



❖ ARTISTIC FURNITURE *of the* GILDED AGE ❖



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ARTISTIC FURNITURE OF THE GILDED AGE



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WITH MOIRA GALLAGHER



THE METROPOLITAN MUSEUM OF ART, NEW YORK



DIRECTOR'S NOTE

The Metropolitan Museum has long pioneered scholarship on the decorative arts of late nineteenth-century America, beginning with the landmark exhibition and publication *Nineteenth-Century America* (1970), held in celebration of the Museum's centennial. "Artistic Furniture of the Gilded Age" continues that proud tradition, examining in depth the Worsham-Rockefeller Dressing Room, one of the crown jewels of America's Gilded Age interiors. A tour de force of carving and marquetry, the dressing room was made for Arabella Worsham, wife of railroad magnate Collis P. Huntington, and herself an extraordinary, self-taught patron of the arts. Acquired in 2009 as a generous gift from the Museum of the City of New York, it is now installed amid the other period rooms of The American Wing, where it gracefully complements the masterpieces of late nineteenth-century American decorative arts on display in the Deedee Wigmore Galleries.

Extensive research by the curators and staff of The American Wing has uncovered much new information about the dressing room and its cabinetmaker, designer, and patron. Indeed, the recent attribution of the room's interior woodwork and furnishings to the preeminent New York cabinetmaker George A. Schastey was the primary motivation for the present exhibition, which brings to light for the first time Schastey's work for the Worsham-Rockefeller house and his other distinctive commissions. In this *Bulletin*, the authors present new discoveries and historical documentation on Schastey, illuminating his life and his underappreciated body of work. They also share their insights into the Worsham-Rockefeller house and its

illustrious patron, placing the commission in historical context and providing the first in-depth analysis of this significant building—all the more crucial given that the house, originally at 4 West Fifty-Fourth Street, no longer exists.

Morrison H. Heckscher, former Lawrence Fleischman Chairman of The American Wing, and Peter M. Kenny, former Ruth Bigelow Wriston Curator of American Decorative Arts, deserve credit for shepherding the acquisition of the room and helping to determine its ingenious site within The American Wing. The final installation and present exhibition were organized by Alice Cooney Frelinghuysen, Anthony W. and Lulu C. Wang Curator of American Decorative Arts. Nicholas C. Vincent, former research associate in The American Wing and now manager of collections planning in the Director's Office, oversaw the installation and research effort. Moira Gallagher, research assistant and former Tiffany & Co. Foundation Intern, provided invaluable assistance. The extensive conservation of the dressing room was overseen by Marijn Manuels, conservator in the Department of Objects Conservation.

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THOMAS P. CAMPBELL

Director, The Metropolitan Museum of Art





THE RECENT ACQUISITION of the Worsham-Rockefeller Dressing Room by The Metropolitan Museum of Art offers a new perspective on art, patronage, and decoration in Gilded Age New York. A unique private chamber, the dressing room is one of three surviving interior spaces from the luxurious New York City town house of Arabella Worsham, the mistress, and later the wife, of railroad magnate Collis P. Huntington. In 1881 Worsham commissioned one of New York's preeminent cabinetmaking and decorating firms, George A. Schastey & Co.—little known today—to refurbish her house, at 4 West Fifty-Fourth Street, in the most fashionable Aesthetic style (fig. 1). Just a few years later, following her marriage to Huntington, Arabella sold her residence to John D. Rockefeller, whose family made few changes to the house and continued as its stewards until the 1930s. At the time the property was demolished, in 1938, the Rockefeller family sought to preserve the legacy of the Gilded Age by saving interior elements from the town house and donating three intact rooms to local museums.

After a long tenure at the Museum of the City of New York, the dressing room has found new life at the Metropolitan. Newly installed amid the other period rooms of The American Wing, it highlights the remarkable story of Arabella Worsham, who became one of the nation's most important cultural patrons, perhaps best known for founding the Huntington Library in San Marino, California, with her second husband, Henry E. Huntington. The room also ignites fresh scholarship on the extraordinary but underappreciated contributions of George Schastey.

1. Detail of marquetry from the Worsham-Rockefeller Dressing Room (see fig. 4)



2. Photograph of 4 West Fifty-Fourth Street, looking south, ca. 1864.
Rockefeller Archive Center, Tarrytown, New York

ARABELLA WORSHAM

The years following the Civil War marked an enormous transformation in New York City, as the metropolis became the financial and cultural center of the United States. Unprecedented sums of money flowed into the city as a result of massive industrialization throughout the country, made possible by the emerging oil industry and the proliferation and success of the railroads. New York became home to titans of finance, transportation, and manufacturing, who in turn supported the cultural and artistic development of America's most densely populated city.

The economic and social vitality of New York was a magnet for those with ambition—perhaps none more so than Arabella Duval Yarrington Worsham. Born about 1850 in Richmond, Virginia, she spent her

formative years there, growing up with four siblings in a boardinghouse run by her mother. Little more is known about Arabella's early adulthood, which she kept deliberately murky, even fabricating part of her history. No doubt desirous of leaving behind her past and the uncertainties of post-Civil War Reconstruction in Virginia, Arabella moved to New York in 1867, posing as the wife of John A. Worsham and, later, as his widow. (Worsham, meanwhile, already had a wife, and during Arabella's "widowhood" moved back to Richmond to be with her.) She remained in the city with her mother and her son, Archer, born in 1870, and embarked on a path of self-education, learning about art and architecture, for example, and mastering the French language.¹ Known as Belle, Worsham was a thoroughly modern individual who, despite her humble beginnings, would ultimately transform her-

self into one of this country's wealthiest women and a formidable cultural figure.²

The agent of Arabella's transformation was the indomitable Collis P. Huntington (1821–1900), who had made his considerable fortune in railroads. Exactly how she met Huntington and subsequently developed a relationship with him cannot be determined. Absent documentation, it has been suggested that she might have met him when he traveled to Richmond on business in the mid-1860s. It is equally possible that she met him after she moved to New York. Nonetheless, it is presumably through funds secured from Huntington that Arabella, of inarguably modest means, managed as a single woman to provide for her mother and young son. As their relationship blossomed, Huntington furnished Arabella with enough money to purchase, in 1877, the 4 West Fifty-Fourth Street town house.³ The four-story brownstone building was originally constructed in 1864, and the lot included not just the house but also an ample garden and two-story coach house.⁴

As seen in a period photograph (fig. 2), the environs of the Worsham house, which today would be considered the bustling streets of upper Midtown, were sparsely developed at the time of Arabella's purchase, but her move there is exemplary of the migration of wealthy families from the fashionable Union Square area to the less crowded streets of the Fifties and Sixties on Fifth and Madison Avenues. As the city's industrialists began to accumulate enormous fortunes, they sought to express their new prominence through architecture and interiors that suited their aspirations. They hired the nation's most important architects to build palatial monuments to their newfound status, and New York's leading decorators were charged with furnishing and finishing these mansions in a style befitting their arrival into society. Such attempts to define a prestigious identity through property ownership were not lost on Arabella. Arguably, her six-year tenure at 4 West Fifty-Fourth Street, from 1878 until 1884, coincided with her deliberate self-reinvention as a woman of substance, and it would mark the turning point in her cultural and financial ascent.

In the spring of 1881, Worsham embarked on an ambitious renovation, enlarging the house and



3. Alexandre Cabanel (French, 1825–1889). *Arabella Worsham*, 1882. Oil on canvas, 85 ¼ x 50 ½ in. (216.5 x 128.3 cm). Fine Arts Museums of San Francisco; Gift of Archer M. Huntington (40.3.11)

completely stripping and redoing the interior decorations of at least seven of its main rooms.⁵ To do so, she engaged the decorating firm of George A. Schastey & Co., presumably on Huntington's suggestion. Huntington and Schastey were likely introduced several years earlier, owing to Schastey's work on the San Francisco estates of Alfred Cohen and Charles Crocker, associates of Huntington's through the Central Pacific Railroad. Huntington and his first wife, Elizabeth, initially employed Schastey in early November 1878, commissioning furnishings, curtains, and upholstery work for the dressing room, front parlor, billiard room, and back parlor at their 65 Park Avenue residence.⁶

In 1882 Worsham embarked with Archer, then twelve, on her first European trip, spending the summer months in London and Paris.⁷ The timing was undoubtedly planned to coincide with the considerable amount of construction work underway on her home. Just as Schastey was providing her with a whole new domestic backdrop, Arabella began her own personal transformation by commissioning the Parisian society painter Alexandre Cabanel to execute a full-length portrait of her in his studio (fig. 3).⁸ She stands tall in Cabanel's painting, almost courtly, with every bit of her five-foot, nine-and-a-half-inch height draped in a sumptuous claret velvet gown of the latest fashion, trimmed in lace and silk ribbons. She wears only modest jewelry, including a wedding band, keeping up the appearance of her purported marriage to Worsham.⁹ Her bright, serious gray eyes are framed by the spectacles she wore throughout her life, and which she never removed for any formal portrait. Both the painting and the home renovations endowed Worsham with a new, loftier persona, one befitting a consort of Huntington's and signaling her first steps toward establishing her rich cultural legacy.

In line with Arabella's aspirations, Schastey borrowed deeply from Renaissance and Mannerist sources for the interiors at 4 West Fifty-Fourth Street, yet not in slavish appropriation. Rather, he adapted these modes to his own aesthetic, one in keeping with the design tenets of the day, favoring flattened, conventionalized ornament with dashes of exoticism drawn from the Islamic world. Schastey also took his cues from his strong-willed client, for whom the town house was but the first of several notable residences whose designs she would oversee.¹⁰ All the rooms in the house were integrated, yet each maintained a distinctive style appropriate for its intended use. Few Gilded Age houses from New York remain intact, and equally few interiors. The three preserved rooms from 4 West Fifty-Fourth Street—the Moorish reception room, the bedroom, and the dressing room—are thus important survivals from this transformative era in the city's history.

4. George A. Schastey & Co. (1873–97). Worsham-Rockefeller Dressing Room, New York City, 1881–82. The Metropolitan Museum of Art, New York; Gift of the Museum of the City of New York, 2008 (2009.226.1–19a–f)

THE WORSHAM-ROCKEFELLER DRESSING ROOM

The dressing room (fig. 4) is a paradigm of both Arabella's taste and Schastey's commissions. Situated on the second floor between the bedroom and Arabella's library, the room was an intensely private space and a tour de force despite—or, perhaps, because of—its exclusivity. Now permanently installed in The American Wing at The Metropolitan Museum of Art, it is one of the most sumptuous intact interiors of America's Gilded Age.

The dressing room presents a luxurious environment unified by built-in woodwork on all sides. It is modest in scale (about 12 by 18 feet), but the ample mirrors on three of its four walls create a sense of depth. The woodwork inside and out is of solid satinwood, its shimmering, yellow color mellowed to a warm caramel (fig. 5). Purpleheart, also known as amaranth, an exotic imported wood so called for its distinctive purplish color that quickly ages into the rich mahogany tone seen today, was used for the meticulous carvings and marquetry. The whole is accented with mother-of-pearl, and the walls and ceiling with gold and silver leaf and decorative painting. Perhaps referencing the Renaissance *studiolo* (private study), the marquetry depicts a dazzling assortment of hair accessories, sewing implements, and jewelry, a self-conscious reference to Arabella's beauty and to her status as a grand lady, outfitted with all the necessary accoutrements.

True to the tenets of the Aesthetic movement, the interior exemplifies the *Gesamtkunstwerk*, whereby a total ensemble becomes a cohesive work of art.¹¹ Every surface forms part of the room's complex decorative scheme, from the elaborate marquetry and carved woodwork to the painted ceiling, stenciled walls, and Turkish carpet. The blue-green walls, made richer





5. Detail of the wardrobe's satinwood interior

by the depth of tone, are enlivened by an all-over pattern of simplified quatrefoils stenciled in gold and silver leaf, which responded brilliantly to the flickering of gaslight.¹² Indeed, the play of light was integral to the room's aesthetic. Together with the metallic stenciling, lustrous mother-of-pearl inlays reflected the emanations from the chandelier, two wall brackets, and an unusual two-arm pendant light above the vanity. The lacquered metal surfaces suggest gilt, and the distinctive inset panels with vines and stylized flowers, also inlaid with mother-of-pearl, add an exotic, jewel-like quality.

The room's prescribed use for dressing speaks not only to the proliferation of function-specific rooms during the late nineteenth century but also to class distinctions. Some idea of how dressing rooms were considered during the period may be gleaned from a passage in the first of Anthony Trollope's *Palliser* novels, *Can You Forgive Her?*, in which Mrs. Palliser describes this special room:

Alice followed Lady Glencora across the passage into what she called her dressing-room, and there found herself surrounded by an infinitude of feminine luxuries. The prettiest of tables were there;—the easiest of chairs;—the most costly of cabinets;—the quaintest of old china ornaments. It was bright with the gayest colours,—made pleasant to the eye with the binding of many books, having nymphs painted on the ceiling and little Cupids on the doors. “Isn’t it pretty?” she said, turning quickly on Alice. “I call it my dressing-room because in that way I can keep people out of it, but I have my brushes and soap in a little closet there, and my clothes,—my clothes are everywhere I suppose, only there are none of them here. Isn’t it pretty?”¹³

To have a room devoted to one's toilette was a rare luxury in American homes, even in the burgeoning Gilded Age. Arabella presumably used it to house her fine gowns, hair ornaments, and jewelry, and it is where a lady's maid would have helped dress her hair and adorn her person. It might also have served as a private drawing room for activities such as needlework, or perhaps for spending time with a romantic partner.

