

Tips for Experiencing Hillwood

ORIENTATION FILM: A ten-minute film in the visitor center theater provides an introduction to Marjorie Merriweather Post and Hillwood every quarter hour. The film is also available for viewing on Hillwood's website.

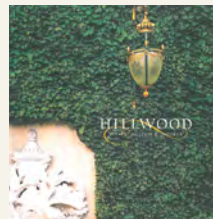
SELF-GUIDED TOURS: Explore using this booklet, which includes a room-by-room tour of the mansion and a map of the garden "rooms." There are also interpretive signs in the gardens.

AUDIO TOURS: Explore the gardens with the free mobile audio tour by downloading the *Hillwood Museum & Gardens Tour* app from the Apple App Store or Google Play. Listen to or read the stops on your device in any order. For the enjoyment of all, headphones are required.

GUIDED TOURS: Docent-led tours of the mansion are available year-round, and garden tours are offered in the spring and fall. These first-come, first-served tours can be reserved at the visitor center.

SPECIAL EXHIBITIONS: Inquire at the visitor center or visit www.HillwoodMuseum.org to learn about special exhibitions on view throughout the year.

DINING: Merriweather Café serves lunch Tuesday through Sunday, while an express menu at the Merriweather To Go window offers a selection of food and beverages to enjoy at your leisure. Hours change seasonally. Please check the website for the current hours of operation. Reservations for Merriweather Café are encouraged and can be made through Resy or by calling 202.686.5807. A courtesy phone is available in the visitor center.



HILLWOOD ESTATE, MUSEUM & GARDENS: This publication explores the life of Hillwood founder Marjorie Post, as well as the collections and gardens, through stunning photos and fascinating highlights. Purchase copies in the museum shop, along with other Hillwood publications.

SHOPPING: The museum shop is located in the visitor center and is open Tuesday–Sunday, 10 a.m. to 5 p.m.

BECOME A MEMBER: Purchase a Hillwood membership and enjoy free admission, plus discounts and guest passes. To join, please see an associate in the visitor center, visit www.HillwoodMuseum.org, or call 202.243.3939.

Did you know ... Hillwood is a nonprofit 501(c)(3) public charity, and receives no ongoing federal or local funds in support of its preservation and scholarly mandate. Your donations and purchases, along with grants and other donations, support Hillwood's stewardship and community service.

Booklet photography by Edward Owen, John Dean, Pete Duvall, Mark Finkenstaedt, Alex Jamison, Lydia Cutter, Erik Kvalsvik, Jessie Marcotte, Robert C. Lautman, Stan Rumbough, and Bruce M. White

After completing your tour, please feel free to return this booklet to the visitor center.

Please leave your email address to keep up-to-date on programs and events.

Visit www.HillwoodMuseum.org for the latest on what's happening at Hillwood.

Hillwood Estate, Museum & Gardens
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202.686.5807
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www.HillwoodMuseum.org

**VISITOR
GUIDE
AND MAP
WITH
AUDIO
TOUR**

INSIDE

Map of Hillwood

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A Welcome to Hillwood

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Garden Audio Tour

Explore the gardens with the free mobile audio tour by downloading the *Hillwood Museum & Gardens Tour* app from the Apple App Store or Google Play. Listen to or read the stops on your device in any order.

Audio Tour Stops

- 100. Introduction to the Garden Tour**
- 110. Motor Court**
 - 111. Eros
 - 112. Dawn Redwood

- 120. French Parterre**
 - 121. French Garden Tradition
 - 122. Diana, Swan Fountain, and Sphinxes
 - 123. Boxwood
- 130. Rose Garden**
 - 131. Floribunda and Climbing Roses
- 140. Friendship Walk**
 - 141. Four Seasons Overlook
 - 142. The Four Seasons
 - 143. Crape Myrtle
 - 501. Tribute to Post's Generosity

- 150. Putting Green**
 - 151. Japanese Holly and Japanese Snowball Viburnum
 - 152. The Lawn Furniture
- 160. Lunar Lawn**
 - 161. The Lion
 - 162. The American Elm
 - 502. Post's Annual Garden Party
- 170. Japanese-style Garden**
 - 171. Japanese-style Gardens in America
 - 172. Hotei
 - 173. Cherry and Black Pine Trees

- 180. Vista Terrace**
 - 190. Dog Cemetery
 - 191. Sweetbox
- 200. Dacha**
 - 201. Azaleas and Rhododendrons
- 210. Adirondack Building**
 - 211. Dwarf Fothergilla
 - 505. Camp Topridge
- 220. Cutting Garden and Greenhouse**
 - 221. The Orchid Collection
 - 504. Flowers for the Mansion

ENTRANCE ↑

William Hook

Visitor Services and Guidelines

Hours

Hillwood is open Tuesday–Sunday, 10 a.m. to 5 p.m. It is closed on most national holidays and for several weeks in January. Please visit www.HillwoodMuseum.org for dates.

