

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Bass, John H., Mansion, "Brookside"

AND/OR COMMON

Saint Francis College Library

2 LOCATION

STREET & NUMBER

2701 Spring Street

CITY, TOWN

Fort Wayne

STATE

Indiana 46808

VICINITY OF

CODE

018

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

4th

COUNTY

Allen

CODE

003

3 CLASSIFICATION

CATEGORY

DISTRICT

X BUILDING(S)

STRUCTURE

SITE

OBJECT

OWNERSHIP

PUBLIC

X PRIVATE

BOTH

PUBLIC ACQUISITION

IN PROCESS

BEING CONSIDERED

STATUS

X OCCUPIED

UNOCCUPIED

WORK IN PROGRESS

ACCESSIBLE

X YES RESTRICTED

YES UNRESTRICTED

NO

PRESENT USE

AGRICULTURE

COMMERCIAL

X EDUCATIONAL

ENTERTAINMENT

GOVERNMENT

INDUSTRIAL

MILITARY

MUSEUM

PARK

PRIVATE RESIDENCE

RELIGIOUS

SCIENTIFIC

TRANSPORTATION

OTHER

4 OWNER OF PROPERTY

NAME

Saint Francis College of Fort Wayne, Indiana

STREET & NUMBER

2701 Spring Street

CITY, TOWN

Fort Wayne

VICINITY OF

STATE

Indiana 46808

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Allen County Recorder's Office

STREET & NUMBER

Room 206, City-County Building

CITY, TOWN

Fort Wayne

STATE

Indiana 46801

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Indiana Historic Sites and Structures Inventory

DATE

1979

FEDERAL X STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Indiana Dept. of Natural Resources, Indiana State Museum

CITY, TOWN

Indianapolis

STATE

Indiana

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The John H. Bass Mansion, "Brookside," is a notably fine example of Richardsonian Romanesque architecture in northeastern Indiana. The surrounding grounds with an artificial lake, a separate laundry house, a boathouse, and a former stable provide a fitting setting for the house, completing the impression of opulence ~~that pervades the house.~~

The first structure on the site ~~of the house~~ was a frame house built for vacation use by the Bass family. The noted Fort Wayne architectural firm of Wing and Mahurin, Inc., designed and supervised the construction of the ^{\$215,000} residence in 1882. ~~It was entirely constructed of wood at a cost of \$15,000.00.~~

In 1887, Mr. Bass again engaged Wing and Mahurin to enlarge and remodel this existing structure. ~~The plans agreed to at that time enlarged~~ ^{WAS ENLARGED} the floorplan ^{TO THE PRESENT} to the present dimensions, approximately 88 feet by 115 feet. ~~Added were foot-thick stone veneer, turrets, and a cupola over the ballroom.~~ ^{Twelve inch} ~~were added.~~ This remodeling cost around \$35,000.00.

The interior of the structure was splendidly decorated with imported furnishings and art; Curtains, cabinets, wall coverings, carpets, and other furnishings completed the interior decoration of the mansion.

Unfortunately, details of the furnishing of the mansion are sketchy.

However, ~~Some~~ ^{few} photographs ~~remain~~ ^{remain} of the interior, ~~however~~

On February 11, 1902, a fire virtually destroyed the home. Newspaper accounts of this fire and its aftermath make it clear that there was no time to save anything from the home, but that Mr. Bass was quick to decide to rebuild.

The firm of Wing and Mahurin, called upon once more to supervise the construction of the new Brookside, had very little to work with but a foundation. To quote architect John F. Wing the day after the fire: "The woodwork having the veneering stone was burnt to ashes and the stone veneering about a foot-thick is still standing but tottering and the gables are liable to fall in at any moment. They must be torn down at once."

The new Brookside did, as the headline of the story containing the above quote predicted, "rise from ashes" left from the former home. The new structure used the same floorplan and foundation. The interior decorators at Mandel Brothers, a Chicago department store, were engaged to decorate the home.

