

Mansion Rotation & Display Updates Information: June 2026-January 2027

May 21, 2026

As we approach June, there will be a number of mansion rotation updates. Objects will be installed in association with the upcoming exhibition, [*Interwoven: A Tradition of Textiles*](#), which opens to the public in the Adirondack building on Saturday, June 6, 2026. There will also be a special display celebrating the 250th anniversary of the United States.

To better equip volunteers in answering questions and promoting the exhibition and mansion displays, this document is provided in advance of the exhibition opening. It includes the text visitors will see in the mansion. Minor edits may be made to the label text featured in this document. Thumbnail images included here are not featured on the labels unless otherwise noted.

Please note that minor updates were made on pages 5-7 of this document on August 23, 2026.

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Easter egg with the monogram of Empress Alexandra Feodorovna (1872–1918)

Russia, 1894–1917

Faience, silk grosgrain ribbon

On loan from Kathy Durdin



Eggs

Manca Ahlin (Slovenian, b. 1977)

New York, Pittsburgh, Slovenia, 2014–2026

Cotton, jute, linen, silk thread, copper, steel wire, glue

Courtesy of Manca Ahlin

Contemporary artist and architect Manca Ahlin originally created these bobbin lace eggs for fun to capture the essence of the community exchange of Easter eggs. They hold their shape using unconventional materials such as wire, rope, and adhesives and converse with the comparably elaborate filigree enamel, porcelain, precious metal, and hardstone examples permanently displayed throughout the Icon Room. Here, the eggs are paired with one presented to Alexandra Feodorovna, wife of Nicholas II, Russia's last emperor. The empress delighted in needlework herself, and the egg's intricately patterned borders echo the richness of a handworked textile. Spot another hidden egg made by Manca Ahlin, within this room's nearby displays.



(Image on label)

SPECIAL DISPLAY FOR 250TH ANNIVERSARY OF THE UNITED STATES



Inaugural Medal of Franklin Delano Roosevelt

Jo Davidson (American, 1883–1952), sculptor

US Mint (American, 1792–present), foundry

Washington, DC, 1945

Gold

Bequest of Marjorie Merriweather Post, 1973 (11.244)



Inaugural Medal of Dwight David Eisenhower

Walker Hancock (American, 1901–1998), sculptor

Medallic Art Company (American, 1903–2017), foundry

New York, 1953

Silver

Bequest of Marjorie Merriweather Post, 1973 (12.423)



Inaugural Medal of Dwight David Eisenhower and Richard Milhous Nixon

Walker Hancock (American, 1901–1998), sculptor

Medallic Art Company (American, 1903–2017), foundry

New York, 1957

Silver

Bequest of Marjorie Merriweather Post, 1973 (12.424.1)



Inaugural Medal of John Fitzgerald Kennedy

Paul Manship (American, 1885–1966), sculptor
Medallic Art Company (American, 1903–2017), foundry
New York, 1961
Bronze
Bequest of Marjorie Merriweather Post, 1973 (14.150)



Inaugural Medal of Richard Milhous Nixon and Spiro Theodore Agnew

Gilroy Roberts (American, 1905–1992), sculptor
Franklin Mint (American, 1964–present), foundry
Exton, PA, 1973
Silver
Bequest of Marjorie Merriweather Post, 1973 (12.425)



Kennedy/Johnson inauguration badge

Bastian Brothers (American, 1895–present), foundry
Rochester, NY, 1961
Metal, ribbon
Bequest of Marjorie Merriweather Post, 1973 (14.161)



Eisenhower/Nixon inauguration badge

Crafters, Inc. (American, active 1900s), manufacturer
A. G. Trimble (American, 1913–present), distributor
United States, 1957
Metal, ribbon
Bequest of Marjorie Merriweather Post, 1973 (14.296)



Truman/Barkley inaugural invitation

United States, 1949

Paper

Hillwood Estate, Museum & Gardens Archives and Special Collections

To celebrate the 250th anniversary of the signing of the Declaration of Independence on July 4, 1776, Hillwood is displaying a selection of rarely seen objects from its collections connected to notable Americans.