Photography

Informal, non-flash photography for personal, non-commercial use is permitted in the mansion, all garden spaces, the greenhouse, and the visitor center. For special exhibitions in the dacha and Adirondack building, please follow the photography guidelines posted.

Restrooms

Visitor Center: Accessible companion care with changing station
Merrriweather Café: Accessible
C.W. Post: Accessible companion care with changing station
Dacha: Available on the lower level, enter using the outdoor stairs on the side of the building
Mansion: Accessible companion care

Complimentary Coat Check

A coatroom, located in the mansion, is available for checking coats and personal items. Oversized items must be checked to ensure the safety of the collection. Strollers must be left parked outside of the mansion and exhibition spaces (dacha and Adirondack building).

Picnic

Obtain a map of designated picnic areas and borrow picnic blankets from the visitor center.

Additional Information

Visit the information desk, in the visitor center, for lost and found, driving directions, and other information. To schedule an appointment to visit the non-circulating research library or archives, found in the Collections & Research Center, call 202.243.3953.

Accessibility

Accessibility services available in the visitor center include wheelchair accommodations, Braille information guides, large-print tour guides, and assistive listening devices. Elevators are available in the visitor center and mansion. The Collections & Research Center is accessible from the elevator at the parking deck (by appt. only). Wheelchairs are not easily accommodated in the greenhouse. Photographs of areas inaccessible by wheelchair are available upon request.



Smoking

Hillwood is a smoke-free campus. All forms of smoking, including electronic cigarettes, are prohibited.

Objects and Furnishings

Please do not touch the objects or furnishings in the mansion or sculpture in the gardens.

Pets

Except for trained service animals and Sunday morning dog walks for members, pets are not permitted.

Taxi

A courtesy phone for ordering a taxi is available in the visitor center.

The grounds, mansion, and gardens are monitored by video surveillance systems.

No firearms or weapons are permitted on the property.



C.W. POST CENTER (TENT)

ADIRONDACK BLDG. (SPECIAL EXHIBITIONS)

DACHA (SPECIAL EXHIBITIONS)

ADMINISTRATION (STAFF ONLY)

BUTLER'S HOUSE (STAFF ONLY)

DOG CEMETERY

VISTA TERRACE

MERRIWEATHER CAFÉ

CUTTING GARDEN

LUNAR LAWN

JAPANESE-STYLE GARDEN

DINA MERRILL PAVILION

GREENHOUSE

MANSION

FRENCH PARTERRE

MOTOR COURT

ROSE GARDEN

PUTTING GREEN

ELLEN MACNEILLE CHARLES VISITOR CENTER



CHAUFFEUR'S HOUSE AND GARAGE (STAFF ONLY)

COLLECTIONS & RESEARCH CENTER (BY APPT. ONLY)

NATIVE GARDEN



INFORMATION



RESTROOMS



CAFÉ



STAIRS



SHOP



Marjorie Post, mid-1930s (photograph: John Alfred Piver)

Welcome to the home of Marjorie Merriweather Post.

Marjorie Post was a pioneering business executive, engaged citizen, generous philanthropist, and distinguished collector.

As the heir to the Postum Cereal Company, later General Foods, Marjorie Post (1887–1973) was among the wealthiest women of her time. She exerted a strong hand in the business affairs of her company long before women appeared in major corporate boardrooms. Post also dedicated her intense focus to collecting French and Russian art as well as to making significant charitable contributions throughout her life.

In 1955 Post purchased Hillwood as her spring and fall residence, spending winters in Palm Beach, Florida, at Mar-A-Lago and summers at Camp Topridge in the Adirondack Mountains of New York. She spent two years renovating and expanding Hillwood, creating a home that would suit her lifestyle while also serving as a museum for her extraordinary art collection.

Post made provisions to bequeath her Washington, D.C., home and collections for the enjoyment and education of future generations. In 1977 Hillwood opened to the public, endowing it with the most comprehensive collection of Russian imperial art outside Russia, a distinguished collection of French art from the 1700s, and twenty-five acres of landscaped gardens and natural woodlands.

Hillwood remains Post's most important legacy, and the artistry of its collections, beauty of its gardens, and graciousness of its founder continue to inspire. Today, Hillwood is vibrant with special exhibitions, programs and events, and garden displays. Enjoy your visit to this oasis in the nation's capital.

Touring the Gardens

To explore the gardens, please make use of the interpretive signs posted in each garden “room,” or take advantage of the audio tour stops. A map of the gardens appears on the preceding pages.

The following route is popular, but feel free to wander the gardens in the order you prefer.

Begin your walk at the **motor court**, in front of the mansion. During Marjorie Post’s time, guests arriving at the enclosed motor court were escorted into the mansion by footmen.