Fire-proofing resulted in many changes in the new Brookside. All floors were built of reinforced concrete with hardwood laid over it rather than with wooden joists and timbers. An additional benefit derived was great strength and weight-bearing capacity. The boiler, located in the basement under the drawing-room in the first home, had been the source of the fire. When the second Brookside was built, the boiler was placed in the carriage house, 100 feet west of the mansion itself. The steam generated there was piped underground into the radiators in the house. Thus, even though the interior appointments added were of fabrics and materials that were highly flammable, another total and devastatingly quick destruction of the residence was thought not to be possible.

The other buildings on the site dating from the time the Besses lived in the mansion include a building used as a laundry, the boathouse, the ice house/pump house, and the carriage house. The laundry is an eighteen-by-twenty-four-foot building which is situated directly south of the mansion.

With its high-pitched roof of tile and exterior of sandstone, it matches the style of the house, and it is now used as a worship center. Situated further south, at a distance of 150 feet from the house are the boathouse set on concrete piers and the ice house/pump house. The walls and roof of the boathouse are of a thatch-like amalgum of branches which appear to have bark still on them. It is still used as a boathouse. The fifty-by-seventy-five-foot ice house/pump house was built over the three-hundred-foot well which still supplies water to keep the lake at its present level. It is a frame building with white clapboards. It is used as a repair garage for groundskeeping equipment. The carriage house, where steam was generated as well, has been altered somewhat by the addition of a wing on its west side. The large smokestack remains, however, to the south of the seventy-five-foot-by-seventy-five-foot building. Overall, the building is a square one with a convex roof line and an exterior of yellow brick.

Overall, Brookside exhibits the Romanesque style. The massiveness of the blocks of stone used, the semicircular form prominent in both the gable windows and the arches of the portecochere, and the massive proportions of the turrets all combine to create the Romanesque feeling. The exterior masonry was made entirely of sandstone from Stony Point, New York. Windows are spaced irregularly throughout the house and are of all types and sizes. The most distinctive are of beveled plate glass and stained glass, and they range in size from two-by-three-foot rectangles to five feet by nine feet dimensions.

The overall shape of the house is very irregular, since it includes very irregularly-shaped rooms whose irregular walls are the exterior walls of the building. The semicircular parlor wing to the east of the house is only one story high. The dining-room wing, oriented on a northwest-southeast line,

is three stories high and has two three-story turrets at the southeast end. The west and north walls of the house converge on a three-story turret but lie perfectly oriented along north-south and east-west lines. The culmination of all this irregularity is the high-pitched roof of tile (in some places replaced by shingles). Its high pitch conforming to the various wings and turrets heightens the busy-ness created by different shapes and surfaces of the building. The enclosed floorplan of the building will clarify the description to be given of the house's interior.

The building contains three floors and a basement. Fourteen-foot ceilings are in evidence on the first floor, eleven-foot ceilings on the second floor, and ten-foot ceilings on the third floor, with the exception of the ballroom, where there is another fourteen-foot ceiling. The basement has low eight-foot ceilings and was used for storage and as a wine-cellar. The first floor has all the principal function rooms of the house; the entry-way, the parlor, the library, the den, the dining-room and the kitchen. The second floor was the sleeping area, containing the guest bedrooms with baths, the master bedroom with a bath and a dressing-room, the children's rooms with adjoining baths, and finally the servants' rooms. The third floor was devoted to family and social amusement, with a large ballroom, billiard room, card room, Mrs. Bass's library, and a playroom for the children.

From the beginning the building was wired for electricity and this same wiring, though presently unused, remains in place. The building is heated by steam now through the same radiators installed at the time of construction. Also, each closet in the building is equipped with a light controlled by a switch activated by opening the closet door. The later addition of an "air-dome" over the portecochere represents another change from the original.

As might be expected, however, many of the systems that were installed

at construction no longer operate. For example, there was a burglar alarm system which was activated by pressure on the rugs scattered throughout the house. A master switch panel then allowed Mr. Bass to respond by turning on the lights on the intruder from his bedroom. In addition, an alarm was sent directly to the police department. A dumbwaiter system enabled the servants to send food and drink to the third floor from the kitchen. Someone in the billiard room could speak with the kitchen via a telephone intercom set up between the two rooms.