From Franklin Roosevelt to Richard Nixon, inaugural committees “requested the honor” of Marjorie Merriweather Post’s presence at the ceremony and related events. Here you can view inaugural invitations, medals, and ribbons for Franklin Delano Roosevelt (1945), Harry S. Truman (1949), Dwight David Eisenhower (1953 and 1957), John F. Kennedy (1961), Lyndon Baines Johnson (1961), and Richard Milhous Nixon (1973).

Notably, Post’s husband Joseph Davies was chair of the 1945 inaugural medal committee. Davies financed and arranged for the bronze, silver, and gold medals created for Roosevelt’s fourth inauguration. The gold medal in this display is one of only ten gold medals that were produced by the US Mint. For the 1949 inauguration of Harry S. Truman, Marjorie Post hosted the governor’s reception, the invitation for which can be seen here.

First Floor Library

SPECIAL DISPLAY FOR 250TH ANNIVERSARY OF THE UNITED STATES



Engraving of George Washington

After Alonzo Chappel

(American, 1828–1887)

ca. 1860

Paper (replica)

Bequest of Marjorie Merriweather Post, 1973 (57.24.2)



Letter, George Washington to Philip Bush

1799

Paper (replica)

Bequest of Marjorie Merriweather Post, 1973 (57.24.1)

Marjorie Post had a great interest in the history of the United States. Her library holds the writings and biographies of several American leaders, including George Washington, Abraham Lincoln, Ulysses S. Grant, Theodore Roosevelt, Harry S. Truman, Dwight Eisenhower, John F. Kennedy, and Richard Nixon. Post was especially interested in Lincoln, as her grandfather both knew Lincoln and served as a member of an honor guard that accompanied Lincoln's body from Chicago to Springfield, Illinois, by a special train. Perhaps the rarest item displayed here is a letter signed in 1799 by George Washington, asking a business acquaintance to deliver a letter on his behalf.



Medallion of George Washington

Wedgwood (British, 1759–present)

Etruria Works, Stoke-on-Trent, Staffordshire, UK, 1900s

Jasperware, metal, wood

Bequest of Marjorie Merriweather Post, 1973 (26.29)



Round box with portrait of Abraham Lincoln and son Thomas ("Tad")

Birmingham, UK, ca. 1864

Wood, papier-mâché, lacquer

Bequest of Marjorie Merriweather Post, 1973 (35.36.1–2)



Abraham Lincoln Inaugural Centennial Badge

1961

Metal, ribbon

Bequest of Marjorie Merriweather Post, 1973 (14.162)

Dining Room

BLACK, WHITE, AND GOLD TABLEWARE

The glassware and porcelain plates on the dining room table are one example of Marjorie Post's lavish New York table settings. Post and her husband E. F. Hutton (1875–1962), a financier, were one of the most prominent couples among New York City society during the 1920s and early 1930s.

The glassware's design and techniques are inspired by the Renaissance period in Venice. The great Italian city—in particular, the island of Murano—evolved into the capital of artistic glass production in the 1400s and 1500s. After a decline in the 1700s, Venetian glass production experienced a revival in the 1800s and into the 1920s, when this set was produced. Its black-and-white decor brings a modern twist and alludes to the Art Deco era they belong to.

The Hutschenreuther Porcelain Factory, the oldest private porcelain manufactory in Bavaria, Germany, produced the plates, which feature black-and-white rims and Marjorie Post Hutton's monogram, "MPH," as the central gold ornament. The frieze along the edge of the plates depicts figures inspired by motifs from Greco-Roman antiquity.

Similar sources inspired the Austrian artist Valentin Teirich, who designed the luxurious silver gilt centerpiece. The firm of Vinzenz Mayer's Sons, appointed jeweler to Emperor Franz Joseph of Austria in 1872, produced it. Originally displayed at the Vienna World's Fair in 1873, the piece was acquired by Marjorie Post before 1940. When used for formal dinners and parties, the centerpiece was often set, as it is here, with flatware from the Hillwood Service.