The **French parterre**—with low intricate plantings divided by footpaths and surrounded by walls of English ivy—transports the modern visitor back to the 1700s when such formal gardens were popular in France.

Each bed in the **rose garden** is planted with a single variety of floribunda rose, blooming from spring to fall. Post chose this peaceful site to house her ashes, which are in the base of the pink granite monument in the center.

The black iron gates lead from the rose garden and down the **Friendship Walk**, a footpath flanked by boxwood, hollies, and azaleas ending at the red slate circle of the **Four Seasons Overlook**. A group of Post’s friends created this walk and overlook in 1957 to honor her lifetime of philanthropy.

Post, a golfing enthusiast, believed in living a healthy lifestyle, and her family and friends worked on their golf game on the **putting green**.

The **Lunar Lawn** is an open setting where Post hosted receptions and garden parties for Washington’s social and political elite and groups involved in her philanthropic and personal interests.

The **Japanese-style garden**, an artful hybrid of Japanese and American gardening traditions, combines native and Japanese plants, ornamentation, and design concepts to transform this hillside into a captivating space.

The **dog cemetery** was built as a memorial to the pet dogs Post loved throughout her life. Some of her family continued to memorialize their four-legged friends here through the 1980s.

The **dacha**, built in 1969 in a style reminiscent of traditional Russian country homes, and the **Adirondack building**, erected in 1983 based on the architecture of grand estates in the Adirondack Mountains, are both now used for special exhibitions. The buildings reflect Post’s interest in Russian culture and attachment to Camp Topridge, her summer estate in Upstate New York.

The large beds of the **cutting garden** provide a seasonal bounty of fresh-cut flowers used in arrangements in the mansion and elsewhere at Hillwood.

The modern **greenhouse**, rebuilt and renovated in 1996 on the original site, contains an extensive collection of orchids and tropical plants from around the world.

The **native garden** opened in 2022, following the construction of the Collections & Research Center. The garden features over eighty native plant species, a bioretention pond (which captures storm water and allows it to percolate into the ground), and pathways for strolling.

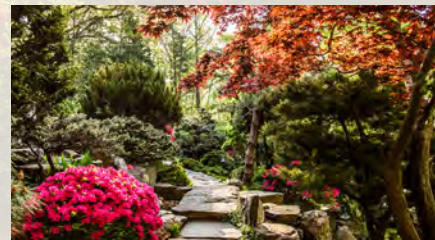
**GARDENS
NOT
TO BE
MISSED**



French parterre



Rose garden



Japanese-style garden



Greenhouse

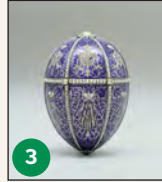
MANSION

NOT TO BE MISSED

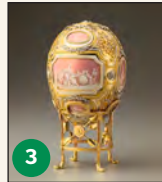
1. **Entry hall:** Portrait of Catherine the Great, two chests of drawers
2. **French drawing room:** Roll-top desk
3. **Icon Room:** Imperial Easter eggs by Fabergé, cabinet
4. **Pavilion:** Portrait of Countess Samoilova, her foster daughter, and a Black servant, *A Boyar Wedding Feast*
5. **Dining room:** Dining table leaf
6. **Breakfast room:** Russian palace chandelier
7. **French porcelain room:** *Bleu céleste* Sèvres porcelain
8. **First floor library:** Painting and model of *Sea Cloud*
9. **Staff areas:** Mid-century kitchen, pantry, and staff dining room
10. **Second floor gallery:** Chalice and nuptial crown
11. **Marjorie Post's bedroom suite:** Rotating costume and jewelry displays



1



3



3



4



5



6



1



3



2



4



7



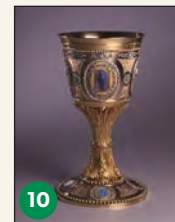
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9



10



10



11

Once in a while an object described in this guide may not be on view. There are many reasons that can happen (like conservation or lending). Please feel free to ask staff or volunteers for assistance.

Mansion First Floor Audio Tour & Floor Plan

Explore the mansion with the free mobile audio tour by downloading the *Hillwood Museum & Gardens Tour* app from the Apple App Store or Google Play. Listen to or read the stops on your device in any order. For the enjoyment of all, headphones are required.

