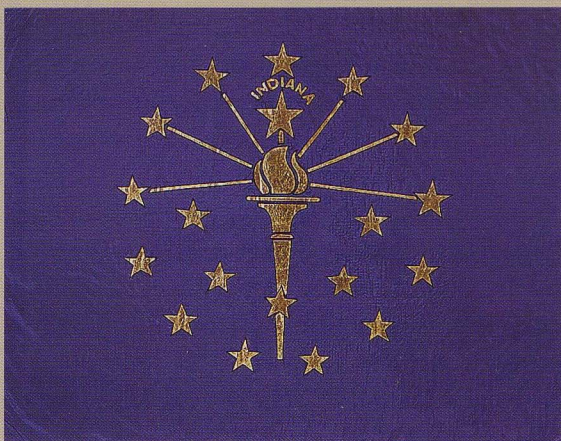


Paul Hadley looks on as Ralph E. Priest, a student at the John Herron Art Institute in Indianapolis, applies gold leaf to an Indiana state flag, circa 1923. When faculty and students at Herron learned that no state flag was on display in the Hoosier capitol, they created the one seen here and presented it to the state. The Indiana Historical Bureau now safeguards the flag, also pictured on the opposite page in a current photograph.



## RACHEL BERENSON PERRY

# Artist and Designer of the Indiana Flag



INDIANA HISTORICAL BUREAU

*In 1916 a Mooresville artist read about a contest to design a banner for the state of Indiana. He tackled the project with enthusiasm, submitting not one design, but at least four. "As I remember there were 200 contestants and P.H. won—first, second and third places and several honorable mentions," the artist, Paul Hadley, wrote almost fifty years later. "I had several ideas!"*



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 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.

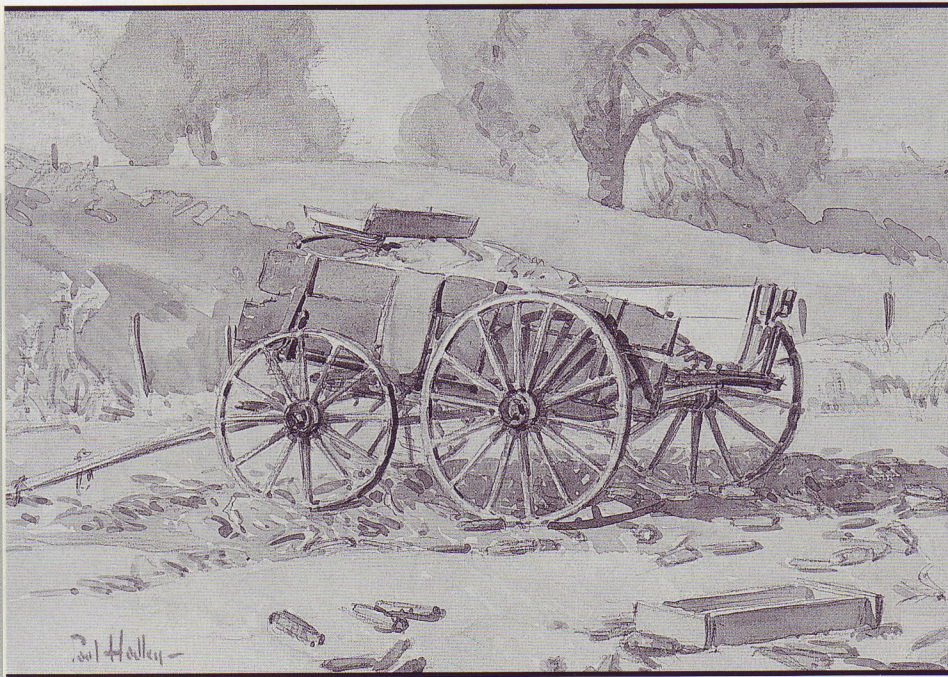
In Hadley's design for the state banner, the torch represented liberty and enlightenment. The thirteen stars in the outer circle symbolized the thirteen original states, and the five stars in the inner half-circle represented the states admitted to the Union prior to Indiana. The large star above the 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



PAUL HADLEY MIDDLE SCHOOL, MOORESVILLE

#### Spring Wagon.

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).

"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



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.”