One of the most remarkable features of the decorative program is its overt reference to both the room's function and its female patron. The marquetry on the sides of the door frame depicts several trophies, or clusters, of feminine articles, including a comb, scissors, and hand mirror, all associated with the dressing of hair (see inside front cover). Above those items is an *étui*—a decorative receptacle for small personal items such as nail files, tweezers, or, alternatively, needles and scissors for sewing—which hung as a chatelaine from a woman's waistband by a beaded chain attached at top and bottom. The *étui* is paired with a darning egg with a handle and two jeweled rings (see inside back cover). At the top of the framing are two arrangements of decorative hair combs (fig. 6). The larger clusters alternate with delicate stylized renderings of necklaces and earrings made of shells and floral-like elements. Such site-specific imagery was common in libraries and dining rooms, but to date, Arabella's is the only known American dressing room with ornamentation relevant to its function. The subtle but intentional personaliza-



6, 7. Detail of the door surround, depicting hair combs, brooches, and necklaces (*top*), and detail of the dressing mirror cornice (*bottom*)

tion of the room is evident in the strings of bells—consciously referencing Arabella’s nickname, Belle—seen hung above the carved vases on the cabinet doors and in more stylized versions painted on the gold and red frieze. A similar strand of bells graces the attenuated carving of a vase on the lone surviving bookcase (private collection) from the adjoining library.

The close alignment of the decorative program to both the room’s function and Arabella’s interests suggests that she may have played a more active role than was usual for a patron. For example, the motif of jewelry items speaks to her passion for such personal adornment. Witness the carved beaded chain threaded through the tops of the C-scrolls in the crenellated pediments of the built-in furnishings; the low-relief carved necklaces on the cornices (fig. 7) and strung over the decorative vases on the cabinet doors; and, most explicitly, the shell, beaded, and pearl necklaces

held by the putti in the painted frieze and the jeweled brooches below (see fig. 11). Even more exceptional are the myriad necklaces, earrings, rings, and brooches that compose the marquetry of the door and window casings. This unusual, if not unique, decorative scheme was likely dictated by the room’s first inhabitant and her penchant for jewelry.

Arabella’s nearly legendary love of pearls was not limited to their appearance on her dressing-room walls. She purchased numerous strings of cultured pearls from Tiffany & Co. in Paris—four in February 1902 alone—as well as a string of large black pearls formerly owned by the Duchess of Hamilton in 1908 and, at an unknown date, a long rope of 160 Oriental pearls, called the “Morgan Pearls.”¹⁴ She can be seen wearing some of these treasures in photographs (fig. 8). Such was her obsession that her son, when making an inventory of her jewelry in 1912 and learning

of a recent purchase of pearls, commented that his mother “had already nearly all the pearls in the world so these must be some that got away!”¹⁵ Over the years, Arabella’s jewelry collection would grow to such an extent that, at her death, it was valued at \$1,274,904 and reportedly exceeded that of Mrs. William C. Astor.¹⁶ Arabella’s jewels and the lavishness of her residence provided her with private pleasures, for she did not participate in the entertainments that preoccupied her economic peers, owing, perhaps, to her various social liabilities.

The few furnishings in the dressing room were made to be en suite with the woodwork. A delicate dressing table, a small dressing glass, and two side chairs are made of satinwood with purpleheart marquetry and mother-of-pearl details. Loosely based on Sheraton forms, the oval dressing table (fig. 9) has a restrained top bordered by a band of stylized mother-of-pearl motifs that repeat within a circle framed by four conventionalized leaves. The table achieves its lightness and interest from its legs, which swell near the top and taper to slender ankles supporting a stretcher with scroll fretwork, executed in a manner now associated with Schastey. A dainty vine of symmetrical, stylized mother-of-pearl leaves descends and tapers in correspondence with the leg’s shape. The carved geometric forms at the tops of the legs suggest a series of tight folds, while a small pad on the stretchers, upholstered in its original teal silk plush and slightly elevated at the back, provides a footrest.

A diminutive dressing glass with a gimbaled mirror, one of the room’s most sophisticated and complex elements, sits on top of the table. It is framed with borders, both straight and slightly curved, and accentuated by a meandering line of marquetry, which expands in concert with the swells of the frame and



8. Photograph of Arabella Huntington, ca. 1906.
Hispanic Society of America, New York

condenses at its tapering ends. Delicate marquetry of mistletoe with tiny mother-of-pearl berries decorates the bottom frame. The glass sits within two stiles supported by splayed legs with carved graduated scales. It is capped by two tiny but fully sculptural heads of putti in contrasting purpleheart, mimicking the heads that crown the crenellation of the built-in wardrobe, dressing glass, and vanity.

The two Neoclassical side chairs, with their graduated bellflower inlays

on tapering legs, channel the spirit of Robert Adam and George Hepplewhite (fig. 10). On the chairbacks, the leaf ornament, with its subtly inscribed lion’s heads, both full-face and in profile, relate closely to the overall marquetry details of the room’s paneling, as does the scallop shell centered on the bottom support panel, which echoes the shell-motif jewelry. A small, fully upholstered slipper chair supplemented the seating furniture.¹⁷ An inventory taken in April 1884, in anticipation of the Rockefellers’ acquisition of the town house, enumerates several more pieces of dressing-room furniture during Arabella’s residency, including a sofa, two matching armchairs, and “1 Plush Table,” none of which are known to survive.¹⁸

The painted decoration of the frieze and ceiling, both on canvas, are attributed to the decorative painter Virgilio Tojetti (1849–1901). Born in Rome, Tojetti presumably trained under his father, Domenico, who carried out commissions for the Vatican. He went on to study in Paris at the Ecole des Beaux-Arts before immigrating to the United States, in 1870.¹⁹ He began his American career in Northern California, working with his father on the many elaborately decorated mansions under construction there in the early to mid-1870s.²⁰ Among his earliest documented commissions were the ceiling and wall paintings, executed



9. George A. Schastey & Co. Dressing table and dressing glass from the Worsham-Rockefeller Dressing Room. Satinwood, purpleheart, mother-of-pearl, brass, silver-plated brass, brass, glass, and original upholstery, H. (combined) 55 ¾ in. (136.5 cm). The Metropolitan Museum of Art, New York; Gift of The Museum of the City of New York, 2008 (2009.226.1–2)



10. George A. Schastey & Co. Side chair (one of a pair) from the Worsham-Rockefeller Dressing Room. Satinwood, purpleheart, brass castors, and reproduction upholstery, H. 36 7/8 in. (95.7 cm). The Metropolitan Museum of Art, New York; Gift of The Museum of the City of New York, 2008 (2009.226.3)

in collaboration with his father and brother, for the Leland Stanford Mansion on Nob Hill, in San Francisco. The decoration of the mansion was being undertaken by Pottier & Stymus, with whom Schastey was collaborating at the time.²¹ In 1877 Schastey independently completed a project, also on Nob Hill, for the Central Pacific Railroad tycoon Charles Crocker, for which Tojetti painted a large ceiling panel of Science illuminating the Arts with putti representing Music, Poetry, and History.²² Such allegorical subject matter would become one of Tojetti's trademarks. It is likely that these early commissions, carried out while Schastey was working in California, connected him with Tojetti, leading to their partnership for the decorative wall painting at 4 West Fifty-Fourth Street.

For the dressing-room frieze, Tojetti applied his style of allegory in ways that spoke to the room's function while also heralding Arabella's love of jewelry. Each putti holds the end of a garland of shells and two necklaces, one of pearls and the other of alternating pearls and gold beads (fig. 11). He arranged the putti at even intervals, each with a distinctive visage and in a different, lively pose, imbuing the room with movement and a touch of whimsy. In contrast to the dynamic frieze, the ceiling incorporates a program of stenciled conventionalized leaf patterns and clusters of flowers painted freehand in the room's tertiary color palette.

The attribution of the decoration and woodwork in Arabella's house has been the subject of much



11. Virgilio Tojetti (American, born Italy, 1849–1901). Frieze from the Worsham-Rockefeller Dressing Room (detail), 1881–82. Oil on canvas. The Metropolitan Museum of Art, New York; Gift of The Museum of the City of New York, 2008 (2009.226.19a–f)

speculation over the past several decades. Such controversy is emblematic of the complicated furniture trade that existed at the highest level in New York City during the late nineteenth century, underscored by the recognition that even the largest firms, Herter Brothers and Pottier & Stymus among them, often outsourced to their competitors portions of sizable commissions in order to meet tight deadlines. Pottier & Stymus, Herter Brothers, and even Sypher & Company have been suggested as the authors of this work, yet several pieces of evidence have firmly secured its attribution to George A. Schastey.²⁵ First, Huntington was an important patron of Schastey's before the 4 West Fifty-Fourth Street commission and, indeed, for two decades after. It was standard practice for Gilded Age clients to remain loyal to a single decorator for more than one commission, as seen, for instance, with Pierpont Morgan's and William H. Vanderbilt's patronage of Schastey's competitor Herter Brothers.²⁴ Furthermore, two letters written by Schastey in 1884,

the year that Worsham sold her recently renovated house to John D. Rockefeller, provide documentary proof.²⁵ One of these, written to Rockefeller prior to the purchase and preserved in the family archives, makes the following opportunistic claim: "I have furnished the house 4 West 54th Street, and can give you all the information you may desire, should you contemplate buying."²⁶ Following that, just weeks after the property transfer, Schastey again wrote to Rockefeller, scouting for future business: "Dear Sir, We desire to state that the interior woodwork and decoration of your new residence (4 W. 54th St) was designed and executed by us. We should be pleased to receive your order for any alteration or addition that you may require."²⁷

Despite this rather explicit documentary evidence, doubts persisted among scholars that Schastey, a relatively unknown cabinetmaker, undertook the commission. The discovery of a Steinway & Sons grand piano with an elaborate art case documented as the work of George A. Schastey & Co. was therefore a critical key in confirming the attribution (fig. 12). The serial number on the piano traces back to a factory logbook in the Steinway company archives. In April 1882, an order was placed by William Clark, a prosperous thread manufacturer who was building a mansion in Newark, New Jersey, for a standard rosewood Model B grand. The logbook entry goes on to state that the piano was sent to Schastey "to be decorated" in June of the same year. Schastey & Co. fabricated a new art case of shimmering satinwood with carved and inlaid Renaissance ornament of richly hued purpleheart, delivering it to Clark on December 30, 1882.²⁸ An unusual silver mount with Clark's conjoined initials and with fanciful heads at each corner still embellishes the fallboard (fig. 13). The latter motifs relate to the whimsical heads that Schastey incorporated into the marquetry decoration of the dressing room. Indeed, the piano's materials as well as the stylistic details of the carving and marquetry decoration relate so closely to those in the dressing room that they are unquestionably from the same workshop.

Beyond these similarities to the dressing room, the Clark piano demonstrates a number of techniques



12. Model B grand piano, New York City, 1882. Case by George A. Schastey & Co., piano by Steinway & Sons (founded 1853).
Satinwood, purpleheart, brass, and silver, H. opened 72 in. (182.9 cm). Collection of Paul Manganaro



13, 14. Details of the silver monogram on the fallboard (*top*) and the sounding board (*bottom*) from the Model B grand piano (fig. 12)



and stylistic devices witnessed in Schastey's oeuvre, thereby enabling both the identification of other works by his firm and the reevaluation of a number of examples of Aesthetic movement furniture that were either unidentified or attributed to other makers. For instance, the parallel hatch lines contained within scrolled bands terminating in volutes and enclosing the pewter satyr's head on each of the piano's sounding boards (fig. 14) are distinctive of Schastey's firm, appearing also in Worsham's dressing room and bedroom as well as on other case furniture attributed to Schastey. Additional decorative elements on the piano, such as the abstract Moorish-inspired, jigsaw-cut tendrils on the music stand, the robustly carved classical female figures emerging from acanthus leaves on the legs (see p. 2), and the brass inlays, appear in other items that survive from the 4 West Fifty-Fourth Street house. Together with Schastey's letters to Rockefeller, this evidence confirms that George A. Schastey & Co. was the principal outfitter of the house's interiors.

4 WEST FIFTY-FOURTH STREET

Although the house at 4 West Fifty-Fourth Street no longer stands (the site is now the Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art), the intact rooms and preserved architectural elements and furnishings have proved significant in the reevaluation of Schastey's career and Arabella's role in devising the decorative scheme. Photographs taken shortly after the house's refurbishment—preserved in a recently discovered photo album, presumably by Arabella, and now in the collection of the Hispanic Society of America—provide invaluable documentation of the house's original decorations.²⁹ The photographs of the interiors were most likely taken in 1883, following the completion of renovations, or in 1884, before the sale of the house to Rockefeller, but in either case they present the house as it was soon after Schastey had completed his commission. Having both the interiors and the exterior of one's home professionally photographed is consistent with the practices of the time, particularly among the wealthy. Indeed, the grand residences of many of the most prominent individuals were recorded in the lavish four-volume publication *Artistic Houses* (1883–84), offering a thorough visual record of Gilded Age taste. Arabella's dubious social status may have prevented her home from inclusion in that publication. That the album was preserved by Arabella and passed down to her son, Archer Huntington, who founded the Hispanic Society, signifies how highly she regarded both Schastey's work and the house itself.

Schastey's firm oversaw all the woodwork, wall treatments, ceiling murals, and floor coverings as well as the built-in and movable furnishings. In keeping with prevailing design dictums, each room was distinguished by different woods: the entrance hall was outfitted in mahogany; the drawing room, mahogany and ebonized oak; the bedroom, ebonized cherry; and the dressing room, satinwood and purpleheart. Likewise au courant was the presence of patterning on nearly every surface, from the parquet floors and Turkish carpets to the painted ceilings and friezes to the myriad wall coverings, individuated room by room.



15. Fragment of wall covering from the dining room of the Worsham-Rockefeller House, British or American, 1878–82. Embossed and gilded composition material, 25 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (60 x 54.6 cm). Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution; Gift of John Davison Rockefeller, Jr.