Audio Tour Stops

300. Introduction to the Mansion Tour

110. Motor Court

310. Entry Hall

311. Two French Commodes (Chests of Drawers)
 312. Bust of the Duchess of Châteauroux
 313. Romanov Portraits
 431. Portrait of Catherine the Great

320. French Drawing Room

321. Wall Tapestries and Tapestry-covered Sofas and Chairs
 322. Portraits of the Duchess of Parma and Her Daughter and Empress Eugénie
 323. Roll-top Desk and Swivel Chair
 516. Photographs on Piano
 510. Marjorie Post's Early Collecting: French Decorative Arts of the 1700s
 522. New Household Conveniences and Comforts in the 1700s
 523. Dressing the Part: The Toilette in France in the 1700s

330. Russian Porcelain Room

331. Russian Glass
 332. Order Services
 333. Military Plates and Napoleonic Glass
 511. Marjorie Post's Collection Broadens: The Art of Imperial Russia

340. Hall to the Pavilion and Wet Bar

341. Two Bird Services from the Sèvres Factory

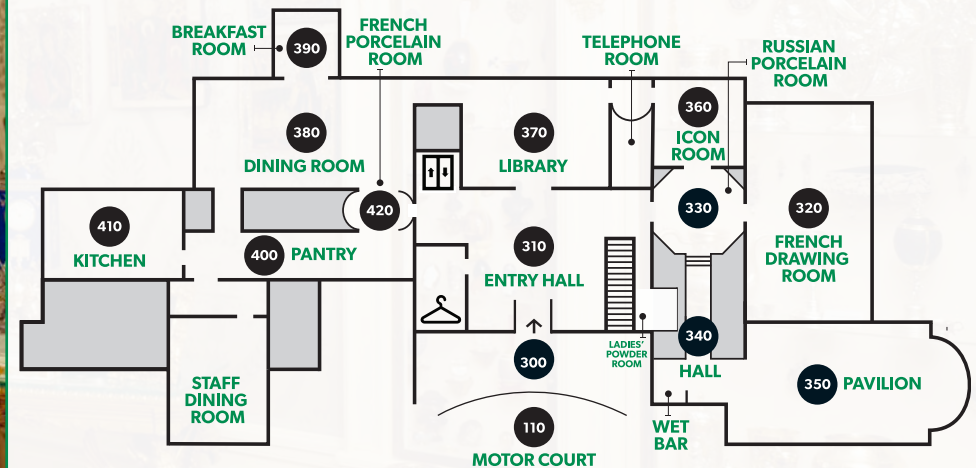
350. Pavilion

351. Portrait of Countess Samoilova, Her Foster Daughter, and a Black Servant
 352. A Boyar Wedding Feast in the Seventeenth Century
 353. Bread and Salt Plate
 354. Pair of Large Russian Vases
 355. Busts of Peter the Great and Catherine the Great

360. Icon Room

361. Two Imperial Easter Eggs by Fabergé
 362. Yusupov Family Music Box by Fabergé
 363. Empress Alexandra's Notebook by Fabergé
 364. Icon of St. George
 365. Brooch and Box: Imperial Presentation Gifts
 366. Kovshi (Russian vessels)
 367. Fabergé Bell Push and Cane Handle
 369. Twelve Monogram Egg's Surprise
 373. Opening the Easter Eggs
 374. Box by Bolin
 375. Snuffbox: Marjorie Post, Collector of Fabergé

- 376. Table Clock: An Emperor's Gift
- 512. Firm of Carl Fabergé
- 526. Recollections of Fabergé
- 370. Library**
 - 371. Portraits of Marjorie Post's Parents
 - 517. Marjorie Post's Family Business and Philanthropy
 - 518. *Sea Cloud*
- 380. Dining Room**
 - 381. Mantel Clock Case
 - 382. Pair of Console Tables and Two Sèvres Tureens and Platters
 - 519. Dinner Party Preparations
 - 524. Mar-A-Lago
- 390. Breakfast Room**
- 400. Pantry**
- 410. Kitchen**
- 420. French Porcelain Room**
 - 421. Case of *Bleu Céleste* Services
 - 422. Benjamin Franklin Cup and Saucer
 - 423. Pair of Rebus Cups and Saucers
 - 424. Tureen and Platter
 - 425. Cameo Ice Cup
 - 513. The Sèvres Factory



Mansion Second Floor Audio Tour & Floor Plan

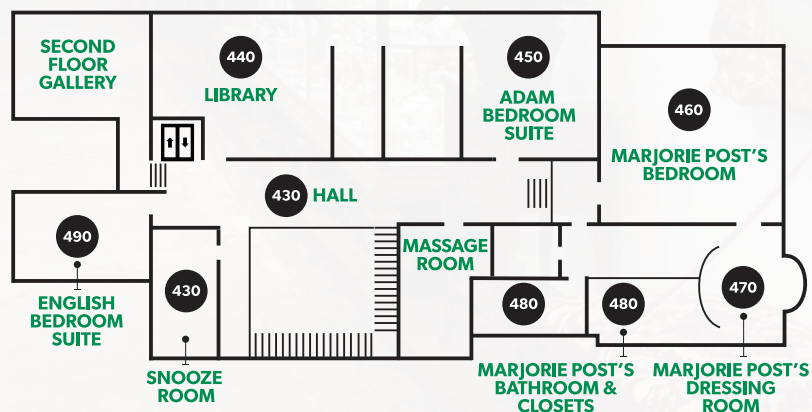
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Audio Tour Stops