**P**aul 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.

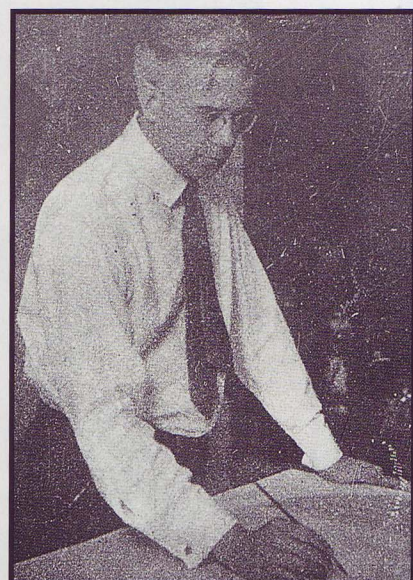
The house was not a source of pleasure for Paul Hadley. “He once said he wasn’t proud of the house and didn’t think it [was] attractive,” wrote Becky Hardin in

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.

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



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.

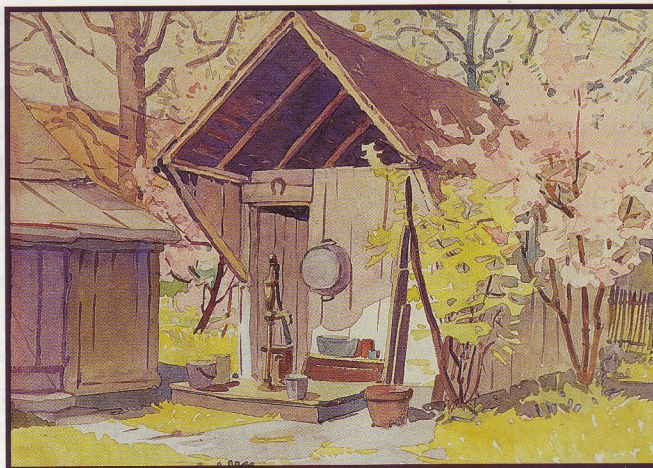
*Hadley warned FLEDGLING ARTISTS who wanted to make money to FIND ANOTHER PROFESSION. “But if the young man wants to find much BEAUTY AND JOY IN LIFE at the sacrifice of much else,” he said, “then I would say ‘YES.’”*