The Moorish reception room, for one, was covered in an exotically patterned fabric, while the entrance hall featured a sophisticated flocked wallpaper with a stylized foliate design in soft greens and deep reds on a cream-colored ground. The dining room, meanwhile, boasted a distinctive gold and burgundy Lincrusta Walton (an embossed, leatherlike paper) with a pattern of stylized blossoms (fig. 15) that recalled the work of British Reform designers such as Bruce J. Talbot and William Morris.

Schastey subcontracted parts of the commission to artists with specialized skills. In addition to decorative paintings by Tojetti, stained glass by John La Farge can be seen throughout the house, forming an integral part of Schastey's (and Arabella's) design schemes.



16. Photograph of the entrance hall of the Worsham-Rockefeller House, ca. 1885. Hispanic Society of America, New York



17. George A. Schastey & Co. Chandelier from the entrance hall of the Worsham-Rockefeller House. Mahogany, brass, glass, and marble, H. 106 in. (269.2 cm). Private collection

ENTRANCE HALL

With its highly decorative leaded-glass door lights and transoms, the entrance hall announced immediately the stylistic character of the house as a whole (fig. 16). Accordingly, every one of its surfaces was patterned, from the geometric parquet flooring, floral carpet, and foliate wall coverings to the tapestry-upholstered chairs and painted ceiling. Gracious in scale, the hall was lavishly paneled in mahogany with a dado and raised paneling on the walls as well as highly carved built-in furnishings featuring an oak-leaf motif. A jeweled metal-and-glass chandelier (fig. 17) lent a colorful accent and hinted at the splendors within. Anchoring the space was an enormous stairway with unusual balusters that terminated in heavy, fluted columns, enlivened with carvings and an elongated teardrop motif.

A now-lost drawing of the leaded-glass door lights in the hall with the pencil inscription “Mrs. Worsham” captured the delicate but distinctly Renaissance-style ornamentation that set the tone for Schastey’s overall design aesthetic.³⁰ This taste is exemplified by a large built-in cabinet that

boldly reinterprets classicizing architectural ornament (fig. 19). Bearded, scaly-bodied telamons (male caryatids; fig. 20) topped by Ionic capitals frame the ample mirror, which is further delimited by an inflated egg-and-dart molding and a geometric checkerboard motif carved in low relief. The cornice is a composite of architectural elements including anthemion, scrolls and volutes, and exaggerated dentiling, all given a fresh interpretation. Practical concerns were addressed by the heating registers, decorated in an oak-leaf pattern, near the bottom, and the drawers, which concealed metal-lined pans that would have been filled with water.

To the right of the entrance was an expansive chimney breast framed by an architectural screen (fig. 18). Abundant classical details include caryatids, fluted pilasters, and the herms defining the sides of the arch in front of the paneled overmantel. A sculptural relief surmounting the fireplace depicts the huntress Diana—fitting, perhaps, for a house owned and occupied by an unmarried woman. Three large lion’s heads support the mantel shelf. A period view of the entrance hall is the only image to feature any sign



18. George A. Schastey & Co. Chimney breast from the entrance hall of the Worsham-Rockefeller House.
Mahogany and brass, H. 167 ½ in. (425.5 cm). Private collection



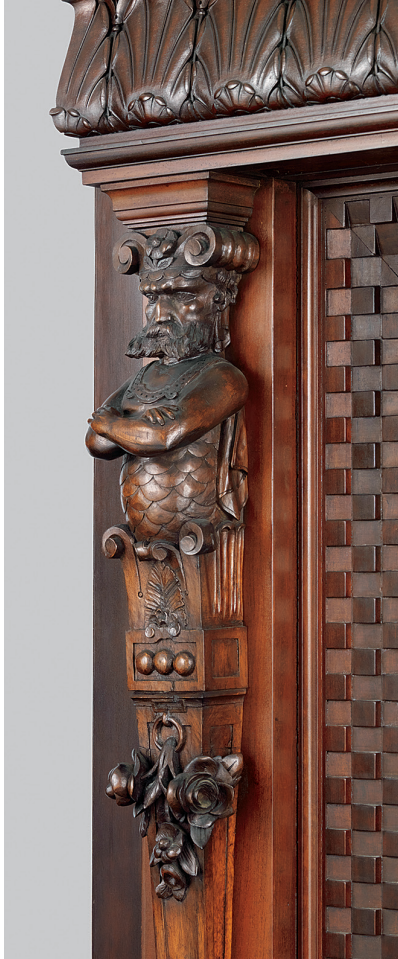
19. George A. Schastey & Co. Cabinet from the entrance hall of the Worsham-Rockefeller House. Mahogany, brass, glass, and marble, H. 106 in. (269.2 cm). Private collection

of life in the house, a massive muscular French mastic (dogue de Bordeaux) lying in front of the fireplace, which is itself guarded by a pair of carved lion's-head griffins with scaly, scrolling tails.

Worsham had an early interest in art collecting, and displayed before a gracious, light-filled bay is the marble sculpture *Cupid Blindfolding Venus* by F. G. Villa, which had been exhibited at the 1879 Munich International Art Exhibition.³¹ The magnificent leaded-glass windows, all by La Farge, include three richly colored transoms of fulsome swags of fruit and flowers

with jeweled bows and floating ribbons on an opalescent ground. La Farge's full-size rendering of the Roman goddess Ceres, also in leaded glass, centers the bay.

The La Farge windows provide cause for speculation. The decorative insets of the doors and on the landing of the grand staircase were clearly designed to be integral to the house, but the other windows appear to have been fitted into existing spaces, not to accommodate an original architectural opening. It has been suggested that the garland transoms may originally have been part of La Farge's commission



20. Detail of cabinet (fig. 19)

21. Photograph of the drawing room of the Worsham-Rockefeller House, ca. 1883.
Hispanic Society of America, New York

for Cornelius Vanderbilt II's house at Fifth Avenue and Fifty-Seventh Street.³² Similarly, the Ceres window appears to have been made originally for the new Fifth Avenue mansion of Huntington's friend Darius Ogden Mills, another railroad magnate.³³ Regardless, the highly classical female goddess fit perfectly in both pose and subject into Schastey's decorative scheme.

DRAWING ROOM

The drawing room (fig. 21) was atypical in its integration of various woods, combining mahogany and rosewood woodwork with ebonized oak furnishings. The mahogany chimney breast (fig. 22), with its carved female figures emerging from acanthus leaves, calls to mind similar motifs in the Clark piano case. Without the recently discovered interior photographs of the Worsham house, taken about 1883, the identification of two other surviving elements would not have been possible. A massive cabinet that sat under William-Adolphe Bougureau's painting *Mother and Child (Temptation)* (1880), which Huntington had purchased at auction for Worsham in February 1880,³⁴

has been recently reattributed to Schastey based on its presence in the drawing room and its relationship to other Schastey furnishings. Although slightly altered at an unknown date, the generously scaled cabinet (fig. 23) incorporates many features found elsewhere in the 4 West Fifty-Fourth Street house, among them the carved putti, beaded garlands, flattened oak-leaf swags, and undulating ribbons. The most unusual features, however, are its two massive brass medallions and drawer pulls in a loosely interpreted Celtic style. Each comprises an eight-pointed star ornamented with brown and white agate bosses. The decorative "jewel" is similar to the one used to embellish the center table (see fig. 26) in the Moorish reception room, itself a brilliant hybrid of classical and Islamic influences.

The other Schastey piece to come to light based on photographs of the drawing room is a single side chair, one of two known, also of ebonized oak (fig. 24). It features finely carved oak leaves and beaded ribbons on the concave crest rail as well as square, "hairy paw" feet, all characteristic of Schastey furniture.





22. George A. Schastey & Co. Chimney breast from the drawing room of the Worsham-Rockefeller House. Mahogany, brass, glass, gilded wood, and polychrome pigment, H. 149 in. (378.5 cm). Private collection
23. George A. Schastey & Co. Cabinet from the drawing room of the Worsham-Rockefeller House. Ebonized oak, brass, gilded bronze, and agate, H. 60 ½ in. (153.7 cm). Seattle Art Museum; The Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, The Decorative Arts and Paintings Council and the Decorative Arts Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum (2006.5)
24. George A. Schastey & Co. Side chair from the drawing room of the Worsham-Rockefeller House. Ebonized oak, metal casters, and later upholstery, H. 37 ½ in. (95.3 cm). Brooklyn Museum; Gift of John D. Rockefeller III (55.245.1)



25. George A. Schastey & Co. Side chair from the Moorish reception room of the Worsham-Rockefeller House. Ebonized cherry, brass, and original appliques on later upholstery, H. 27 ½ in. (69.9 cm). Brooklyn Museum; Gift of John D. Rockefeller, Jr. (46.43.7)



26. George A. Schastey & Co. Center table from the Moorish reception room of the Worsham-Rockefeller House. Ebonized cherry, brass, and malachite, H. 30 ¼ in. (86.4 cm). Brooklyn Museum; Gift of John D. Rockefeller, Jr. (46.43.4)

27. George A. Schastey & Co. Moorish reception room from the Worsham-Rockefeller House. Brooklyn Museum; Gift of John D. Rockefeller, Jr.

MOORISH RECEPTION ROOM

The Moorish reception room (fig. 27), now installed at the Brooklyn Museum, was one of the most richly detailed and ornamented rooms in the house. Variably referred to as Turkish or Moorish during the period, the stylistic derivation was one that decorators began to employ as early as 1860, generally reserved for the masculine functions of a smoking room. Its most distinctive features are the patterned plasterwork ceiling and frieze decorations highlighted in polychrome. The woodwork and furniture of ebonized cherry appear almost restrained, balancing the proliferation of ornament in other media.

Considered a second living space, the Moorish room, with its unusual frieze and architectural details, conjured up visions of distant lands. The seating furniture (fig. 25) comprised fully upholstered divans set against the wall together with other chairs en suite, including delicate ebonized side chairs that synthesized elements from the Islamic world and the Anglo-Japanese style. The octagonal center table (fig. 26) was embellished with Moorish arches and carving. Most striking were the brilliant green malachite bosses applied to the brackets. The room was further unified by

the fabric used for the seating upholstery, portieres, and curtains, all of a rich teal blue silk plush with appliques cut from antique Ottoman textiles in contrasting oranges and gold.

DINING ROOM

The dining room, as was customary during the period, was outfitted in oak. The woodwork, large built-in sideboard, chimney breast, and chairs were all designed en suite and shared a decorative vocabulary. To date, the chimney breast is the only known piece of woodwork to survive, but it amply suggests the decor of the room overall (fig. 28). Apart from two griffin-like dogs in profile that flank the fireplace, most of the ornament relates to the room's function. Identifiable among the alimentary motifs that predominate are pomegranates, ears of corn, grains of wheat, several types of nuts, and peas in their pods. These details, all deftly carved, adorn the crest rails of the chairs, the chair-rail molding, the sideboard, and the mantel and frame of the canted overmantel mirror of the chimney breast. The cornice and corner-framing elements of the latter are further embellished with various forms of Renaissance strapwork.





28. George A. Schastey & Co. Chimney breast from the dining room of the Worsham-Rockefeller House.
Oak, marble, and glass, H. 163 ½ in. (415.3 cm). Private collection



29. George A. Shastey & Co. Bedroom from the Worsham-Rockefeller House. Virginia Museum of Fine Arts, Richmond; Gift of the Museum of the City of New York

BEDROOM

In contrast to the adjoining dressing room, the extensively decorated woodwork of Arabella's large second-floor bedroom (figs. 29, 31), now installed at the Virginia Museum of Fine Arts, Richmond, was completely ebonized with marquetry decoration in a lighter wood. Ebonized bedroom suites were *de rigueur* during the late 1870s and early 1880s, as seen in numerous examples by Herter Brothers, including one the firm fabricated, in 1878, for Collis Huntington's Park Avenue house (now in the collection of the Saint Louis Art Museum). The flat marquetry decoration in Arabella's bedroom, of stylized vines and leaves, relates to the Herter suite in its embrace of the Anglo-Japanese style favored by British and American designers during the Aesthetic movement. A variety of designs adorn the architectural elements and freestanding furnishings. The side chairs, for example, fully upholstered and tufted, feature swags of highly conventionalized blossoms on their crest rails (fig. 30).

Most of the original furnishings from the bedroom remain in situ, save for a delicate worktable (fig. 32)



30. George A. Schastey & Co. Side chair from the bedroom of the Worsham-Rockefeller House. Ebonized cherry, other woods, brass casters, and reproduction upholstery, H. 35 ½ in. (90.2 cm). Virginia Museum of Fine Arts, Richmond; Gift of the Museum of the City of New York (2008.213)

that was removed at an unknown date. Constructed of purpleheart, the imported wood that Schastey so often favored, it displays on its splayed legs and along the edges of its tabletop a shimmering, scale-like design of inlaid brass, pewter, colored resin, and mother-of-pearl. Such patterned metalwork, indebted to Asian and Near Eastern sources, can be found on other examples of Schastey's work, as noted in an 1883 trade publication: "Ornamentation by means of marqueterie has become very popular, some choice pieces, inlaid in geometrical designs with mother of pearl and brass, were shown by Geo. Schastey & Co., of No. 9 East Nineteenth street, this style of decoration is quite new and very successful in its results."³⁵ Other features of the worktable that are now associated with Schastey are the carved details, marquetry, ribbons and swags, and square paw feet. Additionally, its decorative drawer pulls are identical to those on the dressing room's smaller drawers. The table embodied the inspired moment in the early 1880s when international exoticism was grafted onto historical Western European forms to create something altogether



31. Photograph of the bedroom of the Worsham-Rockefeller House, ca. 1885. Hispanic Society of America, New York

32. George A. Schastey & Co. Worktable from the bedroom of the Worsham-Rockefeller House. Purpleheart, satinwood, walnut, mahogany, poplar, brass, pewter, mother-of-pearl, glass, colored resin, and original and reproduction textiles, H. 30 ¾ in. (78.1 cm). Munson-Williams-Proctor Arts Institute, Museum of Art, Utica, New York; Museum Purchase by exchange with gifts from Jane B. Sayre Bryant and David E. Bryant in memory of the Sayre Family, and from the H. Randolph Lever Bequest



33, 34. John La Farge (American, 1855–1910). *Morning and Evening* from the bedroom of the Worsham-Rockefeller House, ca. 1881. Leaded opalescent glass and painted decoration, each 48 x 35 ½ in. (121.9 x 90.2 cm). American Academy of Arts and Letters, New York



new, and which, in its graceful proportions, artistic flair, and ornamentation, was at once luxurious and restrained.