- 430. Hall and Snooze Room**
- 432. Orlov Service
- 433. Tea and Coffee Service
- 434. Bariatinskii Vase
- 435. Coronation Cup
- 436. *Louis XVI Saying Farewell to His Family*
- 514. The Russian Imperial Porcelain Factory
- 515. Russia's Private Porcelain Factories

- 440. Library**
- 450. Adam Bedroom Suite**
- 460. Marjorie Post's Bedroom**
- 461. Bedroom Furnishings
- 525. *Marjorie Post's Children and Legacy*
- 462. *Beloved Child (L'Enfant Chéri)* and *Marie Antoinette and Her Children*

- 470. Marjorie Post's Dressing Room**
- 480. Marjorie Post's Private Bathroom and Closets**
- 490. English Bedroom Suite**
- 496. *Nuptial Crown (Second Floor Gallery)*
- 497. *Buch Chalice (Second Floor Gallery)*



Touring the Mansion

ENTRY HALL



The entry hall's magnificent two stories, grand staircase, and dazzling rock crystal chandelier complement the gracious welcome that Marjorie Post extended to her guests. Footmen, stationed in the room where William-Adolphe Bouguereau's 1883 allegorical painting *Night* hangs, took the overcoats of male visitors. Female guests were attended to in the powder room just beyond the stairs. Located across from the powder room, the telephone room was originally used to take or make phone calls.

Exquisite furnishings and historic objects introduce Post's two primary interests as a collector: the decorative and fine arts of France in the 1700s and imperial Russia in the 1800s and 1900s.



Two Chests of Drawers

Two luxurious commodes, chests of drawers, flank the library doors. These pieces accommodated—hence the term “commode”—items commonly found in aristocratic homes. They are decorated with floral and pastoral images created in marquetry, a technique involving extraordinary artisanship in which tiny bits of wood are meticulously cut and inlaid. The maker was the German-born Jean-Henri Riesener, official cabinetmaker to the French royals Louis XVI and Marie Antoinette.

Portrait of Catherine the Great



The largest of the portraits gracing the stairway is of Empress Catherine II, who ruled Russia from 1762 to 1796. She is dressed in full state regalia, with the insignia of Russia's elite orders. She uses her scepter to draw attention to the jeweled crown and orb beside her, attesting her power, as well as to a bust of Peter the Great hidden in the shadows. Peter, who reigned from 1682 to 1725, and Catherine are both credited with westernizing and modernizing Russia.

RUSSIAN PORCELAIN ROOM



Anticipating the day when Hillwood would open as a public museum, Marjorie Post had built-in, lighted display cases installed in almost every first floor room during renovations prior to her taking up residence in the mansion. The cases here and in the French porcelain room have pull-out drawers with information about their contents. While no longer in use today, the drawers reveal Post's dedication to educating her guests. She frequently invited high school and college students to visit Hillwood to learn about her collection.

The displays inside these cases are a captivating assortment of Russian porcelain and

glass. Above hangs an array of large dishes used in the Russian tradition of offering bread and salt to one's visitors.

The Order Services



Many of the cases in this room contain pieces from four porcelain dessert services that Catherine the Great commissioned in the last quarter of the 1700s from the Gardner factory. They are distinguished by the stars, badges, and ribbons from the insignia of Russia's most elite orders, the exclusive societies of individuals recognized for exceptional government or military service. Catherine and her successors used the services of St. Andrew, St. George, St. Vladimir, and St. Alexander Nevsky to honor the members of these imperial orders at yearly dinners, which were among the most important occasions at court.

FRENCH DRAWING ROOM



Marjorie Post greeted guests here, and this room is also where she hosted many receptions. In nice weather, the curtained double doors would be opened to allow the gathering to spill out into the French parterre.

The painted and gilt wood paneling and mantel are from Parisian homes built in the late

1700s. In concert with the room's French tapestries, furniture, gold boxes, and Sèvres porcelain, they evoke the splendor of French aristocratic life of the 1700s.

Post began acquiring these French furnishings and objects in the 1920s to decorate her New York City apartment in the French style fashionable at the time. The elements of harmony, balance, delicate decoration, superb artisanship, and historical relevance that define these French objects guided Post's taste in collecting for the rest of her life.

The Tapestries



Tapestries woven in the 1730s at the celebrated Beauvais factory in France grace the paneled walls. The largest of the three, across from the room's entrance, depicts festivities at an Italian country fair. Such scenes, with idealized peasants and elegant courtiers, convey the lighthearted spirit and pastimes of aristocratic Europeans in the 1700s.

