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Hi res images available upon request

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Interwoven: A Tradition of Textiles

On view June 6, 2026 through January 3, 2027

Celebrate the enduring artistry and beauty of centuries' worth of textiles, from lace and embroidery to quilts and commemorative relics, and more

Washington, D.C.—Richly woven, meticulously stitched, and deeply symbolic, textiles have shaped societies for centuries. [*Interwoven: A Tradition of Textiles*](#), on view at [Hillwood Estate, Museum & Gardens](#) from June 6, 2026, through January 3, 2027, explores the enduring tradition of textile making from the 17th century to today.

Textiles have long served as both functional objects and extraordinary works of art, woven into the fabric of everyday life and elevated by generations of makers. Hillwood's upcoming exhibition will be the first to focus on this essential yet unexplored aspect of the collection, showcasing the remarkable artistry, technical mastery, and cultural importance of textiles across centuries. Drawing from Hillwood's rich holdings, *Interwoven* will invite visitors to consider the abiding power of textiles, not only as decorative or domestic objects but also as expressions of identity, devotion, innovation, and exquisite craftsmanship.

"At Hillwood, we are lucky to be surrounded by gorgeous textiles every day, with ensembles displayed in Marjorie Post's closets, intricate tapestries and rugs decorating the mansion, delicate table linens, and gorgeous Russian vestments on view, to name a few," said Kate Markert, Hillwood's executive director. "With many of these techniques experiencing a modern-day resurgence, we are pleased to feature Post's remarkable collection of such works, celebrating the longstanding tradition of textile fabrication and art—the creativity, skill, and meaning behind it—and how it continues today."

Marjorie Merriweather Post's Collection

Marjorie Merriweather Post maintained a reverence for textiles throughout her life, preserving antique lace samples, apparel from her girlhood, and examples of textile work created by the women in her family, including her mother, Ella Letitia Merriweather (1853-1912); her paternal



aunt, Mary “Mollie” Stanley Post (1860-1925); and her grandmother, Caroline Lathrop Post (1824-1915). Post applied the same criteria to textiles as she did to all her collecting: exquisite artisanship and intricate details.

She collected handmade lace pieces and resplendent liturgical vestments and textiles from the Russian Orthodox Church, furnished her homes and personal spaces with sumptuous fabrics, and attired herself and her three daughters in the finest of fashions. Post also upheld a progressive approach to repurposing textiles, such as snipping embroidered sections of a daytime ensemble for alternate use and upholstering chairs with an antique quilt.

Exhibition Organization and Highlights

Interwoven: A Tradition of Textiles will present an array of apparel, paintings, textiles, accessories, decorative art objects, and more, from the 17th century to the present. Organized into four sections, the exhibition will explore centuries’ worth of historical textiles; the act of creating such fiber-based pieces; form and function; and commemorative textiles. Significant representations on view from Hillwood’s collection will include a 19th-century replica of a 17th-century point de France lace panel replete with ornate iconography and an exquisite 18th-century embroidered Russian liturgical textile trimmed with pearls and glass beads.



In addition, *Interwoven* will feature a selection of works by contemporary textile and fiber artists, exploring techniques that are experiencing a 21st-century resurgence, including embroidery, quilting, and lacemaking. The exhibition will explore changing perspectives on textile art amid the legacy of industrial production and consumption, and the compelling need to preserve the legacy of textile art, particularly that of unnamed, often marginalized, creators.

The exhibition will open with “Centuries of Textiles,” highlighting the range of fiber-based pieces within Hillwood’s collection. From paintings featuring sumptuous fabrics and needlework to historical vestments and accessories, Marjorie Post amassed a variety of textile examples. While some were displayed as art, many were used in everyday life.

Next, “A Stitched Family Tree” will celebrate the legacy of textile artists within Post’s family. Showcasing pieces created by family members, the section will display embroidered placemats, a handmade lace doily, sewn baby garments, and more. The appreciation for and creation of textiles were passed down through generations, from grandmother to mother to daughter.

The crux of the exhibition will come in “Form and Function,” presenting four key techniques—lace, embroidery and needlepoint, Kashmiri shawls, and quilting. Post acquired a robust lace collection, both for the sake of collecting and for use. Today, many of these pieces are displayed on a rotational basis in Post’s closets, though this will be the first time such a number are on view at once. Antique lace was often basted onto silk backgrounds when sold, almost like

scientific specimens, and some such works will be exhibited just as Post bought them. An incredible length of lace will be displayed in the round, allowing visitors to fully experience the intricacies of the piece. To highlight the enduring power of this artform, a commissioned egg from contemporary artist Manca Ahlin will be suspended above, providing an almost 360° experience for viewers.

Within Hillwood's holdings, embroidery and needlepoint are most evident in the apparel and Russian collections, on dresses, accessories, towels, and more. An ensemble on view will explore Post's recycling of textiles, showcasing how she cut off and reused embroidered sections of a dress on another garment. Loans from artist Sophia Narrett will provide a look at the continuation of embroidery and needlework today. The last two techniques, Kashmiri shawls and quilts, will present not only these luxurious textiles themselves but also how Post lived with and used them in interesting ways. A key example is a chair that was reupholstered in a 19th-20th-century quilt, utilizing the blanket in a new fashion.