Several general features of the building should be noted. All the fireplaces in the building are mock fireplaces, and have porcelain gas-fed logs. All the hearths are mosaic, and each fireplace with the exception of the one in the entry-way, has a mirror as well as a mantelpiece and hearth. All the formal first-floor rooms are parqueted, each with a distinctive border. All the rooms contain much hardwood woodwork and the walls were covered with fabric wall-covering. Much of this fabric remains. All of the woodwork remains intact, some in excellent condition. Forming the northwest corner of the house is a fifteen-foot-diameter turret containing an oak spiral staircase which extends to all three floors. The stairway was made by workers from the Packard Piano Company. The remaining of the three turrets which grace the mansion are found at the southeast corner of the building and they also run through the three floors of the house.

The first floor of the mansion contains the following rooms: the entry-way, the drawing-room, the library, the "Moorish" sitting-room or "lobby", the dining-room, a solarium, a breakfast room, a pantry, the kitchen, and the den. The Mandel Brothers Department Store, of Chicago, was responsible for the decoration. Each room reflects a different European style.

~~Following is a detailed description of each of the rooms:~~

The thirteen-by-thirty-seven-foot entry-way is done in the ^{English Renaissance} style, of an ~~English Renaissance~~ house with dark-stained oak woodwork. The large red marble fireplace has an oak mantelpiece with the Bass monogram carved in its ~~the~~ center. Entry is gained to the room from the portecochere to the west and from the front steps to the north. The west door is curved to fit the curved wall of the turret, and its top half is stained glass. One piece of original furniture, a large four-by-eight-foot ornately ornamental heavy teak table, still remains in the home. ~~Also,~~ ^{Also} the original grandfather clock remains.

Distinctive features of the room include the two oak columns ~~complete to the top~~ ^{rise} which ~~with capitals rising~~ to the coffered ceiling from waist-high oak ledges ^{that} subdivide ~~partition~~ the room ^{green} in half. The ~~cut-velvet~~ wall-covering, ~~originally green~~ but ~~now faded~~, remains in place over a large part of the walls of the room. The two sets of front entry doors, both with stained glass panes, ~~and an operating transom on the inside set,~~ ^{have} J.H.B. monograms sculpted in the wood. ^{their} ~~The entry vestibule~~ floor is a mosaic. One massive marble lamp from the original furniture also remains in this room. Originally, two large (twelve by eighteen feet and twelve by fourteen feet) carpets lay on the floors, and in addition to the large table and clock mentioned above, a hall tree, two chairs, and a chest decorated the room.

The fifteen-by-forty ^{foot} ~~foot~~ drawing-room opens off the entry-way to the west. ~~Connecting the two rooms is a pocket door.~~ ^{through a pocket door.} The room is decorated in Louis XVI style ~~with white and shades of gold.~~ The woodwork ~~here~~ is painted white, ^{and} the walls are covered with a floral silk damask containing a gold pattern print. Three large chandelier-like fixtures provided light. ~~The white~~ ^{The} ~~woodwork carries through to the fireplace, it being painted white and ornamented~~

by decorative carving and small ~~functioning~~ electric lights patterned after the ~~light fixtures~~. ^{chandeliers} Also, the ~~fireplace's~~ mosaic hearth is completed by a three-sectioned facing of the firebox. A large oval ^{rose} in the center of the ceiling featured figures, flowers, and cupids; ~~and~~ ^{it} was executed by Ferrerri, who was retained by the decorators. Furniture in this room consisted of gold aubusson sofa, arm chair, and side chair; as well as a gold table, a large gold cabinet, a small chair, a screen, and a gold spinet.

The overall shape of the drawing-room is that of a ^{long} north-south-oriented ~~long~~ rectangle with a ^{semicircular} bay attached on the east. The bay has a radius of ten feet. The north wall features a nine-by-seven-foot beveled plate glass window topped by a two-foot strip of stained glass. ~~A door exits the room~~ just north of the bay ^{a door opens onto the} ~~into a ten-foot-wide semicircular porch that follows the~~ ^{veranda described above.} ~~contour of the bay around the room on the outside of the house.~~ Five three-by-seven-foot casement windows ^{face eastward} ~~look out the east.~~ Finally, ~~two~~ four-by-seven-foot casement windows on the south complete the ample fenestration of the room. ~~Each of these windows features~~ an original lace windowshades in varying states of repair.