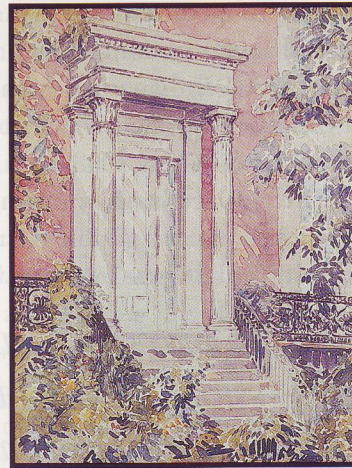


INDIANAPOLIS MUSEUM OF ART, LUCY M. TAGGART ESTATE

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 CARLISE



COURTESY SAM CARLISE

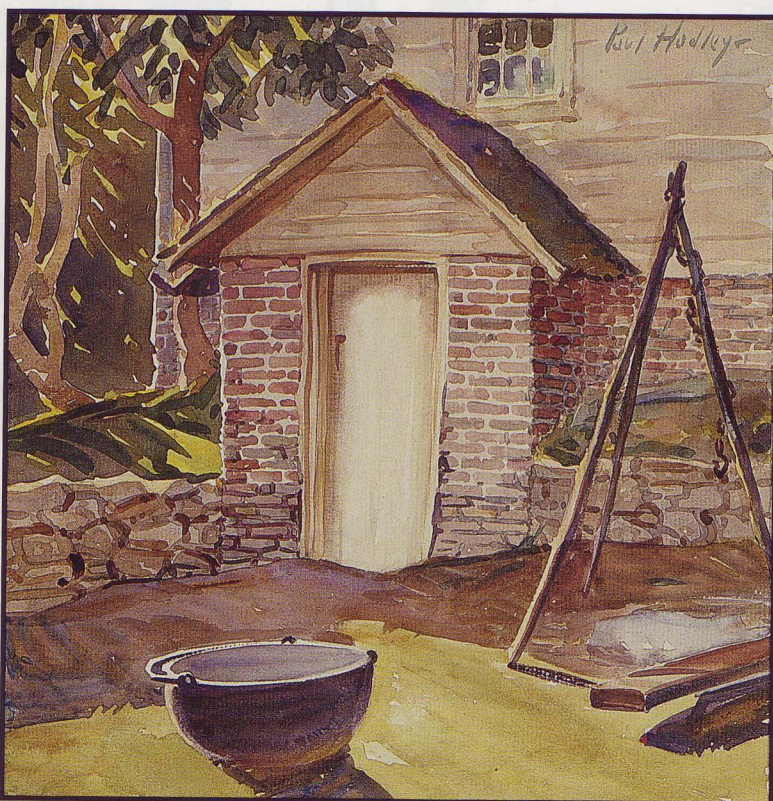


settled with them. Refusing to drive automobiles, he used the interurban daily to commute to Indianapolis. He appears to have taken his flag-contest accolades in stride, as he continued with his design work independently and painted watercolor landscapes for his own enjoyment.

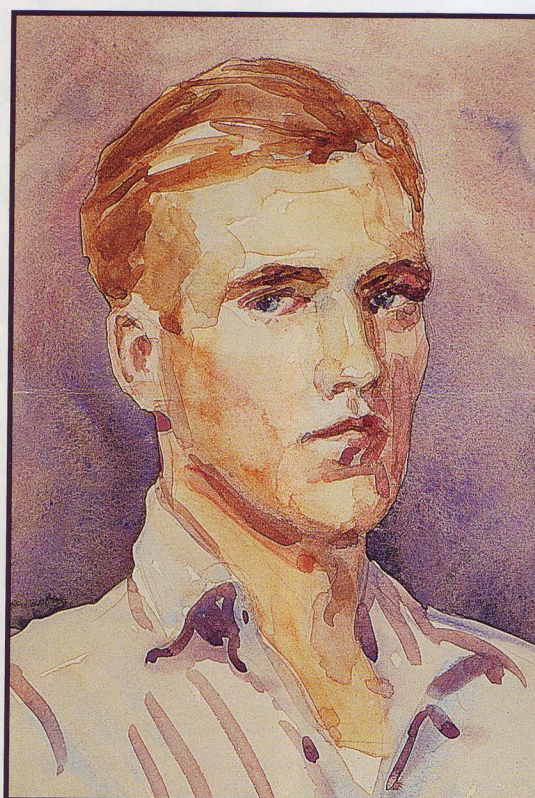
By 1921, Hadley's studio, located on the fifth floor of the Union Trust building on East Market Street in Indianapolis, had become well known among art enthusiasts. In a 1922 article for the *Indianapolis News*, Aletha V. McNaul wrote that "a pleasant atmosphere pervades the place, serene and unhurried.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



INDIANAPOLIS MUSEUM OF ART, LUCY M. TIGGART ESTATE



MOORESVILLE PUBLIC LIBRARY

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





**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."

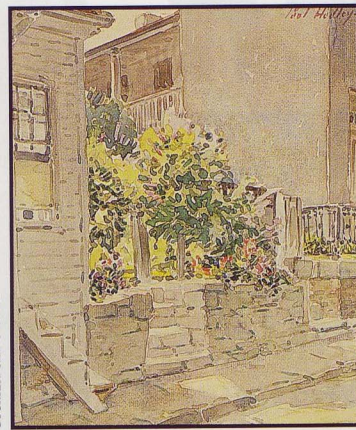
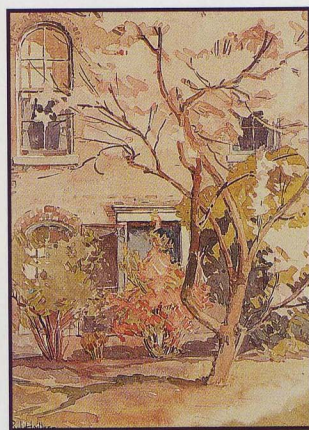
Despite Hadley's reputation as a painter of landscapes, six of his still lifes were featured in his 1946 exhibition



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.