Facing the bed was a recessed bay resembling a Moorish reclining space, which could be glimpsed from the bed through an arched opening with a fanciful stained-glass frieze at the top. The two La Farge windows installed in the bay featured, in a manner typical of the artist's early work, classically garbed female figures in robes of greens and blues, hues much favored by La Farge. Appropriately for a bedroom, the subjects were allegories of Morning and Evening (figs. 33, 34), and they appeared against a richly colored background with an all-over pattern of stylized leaves that recalls wallpaper designs by William Morris.

The doors to either side of the bed led to the hall and the water closet; the latter housed the toilet and bathtub. The ceramic tiles that surrounded the tub (figs. 35, 36) replicated seventeenth-century Iznik tiles from Turkey, but they were nonetheless contemporary, produced in Gien, France, in patterns and a palette similar to those of their prototypes.

Even though she had redecorated the house from top to bottom—and at a most extraordinary level—Worsham enjoyed her Fifty-Fourth Street home for only a few years. Huntington's ailing wife died in the fall of 1883, and nine months later, on July 12, 1884, Belle Worsham, then 34 years old, married the 64-year-old Collis Huntington. By that time, Huntington had become extremely wealthy from astute investments in and joint ownership of the Southern Pacific and the Central Pacific Railroads. Two days before the wedding, he transferred the title to his house on Park Avenue and Thirty-Eighth Street from his late wife's name to Arabella's. No longer needing the Fifty-Fourth Street town house, Arabella sought a buyer, and ownership was transferred to the oil magnate John D. Rockefeller shortly thereafter.³⁶ John D. and Laura Spelman Rockefeller moved into the house—fully furnished and assuming all of the original decorations—in October 1884. They would make few changes to it over the ensuing decades.



35. Tiles from the bathroom of the Worsham-Rockefeller House, Gien, France, ca. 1880. Glazed earthenware, each $7\frac{7}{8} \times 7\frac{7}{8}$ in. (20 x 20 cm). Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution; Gift of John Davison Rockefeller, Jr.

36. Photograph of the bathroom of the Worsham-Rockefeller House, ca. 1937. Rockefeller Archive Center, Tarrytown, New York

GEORGE A. SCHASTEY

While the dressing room and other interiors of 4 West Fifty-Fourth Street are now firmly assigned to George A. Schastey & Co., two questions remain: Who was George Schastey, and how did he become one of the leading cabinetmakers and decorators in late nineteenth-century New York? Extensive research and new discoveries have shed light on this previously obscure artist.³⁷ Born in Merseburg, Prussia (modern Germany), on May 4, 1839, George Alfred Schastey (1839–1894) immigrated to New York with his family in 1849, no doubt fleeing the agricultural blight, economic depression, and political turmoil that prompted tens of thousands of Germans to seek a new life in America at that time.³⁸ Schastey was apprenticed to an upholsterer in the New York cabinetmaking trade between the ages of fourteen and twenty-one, only to have his early career interrupted by the outbreak of the Civil War.³⁹ He was quick to enlist and served with distinction in the 83rd and 68th New York Volunteer Infantry Regiments, rising in rank from private to captain.⁴⁰

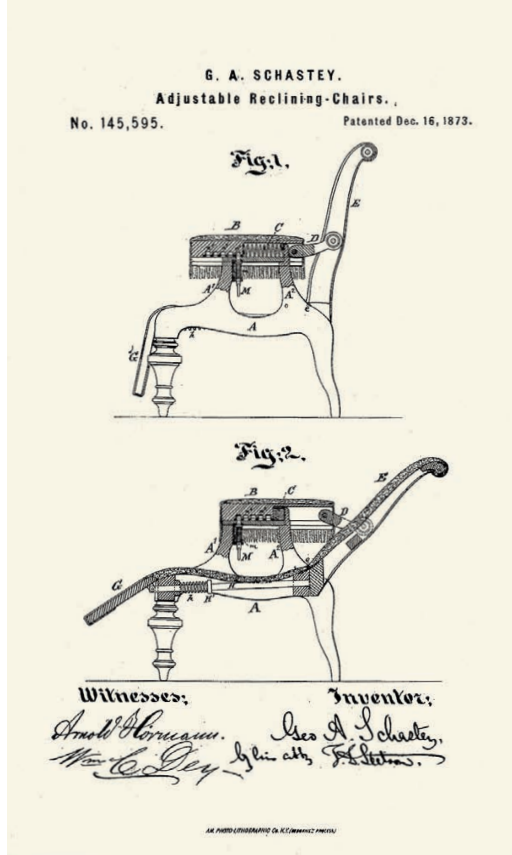
Following the Civil War, New York's cabinetmaking industry expanded rapidly to keep pace with a boom in residential-housing construction on a scale never before seen in the United States. The demands of the nation's *nouveau riche* for extravagant, artistic interiors and *objets d'art* caused luxury cabinetmakers and decorators such as Herter Brothers, Pottier & Sty-mus, and Cottier & Co. to employ larger numbers of carvers, gilders, finishers, and upholsterers than ever before, drawing from the influx of skilled immigrant craftsmen flooding the city. Schastey worked for some of these premier luxury cabinetmaking and decorating firms in New York.⁴¹ By 1869, at the age of thirty, he had assumed a prominent position with Pottier & Sty-mus, which became one of the largest firms in a crowded field, employing a reported four hundred workers.⁴² That same year, he was among the few employees listed on a presentation gift to cofounder Auguste Pottier commemorating the tenth anniversary of the firm.⁴³ Schastey also worked for Herter Brothers, founded by his fellow Germans Gustave and Christian Herter.⁴⁴ His last stop before going independent was at the firm of Conrad Boller, today little known but recognized in the period as the primary

supplier of furnishings to William M. "Boss" Tweed's Courthouse.⁴⁵ Schastey's experience at these three leading firms irrevocably shaped his design aesthetic and his penchant for fine craftsmanship. Indeed, throughout his career Schastey would continue to compete and collaborate with his mentors Pottier & Sty-mus and Herter Brothers, hiring former coworkers and thus muddying later attempts by scholars to delineate their respective outputs.⁴⁶

This collaboration between competitors is best demonstrated by the series of Gilded Age mansions built in Northern California during the 1870s for the nation's leading railroad tycoons. The completion of the transcontinental railroad, in 1869, opened up the American West as a new market for goods and services, and many high-end New York decorating firms kept their coffers filled with West Coast commissions. Given the scale and complexity of providing entire custom interiors some three thousand miles from the principal site of production, these commissions often involved several firms. Deeply immersed in the bicoastal market for luxury goods, Schastey chose precisely this fertile moment to establish his own shop, crafting custom orders for high-end clients.

Schastey opened his first factory in 1873, at 213 West Thirty-First Street, New York. On July 10 of that year, he filed a patent for an "improvement in adjustable reclining-chairs."⁴⁷ His invention, by using catch-bolts and springs to keep the arms in plane, gave sitters more stability and control as they shifted the chair back and leg supports into position (fig. 37); the patent was granted in December. At the time, patent filers were required to submit a small working model to demonstrate the viability of their proposal, and remarkably, Schastey's survives in near-pristine condition (fig. 38).⁴⁸ Doll-like in its proportions at a mere ten inches tall, the walnut model, complete with its original yellow-and-black-striped silk upholstery with braided guilloche trim, even retains its identification tags.

In the 1870s Schastey worked on a number of prestigious West Coast commissions. The first documented was for Fernside, Alfred A. Cohen's extravagant fifty-two-room Italianate mansion in Alameda, California. Cohen, the chief attorney for the Central



37. George A. Schastey (American, born Germany, 1839–1894). Patent design for improvement to adjustable reclining-chairs, New York City, 1873. U.S. Patent 145,595.



38. George A. Schastey. Patent model for an adjustable reclining-chair, New York City, 1873. Walnut, paper labels, and original silk upholstery, H. 10 in. (25.4 cm). The Metropolitan Museum of Art, New York; Gift of Mr. and Mrs. John Schorsch, 2008 (2008.639)

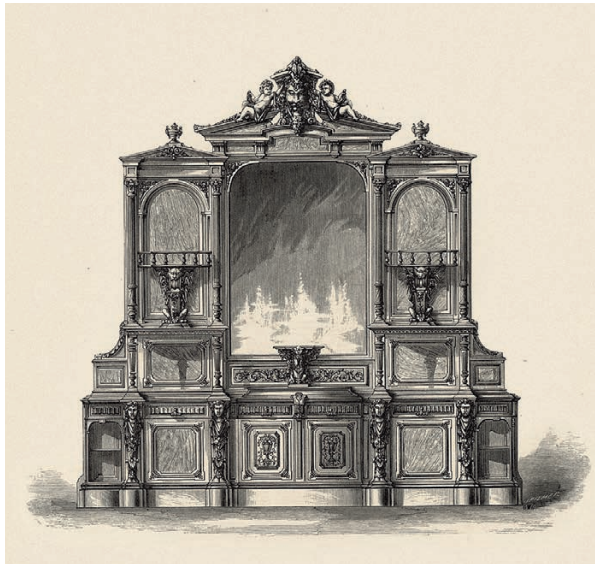
Pacific Railroad, began construction on Fernside in 1872, with refurbishments by a sequence of prominent New York and California firms—Herter Brothers, Pottier & Stymus, and W. & J. Sloan among them—taking place between 1874 and 1888.⁴⁹ A recently discovered letter from Cohen to his wife, dated October 15, 1874, reveals that Schastey’s fledgling firm was on-site and actively engaged in aspects of the decoration of Fernside’s dining room, although not entirely to Cohen’s satisfaction:

I learned this morning for the first time from Schasteys man that he sent a Red Marble slab for dinning [*sic*] room sideboard instead of Egyptian Green as I ordered. This is very provoking as the carpet for that room was changed to Green to suit the marble. I telegraphed to Will today to tell Schastey that I do not want the red marble. . . . It will be out of the question using a green carpet with the red marble.⁵⁰

Pottier & Stymus, the principal decorators of the house at the time, likely subcontracted Schastey, their former employee, to fill portions of the order, including the marble tabletop referenced in the letter.⁵¹

Schastey’s participation in the Fernside commission and his previous affiliations with the leading cabinetmakers of the day probably aided him in securing future commissions with Cohen’s associates in the railroad industry: Leland Stanford, Mark Hopkins Jr., Charles Crocker, and, most significantly, Collis Huntington, the so-called Big Four.⁵² Between 1875 and 1877, Stanford, Hopkins, and Crocker all broke ground on new palatial residences on San Francisco’s fashionable Nob Hill. These commissions provided Schastey, as well as his former employers Pottier & Stymus and Herter Brothers, with an influx of custom orders for elaborate interior woodwork, furnishings, and other decorations, securing him a first-rate reputation.⁵³

Buoyed by these early successes, Schastey’s business continued to grow, allowing him to undertake more significant portions of the California commissions and even, on some occasions, to act as lead decorator. About 1875, he moved his New York workshop to East Seventeenth Street—on the north side of Union Square, just off Broadway and “Ladies Mile,” the center of high-end shopping at the time—and opened a showroom there. As the firm continued to operate



39. Sideboard for the Charles Crocker mansion, by George A. Schastey. Illustrated in George Titus Ferris, *Gems of the Centennial Exposition* (New York: D. Appleton and Company, 1877), p. 140
40. Attributed to George A. Schastey & Co. for Pottier & Stymus (active ca. 1859–1910). Cabinet from the James C. Flood House, New York City, ca. 1878. Satinwood, purpleheart, glass, and brass, H. 121 in. (307.3 cm). Hotel del Coronado, California

on a made-to-order basis, the items displayed were intended to entice and inspire clients by demonstrating the full range of the firm's aesthetic and technical capabilities.⁵⁴ By 1876, while still maintaining a showroom in Union Square, Schastey further increased the firm's production capacity by relocating the factory to a larger, five-story building with an adjacent woodlot at the corner of Fifty-Third Street and Broadway.⁵⁵

Schastey's growing enterprise, connections, and reputation in California secured him the commission for the principal rooms in Crocker's Nob Hill mansion. Although the house no longer stands, contemporary accounts give a sense of its grandeur and artistry. Schastey is credited with the "highly artistic furnishing" of the library, which had satinwood trimmings and movable walnut furniture, and the oak dining room, outfitted in the popular Louis XIV Revival style.⁵⁶ Schastey exhibited the massive oak sideboard destined for the dining room at the International Centennial Exhibition of 1876, in Philadelphia (fig. 39), where it garnered a bronze medal (first place) and was praised for its "artistic design and practicability," "thorough workmanship," and "excellent finish."⁵⁷ Approximately sixteen feet tall, the sideboard followed standard classical tropes in its architectonic form and