The library, between the entry and the "Moorish" room, to the south of the entry, contains ^{massive} oak woodwork ^{and furniture (photo -)}. ~~below an intricately-ornamented coved ceiling~~ ^(photo) Larson decorated the ^{intricately ornamented} cove and ceiling. The built-in bookcases along the north and east walls had glass doors. The ~~fireplace here is an~~ onyx corner fireplace ~~with~~ ^{has} carved oak pillars and mosaic hearth. ~~The massive woodwork gives the impression of a beam or cornice. It divides the walls from the ceiling at a height of eleven feet. Many small, regularly spaced details are applied to the outside of the wood.~~ Twelve-foot sliding doors lead from the library into the hallway, ^{and foyer.} as well as into the entry-way. Another conventional door also opens into the hallway.

The walls are covered in gold and tan velour. Four eight-foot-high casement windows look south on the other wing of the home. These windows still have the lace windowshades intact. The carpet was of a Turkish Oushak design, measuring twelve feet by twenty-eight feet. Furniture included a carved Renaissance table, two Windsor chairs, two Francis the First chairs, and a Davenport.

Access to the "Moorish" sitting-room or "lobby" directly south of the library is gained by means of an eleven-by-eight-foot-wide archway. This room's odd pentagonal shape is due to the fact that the axis along which the adjoining room is aligned forms a 60-degree angle with the axis of alignment of the library.

The oak woodwork in this room is intricately carved in an interlacing design featuring crosses at each interlacing of the design. It culminates in a large three-by-eight-foot section directly above the archway leading into the dining room. This section features a large oval shape with many intricate plant-like shapes around it. The edge of the coved ceiling is stenciled in a Turkish pattern. The sole window in this room is a carved four-by-six-foot stained glass window looking east. The room contained a couch, two carved wood chairs and a table, and two tabouret tables, as well as a painting which carried through the theme.

Entry into the dining room was gained through the sliding doors. To the Moorish-room side, these are oak, while on the dining-room side they are faced in cherry-stained mahogany to match the paneling that is in the dining room. Also, two small eighteen-inch-wide alcoves, one to either side, provide a perfect place for display of bric-a-brac on small tables.

The nineteen-by-forty-two-foot dining room's decoration is highlighted by a continuous six-foot-high mural encircling the room depicting a stag hunt. The mural, done by an artisan named Holslag, was patterned after one depicting

a boar's hunt in Kensington Palace, England. The stag depicted was put in at the request of Mrs. Bass, who is said to have absolutely refused to have a wild pig on her dining-room wall. The red-stained woodwork of mahogany includes paneled wainscotting to a height of four feet around the room with the mural above that. Other features of the room are a walk-in safe covered by a closet door, a massive carved pink carrera marble fireplace, and one continuous row of light-bulbs all around the room, each surrounded by a brass leaf-design socket. The cove and ceiling work in the room was done by a craftsman named Achile Disi. The two southeast corners of the generally rectangular room are replaced by nine-foot turrets, each centered on the spot where the corners of the room would have been. The original carpet measured fourteen feet by thirty-six feet and was a blue Indian one. The furniture included an extendable dining table of mahogany, eighteen dining chairs, two arm chairs (all twenty chairs to go with the dining-table), two china cabinets, one serving table, and one sideboard table, all of mahogany as well.

Spaced along the east wall of the dining room are three windows. The center one is a twelve-foot-wide-by-five-feet-high beveled plate glass window with a two-foot-wide stained-glass trimming above it. Centered on either end of this window are two four-foot-wide casement windows with five-foot-high clear lower sections and two-foot-high clear upper sections. The east turret contains two curved casement windows, while the west turret has only one curved casement window.

Exiting from the dining room, in addition to the archway to the Moorish room, are three doors. One, curved to fit its place in the west turret, leads to the dish-washing room. The other two, on either side of the fireplace, curved to fit their places in the turrets, lead into a sixteen-by-eighteen-foot

somewhat circular room used as a solarium.