Roll-top Desk



Between the windows stands a roll-top desk crafted by the renowned German father-and-son team of Abraham and David Roentgen. On the front of the desk, the elaborate mother-of-pearl monogram surmounted by a crown contains the letters "MA." Long speculated to be the initials of Marie Antoinette, the monogram is now believed to be that of Maria Antonia, princess of Bavaria and the electress of Saxony. Both areas are part of today's Germany. Maria Antonia was an accomplished composer and patron of the arts, and the musical instruments and other motifs crafted of various woods reflect her artistic interests and pursuits.

Portrait of the Duchess of Parma and Her Daughter Isabelle



Above the roll-top desk hangs a portrait of the eldest daughter of French king Louis XV and her daughter posed casually outdoors. The fashionable court artist Jean-Marc Nattier painted this portrait in 1750.

Portrait of Empress Eugénie



Over the fireplace is an 1857 painting of Empress Eugénie, wife of Napoleon III. The German artist Franz Xaver Winterhalter, the most sought-after court portrait painter of the mid-1800s, masterfully recorded her legendary beauty and elegance.

PAVILION



Before Marjorie Post moved to Hillwood in 1957, she had this pavilion, along with the adjacent wet bar, built to accommodate her entertainment needs. Film screenings are one example of Post's after-dinner entertainment; note that the sofas have pop-up trays for drinks and snacks. In the ceiling above the piano are speakers and a screen, largely hidden by draperies. Two state-of-the-art projectors from the time are housed in a projection booth behind the balcony. The staff could enjoy first-run films from the comfort of theater seats in the balcony.

The pavilion's contents are largely Russian in origin. Chief among them are the two large, impressive paintings, both acquired in the 1960s, that dominate the room. They were among Post's final major acquisitions as she and her curator, Marvin Ross, prepared to open her home as a museum.

Portrait of Countess Samoilova, Her Foster Daughter, and a Black Servant



Finished in 1834, the portrait is rendered in lifelike detail by the Russian artist Karl Briullov. The Russian countess steps in from the balcony of her Italian villa, greeted by her adopted daughter, a young Black servant relieving her of her cashmere wrap, and an eager dog. The identity of the boy remains unknown. His presence and his collar allude to the slave trade in Western Europe and the existence of Black servants in aristocratic circles.

A Boyar Wedding Feast in the Seventeenth Century



This painting celebrates the union of two noble Russian families, boyars, during the 1600s. The sumptuously attired guests fete the newlyweds in a candlelit dining hall replete with gleaming silver and gold and richly embroidered linens. Konstantin Makovsky painted this work in 1883, two hundred years after such an event would have occurred.

This Russian revival style was quite popular at the time, as Russians were nostalgic for old traditions predating Peter the Great's efforts to westernize the country.

ICON ROOM



Marjorie Post recognized the need to set aside space to showcase her small precious objects and sacred treasures. She created this intimate "collector's cabinet" for them and called it the Icon Room. Some four hundred objects fill this space, including highlights of the museum's nearly ninety creations by the firm of Carl Fabergé, the celebrated jeweler to Russia's imperial rulers.

The icons and chalices represent the types of objects Post acquired at state-run storeroom sales and commission shops in the 1930s in the Soviet Union. Post spent eighteen months (1937–38) there with her husband, Ambassador Joseph E. Davies. During that period, the Soviet government was still selling imperial treasures to finance its industrialization plan. Living in the Soviet Union ignited Post's passion for collecting Russian art, and she acquired the nucleus of her Russian art collection at that time. She continued to acquire Russian art in the West for the rest of her life.

Imperial Easter Eggs by Fabergé

Both imperial Easter eggs in the center case were gifts from Russia's last emperor, Nicholas II, to his mother, Maria Fedorovna. In 1885 Nicholas's father, Alexander III, began a yearly tradition of presenting his wife with a specially commissioned Easter egg. Nicholas continued the practice, giving an egg to both his wife and mother. The tradition endured for more than thirty years and yielded in excess of fifty eggs, all crafted with exceptional skill by the workmasters and artisans of the Fabergé firm.



The 1896 midnight blue enameled *Twelve Monogram Easter Egg* is decorated with the diamond-studded Cyrillic initials of Alexander III and his wife, Maria Fedorovna.



The 1914 pink enameled *Catherine the Great Easter Egg* was so-named because of the marvelous "surprise" it once contained—a miniature figure of the empress seated in a wind-up sedan chair carried by two servants. This surprise, revealed by opening the top of the egg, unfortunately was separated from the egg at some point before it entered Post's collection.

FIRST FLOOR LIBRARY



This room was a cozy place for Marjorie Post to gather with family and friends. The pine paneling and marble mantelpiece, both dating to the 1700s, evoke the comfortable atmosphere of a British country home.