Plates from Marjorie Post Hutton's Service

Hutschenreuther Porcelain Factory (German, 1814–present)

Harrach Glassworks (Bohemian, now Czech, 1712–present), retailer

Hohenberg, Bavaria, Germany, 1929

Karlsbad, Czechoslovakia (now Karlovy Vary, Czech Republic), 1929

Hard-paste porcelain

Nedenia H. Hartley Marital Trust, U. A. D. 9/27/2005



Silverware from the Hillwood Service

Gorham Manufacturing Company (American, 1831–1986)
New York, ca. 1960
Silver gilt
Bequest of Marjorie Merriweather Post, 1973 (12.326)



Glassware

Attributed to Salviati (Italian, 1859–present)
Venice, 1920–35
Glass
Bequest of Dina Merrill Hartley, 2018 (2018.40.2.1–116)



Place card holders

Graff, Washbourne & Dunn (American, late 1800s–1961), silversmith
New York, 1900s
Silver gilt
Bequest of Marjorie Merriweather Post, 1973 (12.435.1–12)



Saltcellars and pepper shakers

J. D. Schleissner & Söhne (German, 1817–present), silversmith
Hanau, Germany, 1900s
Silver gilt
Bequest of Marjorie Merriweather Post, 1973 (12.295.1–59)



Centerpiece

Vinzenz Mayer's Sons (Austrian, 1810–1922)
Vincenz Czokally (Austrian, active 1866–99), silversmith
Valentin Teirich (Austrian, 1844–1876), designer
Attributed to Lobmeyr (Austrian, 1823–present), glassworks
Vienna, 1873

Silver gilt, black onyx, glass

Bequest of Marjorie Merriweather Post, 1973 (12.290.1–8)



Set of napkins with Marjorie Post Hutton coat of arms

Olga Asta (Italian, 1880–1963)

Venice, ca. 1920

Linen, lace

Gift of Mrs. Augustus Riggs, 1974 (45.71.37–72)

Hillwood thanks D. Porthault for the generous contribution of this tablecloth.

Breakfast Room

PINK AND SILVER ROYAL TABLE

This setting pays tribute to Marjorie Post's love for colorful tables and passion for glass tableware. It includes pink glassware from the Service for Grand Duchess Olga Nikolaevna, a daughter of Emperor Nicholas I of Russia and future queen of Württemberg. She is remembered through Franz Xaver Winterhalter's 1856 portrait of her (in the collection of Landesmuseum Württemberg in Germany) and, as a queen, for her philanthropic enterprises focusing on education, as well as for her deep interest in agriculture and natural science.

The silver setting from the centerpiece was modeled by Carl Johann Tegelsten, a leading Finnish silversmith established in St. Petersburg, and its origin speaks to the cosmopolitanism of the city during the imperial era. It is paired with two candlesticks from the same period crafted in another Finnish-born jeweler's workshop and recently donated to Hillwood.

The glass service is set with flatware from the Yusupovs' Byzantine-Style Service, which Marjorie Post began to collect while in Moscow in the late 1930s. Hillwood later acquired additional pieces. French silversmith Alexandre Gueyton crafted the set for Prince Nikolai Yusupov (1827–1891). All the pieces are adorned with the Yusupov family coat of arms. Only a small part of the service, originally consisting of 2,043 solid silver pieces, has survived in Hillwood's collection and other museums around the world.