The solarium was used to grow tropical plants. It has white ceramic flooring. Surrounded by eight casement windows, and having a frosted glass roof, there was always plenty of light for the plants.

One door exits the west side of this room to concrete steps.

Extensive alteration of the rooms on the west side of the house makes it difficult to be sure of the exact configuration of these areas at the time of construction of the mansion. What follows is the best approximation possible now.

A small recess located on the west side of the fireplace extended to a point just south of the door to the den. It included the door from the library and from the den as well as a tree on which to hang coats.

Mr. Bass's den opens off the small corner of the entry-way described above. It measures roughly ten feet by fifteen feet and features a coved ceiling decorated with stenciled Byzantine decoration done by Holslag. A fireplace with mosaic face and hearth decorate the east wall. The rest of that wall is paneled in ebony-stained oak, as is the mantelpiece. The west wall is dominated by five windows that form a bay. A door exits the room on the south into what was a maid's sitting room.

A small anteroom connected to the den included a half bath and the entrance to the stairway which led to the wine cellar.

On south of this room was the maid's sitting room, reached by means of a door on the anteroom's south side.

The twenty-by-twenty-five-foot kitchen served the entire house. A triangular bay protruding from the southeast corner of this room contained two doors: one leading to the ceramic-mosaic-floored dish-washing room, and

one leading west to the pantry. One door leads from the kitchen south onto the back porch.

The door in the east wall of the kitchen leads into the triangular stairwell coming from the second floor and going to the basement, as does the door leading north from the dish-washing room.

The second floor of the mansion was devoted to the sleeping quarters of the family. Each of the bedrooms, except for the servants' bedrooms, had an adjoining bathroom.

The plan of the second floor can be divided into three sections of rooms: one, reached down the hall to the left just off the spiral staircase, lies above the entry-way, library, and drawing-room, and consists of the master bedroom and two bedrooms; another, consisting of two rooms which lie to the right off the spiral staircase above the dining room and the Moorish room, consists of two guest bedrooms; the last, consisting of three rooms also lying to the right off the spiral staircase but separated from the hall by a door leading to their own connecting hallway (above the den, maid's sitting-room, and kitchen) was the servants' quarters. One other room, the first one on the right down the main hall over the den, was first used as a guest room.

This room, later used by one of the surviving Bass grandchildren, is a fifteen-by-eighteen-foot room that is decorated in blue and white. Blue figured taffeta wall covering enhances the white enameled woodwork. Ornamentation of the woodwork includes a small pink bouquet painted in an oval insert surmounting a leafy, pyramiding ornate stacked ornamental carving over each door in the room. The fireplace has a wooden, ornately-carved mantelpiece the color of the woodwork, a large mirror, and marble facing.

The hall extending left from the spiral staircase leads to the suite of rooms containing the master bedroom. The first room on the left was first used as a guest room, then became the daughter's room after her father died and her family moved into the home. This room's woodwork is bird's-eye maple. Overall the room measures nine feet by ten feet. It has an ornately decorated coved ceiling and corner fireplace of marble with a bird's-eye maple mantelpiece. There are two large three-foot-by-eight-foot casement windows looking north from this room. Besides the doors to the bathroom and closet off this room, another door leads eastward to the next room, the master bedroom.

The master bedroom measures fourteen by twenty-one feet. Its features include mahogany woodwork and a marble fireplace with a mahogany mantelpiece. Two large windows look north from this room, too. It has a coved ceiling. The really unusual thing about this room is the control panel still in place which used to operate a system of switches to activate lights in different areas of the house. Each area was equipped with rugs which were wired to send an alarm directly to the police and to the master bedroom if stepped on while the system was functioning. The indicator arrows on the control panel are labeled to show which areas were effected. A switch close by could activate the lights in that area to surprise the intruder. Access to the bedroom can be gained to the south from the hallway and through a door on the east.

The east door leads to a semicircular room, part of which is taken up by the bathroom and part of which is taken up by a dressing-room or small sitting room. The bathroom contains fixtures: a sink, stool, and tub. Each has a matching floral pattern in the ceramic. There are two large windows in the sitting-room side. One door leads west to the hallway and another leads to

another bedroom. A door also leads to the hallway north from the bedroom.