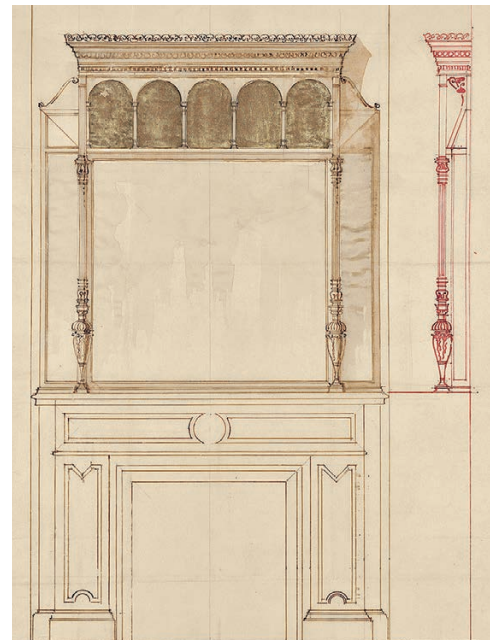
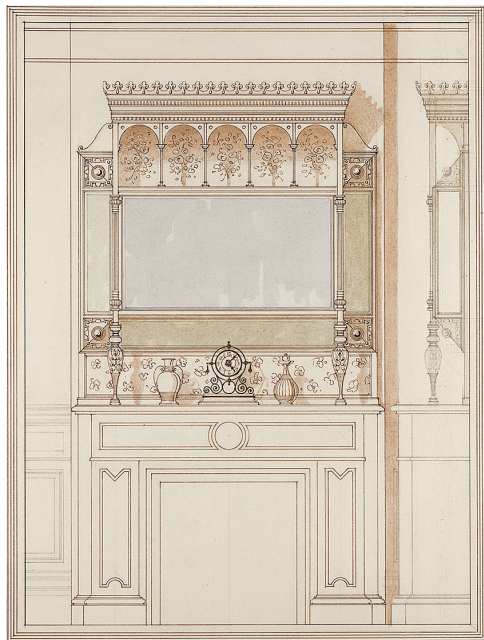
combination of figural and foliate carving, with a central Bacchus head flanked by putti, candelabra-style grotesques, classical herms and urns, ripple molding, and meandering acanthus. It also incorporated a massive looking glass in the upper panel, an expensive, heavy, and fragile commodity to transport across the country by rail.⁵⁸

Schastey likely also collaborated with Pottier & Stymus on its commission for the James C. Flood mansion in Menlo Park, California, in 1878.⁵⁹ Surviving furnishings—most significantly a Renaissance-inspired cabinet with an arched segmental pediment, classical columns, carved panels, and griffin supports (fig. 40)—relate in ornament and materials to Schastey's work for Arabella Worsham and William Clark a few years later. They represent masterful early expressions of his distinctive style, which combined expertly handled passages of high- and low-relief carving with intricate marquetry in exotic woods and metals.

In 1880 Schastey brought on a partner, William M. Williams, a specialist in upholstery and trimmings, and renamed the firm George A. Schastey & Co.⁶⁰ The new entity had grown to support a large staff of more than 125 employees.⁶¹ Remarking on the firm's growth and ambition, the Dun credit reports (forerunner of Dun & Bradstreet) cautioned that Schastey's operation was "doing rather too much business for their capital."⁶² And indeed, throughout his career Schastey would struggle for credit and liquidity owing to the nature of custom-order production, which required a significant outlay for materials up front but took receipt of payment only after completion. Further complicating matters, Schastey's career corresponded with an extended deflationary period that endured three separate financial recessions, in 1874, 1885, and 1894. Correspondence from Schastey to the Rockefellers and the Huntingtons in the 1880s attests to the uncertain economy and Schastey's ongoing financial concerns. For instance, feeling the exigencies of the depression, Schastey wrote to Huntington in 1885: "We have been unexpectedly disappointed about some payments. It would be a great favor if you would kindly give herein [?] \$3,000. This will make the total payment on wood-work for Country house Stained Glass at [?] \$15,000, all of which is at the house."⁶³



41–44. George A. Schastey & Co., possibly by W. August Fiedler (American, born Germany, 1842–1905). Designs for window treatments and overmantels for the Edward C. Hegeler House, ca. 1880. *Top left*: pen and ink, transparent and opaque watercolor, metallic pigment, and graphite on wove paper, sheet 15 ½ x 10 in. (39.4 x 25.4 cm); *top right*: pen and ink, transparent and opaque watercolor, metallic pigment, and graphite on wove paper, sheet 17 x 14 in. (43.2 x 35.6 cm); *bottom left*: pen and ink, watercolor, and graphite on wove paper, sheet 17 x 14 in. (43.2 x 35.6 cm); *bottom right*: pen and ink, watercolor, metallic pigment, and graphite on tissue paper, sheet 10 ½ x 10 in. (26.7 x 25.4 cm). The Hegeler Carus Mansion, La Salle, Illinois





45. George A. Schastey & Co. Drawing room of the Samuel Nickerson House, ca. 1880, now The Richard H. Driehaus Museum, Chicago

Like his New York peers, Schastey enjoyed nationwide renown. About 1880 the firm submitted proposals for renovations to the grand Second Empire mansion of zinc manufacturer Edward Hegeler in La Salle, Illinois. Now known as the Hegeler Carus mansion, the house was initially decorated between 1874 and 1876 by W. August Fiedler, a German designer and architect who, after working in New York, established himself as one of the Chicago area's highly competent decorators and cabinetmakers.⁶⁴ Fiedler, however, was bankrupt by 1879, owing to a common blunder of the custom-design business: "giving rich people better work than they will pay for."⁶⁵ He was forced to return to New York and enter the employ of Schastey & Co., transferring his unfinished commissions to the firm.⁶⁶

Ten signed designs from about 1880, the only known drawings by Schastey & Co., demonstrate how the firm conveyed to clients the details of their customized requests.⁶⁷ The sheets vary from rough pencil sketches to highly finished gouache and watercolor renderings of window hangings, fireplace mantels, and freestanding furniture. Particular attention was lavished on the designs for curtains, which depict the intricate patterns and subtle hues of the lace panels and silk textiles (figs. 41, 42). Two drawings suggest two different treatments for an overmantel mirror and woodwork, presumably incorporating a preexisting and earlier mantelpiece (figs. 43, 44). One depicts

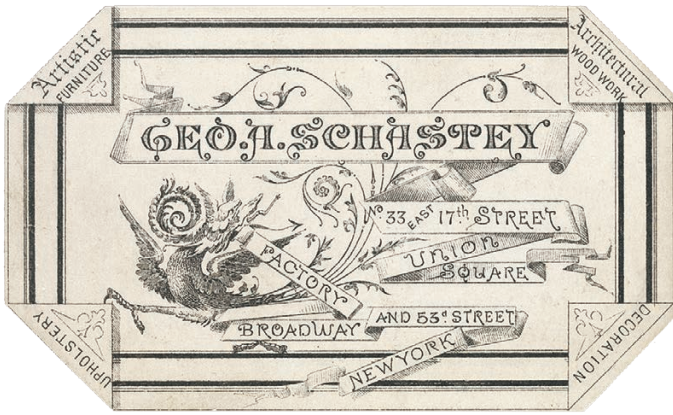


46. George A. Schastey & Co., design possibly by W. August Fiedler. Armchair from the drawing room of the Samuel Nickerson House, ca. 1880. Satinwood, brass, and modern upholstery, H. 42 5/8 in. (108.3 cm). Richard H. Driehaus Museum, Chicago

the requisite bric-a-brac to aid the client in envisioning the completed effect.

About the same time that the drawings were made, the firm's relationship with Fiedler engendered its work on the Samuel Nickerson house (1879–83), now the Richard H. Driehaus Museum, in Chicago.⁶⁸ Schastey & Co. provided the interior woodwork and furnishings for a number of rooms left unfinished by Fiedler.⁶⁹ One of these, the drawing room, is executed in satinwood embellished with delicate marquetry and low-relief carving, punctuated by intricately carved three-dimensional flowers and foliage (fig. 45). The flat, stylized ornament on the dado paneling, with its classically inspired urns, vines, and geometric bands, channels the restrained aesthetic of Charles Eastlake and the English Reformers, while the robust naturalistic carving on the door surrounds harks back to the prevailing Neo-Grec tastes of the 1860s and 1870s. This free amalgamation of different styles and the combination of carving and marquetry express an exuberant, and quintessentially American, hybridity.

Among the few Nickerson furnishings original to the mansion, a set of four satinwood armchairs in the drawing room that references a mix of historical styles can be confidently attributed to Schastey (fig. 46). Several design flourishes, while not individually unique, can in combination be associated with his oeuvre: the flat, square paw feet; the crisply rendered classical female busts wearing diadems; the flared and

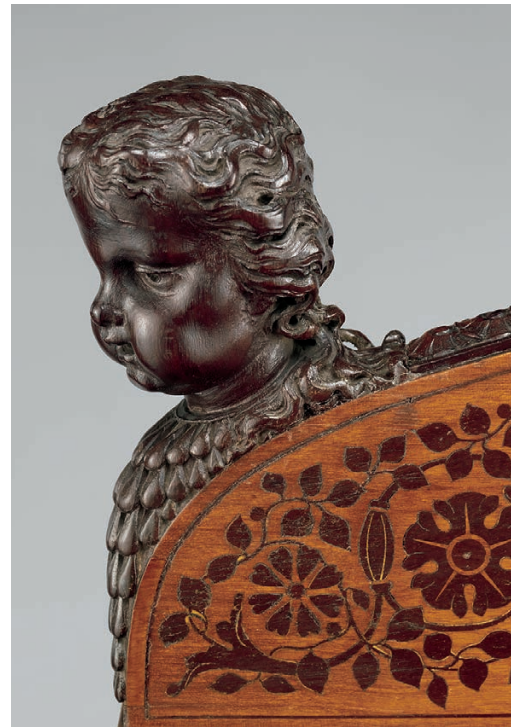


47. Trade card for George A. Schastey, 1876–79.
Paper and ink, 2 ¼ x 3 ¾ in. (5.7 x 9.5 cm).
Collection of Paul Manganaro

48. Photograph of the drawing room of the
William Clark House, Newark, New Jersey.
Illustrated in *Artistic Houses* 1, part 2 (1883)



49. George A. Schastey & Co. Chair from the drawing room of the William Clark House, Newark, New Jersey, ca. 1882. Satinwood, purpleheart, brass, and modern upholstery, H. 40 in. (101.6 cm). Collection of Marco Polo Stufano and the late John H. Nally



50. Detail of chair (fig. 49)

stop-fluted stiles terminating in volutes; and the design and handling of the oak-leaf swags with trailing ribbons on the crest rail. Small details such as the piercing of the winged brackets and the interlacing at the juncture of the wings, armrest, and chair back to give the impression of a continuous line lend an unexpected and almost modern element of lightness to the winged sphinxes.

Shortly after his work on the Nickerson house, in the winter of 1881 Schastey embarked on the renovations at 4 West Fifty-Fourth Street for Arabella Worsham, the commission that now defines his career. A full-service firm, Schastey & Co. boasted the significant workforce necessary to undertake the specialized decorative work required. As indicated by one of two known Schastey trade cards, the firm, in what would become the norm for cabinetmakers working in the late 1870s and early 1880s, was prepared to provide “artistic furniture,” “architectural wood work,” “interior decoration,” and “upholstery” (fig. 47).⁷⁰

Concurrent with the Worsham commission, Schastey worked extensively on the interiors for the large brick mansion that William Clark began building in Newark, New Jersey, in 1879.⁷¹ Of Scottish descent, Clark had made his fortune in the family business, Clark Thread Company, which operated several factories in Newark. Were it not for the identification of the Schastey-designed art case for Clark’s Steinway & Sons grand piano (see figs. 12–14), the attribution of the Clark interiors and furnishings might never have been made. The piano, partially obscured by a textile cover, appears in the foreground of the photograph of Clark’s drawing room in *Artistic Houses*, the sumptuous four-volume chronicle of Gilded Age interiors published from 1883 to 1884 (fig. 48).⁷² Although the decorator responsible for Clark’s interiors goes unmentioned in the descriptive text, the other pieces visible in the photograph confirm that the drawing room’s furnishing were made en suite with the piano.

A surviving pair of chairs from this suite, now reupholstered and missing their arms (fig. 49), features bands of ivy marquetry, inset with brass rectangles along the seat rails, that resemble decorative passages on the sides of the piano. The carved putti-head finials (fig. 50) and elaborate floral marquetry on the crest



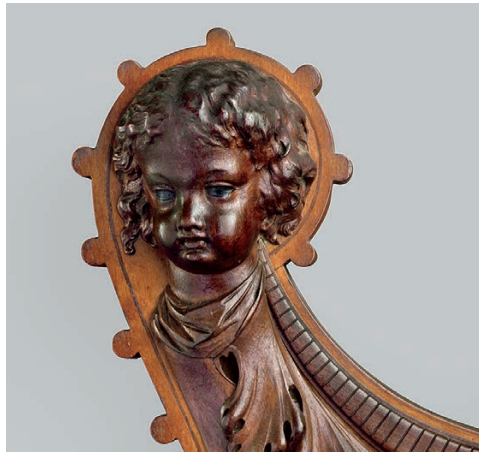
51. Tall-case clock, probably from the William Clark House, Newark, New Jersey, 1882. Case by George A. Schastey & Co., movement by Tiffany & Co. (founded 1837). Ebonized oak, leaded glass, and brass, H. 96 in. (243.8 cm). Collection of Brian A. Emery



52. George A. Schastey & Co. Cabinet, New York City, ca. 1880. Satinwood, purpleheart, glass, and brass, H. 78 ¼ in. (198.8 cm). Mission Inn Hotel and Spa, Riverside, California

53. Detail of cabinet (fig. 52)

54. Detail of woodwork in the Worsham-Rockefeller Dressing Room



rails also resemble decorative details in the Worsham dressing room (fig. 50). In addition to the individual furnishings from the drawing room, much of the first-floor interior architectural woodwork remains intact at the Clark mansion, including the dining room and hall, which were also pictured in *Artistic Houses*.⁷³

An intricate ebonized oak tall-case clock, likely made for the Clark mansion, has several distinctive features now associated with Schastey's firm (fig. 51). The clockworks and dial were made by Tiffany & Co., and by matching the dial's serial number to the Tiffany & Co. logbooks, the attribution to Schastey as the maker of the case is confirmed.⁷⁴ The interlaced strapwork, punctuated by bosses at the base, invokes Renaissance sources while showcasing Schastey's distinctive repeated hatch lines. Along the console brackets that flank the waist are figural carvings, fruit festoons, and undulating ribbons with paired ends that recall decorative elements in the dressing room. Another unusual feature is its leaded-glass door; the pattern of the leading may have been designed by Schastey. Note especially the border of the panel, with its tight, repeated lead lines; these serve no structural function but are employed for decorative effect, mimicking a design characteristic of the carving.