Plates from the Service for Grand Duchess Olga Nikolaevna (1822–1892)

Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, ca. 1846

Cut colored glass

Museum purchase, 2008 (2008.9.1–4)



Epergne (centerpiece) from the Service for Grand Duchess Olga Nikolaevna (1822–1892)

Imperial Glass Manufactory (Russian, 1777–1917)

Carl Johann Tegelsten (Finnish, 1798–1852, active in the Russian Empire)

St. Petersburg, 1844

Cut colored glass, silver

On loan from Kathy Durdin (IL2022.3.7)



Pair of candlesticks

Mikhael Takkinen

(Finnish, 1815–1859, active in the Russian Empire), silversmith

St. Petersburg, 1859

Silver

From the Collection of Jerome and Ruth Gavis (2026.3.1.1–2)



Cruet set

Russia, 1830–50

Glass, silver

Gift of Madame Augusto Rosso, 1970 (23.457.1–6)



Set of four saltcellars

United States, 1800s

Glass

Bequest of Marjorie Merriweather Post, 1973 (23.171.1–4)



Glassware from the Country Service

Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, after 1823

Crystal

Bequest of Marjorie Merriweather Post, 1973 (23.59, 23.60, 23.61, 23.63)



Flatware from the Yusupov Byzantine-Style Service

Alexandre Gueyton (French, 1818–1862), silversmith

Paris, ca. 1857

Silver

Museum purchase through the Anne Curtis Odom Acquisition Fund, 2018 (2018.8)



Tablecloth and napkins embroidered with imperial crown

Probably Russia, ca. 1900

Cotton

On loan from Kathy Durdin: tablecloth

Museum purchase, 2022 (2022.2.31): napkins

Marjorie Post's Bedroom Suite

LARGE CLOSET



Day dress

Paris, ca. 1920

Cotton lawn, lace

Bequest of Marjorie Merriweather Post, 1973 (F2025.59)

Marjorie Post selected this finely embellished whitework day dress for one of her two older daughters, either Adelaide Close (1908–1998) or Eleanor Close (1909–2006). The drop waist, full-skirted silhouette places the garment in the early 1920s. Charming details include a family of birds fluttering around their nest, carefully embroidered at the front, and inset medallions of needle lace flower baskets. Post was likely drawn to the decorative details rendering the simple cotton fabric called lawn into something more exquisite. See additional daytime dresses with similar handmade details Post wore herself in *Interwoven: A Tradition of Textiles* (June 6, 2026–January 3, 2027), on view in the Adirondack building.



(Image on label)

Hillwood Estate, Museum & Gardens, photographed by Alex Braun

Detail shows a cheery trio of embroidered birds pause above their nest, bordered by carefully placed panels of filet lace on the center of this dress.



(Image on label)

SMALL CLOSET



Jacket

Probably New York, 1910s

Cotton-and-linen mixed lace

Bequest of Marjorie Merriweather Post, 1973 (48.19)



(Image on label)

Hillwood Estate, Museum & Gardens, photographed by Renée Comet

Detail of the jacket's back shoulder line illustrates a complex network of Irish crochet flowers and filet lace.

An impressive variety of lace composes this decorative jacket, to be worn with lightweight daytime garments like the one on view nearby, and in the exhibition in the Adirondack building, *Interwoven: A Tradition of Textiles* (June 6, 2026–January 3, 2027). The dimensional, Irish crochet flowers are the most impactful detail, but they are surrounded by other interesting lacemaking techniques including filet lace insertions. As its name suggests, Irish crochet is made using a crochet hook; it enjoyed popularity from the mid-1800s on. The same tool might also have been utilized to fill the open net grids visible in the filet lace to create the meandering leaf and floral half-inch strips supporting the heavy Irish crochet.



INTERWOVEN
A TRADITION OF TEXTILES



(Image on label)

LACE CASE

Open the drawers to see lace and other handmade textiles.

Drawer 1



Blouse

Adelaide Post Close (1908–1998)

New York, ca. 1916

Cotton organdy, silk ribbon

Bequest of Marjorie Merriweather Post, 1973 (2025.21)

This hand-appliquéd and embroidered garment was found in a green gingham-paper printed box with a note that it was made by Marjorie Post's first daughter, Adelaide Close, age eight.