The L-shaped bedroom measures approximately fourteen feet by fourteen feet. It also has an ~~eight-foot-by-eight-foot~~ section lying adjacent to its west, giving it an overall length of twenty-two feet. This room features a corner fireplace with a window on the east wall. The south wall is divided into two sections by the corner fireplace. The fifteen-foot east section has one four-by-eight-foot window.

Attached to the room to the west are a closet with a built-in cherry-stained chest of drawers and a large bathroom. The south wall of the nursery forms one side of a hall. There are four four-foot-wide large windows in this hall: three outside the bathroom and one inside the door of the bathroom.

Beyond the blue-tapestried bedroom down the hall to the right, there is first a door to a small hall closet. Next is a twelve-foot-high door which opens to reveal a straight stairway to the third floor. Next comes another closet. Finally, there is a door leading right off the main hall into a small hallway into which open three rooms. These rooms were servants' quarters, a fact emphasized by the plainness of the finish of the side of the door facing the quarters.

Continuing on southeast down the main hall, two more ornate bedrooms are found.

The first, entered to the left off the hall, is the "Napoleon" room. This eighteen-by-nineteen-foot room is done in Empire style with warm gold colors and dark tan predominating. The wall covering is of an "Empire damask" fabric with a recurring rounded shell pattern about six inches wide. The fireplace is of wood and features ornaments carved and applied to the exterior of the wood. Two large windows, one on either side of the fireplace,

look northeast out of this room. This room has an attached closet and was used as a guest bedroom.

The second door on the left at the end of the hallway leads into another larger guest room. This bedroom is made larger by the fact that, as with the dining-room below, two of its corners are centers of the two turrets on the southeast wing of the house; thus, to the eighteen-by-eighteen-foot dimensions of the previous room are added the five-foot radius of each turret.

This room features a magnificent white marble fireplace. Also, its woodwork, highly ornamented over four windows, is of bird's-eye maple. No longer in place, the wall coverings the Basses chose for this room were of "rococco damask." A shell-shaped carving in marble dominates the center above the hearth, and the mantelpiece is also of marble with bird's-eye maple framing the mirror. The closet and attached bathroom doors are both bird's-eye maple.

Though the axis of this room lies along a northwest-southeast orientation, that of the servant's quarters lies along a north-south orientation. The closet of the larger guest bedroom's odd shape permits the bathroom off the bedroom to be oriented on the cardinal directions.

This bathroom features blue ribboned ceramic tile on the walls, a tub, a sink, and a stool. One window looks south.

The third floor of the house was devoted to family entertainment with Mrs. Bass's library, the billiard room, the card room, a trunk room and the ballroom all located on this floor.

Immediately off the spiral staircase is located Mrs. Bass's library. Its overall dimensions are eleven by eighteen feet. Interesting features of the room include woodwork finished in green and a continuous mural around the room depicting a woods scene.

The twenty-seven-by-nineteen-foot billiard room contained a large pool table, an easy chair, a rack for pool equipment, and beer steins arranged on a small shelf which runs all round the room. A mural which depicts a Dutch scene (Vollendam?) decorates each end of the room. The green woodwork completes the Dutch theme in the room.

There are only two windows and two glass doors to let light into the room. The windows look south from a five-foot extended alcove. The north wall has the two glass doors which lead out onto a six-by-seventeen-foot balcony. These have long narrow plate-glass windows framed in wood. There is a hall leading southeast from the spiral staircase past Mrs. Bass's library to the billiard room. Another five-foot-wide hallway leads south from the billiard room to the ballroom.

Exiting the room on the east side are two doors. The northernmost one leads into a small cardroom which later was used as a playroom. The southern one leads into a hallway. The cardroom-playroom is a ten-foot-by-sixteen-foot room in which both the windows and wall decoration are unique. The four windows are on the north wall. They have latches. While the center windows are plain, those to either end have a light grillwork laid in them. The east and west exits of the rooms are decorated with a mural done in a Japanese style depicting a dream-like Japanese garden scene.