A large satinwood cabinet, although undocumented, may also be associated with the mansion, for its materials and ornamental scheme align closely with both the Clark and the Worsham commissions (fig. 52).⁷⁵ The alternating bands of brass and the purpleheart floral marquetry below the center shelf and upper tiers are identical to passages on the Clark chairs and piano, while the carved heads relate to similar elements in the Worsham dressing room (figs. 53, 54). Meanwhile, the teardrop-shaped brass inlays bordering the pediment find parallels in both the Clark piano's fallboard and Arabella's bedroom worktable. The distinctive hatched scrolls, complemented by radiating floral tendrils and arabesques, also echo the artistic and contemporary marquetry designs found throughout the dressing room. The elaborate brass hardware on the cabinet doors lends an exotic touch.

The cabinet relates to a satinwood dressing table with a marble top that likewise cannot be documented



55. George A. Schastey & Co. Dressing table, New York City, 1881–82. Satinwood, purpleheart, white pine, marble, mother-of-pearl, silver-plated drawer pulls, brass, mirrored glass, and reproduction upholstery, H. 86 ³/₈ in. (219.4 cm). High Museum of Art, Atlanta; Virginia Carroll Crawford Collection

to a specific commission (fig. 55).⁷⁶ Connected stylistically and in function to Arabella's dressing table and built-in vanity, the table is surmounted by a narrow cabinet that opens to reveal a three-part mirror. Framing the carving on the upper panels is a marquetry border of mother-of-pearl and purpleheart. The classical swags and ribbons on the cornice, the graduated bellflowers on the legs, and the peacock feathers and masks on the middle rail are characteristic of Schastey's work, while the piece's distinctive silvered-brass drawer pulls match those in both the dressing room and bedroom. Similarly, the intricate Moorish-inspired jigsaw-cut piercings on the stretcher of meandering tendrils and teardrops are almost identical to that on the Clark piano and on the case sides of the satinwood cabinet. As such, the dressing table showcases several Schastey hallmarks: the use of



56. Wall clock, New York City, 1881. Case by George A. Schastey & Co., movement by Tiffany & Co. Walnut, pine, glass, brass, and silver-plated brass, H. 40 in. (101.6 cm). Private collection, Houston



57. Photograph of the George A. Schastey & Co. factory and showroom at 1681–1683 Broadway, New York City, ca. 1885. Collection of Paul Manganaro

satinwood and purpleheart; a seamless fusion of late Renaissance and Moorish designs onto a late eighteenth-century form; the playful use of grotesques; and meticulous craftsmanship throughout.

A large lyre-shaped wall clock with an elaborate Renaissance-style walnut case and a plain dial simply inscribed “Geo. A. Schastey & Co.” is one of the artist’s only “signed” works (fig. 56). It is noted in a Tiffany & Co. logbook specifying that the firm made a clock dial for Schastey in 1881 and engraved it, per specifications, “Geo. A. Schastey & Co. – New York.”⁷⁷ Large in scale, and in a form not generally associated with domestic use, this is the only clock so designated, leading to the speculation that it may have been intended for Schastey’s own showroom. Like Schastey’s woodwork, the clock case is a *mélange* of classically inspired architectural designs with exaggerated proportions, and the carving, typical of Schastey’s output, varies from tightly controlled and highly precise at the waist, or middle section, to a bolder and more three-dimensional execution in the bouquet of flowers along the architrave. Schastey’s use in the pediment of the

scroll-like rays of a rising-sun motif leading to trefoil crenellations demonstrates how the entire playbook of classical ornament and allusion was open to his interpretation, which he executed in a manner that invoked, but did not mimic, his sources.

SCHASTEY’S LATER YEARS

Following the uptown progression of New York’s wealthy elite, in 1885 Schastey moved his showroom north from Union Square and incorporated it into his warehouse facilities on Broadway and Fifty-Third Street.⁷⁸ The new headquarters (fig. 57) earned a detailed description in the *New York Times*. Taking the reader on a virtual tour of the premises, the reporter observed that each room was outfitted in a different historical style, using myriad luxurious materials and demonstrating a full range of styles and techniques, a reflection of the houses Schastey was designing. The article also confirmed that, apart from the showrooms, Schastey kept nothing in stock; he only did custom work that was made to order, pending the client’s approval of design drawings:



58. George A. Schastey & Co. Cabinet, New York City, 1884–85. Rosewood, mahogany, cherry, pine, pewter, brass, and mother-of-pearl inlay, H. 85 ¼ in. (216.5 cm). The Metropolitan Museum of Art, New York; Gift of Barrie and Deedee Wigmore, 2015 (2015.51a–h)

With the exception of these rooms, as fitted up, no work is kept in stock, it being of too special a character. That which is done for clients is from drawings, on which estimates are made. Such work is never duplicated, so that each interior undertaken has the value of uniqueness. Some of this special work is given in the prices sent in from the factory, which adjoins these showrooms, waiting the completion of the order.⁷⁹

The article goes on to note an impressive cabinet, the description of which corresponds to one recently discovered with distinctive Schastey features (fig. 58 and back cover):

The most striking piece, however, is a large cabinet of amaranth [purpleheart] inlaid with mother of pearl and silver. . . . The centre panel is an elaborate design in the silver. Surrounding it the plainer surfaces are interspersed with stars of mother of pearl. Below a carved band is a fine inlay of brass, making another band, and below again come the richer forms in pearl and silver.⁸⁰

The cabinet demonstrates an extraordinary range of sophisticated materials and techniques—unusual even in this period of complex ornament—the mastery of which is often thought to have been out of the reach of domestic cabinetmakers. Schastey's shop was well known for its accomplishments, however, and as noted earlier, geometric designs in brass or pewter were a hallmark of the firm's output. Indeed, as the *Times* article states, "in workmanship and design they [George A. Schastey & Co.] rival foreign work, they also have the very positive advantage of being adapted to our climate, which the foreign work, as we know from its yawning cracks under our extremes of heat and cold, has not."⁸¹

Shortly after Schastey & Co. expanded its facilities uptown, Arabella and Collis Huntington called on Schastey again, in 1885, to refurbish the interiors of their recently acquired country estate. "The Homestead," as it was called, was located in the Throggs Neck section of the Bronx, overlooking Long Island Sound (today it is Preston High School). Arabella had purchased the estate from Frederick C. Havemeyer, the father of sugar baron and noted Metropolitan Museum benefactor Henry O. Havemeyer, a few months before

her marriage. Schastey overhauled each of the main rooms in a different historical Revival style using suitable materials: oak for the dining room, mahogany for the entrance hall and library, rosewood for the parlor, and ebonized cherry for the reception room.⁸²

In the early 1890s, the Huntingtons began work on their palatial new mansion at Fifty-Seventh Street and Fifth Avenue, today the site of Tiffany & Co., and they once again turned to Schastey.⁸³ The architect, George B. Post, selected Herter Brothers as the principal decorator, but Arabella found fault with the quality of their work and brought in Schastey to finish several of the satinwood rooms.⁸⁴ Surviving correspondence indicates that Schastey had a deft touch with Arabella, his loyal but demanding patron. It was a quality that doubtless served him well when dealing with other clients throughout his career.⁸⁵

In 1890 Schastey opened a branch manufactory in Springfield, Massachusetts, capable at its zenith of employing at least 150 employees.⁸⁶ In addition to high-end bespoke work, the Springfield operation catered to a broader, middle-class market, offering a stock of Colonial Revival and Arts and Crafts-style furniture (fig. 59). The Springfield outpost opened partly in response to the changing tastes of Schastey's wealthy clientele, who increasingly opted to furnish their homes with works imported directly from Europe. As Schastey bemoaned in 1894, "The present fashionable rage of our wealthy people to import these goods from Europe, even under higher duties, convinces us [Schastey & Co.] that if the duty of [fine furniture] were even as high as 65 per cent, they would still continue to import them."⁸⁷

As proof of the further diversification of the firm's services, Schastey & Co. joined the burgeoning market for display cabinets and furnishings for America's newly built museums. It is tempting to speculate that Schastey's new operation in Springfield made him an obvious choice for local art collector George Walter Vincent Smith, perhaps attracted by the prestige associated with such a high-caliber firm. The surviving cases are highly inventive Colonial Revival interpretations that borrow liberally from Chippendale styles (fig. 60), and many of the cases as well as seating furniture

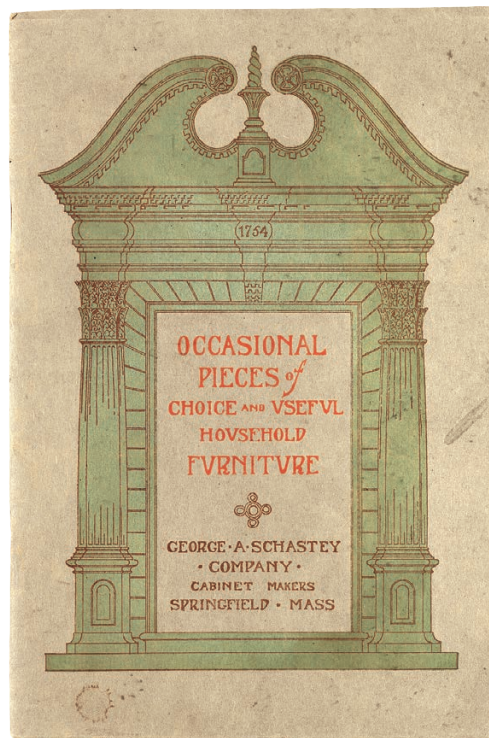
remain in active use today at the George Walter Vincent Smith Art Museum in Springfield.

Surviving correspondence indicates that Schastey & Co. made “hundreds” of mahogany cases “for the museums in New York.”⁸⁸ Among those referred to may be the “six table cases” commissioned from him by the Metropolitan Museum in 1888.⁸⁹ In 1893 the firm was called on again by the Metropolitan, this time to furnish and erect wall cases for five new galleries as part of a new expansion.⁹⁰ None, however, is known to survive. A bill in the Museum Archives reveals that Schastey was one of a number of leading cabinetmaking and decorating firms contracted for the work.⁹¹ Unfortunately, the Metropolitan commission was one of Schastey’s last, for in October 1893 disaster struck: a fire consumed his New York City factory, then located at 506–508 West Forty-First Street, resulting in a loss valued at \$200,000 (about \$5 million today).⁹² Although Schastey tried to rebuild, he died the following year, at the age of fifty-five, on board a steamer en route to Germany. At the time, he was in the process of passing on the business to his sons, George Jr. and William.⁹³ The brothers attempted to keep the business going, but Schastey and Sons Manufacturing Co., as it was renamed, ended in bankruptcy in 1897. With the reopening of the Worsham-Rockefeller Dressing Room as part of the permanent display at the Metropolitan Museum, however, George A. Schastey finally takes his rightful place among New York’s pre-eminent Gilded Age cabinetmakers and decorators.

4 WEST FIFTY-FOURTH STREET:

THE ROCKEFELLER YEARS AND AFTER

In 1915, shortly after the death of his wife, John D. Rockefeller all but closed the house at 4 West Fifty-Fourth Street, and he barely occupied it in the years leading up to his death, in 1937. The Rockefeller family, recognizing the importance of the interiors and demonstrating admirable foresight in an era when notions of historic preservation were nascent, preserved some of the house’s most significant rooms and furnishings before it was razed, in 1938. That year, Rockefeller’s son, John D. Rockefeller Jr., donated



GEORGE A. SCHASTEY
SPRINGFIELD, COMPANY
MASS.



One of the Mahogany Cabinets made by the GEORGE A. SCHASTEY CO.
for the G. W. V. Smith Collection.

✦ Architectural Woodwork,
Cabinet Making, Furniture,
Wood Mosaic and
Parquet Floors,
Decoration,
Paper Hangings, Etc.



59. George A. Schastey Company (1890–1903).
*Occasional Pieces of Choice and Useful Household
Furniture*, ca. 1890. Collection of Paul Manganaro

60. Advertisement for George A. Schastey Company,
published in *A Souvenir of the Art Museum of the City
Library Association, Springfield, Mass., 1895* (George
Walter Vincent Smith Museum, 1895)

three intact rooms to the Museum of the City of New York, and the master bedroom and dressing room were installed there. The Moorish reception room was transferred to the Brooklyn Museum, where it was installed in 1946. The Rockefellers also saved several major architectural elements. No doubt owing to their enormous scale, three great chimney breasts—from the entrance hall, drawing room, and dining room—were installed in the playhouse at Kykuit, the family’s estate in Sleepy Hollow, New York. The one from the entrance hall was placed in the tennis lounge together with the large, elaborate chandelier that also graced the entryway, while those from the dining and drawing rooms were installed in the indoor tennis court.

About 2006, when the Museum of the City of New York embarked on a comprehensive renovation, it became clear after much thoughtful consideration that the rooms would no longer fit into its master plan, and new, appropriate homes were sought for them. The Museum of the City of New York approached several museums, including the Metropolitan, about assuming stewardship of these two significant interiors. The Virginia Museum of Fine Arts acquired the bedroom, which was integrated into its suite of galleries devoted to American art. Although contending with serious space limitations, the curators in The American Wing at the Metropolitan gave careful consideration to the more modestly scaled dressing room. The Museum already had enormous strengths in late nineteenth-century furniture, with major holdings of the work of Herter Brothers and Louis Comfort Tiffany, and the dressing room would be eminently complementary. Likewise, it would provide an important addition to The American Wing’s significant presentation of historic American interiors.