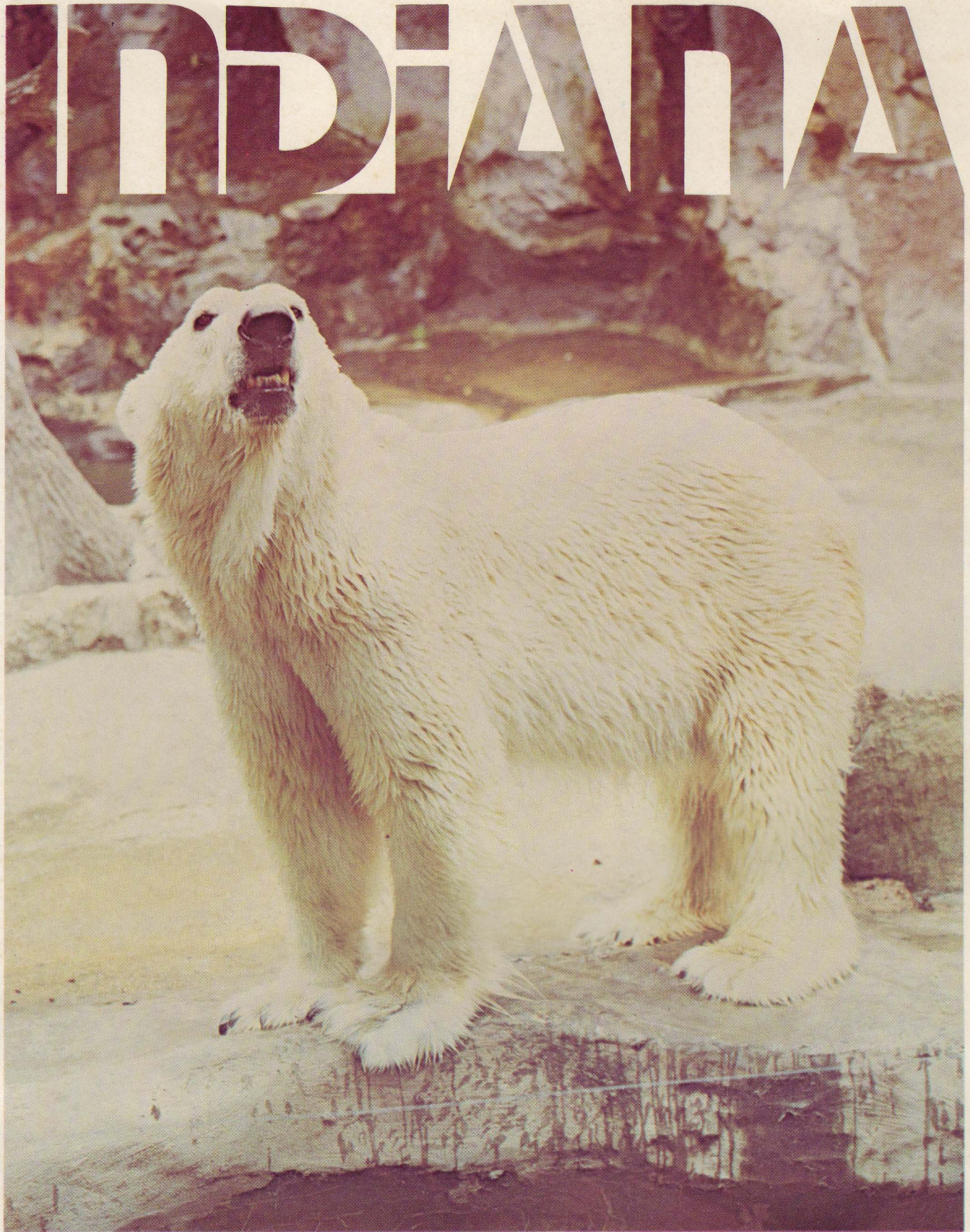
Today Hadley’s primary legacy, the Indiana flag, is a common sight throughout the state. Partial or whole renditions of the blue-and-gold banner have materialized on state license plates, and in the past year on the state government phone book and in prepackaged boxes promoting the new Indiana state 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.



pages 24-25 - Paul Hadley





by Jane B. Schuler  
Staff Writer/Publications Division

If a young art student wants to make money, Paul Hadley would urge him not 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'," says Hadley, designer of the Indiana State Flag (*Star Magazine*-April 29, 1951).

At the twenty-third Continental Congress of the National Society of the Daughters of the American Revolution (DAR), held in Washington, D.C. in April 1914, attention was called to the fact that Indiana had no State flag.