The other major room off the billiard room actually opens off the hall that leads from the billiard room. It is the trunk room. It has windows like the playroom, and also measures ten feet by sixteen feet.

Three small closets on the third floor open off the nineteen-foot-long hallway that leads from the billiard room south to the ballroom. Two closets open off the west and one to the east. Also, the straight stairway from

the second floor comes up to the third floor, just beyond the two closet doors on the west.

The ballroom is a very irregularly-shaped room. Generally, it is a thirty-foot square. The east side of the room angles southeast, however, to connect to the two turrets. A line drawn along the south wall of the room from the southwest corner to the center of the east turret measures forty-nine feet.

The interior decoration of the room is French Colonial style. The center of the coved ceiling opens upward to a fourteen-foot-diameter cupola. This rises seven feet higher than the twelve-foot ceiling. Three circular decorations are in evidence. The lowest is a four-foot band in which the seven muses are represented against a pale-blue background. The next higher level has several gold-and-yellow-toned stained glass windows, each pane measuring approximately two and one-half feet by two and one-half feet. These go all around the circle. The third level of decoration includes the dome of the cupola, and it is painted to depict the sky with fleecy clouds. A broken central glass fixture hangs from the center of the top of the cupola.

The woodwork of the room is all white. This includes not only the baseboard, but also an ornamental strip at about the height of five and one-half feet off the floor. Also, benches were custom-built to fit all around the outside of the room. These benches had burgundy-colored red velvet cushions on them which matched the color of the walls the Basses saw when they lived in the mansion.

The southeast corner of the room, with its already-described turrets, also has a distinctive fireplace positioned between them. It is made entirely of mosaic with a wood mantelpiece. The turrets have several windows in each so that the grounds can be viewed from above.

At the west end of the ballroom and contiguous with it is a small stage.

Measuring seven by seventeen feet, it was ideal for a small orchestra. Looking out to the west from the stage are three medium-sized casement windows.

This description has been of the house as it was at the time the Besses first moved into it. Subsequent to that, the Besses added an "air dome" over the portecochere. This was simply a room walled in from waist-high up with windows. It gave the children of Mr. Bass's daughter a fresh-air place to play and provided party guests a place where they could stay overnight on cots or other provisional beds.

When the Order of Saint Francis bought the building for the site of Saint Francis College in 1944, many small changes were effected. The north porch was walled in to create a small reception room. The entrance to the wine cellar was ~~eliminated~~, along with the ~~stairs~~, and a long straight hallway from the entry-way to the kitchen was created. In the kitchen, the bay on the south wall was walled in to make a rectangular room, thus sealing off into a separate wing the former pantry as well as the dishwashing room. Also, the drawing-room was used as the chapel.

The construction of another building on the campus in the early fifties allowed the building to become more and more of a single-function building. Today the building houses the Saint Francis College Library collection of 65,000 volumes.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The John H. Bass Mansion, "Brookside," is a notably fine and well-preserved example of Richardsonian Romanesque architecture in northeastern Indiana. This architectural style characterized many private dwellings and public buildings built at the same time as this structure. The woodwork and many other decorative features of the home remain intact, giving an insight into the ability of craftsmen of the time to translate European styles into finished decorations at some distance from examples of the style. Empire, Louis XVI, and French Colonial styles predominate. The architectural firm of Wing and Mahurin, designers of many great homes and buildings in Fort Wayne at that time, designed the home.

The surrounding grounds, now the campus of Saint Francis College, remain in many ways almost the same as they were at the time the Basses lived here. The small lake created by Mr. Bass at the time he built the house, remains; and, although altered by the installation of a causeway, it still forms the centerpiece of the grounds. Though much renovation and addition to the plantings of more easily-cared-for plants has taken place, many of the trees and other large plantings remain.

The principal occupant of the house as well as its builder was John Henry Bass. A biography of him written by Walter S. Finley appeared in the Americana Illustrated (Vol. XIX, No. 2; April, 1925, pp. 211-220) published by the American Historical Society, Inc., New York. This biography forms the basis for what follows:

John Henry Bass was born November 9, 1835, in Salem, Kentucky. He passed most of his life in Fort Wayne, Indiana, where he was a very successful businessman, financier, and civic leader. Brookside, his estate, located west of Fort Wayne, was the scene of his death December 17, 1922.