Credit must go to former American Wing curators Morrison H. Heckscher and Peter M. Kenny for exploring the possibilities offered by a disused fire stairwell on the first floor of The American Wing, which turned out to have nearly the exact proportions of the

dressing room, with only a half inch to spare. Providentially, the space is also situated in the most appropriate location with regard to The American Wing’s chronological progression of period rooms and decorative arts: just off the McKim, Mead and White Stairhall (1884) from the Metcalfe House, in Buffalo, New York, which represents the Shingle style, or the rural architectural expression of the Aesthetic movement. The stairhall’s juxtaposition with the nearly contemporaneous dressing room is, therefore, entirely fitting, for the latter, with its harmonious amalgamation of different historical styles, represents the more formal, “urban” expression of Aestheticism. In addition, the location is proximate to the Deedee Wigmore Galleries for the arts of the Aesthetic movement, dating to the late 1870s and early 1880s.

The dressing room was disassembled and put into storage until work could begin. In February 2013, thirty crates were brought to a temporary Museum workshop, where a team of conservators led by Marijn Manuels began the documentation, analysis, cleaning, and conservation of its component parts. The Museum seized on this unique opportunity to carefully examine every aspect of the room—the woodwork, painted ceiling and frieze, lighting, carpet, upholstery, and draperies—and embarked on the ambitious plan to restore the room to its former glory.

Now installed, the dressing room pays homage to both Arabella Worsham Huntington and the power of transformation of the American character, as exemplified in the work she commissioned from George A. Schastey (fig. 61). It also brings long-overdue attention to one of America’s most gifted designers and his team of craftsmen, and to the collaborative spirit of the room’s original creation, borne out in its reinstallation at the Metropolitan. Although the extensive research already undertaken has revealed much more than was previously known about the Gilded Age in New York, the Worsham-Rockefeller Dressing Room anticipates further discoveries in years to come.

61. View of the Worsham-Rockefeller Dressing Room



NOTES

1. For a thorough discussion of Arabella Worsham's early years, see Shelley M. Bennett, *Art of Wealth: The Huntingtons in the Gilded Age* (San Marino, Calif.: The Huntington Library, Art Collections, and Botanical Gardens, 2013), pp. 16–25.
2. The authors are greatly indebted to Shelley M. Bennett for generously sharing her research on the Huntington family. See Bennett, *Art of Wealth*, for further discussion of Arabella's philanthropic activities and cultural patronage, including her later involvement in developing the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. See also James T. Maher, *The Twilight of Splendor: Chronicles of the Age of American Palaces* (Boston: Little, Brown, 1975), pp. 215–309, and Stephen Birmingham, *The Grandes Dames* (New York: Simon and Schuster, 1982), pp. 185–220.
3. See Maher, *Twilight of Splendor*, p. 264.
4. In addition to her initial purchase in 1877, Arabella acquired the adjoining lot to the west in 1878 and the lot to the east in 1880. See *ibid.* and Bennett, *Art of Wealth*, pp. 22, 46.
5. "Alterations New York City," *Real Estate Record and Builders' Guide* 27, no. 686 (May 7, 1881), p. 482.
6. On November 9, 1878, Schastey invoiced Huntington for \$5,750 for refurbishments to 65 Park Avenue (equivalent to about \$86,000 today). *Collis P. Huntington Papers*, Special Collections Research Center, Syracuse University, Syracuse, N.Y., microfilm series III, reels 14, 15, and 19, cited in Bennett, *Art of Wealth*, p. 26. Within two years of the 1878 order, Schastey & Co. had supplanted its competitors as Huntington's decorator of choice. The interior decoration of 65 Park Avenue was initially overseen by the New York firm of Charles Platt & Son; however, surviving invoices and bills indicate that a number of other decorating and cabinet-making firms, including Schastey & Co., Pottier & Styms, and Herter Brothers, provided furnishings and decorations for the mansion. Pottier & Styms billed Huntington on December 11, 1875, for "1 Easel," and Herter Brothers sent an invoice for "Rosewood Inlaid & gilt Laidis Secretary \$225," on August 27, 1874. *Ibid.*, reel 15.
7. Bennett, *Art of Wealth*, p. 53.
8. For more on Cabanel and the Worsham commission, see Leanne Zalewski, "Alexandre Cabanel's Portraits of the American 'Aristocracy' of the Early Gilded Age," *Nineteenth-Century Art Worldwide* 4, no. 1 (Spring 2005); <http://www.19thc-artworldwide.org>.
9. Arabella D. Huntington passport application, April 15, 1908. National Archives and Records Administration (NARA), Washington, D.C.; Passport Applications, January 2, 1906–March 31, 1925; Collection Number: ARC identifier 585850/MLR Number A1 554; NARA microfilm series M1490, reel 57; accessed on Ancestry.com.
10. For more information on Arabella's other residences, see Bennett, *Art of Wealth*, pp. 57–63 (Throggs Neck), 66–67 (5 West 51st Street, New York), 79–95 (25 East 7th Street, New York), 110–15 (San Francisco), 150–54 (Paris), 211–15 (San Marino, Calif.).
11. For more information on the Aesthetic movement, see Doreen Bolger Burke et al., *In Pursuit of Beauty: Americans and the Aesthetic Movement*, exh. cat. (New York: The Metropolitan Museum of Art, 1986).
12. The stenciling is a modern reproduction based on photography of the room in situ prior to its removal in 1937. In the early twentieth century, under the Rockefeller family's ownership, the lighting was converted from gas to electric.
13. Anthony Trollope, *Can You Forgive Her?*, 2 vols. (1864–65; Oxford and New York: Oxford University Press, 1982), vol. 1, pp. 229–30.
14. Bennett, *Art of Wealth*, p. 174.
15. Archer M. Huntington, 1912 letters, Hispanic Society of America, New York, quoted in Bennett, *Art of Wealth*, p. 187.
16. "Mrs. Huntington Had \$1,274,904 in Jewels," *New York Times*, June 16, 1926. After her death, Archer Huntington sold much of her jewelry collection to a young Harry Winston, essentially launching his jewelry business. Those items not purchased by Winston were sold in 1929 to John R. Keim of Precious Stones & Artistic Mountings; Bennett, *Art of Wealth*, p. 271.
17. The slipper chair does not appear in the 1884 inventory of the room. It may have been provided by Schastey & Co. during the Rockefeller occupancy, as a "Slipper chair, silk tapestry tufted" appears in an inventory taken of 4 West Fifty-Fourth Street in 1913. Equitable Appraisal Company, Inventory of 4 West Fifty-Fourth Street, March 24, 1913. Office of Messrs. Rockefeller Records, Homes, Series I, Property: 4 West Fifty-Fourth Street, NYC, Box 146, folder 1454: 4 West Fifty-Fourth Street—Household Inventory, March 24, 1913. Rockefeller Archive Center, Tarrytown, N.Y.
18. Inventory, April 17, 1884. The Papers of John D. Rockefeller Sr., Box 145, Property: 4 West Fifty-Fourth, folder: Homes, 4 West Fifty-Fourth, 1924–1958. Rockefeller Archive Center.
19. Virgilio Tojetti naturalization record, March 3, 1887. National Archives and Records Administration (NARA), Washington, D.C., in *Soundex Index to Naturalization Petitions Filed in Federal, State, and Local Courts in New York City . . . , 1792–1906 . . . M1674*; NARA microfilm series M1674, reel 267; accessed on Ancestry.com.
20. Tojetti also contributed mural and ceiling paintings at Fernside, Alfred A. Cohen's mansion in Alameda, California. *Oakland Enquirer*, March 23, 1897, cited in Hank Dunlop, "Fernside: The Estate of Alfred Andrew Cohen and Emilie Gibbons Cohen," *19th Century Magazine* 16, no. 2 (1996), p. 30.
21. Diana Strazdes, "The Millionaire's Palace: Leland Stanford's Commission for Pottier & Styms in San Francisco," *Winterthur Portfolio* 36, no. 4 (Winter 2001), p. 218.
22. "Crocker's House: His Magnificent New Residence on 'Nob Hill,'" *San Francisco Chronicle*, June 10, 1877.
23. After the rooms were unveiled at the Museum of the City of New York in 1938, Mitchell Samuels of French & Company Inc. wrote a letter to John D. Rockefeller Jr., stating: "I knew Mrs. Huntington, the former owner of the house [4 West Fifty-Fourth Street], for a great many years and I recalled conversations with her about the interiors of the house. I remember she told me that the old firm of Pottier and Styms did a good deal of work for her and she also had some pieces of furniture made by the old firm of Sypher & Company, to whom we are the successors." Mitchell Samuels, French & Company Inc., to John D. Rockefeller Jr., March 31, 1938. Office of Messrs. Rockefeller Records, Homes, Series I, Property: 4 West Fifty-Fourth Street, NYC, Box 145, folder 1455: 4 West Fifty-Fourth Street—Gift of Rooms to Museum of the City of New York, 1935–1953. Rockefeller Archive Center. A contemporaneous article in the *New York Sun*, meanwhile, definitively assigned the decoration to Pottier & Styms. "Rockefeller's Rooms Shown: City Museum Places Two on Permanent Display," *New York Sun*, March 26, 1938.
24. See Alice Cooney Frelinghuysen, "Patronage and the Artistic Interior," in Katherine S. Howe et al., *Herter Brothers: Furniture and Interiors for a Gilded Age*, exh. cat. (New York: Harry N. Abrams, 1994), pp. 81–86, 246–47.
25. These letters were first discovered in the Rockefeller Archive Center by Margaret Stearns, former curator of decorative arts at the Museum of the City of New York.
26. George A. Schastey to Mr. [John D.] Rockefeller, January 21, 1884. The Papers of John D. Rockefeller Sr., Part 3: Office Correspondence, 1879–1894, reel 33. Rockefeller Archive Center.
27. George A. Schastey & Co. to John D. Rockefeller Esq., October 29, 1884. The Papers of John D. Rockefeller Sr., Part 3: Office Correspondence, 1879–1894, reel 33. Rockefeller Archive Center.
28. Logbooks record that the piano movement was completed April 27, 1882, and delivered to Schastey on June 13, 1882, and finally to Clark on December 30, 1882. From the archives of Steinway & Sons, communicated via email correspondence.
29. The authors are enormously grateful to Shelley Bennett for bringing these photographs to our attention.
30. The drawing was for a decorative window, one of a group by the La Farge Decorative Art Company. The windows are not known to survive, but the drawings must date to between 1880 and 1882. A photocopy provided by James L. Yarnall of the drawing, now lost, is in the departmental files of The American Wing, The Metropolitan Museum of Art, New York.
31. "Munich Art-Exhibition," *The Illustrated London News* 75, no. 2098 (August 30, 1879), p. 202. Cited in Bennett, *Art of Wealth*, p. 44.
32. The windows had not yet been installed when Vanderbilt fired La Farge in late 1882 for late delivery of decorative work for his dining room. The theory was put forward by James L. Yarnall, La Farge Catalogue Raisonné, in email correspondence to Alice Cooney Frelinghuysen, November 24, 2014.
33. For an unexplained reason, the window that had originally been designed for Mills was removed and integrated into Worsham's interior probably in the latter part of 1885. The Ceres window was mentioned specifically in the context of the commission for Mills in June 1885. See Mary Gay Humphreys, "John La Farge, Artist and Decorator," *The Art Amateur* 8, no. 1 (June 1885), pp. 12–14. Described as "from the residence of Mr. D. O. Mills," it was illustrated by Humphreys in "The Progress of American Decorative Art," *Art Journal* (London), January 1884, p. 25. See also email correspondence from Yarnall to Alice Cooney Frelinghuysen, November 24, 2014.
34. Bennett, *Art of Wealth*, pp. 44–46, 48.
35. "Home Decorative Notes," *Real Estate Record and Builders' Guide* 32, no. 819 (November 24, 1885), pp. 926–27.
36. Bennett, *Art of Wealth*, pp. 53–54.
37. The first and only published work to date on Schastey is David A. Hanks, "George A. Schastey & Company," *Art & Antiques* 6, no. 5 (September–October 1985), pp. 54–57.
38. George A. Schastey passport application, October 22, 1894. National Archives and Records Administration (NARA), Washington, D.C.; Passport Applications, 1795–1905; Collection Number: ARC identifier 566612/MLR Number A1 508; NARA microfilm series M1372, reel 451; accessed on Ancestry.com. C. A. Scheist [sic] arrival on the *Gutenberg* on October 4, 1849; *New York, Passenger and Immigration Lists, 1820–1850*, microfilm series M257, reel 84; accessed on Ancestry.com. Catherine Hoover Voorsanger, "From the Bowery to Broadway: The Herter Brothers and the New York Furniture Trade," in Howe et al., *Herter Brothers: Furniture and Interiors for a Gilded Age*, pp. 56–77, 242–46.
39. "Captain George A. Schastey," *New York Tribune*, December 1, 1894.