The lack of a State banner prompted DAR members Mrs. Gaar of Richmond and Mrs. John Carey of Indianapolis to organize a contest. A committee was appointed to develop the idea and secure the adoption of a State flag symbolizing the history, valor, products and activities of the past 100 years. The winning designer would receive a prize of \$100.

A formal notice was issued by the State banner committee, stating that the Indiana DAR and 14 other patriotic societies had decided that the Indiana Centennial observance should be lastingly marked by the creation and adoption of an Indiana State Banner, and inviting citizens of the State to compete in the creation of a fitting emblem.

The committee established the following criteria for the competition: "The banner design must be original, direct, bold and simple; clearly symbolical of Indiana, or expressive of a high ideal suitable for adoption; capable of easy and inexpensive reproduction, and having a limited number of primary colors."

Individuals, lodges and patriotic organizations were urged to participate in the development of a flag that would "symbolize through future generations the great underlying principles which have made us a distinctive part of the whole Union." Statewide interest was demonstrated when the committee received between 200 and 300 designs.

# Paul Hadley, Indiana State Flag Designer

At the close of the contest on October 1, 1916, the State banner committee met with representatives of the 15 societies involved. Eleven votes were cast for the design submitted by Mooresville resident Paul Hadley, and four for the next best design. Three designs were then submitted to a committee of military men, who also chose the Hadley design.

During the process of selection, it was discovered that an act had been passed in 1901 making the United States flag the Indiana flag. This, however, was in conflict with a law that prohibits the adoption of the U.S. flag as the flag of any one state.

Asked to make his proposed banner in cloth, and unable to sew, Hadley glued the torch, stars and lines in place on a flag two feet by one-and-one-half feet. After 61 years, the design is still in good condition. Narrow gold fringe surrounds the banner, which is in the collections of the Children's Museum in Indianapolis.

When the design had finally been chosen, it was submitted to the Indiana General Assembly of 1917 for formal adoption. The committee succeeded in obtaining passage of the bill through the Senate by the efforts of Senator Harry E. Negley of Marion County, who added the word "Indiana" above the large center star. The bill passed the House on the last night of the 1917 session, enabling the committee's efforts to be regarded as part of the work of the State's Centennial celebration.

Paul Hadley's design was selected for its symbolic significance and the simplicity of design. The torch in the center stands for liberty and enlightenment; the rays represent the far-reaching influence of these principles. The outer circle of 13 stars stands for

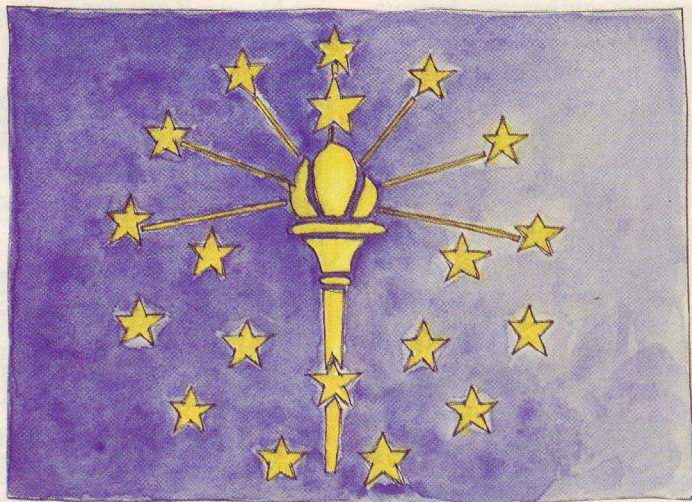
the original 13 states, with the inner half circle of five stars representing the five states which next entered the Union. The large star above the flaming torch represents Indiana, 19th state admitted to the Union. The field is blue and the design gold, edged by a gold fringe.

Senate Bill No. 344 concerning adoption of 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 to wit: 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.

An outstanding water color artist, Hadley was born in Indianapolis August 6, 1880, the son of Dr. Evan Hadley, M.D. and Ella Quinn Hadley. He attended Shortridge High School, but transferred to Manual Training High School to study art with painter and illustrator Otto Stark. After graduation, Hadley entered the Pennsylvania Museum and School of Industrial Arts in Philadelphia, first studying to be a stained glass designer and later joining a Chicago interior design studio. Hadley assisted in designing the Kennebunkport, Maine residence of Hoosier author Booth Tarkington.