After having studied some in Kentucky schools with the help of a tutor, he followed his brother, Sion, to Fort Wayne in 1851. He first worked as a bookkeeper for Samuel and William S. Edsall, Contractors. In 1854, he entered his brother's firm; Jones, Bass and Company, staying there until 1857. Night study, as well as his bookkeeping experience, made him an accountant. In 1847, he left Fort Wayne with \$3,700 he had saved and headed for Iowa. Wise management of the investment of this money permitted him to return to Fort Wayne two years later with \$15,000 cash and real estate worth \$50,000.

Bass then became associated with Edward L. Force. Bass's capital formed the base of the firm of Bass and Force, which firm's first year's gross production was \$20,000. Mr. Force was replaced in 1860 by Judge Samuel Hanna, who bought a part of the business and was associated with Mr. Bass until 1863. At that time, Judge Hanna transferred his interest to his son Horace. Six years later, in 1869, Horace Hanna died and Bass bought the Hanna interest. By then, the business was known as the Fort Wayne Machine Works.

Over the next thirty-nine years this business expanded and provided a steady growing financial base for other business efforts undertaken by Mr. Bass. In 1869, Bass founded the Saint Louis Car Wheel Company in St. Louis, Missouri. He maintained a controlling interest in the company and served as its president until he sold his interest. In 1871, a corporation called the Citizen's Street Railway Company was formed, which Bass later was to control.

1873, a panic year, marked a new expansion of the Bass enterprises. He established an iron works in Chicago. Pig iron to supply those manufactures came in large part from a plant in Rock Run, Alabama, which mined and smelted it from a 25,000-acre mining reserve in the area.

A November 23, 1881 Fort Wayne News article reported the sale of the "feeder canal" to the Jenney Electric Light Company, the company known later as the Fort Wayne Electric Company and eventually as General Electric Company. This event gives an idea of the size of Mr. Bass's interests in Fort Wayne, since he, Mr. Fleming, and Mr. Simmons all owned the feeder canal jointly, and they were paid \$67,000 for the cana.

1888 found Bass listed among the Directors of the Fort Wayne Electric Company on a brochure published by the firm.

Mr. Bass's other business interests included being a stockholder and on the Board of Directors of the First National Bank, the Hamilton National Bank and the Old National Bank. The last two merged in 1917.

In 1887, Mr. Bass, Stephen B. Bond, Charles D. Bonk, and Jesse L. Williams, acquired the Citizen's Street Railway. It was operated as a horse-drawn system until August, 1892, when the company was reorganized and the system became electrically-operated.

Mr. Bass remained active in the Bass Foundry and Machine Works until his health broke in 1921. He died the next year on December 17, 1922, at 10:25 A.M. at the age of eighty-seven.

Mr. Bass's estate was valued at \$4.5 million. At the time of his death the annual payroll of the Bass Foundry and Machine Works amounted to \$1.5 million.

In addition to his money, Mr. Bass longtime residence in Fort Wayne and his interest in its development, as well as his financial abilities, combined to make him one of the great forces behind the changes in Fort Wayne witnessed during the late Nineteenth and early Twentieth Centuries. The combination of his contributions to early Fort Wayne's growth and the artistic beauty of "Brookside," his suburban home, makes a compelling case for including the home in the National Registry of Historic Places.

See attached continuation sheets

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY

UTM REFERENCES

B			
	ZONE	EASTING	NORTHING
D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

CODE

CODE

FORM PREPARED BY

NAME / TITLE

Terence F. Sebright, Head Librarian

ORGANIZATION

Saint Francis College

STREET & NUMBER

2701 Spring Street

CITY OR TOWN

Fort Wayne,

DATE _____

June 6, 1977

TELEPHONE

219/432-3551 ext. 247

STATE

Indiana 46808

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL _____

STATE _____

LOCAL _____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE _____

FOR NPS USE ONLY.

NPS USE ONLY
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE _____

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE _____

KEEPER OF THE NATIONAL REGISTER

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