The exhibition will conclude with "Commemorative Textiles: Relics of the Past," highlighting those celebrating specific events or periods, such as coronations or Marjorie Post herself. These will round out the assortment of textiles on view, from those used in everyday life, such as apparel and handkerchiefs to artwork-specific works, such as the contemporary pieces and those made with a specific dedicatory purpose.



Curator

Megan Martinelli is Hillwood's curator of apparel, jewelry, accessories, and textiles. Previously, Megan was a research assistant at The Metropolitan Museum of Art's Costume Institute, where she contributed to internal object assessment research and assisted with exhibitions including *China: Through the Looking Glass* (2015) and *Manus x Machina: Fashion in an Age of Technology* (2016). Before joining The Met, Megan curated an exhibition titled *The Other White Dress: Non-Wedding Dresses of the Twentieth Century* (2014) at the University of Rhode Island's Historic Textile Gallery and contributed to *Artist, Rebel, Dandy: Men of Fashion* (2013) at The RISD Museum of Art. At Hillwood, she was the curator of *Mid-Century Master: The Photography of Alfred Eisenstaedt* (2019), *Roaring Twenties: The Life and Style of Marjorie Merriweather Post* (2021), *Grace of Mona: Princess in Dior* (2022), and *Marjorie Merriweather Post's Paris* (2024), and co-curated *From Exile to Avant-Garde: The Life of Princess Natalie Paley* (2025). Megan holds an MS in historic textiles and costumes from the University of Rhode Island and a BA in English literature from Providence College.

Events and Programs

Interwoven: A Tradition of Textiles will inspire an array of programs and events throughout the presentation of the exhibition.

A benefit celebrating the exhibition opening, Hillwood's annual gala, will be held on Tuesday, June 2, 2026. Inspired by Marjorie Post's grand affairs at Hillwood, the evening will include cocktails and a glamorous dinner on the Lunar Lawn in honor of Post's signature style and in support of Hillwood's mission to share her cultural treasure with future generations.

Through the summer, a multi-part lecture series will feature a rich lineup of speakers and delve deeper into the world of the exhibition.

Exhibition Sponsors

Interwoven: A Tradition of Textiles is supported by The Marjorie Merriweather Post Foundation, Janice and Ralph Shrader, Ellen MacNeille Charles, Mr. and Mrs. Val Hawkins, Dr. Catherine M. Chura, Mr. and Mrs. Henry A. Dudley, Jr., Kate and Bunky Markert, Ms. Nedenia Rumbough and Mr. Jan Roosenburg, Mary Lou Steptoe, Katherine Levine and Daniel Culley, and The Cheremeteff Richardson Philanthropic Fund. All exhibitions and programs are funded in part by the U.S. Commission of Fine Arts through the National Capital Arts and Cultural Affairs Program. This project was supported by the DC Commission on the Arts and Humanities.

About Hillwood

When art collector, businesswoman, social figure, and philanthropist Marjorie Merriweather Post left to the public her northwest Washington, D.C. estate, she endowed the country with the most comprehensive collection of [Russian imperial art](#) outside of Russia, an [exquisite 18th-century French decorative art collection](#), and 25 acres of serene landscaped gardens and natural woodlands. Opened as a public institution in 1977, today Hillwood Estate, Museum & Gardens offers a gracious and immersive experience unlike any other. Highlights of the collection include Fabergé eggs, Russian porcelain, Russian orthodox icons, Beauvais tapestries, and Sèvres porcelain, and Post's personal collection of apparel, accessories, and jewelry. Thirteen acres of enchanting formal gardens include a [Japanese-style garden](#), [rose garden](#), [French parterre](#), and an orchid-filled [greenhouse](#).

General Information

Location: 4155 Linnean Avenue, NW, Washington, DC
Metro: Van Ness/UDC, Red Line (20-minute walk)

Information/Tickets: 202-686-5807 for information or www.HillwoodMuseum.org
Facebook.com/HillwoodMuseum

Hours: Tuesday through Sunday, 10 a.m. to 5 p.m. Closed Mondays, most holidays, and for several weeks in January.

Café: Merriweather Café is open Tuesday through Sunday from 11:30 a.m. to 3:30 p.m. Merriweather To Go, featuring a quick selection of sandwiches, salads, snacks, and beverages, is available Tuesday through Sunday from 11 a.m. to 4 p.m.

Ticketing: \$20, \$17 seniors, \$10 college students, \$5 for visitors age 6 to 18. No donation is suggested for children under 6. Adults and seniors receive \$3 off the suggested donation for weekday visits and \$1 off for weekend visits when reservations are made online. Members receive free admission to visit the estate during regular operating hours. To join visit <http://www.hillwoodmuseum.org/membership> For more information visit <http://www.hillwoodmuseum.org/hours-and-tickets>

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