Drawer 2



Medallion

Probably Belgium, ca. 1965

Cotton needle lace

Bequest of Marjorie Merriweather Post, 1973 (45.363)



Series of medallions

Belgium, late 1930s

Cotton needle lace

Bequest of Marjorie Merriweather Post, 1973 (45.482.1-6)

These lace medallions were custom-made for Marjorie Post bearing her monograms. They could be used for scented wardrobe sachets, handkerchiefs, towels, and even napkins.\

Drawer 3



Bodice panel

Probably Ireland, early 1900s

Cotton-and-linen mixed lace

Bequest of Marjorie Merriweather Post, 1973 (45.372)



Neckline insets

Belgium, 1930s-50s

Cotton bobbin lace

Bequest of Marjorie Merriweather Post, 1973 (45.220.1-2)



Sleeve ruffles

Belgium, 1930s–50s

Cotton bobbin lace

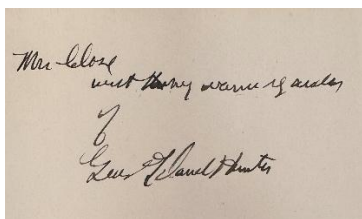
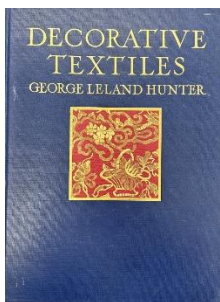
Bequest of Marjorie Merriweather Post, 1973 (45.221.1-2)

Marjorie Post often provided pieces of lace from her personal collection to be included in garments made for her and her daughters, and she even removed lace from existing articles of clothes to reserve for future use.

Second Floor Library

In building her collections, Marjorie Post often dealt directly with experts in the fields in which she was interested. George Leland Hunter (1867–1927) was an American author who published several books on decorative arts in the early twentieth century. While the extent of their relationship is unknown, Post and Hunter certainly knew each other, based on the evidence presented by these two volumes.

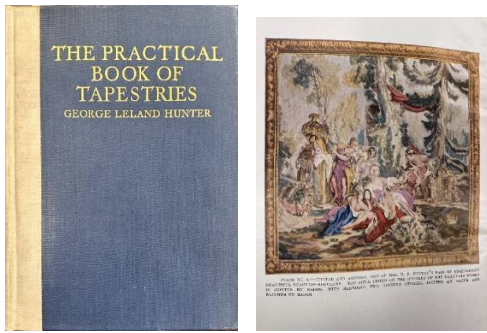
Hunter's larger work, *Decorative Textiles*, contains an inscription offering "warm regards" for "Mrs. Close"; she likely received the work as a gift from Hunter sometime between its publication in 1918 and her divorce from Edward Close in 1919. *The Practical Book of Tapestries* presents a reproduction of "Mrs. E.F. Hutton's" exquisite Beauvais tapestry depicting Antiope and Jupiter (enlarged at right), which is currently in the French drawing room. As a limited subscription edition of three hundred copies, the book was either given to Post or a special purchase of an exceedingly rare volume.



Decorative Textiles

By George Leland Hunter

Philadelphia: J. B. Lippincott, 1918



The Practical Book of Tapestries

By George Leland Hunter

Philadelphia: J. B. Lippincott, 1925

Second Floor Gallery



Vestment (*felon*)

Moscow, before 1854

Silk, linen, gold- and silver-wrapped threads, silver gilt

Gift of Dina Merrill Robertson, 1977 (44.43)

During the late 1930s, when Marjorie Post was married to the US ambassador to the Soviet Union, the Communist government in Moscow was in the process of selling off vestments and altar cloths confiscated from the nation's churches and monasteries to help fund the country's industrialization. A collector of textiles and lace, Post set out to save beautiful examples of ecclesiastical attire and wares dating to imperial Russia.

In the Russian Orthodox Church, priests and other higher-ranking members of the clergy traditionally wear a sleeveless conical vestment, or *felon*, like the one displayed here. Inscriptions on the vestment's lining indicate that a merchant named Popov donated this garment to the Simonov Monastery in Moscow in 1854. The monastery was founded in 1370. The Soviet regime destroyed most of its buildings between 1928 and 1934. The monastery's contents were probably sent to local state-run commission shops, where Marjorie Post and her family acquired this vestment in the late 1930s.