40. "George A. Chester," in *New York, Civil War Muster Roll Abstracts, 1861–1900*. New York State Archives, Cultural Education Center, Albany, N.Y.; Archive Collection 15775-83, box 349, reels 1220–21; accessed on Ancestry.com. Schastey's obituary explained: "At the outbreak of the war he was anxious to enlist, but was prevented by his father, and finally ran away from home and joined the Eighty-third New York regiment, under the name George A. Chester," *New York Herald*, November 16, 1894.
41. George A. Schastey, entry dated October 13, 1873, New York, vol. 439, p. 582. R. G. Dun & Co. Credit Report Volumes, Baker Library, Harvard Business School, Cambridge, Mass.
42. United States Federal Census, "Schedule 3.—Manufactures.—Products of . . . New York . . . beginning June 1, 1879, and ending May 31, 1880 . . .," in *Tenth Census* [microform]: *Manufactures, 1880, New York*. Catherine Lenoir Futter, "Museums of Household Art: The Interiors and Furniture of Herter Brothers, 1865–1906" (PhD diss., Yale University, New Haven, 1995), p. 74. Voorsanger, "From the Bowery to Broadway," pp. 70–71, 245.
43. Hanks, "George A. Schastey & Company," pp. 54–57. A copy of the presentation letter to Auguste Pottier is in the departmental files of The American Wing, The Metropolitan Museum of Art. Futter, "Museums of Household Art," pp. 72–74.
44. For a thorough discussion of Herter Brothers, see Howe et al., *Herter Brothers: Furniture and Interiors for a Gilded Age*.
45. "Local Miscellany. Conrad Boller's Disappearance," *New York Times*, May 11, 1877.
46. Court cases and advertisements reveal the interchangeability and fluidity of workers among and within the leading firms. An advertisement for Bienz & Son, designers in interior hardwood decorations and fine art furniture, identified the principle members as "formerly with Marcote & Co. [sic], Shastey [sic], Potier & Steimus Co. [sic]." *The Decorator and Furnisher* 1, no. 6 (March 1883), p. 199. As a witness in an appeal for *Doll vs. Noble*, George Smith, a varnisher who keep a shop at 1325 Broadway, testified that he had worked in the cabinetmaking industry for thirty-nine years. Before starting his own shop, he worked as a foreman for fourteen years at Pottier & Stymus and then with George A. Schastey. See December 1, 1884 testimony in *N.Y. Supreme Court, General Term: Charles Doll and Philip Doll . . . Against William Noble . . .* (New York, 1886), p. 22; accessed via Google Books. In 1890, Schastey partnered with William H. Paulding, formerly of Pottier & Stymus. November 10, 1890, letterhead from Schastey to John D. Rockefeller Sr. Copy in the departmental files of The American Wing, The Metropolitan Museum of Art.
47. G. A. Schastey, "Adjustable Reclining-Chairs," patent no. 145,595, December 16, 1873, United States Patent Office; accessed on Google Patents.
48. After 1880 the U.S. Patent Office—drowning in a flood of submissions and desperately short on storage space—removed the working-model stipulation and eventually sold off many of the original models. See Teresa Riordan, "Patents: Models That Were Once Required in the Application Process Find a Good Home," *New York Times*, February 18, 2002. See also David A. Burge, *Patent and Trademark: Tactics and Practice*, 3rd ed. (1980; New York: John Wiley & Sons, 1999), pp. 33–35.
49. See also Dunlop, "Fernside," pp. 28–37.
50. Alfred A. Cohen to Emilie Gibbons Cohen, October 15, 1874, cited in entry for Pottier & Stymus dining suite in *Clars July Fine Art & Antique Auction, Day 2 Catalog*, sale cat., Harvey Clars Auction Gallery, July 15, 2012 (Oakland, Calif., 2012), lot 6293; https://www.liveauctioneers.com/item/12046991_pottier-and-stymus-dining-suite.
51. Some of Cohen's dining-room suite survives and bears every indication of being the work of Pottier & Stymus, including the firm's distinctive stenciled inventory numbers on the back, used to track production and photography at the New York factory. See *ibid.*
52. The mansion-building boom was prompted in part by the relocation of the Central Pacific Railroad's headquarters from Sacramento to San Francisco.
53. For more information on the Leland Stanford residence by Pottier & Stymus, see Strazdes, "The Millionaire's Palace," pp. 213–45. For the Mark Hopkins residence by Herter Brothers, see Edna E. Kimbro, "The California Commissions of Herter Brothers, Interior Designers, New York City" (Senior thesis, University of California, Santa Cruz, 1976).
54. George A. Schastey, entry dated January 20, 1875, New York, vol. 439, p. 582. R. G. Dun & Co. Credit Report Volumes, Baker Library, Harvard Business School. See Voorsanger, "From the Bowery to Broadway," pp. 56–77, 242–46, for more on the movement of cabinetmakers to this fashionable location.
55. Schastey's business address first appears, as "33 E. 17th & 208 W. 53rd," in *Trow's New York City Directory*, vol. 90, *For the Year Ending May 1, 1877* ([New York]: The Trow City Directory Company, [1877]), p. 1207.
56. An admiring account appears in Alonzo Phelps et al., *Contemporary Biography of California's Representative Men, with Contributions from Distinguished Scholars and Scientists*, 2 vols. (San Francisco: A. L. Bancroft and Company, 1881–82), vol. 1, p. 60. "Crocker's House," *San Francisco Chronicle*, gives a detailed and laudatory description of the house and interior: "This mansion on the whole is one of the most complete in modern improvements and elegance of finish that has been erected in the United States."
57. United States Centennial Commission, *International Exhibition, 1876. Reports and Awards Vol. IV, Group VII/7*. (Philadelphia: J. B. Lippincott & Co., 1877), p. 7. George Titus Ferris, *Gems of the Centennial Exhibition* (New York: D. Appleton and Company, 1877), pp. 140–42. Schastey's medal remains with his descendants.
58. Schastey's difficulties in transporting goods across the country are well documented in George A. Schastey vs. Semon Bache, his 1881 legal dispute with a looking-glass merchant. The case was brought with regard to the liability for damaged looking glasses sent from New York to California for the Crocker mansion. It could not be determined if they were damaged in transit or on site. Charles P. Daly, *Reports of Cases Argued and Determined in the Court of Common Pleas for the City and County of New York*, vol. 9 (New York: Banks & Brothers, 1882), pp. 484–87.
59. "A New Wood-Working Which Will Double the Capacity of the Present Concern on Hillman," *Springfield Republican*, April 3, 1890, p. 6.
60. George A. Schastey & Co., entry dated February 24, 1880, New York, vol. 439, p. 600E. R. G. Dun & Co. Credit Report Volumes, Baker Library, Harvard Business School.
61. United States Federal Census, "Schedule 3.—Manufactures.—Products of . . . New York . . . beginning June 1, 1879, and ending May 31, 1880 . . .," in *Tenth Census* [microform]: *Manufactures, 1880, New York*.
62. George A. Schastey & Co., entry dated February 24, 1880, New York, vol. 439, p. 600E. R. G. Dun & Co. Credit Report Volumes, Baker Library, Harvard Business School.
63. Geo[rge] A. Schastey to C[ollis] P. Huntington, May 20, 1885. Unpublished research notes of Shelley Bennett, gathered from Collis Potter Huntington Papers, Special Collections Research Center, Syracuse University. Copy in the departmental files of The American Wing, The Metropolitan Museum of Art.
64. William August Fiedler immigrated to the United States from Germany in 1869. He first appeared in the New York City directory in 1871, as an architect. By 1875 Fiedler was a principal in the Chicago cabinetmaking firm Roberts, Fiedler & Co., which dissolved the same year. Fiedler then pursued a cabinetmaking and decorating business under his own name, A. Fiedler & Co. August Fiedler arrival on the *Teutonia* on October 16, 1869; *New York, Passenger Lists, 1820–1957*, microfilm series M237, reel 319, line 8, list number 1190; accessed on Ancestry.com. Entry in *Trow's New York City Directory*, vol. 85, *For the Year Ending May 1, 1872* ([New York]: The Trow City Directory Co., [1872]), p. 362. "Dissolution Notices," *Chicago Tribune*, December 16, 1875, and "Household Art," *Chicago Tribune*, October 1, 1876; accessed via Fultonhistory.com.
65. D. Davis to Mason, May 22, 1881, cited in M. Kirby Talley Jr., *This House Was the Pride of the Town: Mr. Nickerson's Marble Palace Becomes Mr. Driehaus' Museum* (Washington, D.C.: Cottontail Publications, 2008), pp. 15, 15.
66. *Ibid.* Schastey may have been one of Fiedler's early employers in New York, or the two may have worked together at another cabinetmaking firm. August Fiedler census record, 1880 United States Federal Census, "Schedule 1.—Inhabitants in New York City, . . . enumerated . . . 4th day of June, 1880." 1880 New York City census, reel 879, 1880 family history film 1254879, page 566C, enumeration district 267, image 0247; accessed on Ancestry.com.
67. The drawings are preserved at the Hegeler Carus mansion.
68. David Bagnall, *An American Palace: Chicago's Samuel M. Nickerson House* (Chicago: Richard H. Driehaus Museum, 2011), pp. 38–39.
69. Talley, *This House Was the Pride of the Town*, p. 17.
70. An earlier trade card dating to about 1874–75, now missing, was in the collection of the Museum of the City of New York. See photocopy in the departmental files of The American Wing, The Metropolitan Museum of Art.
71. The Clark mansion is presently owned by the North Ward Center and serves as its administration headquarters.
72. *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States . . .*, 2 vols. in 4 (New York: Printed for the subscribers by D. Appleton and Company, 1883–84).
73. *Ibid.*, vol. 1, pt. 2, pp. 144–47.
74. "Order no. 194, April 4, 1882, delivered on August 21, 1882." Tiffany and Company, "Order Book, 1879–1918, Clock Department," New-York Historical Society. The clock, now in a private collection, has an oral history of being purchased at an auction at the Clark mansion in the 1970s, when it was converted from the Prospect Hill Country Day School to the North Ward Center.
75. The cabinet was first published by John Werry, "Could It Be Herter Brothers?" *Rare Victorian* blog (June 13, 2010); <http://rarevictorian.com/2010/06/could-it-be-herter-brothers.html>.
76. Donald C. Peirce, *Art & Enterprise: American Decorative Art, 1825–1917, The Virginia Carroll Crawford Collection*, exh. cat. (Atlanta: High Museum of Art, 1999), pp. 206–61.

77. "Order no. 89, Fall 1880, delivered on June 30, 1881." Tiffany and Company, "Order Book, 1879–1918, Clock Department," New-York Historical Society.

78. George A. Schastey & Co. is listed at "228 W. 53rd & 1681 B'way" in *Trow's New York City Directory*, vol. 99, *For the Year Ending May 1, 1886* ([New York]: The Trow City Directory Company, [1885]), p. 1684.

79. "New-York's Bankers, Merchants, and Manufacturers: . . . Mr. Charles McLaren . . .," *New York Times*, August 18, 1885.

80. *Ibid.*

81. *Ibid.*

82. Bennett, *Art of Wealth*, pp. 57–60.

83. For a thorough discussion of the Huntington commission at Fifty-Seventh Street and Fifth Avenue, see *ibid.*, pp. 79–95.

84. *Ibid.*, pp. 90, 99. Unpublished research notes in the departmental files of The American Wing, The Metropolitan Museum of Art.

85. George A. Schastey to C[ollis] P. Huntington, December 31, 1892, in reference to the designs of Archer's library: "Now, I do not wish to intrude my opinions, but Mrs. Huntington's questions on this subject were so pointed that I feel it a duty to speak plainly." George B. Post to Huntington, June 17, 1893, regarding George Schastey: "In conformity with the directions which we understand Mrs. Huntington gave Schastey & Sons Mfg. Co. we are about to issue an order to them for parquet floor for the reception room to plunge bath of the same design selected for billiard room at 84 cts. per square foot." Unpublished research notes of Shelley Bennett, gathered from Collis Potter Huntington Papers, Special Collections Research Center, Syracuse University. Copy in the departmental files of The American Wing, The Metropolitan Museum of Art.

86. *Springfield Republican*, May 28, 1892. Cited in Caroline V. Mortimer, "George Walter Vincent Smith: The Man and His Museum" (Master's thesis, Cooper-Hewitt Museum and Parsons School of Design, New York, 1984), pp. 102–5.

87. Committee on Finance, United States Senate, *Reports of Committees of the Senate of the United States for the Second Session of the Fifty-Third Congress, 1893–94. Replies to Tariff Inquiries: Schedule D—Concluded. Woods, and Manufactures Of. Numbers 3984 to 4081*, Bulletin No. 30 (Washington, D.C.: Government Printing Office, 1894), p. 56, no. 4080.

88. Mortimer, "George Walter Vincent Smith," pp. 105, 126 n. 39.

89. *Minutes and Documents of the Board of Commissioners of the Department of Public Parks for the Year Ending April 30, 1889* (New York, 1889), p. 196 (August 8, 1888). "Department of Public Parks: Report for the Quarter Ending December 31, 1888," *The City Record: Official Journal* (New York) 17, no. 4864 (May 14, 1889), p. 1581; accessed via Google Books.

90. "George A. Schastey & Sons' Manufacturing Company, five northeast galleries and case, \$9,461.94," reported in "Mr. Dana Would Not Vote . . .," *New York Herald*, November 2, 1893.

91. Other firms awarded contracts from the Metropolitan included William Baumgarten & Co., Potier, Stymus & Co., and A. Kimbel & Sons. Charles De F. Burns to L. P. di Cesnola, November 2, 1893. Copy from Museum Archives in the departmental files of The American Wing, The Metropolitan Museum of Art.

92. "Four Millions in Smoke: Buildings on Two Blocks Swept Away by Flames," *New York Times*, October 19, 1893; "More Than an Acre of Ruins," *New York Times*, October 20, 1893; "Loss Estimated at \$2,500,000," *New York Herald*, October 20, 1893.

93. Trained at the Ecole des Beaux-Arts in Paris, George Schastey Jr. went on to an accomplished career as an architect. See "George A. Schastey, 1921–1933," in collection guide *OAC: Online Archive of California*; <http://www.OAC.cdlib.org>.

This publication is issued in conjunction with "Artistic Furniture of the Gilded Age," on view at The Metropolitan Museum of Art, New York, from December 15, 2015, through May 1, 2016.

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