Hadley's favorite subjects were "forsaken old buildings that had withstood the stress of time and weather, as well as stately picturesque homes." In a 1934 exhibit at the John Herron Art Institute in Indianapolis, his work was described as a refreshing

contrast to stark realism. An art critic in the September 7, 1947 Indianapolis *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

***Left: The original banner, which was trimmed with gold fringe, was selected for its symbolic significance and simplicity of design.***

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."

Another art critic, Lucille Morehouse, wrote, "As a designer and painter of still life, Paul Hadley has few equals."

Hadley died January 31, 1971 in Richmond, Indiana at the age of 91. Remembered as a kind and thoughtful man with a dry wit and subtle sense of humor, Hadley's paintings reflect his gentle nature.

INDIANA



Notes of Interest in Life of  
PAUL HADLEY  
Designer of Indiana State Flag

Paul Hadley, designer of the Indiana State Flag and one of the Hoosier State's outstanding water color artists, was a former Mooresville resident. He was born in Indianapolis August 5, 1880. His parents were Dr. Evan Hadley, M.D. and Ella Quinn Hadley, a former native of New Albany, Indiana. Dr. Hadley was born in the Bethel neighborhood southwest of Mooresville. He later moved to Indianapolis where he had a successful practice until his retirement. He then moved to Mooresville. The family consisted of four sons, Evan, Chalmers, a librarian in Cincinnati, Dr. Harvey, a well known physician in Richmond, Indiana and Paul.

Paul entered Shortridge High School, but at the end of the year entered Manual Training High School 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 and captured most of the student prizes during the last year.

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, which specialized in interior designs and most of his work for many years was in this field. One home he assisted in designing was the Kennebunkport, Maine residence of the late Hoosier author, Booth Tarkington. For many years he had a studio in Indianapolis and was instructor at the Herron Art Institute where his out-of-door sketches in water color attracted attention. He received water color and Pastel Awards at the Hoosier Salon; in 1938, a donor purchased the water color, "Old Place", from the Indiana Artists Club Exhibit. His paintings are to be found in private collections, homes, Shortridge High School, Broad Ripple, Emmerich Manual Training, West Lafayette and other places including Mooresville Public Library and Paul Hadley Junior High School, Mooresville. He made two trips to Europe for study.

Paul is decidedly democratic and varied, as proven by his paintings, for he paints only things that interest him. Many of his paintings depict buildings that have withstood the stress of time and weather. A favorite locale for his paintings is in and near the quaint town of Madison and along the Ohio River.

Mr. Hadley is a tall, erect man with white hair. He is a quiet, modest and dignified person, yet very often delights his friends with an unexpected bit of quick humor. He is a lover of nature, enjoying long walks in the country. He is a member of the Portfolio Club, Indiana Artists Club, the Mooresville Nature Club and the Mooresville Friends Church.

In addition to being known throughout the state and in many parts of the nation for his contributions to art, he designed the Indiana State Flag or Banner. The Daughters of the American Revolution sponsored a prize winning competition for a design of a state flag in 1916. The winning design was submitted by Mr. Hadley and was chosen by the General Assembly in 1917 in honor of Indiana's 100th Anniversary. The torch in the center stands for liberty and understanding. The rays represent the influence. The outer circle of stars represents the original thirteen states of the United States, and the inner circle of stars is for the next five states to enter the union. Indiana, the nineteenth state, is represented by the large star. The background color of our flag is blue, and its design is gold.

The Junior High School building in Mooresville was named the Paul Hadley Junior High School in his honor. The dedication took place in the spring of 1967. School children, school authorities and local organizations took part in the dedication. Mr. Hadley was not able to be present for the festivities and receive the acclaim of the community, old friends and neighbors and see first hand the new building and the tall staff before it from which the state flag he designed is kept flying with the Stars and Stripes.

As of June 1969, Mr. Hadley is in the Reid Memorial Nursing Home, Richmond, Indiana.

(These facts were gleaned from relatives and close friends by the Mooresville Public Library)

NOTE: Mr. Hadley died January 31, 1971, Richmond, Indiana.

Buried Crown Hill Cemetery, Indianapolis, Indiana.