Personal touches abound. A portrait of Post's father, C.W. Post, hangs over the fireplace, while a portrait of her mother, Ella Merriweather Post, hangs opposite. The canopied French

miniature bed is featured in a nearby photograph with Post's beloved schnauzer Scampi seated on it. On a table is a model of her yacht, *Sea Cloud*, which she leased to the U.S. Navy during World War II. Frank O. Salisbury painted the 1934 portrait of Post in an elegant ivory satin evening gown with a red velvet and fur drape.

DINING ROOM



Marjorie Post orchestrated this splendid dining space for formal dinners and parties. The oak paneling, recovered from a Parisian home of the early 1700s and featuring billowing scrolls and graceful birds, elegantly frames the spacious room.

Formal dinners required footmen to serve each guest and different waiters for wine,

meat, vegetables, and bread. On these occasions, Post and her staff planned extensively to ensure that the guests had no inkling of the effort involved.

Post set the table for elaborate gatherings with her French, Russian, and other exquisite services. The splendor of these events is recalled today in the changing tableware and floral arrangements here and in the adjoining breakfast room.

Dining Table Leaf



Marjorie Post commissioned the table for Mar-A-Lago, her home in Palm Beach, Florida, and requested in her will that it be brought to Hillwood. A table leaf in front of the window affords a close-up view of its artisanship.

BREAKFAST ROOM



This charming space off the stately dining room was where Marjorie Post had less formal lunches and dinners. The table was set for four at all times, even if she dined with her secretary, with two guests, or alone. The bronze metalwork lining the room was repurposed from Post's 1920s apartment in New York City. The Russian gilt bronze and green glass chandelier from the late 1700s comes from the Catherine Palace at Tsarskoe Selo, one of the imperial estates outside St. Petersburg.

The floral displays in the window make it difficult to tell where the garden ends and the room begins, an interaction of indoor and outdoor spaces notable throughout Hillwood. Today, as in the dining room, floral arrangements and place settings are changed several times each year.

PANTRY



While many rooms at Hillwood are reminiscent of historical European styles, the pantry and adjacent kitchen, remodeled by Marjorie Post, reflect typical mid-century American design and feature state-of-the-art appliances from the 1950s.

This pantry—equipped with a clock, calendar, corkboard, chalkboard, and telephones—was the nerve center for the household staff. Next to the refrigerator is a dumbwaiter, a small elevator used to bring porcelain and glass from basement storage. Silver was stored in the walk-in safe. A food-warming cabinet sits near the kitchen door. Cupboards display pieces from some of the services used on a regular basis.

KITCHEN



The Sta-Kold freezer and refrigerators, along with the industrial stove, double sinks, and multiple appliances, fill this staging area for luxurious entertaining. The only thing missing is a dishwasher, because all the tableware was handwashed. This is just one example of the extraordinary effort put into the dinner parties and festive garden teas that Marjorie Post hosted over the course of a year.

STAFF DINING ROOM

Ever mindful of the well-being of her staff, Marjorie Post took great care to provide comfortable accommodations for them. Near the kitchen is the room where staff relaxed and enjoyed morning coffee, hot bun breaks, and three meals a day prepared for them by Hillwood's cooks.

Enjoy exploring the displays, which give a sense of life and work at Hillwood, Camp Topridge, and Mar-A-Lago. An organizational chart details the people required to maintain the gracious style of living that Post enjoyed at all of her residences.

FRENCH PORCELAIN ROOM



The French porcelain room attests to Marjorie Post's enthusiasm for her porcelain collection, which, to the surprise and delight of her guests, she used at her dinners and other parties. The pieces around this room come from France's famed Sèvres royal porcelain factory and reflect the variety of items produced there during the mid to late 1700s.

Case of Bleu Céleste



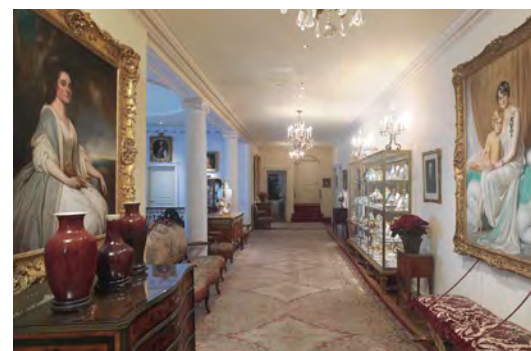
The largest case in this room is filled with Sèvres's famed *bleu céleste*, "heavenly blue," wares. These pieces, from a variety of services made for the French and other European princely courts, typify the ornate and fanciful style favored by the aristocracy of Europe in the 1700s. The plates with the gilt monogram "LPR" painted in the center and the small ice cups with bird decorations come from a lavish dessert service commissioned by Cardinal Prince Louis de Rohan, a French ambassador to Vienna in the late 1700s.

Benjamin Franklin Cup and Saucer



To the left of the dining room entrance is a dark blue cup with a portrait bust of Benjamin Franklin and a saucer made around 1779. Franklin, an American envoy to the French court, was considered the personification of liberty, and his likeness appeared on all kinds of media, including these Sèvres pieces.

SECOND FLOOR HALL



The stairway—accented with Russian portraiture, a French standing clock, and a Russian vase of blue and clear glass—provides a gracious passage between the mansion's public and private areas. It also offers a close-up view of the French-made rock crystal chandelier. At the top of the stairs sits a case of English painted enamels, popular accessories among wealthy Europeans in the 1700s. Russian porcelain made by imperial and privately owned factories is displayed throughout the open balcony area.

Snooze Room



The doorway at the top of the stairs opens onto the snooze room. Furnished with a daybed, and connected to the English bedroom by a passageway, this room provided the perfect space for a midday nap, followed by freshening up in the neighboring half bath.

English Bedroom Suite



This bedroom, with its attached closets and bathroom, served as a guest room. The bed and chest-on-chest were made in England in the 1800s. British sailors of that period hand-stitched the needlework pictures, called sailors wools, which served as souvenirs from voyages.

SECOND FLOOR GALLERY



What had once been staff quarters is now a gallery exploring the history of Hillwood's collection. Amassed by founder Marjorie Post and developed by the museum since its opening to the public in 1977, Hillwood's collection reflects Post's interest in an object's beauty, artanship, and history. This gallery explores how Post built a distinguished collection that alludes to her extraordinary life as a business executive, engaged citizen, and generous philanthropist.

This gallery provides an opportunity to explore in detail some of the finest examples of art in the collection. Textiles rotate twice a year to highlight new pieces and for purposes of conservation. Additionally, a portion of the gallery dedicated to recent research, acquisitions, and loans is subject to occasional change.

SECOND FLOOR LIBRARY

This library offered a cozy alternative to the formality of the rooms downstairs. When Marjorie Post lived here, it was equipped with a television so she could watch shows in which her youngest daughter, the actress Dina Merrill, appeared.



As in the larger library downstairs, this room's décor echoes the style of an English country home. To the right of the fireplace is a card table made in the mid 1700s. Sir Oswald Birley's 1925 portrait of Eleanor, Post's second daughter, in a riding costume presides at one side of the room, while Frank O. Salisbury's portrait of Post in the 1940s hangs at the opposite end.

The windows in the adjoining passageway provide a grand view of the Lunar Lawn and beyond to the wooded valley of Rock Creek Park. The Washington Monument, just visible above the tree tops, is less than five miles away.

ADAM BEDROOM SUITE

This guest bedroom, with its adjacent walk-in closet and dressing room, is named for the English style first popularized by the designers Robert and James Adam in the 1700s.



The Adam brothers were celebrated for their use of pastel tones and classically inspired decoration, echoed here in the fabrics, carpet, ceiling, and Wedgwood ceramics.

In the 1946 portrait by Frank O. Salisbury above the fireplace, Marjorie Post wears a magnificent Cartier sapphire, diamond, and platinum necklace, now part of Hillwood's jewelry collection.

MARJORIE POST'S BEDROOM SUITE



On the approach to Marjorie Post's bedroom suite, several notable paintings come into view. The large portrait of Post and her daughter Nedenia, the actress Dina Merrill, was painted by Giulio de Blaas in 1929. Post wears a large emerald Cartier brooch, which is occasionally displayed in the jewelry

case in her closet. Near the steps, Marguerite Gérard's *The Beloved Child*, painted around 1790, delightfully captures a rosy-cheeked baby riding in a cart drawn by two women.



The bedroom is furnished with French furniture and fabrics. The table case is filled with small objects made of bloodstone, Post's birthstone. The large pastel portrait across the room of two of her daughters, Adelaide and Eleanor, is by Pierre Tartoué and dates to 1915. Over the fireplace hangs Douglas Chandor's 1952 portrait of Post. Chandor died before completing the work, leaving the hands and other details unfinished. The window in this bedroom offers a view of the French parterre below.

Off the bedroom is a silver and pale blue dressing room, which also served as Post's morning office. Here she not only dressed and enjoyed breakfast but also attended to personal, household, and business matters with her staff. Family photographs cover the walls.

When the bathroom in Post's bedroom suite was renovated in the 1950s, pink, one of her favorite colors, was experiencing a revival. The adjoining hallway has a safe Post used to store her jewelry, and features changing displays of her jewels and accessories. The closets contain an array of fashions that are also rotated throughout the year. These temporary presentations illustrate how Post's love of exceptionally beautiful and exquisitely crafted objects extended to her sparkling gems and tailored clothing.

MASSAGE ROOM

Near the steps leading to Marjorie Post's bedroom suite is the massage room. While the room no longer houses the massage table, it still has the original hair dryers and permanent wave machine used for the final touches of her impeccably groomed appearance.