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VERANDA

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A GOLDEN ERA WARM, CONFIDENT & UNDENIABLY CHIC *for* COLOR



At Home with
**SYLVESTER
STALLONE**
in Palm Beach

→ Houses & Gardens



wanted to be good stewards and make this house shine as brightly as it deserved to," says Mary, who researched widely to find an interior designer who "wasn't going to just fill it with antiques. We wanted tension, that push-pull between modern and historic, and someone who wasn't afraid of color but understood how to use it." A friend suggested she look at Angie Hranowsky's work. "The minute I saw her Instagram, I knew she was it," Mary says.

Though based in Charleston, South Carolina, Hranowsky is a Louisville, Kentucky, native who went to the University of Cincinnati, so a cold call from the Buckeye State didn't shock her. After one conversation with the Lohmans and seeing the architectural plans, "I had a gut feeling this was a good match," says the designer, who hopped a plane for a site visit the next week. She fell in love with the quaint town—and its even quainter old hardware store, which became a must-stop on every trip—and felt an instant connection with her clients. "They're big readers and travelers who love art, so we hit it off immediately," she says.

CLOCKWISE FROM LEFT: A graphic stripe animates the sitting room's George III camelback sofa (Max Rollitt). Plaster chandelier, Liz O'Brien. • An 18th-century Italian gilt mirror shines against a powder room's historic block-printed wallcovering (Adelphi Paper Hangings). • The kitchen's Aegean blue backsplash tiles are by Ann Sacks. **OPPOSITE:** A pair of 19th-century Albin bird engravings (Casa Gusto) find an exuberant perch in the study (paint color, Mill Springs Blue by Benjamin Moore).

Having sold their previous home furnished, the Lohmans brought only their art, books, and a few antiques, giving Hranowsky a fresh start. To ignite that freshness, she selected a jewel-toned palette of blues, greens, and yellows—"rich colors to counter the Ohio cold," she says—silver-leafed the foyer's original barrel-vaulted ceiling, and painted the flanking columns and reeded entablature (designed by Milner) a buttery yellow. The sitting and dining rooms echo the lustrous silver with pearly gray Venetian plaster walls and butter-hued trim, "a perfect backdrop for their art," says Hranowsky, and a quiet complement to the sitting room's Georgian sofa, with its "mod black-and-white Scalamandré pattern."

More yellow spreads cheer throughout the kitchen, family room, and stairwell thanks to a custom-painted pinstripe, creating a neutral backdrop that doesn't recede. "Yellow makes me feel cosseted and energized but relaxed at the same time," Mary says. Zippy teal brightens the study, with beadboard walls (inspired by a salvaged section of original paneling) and built-ins designed by Hranowsky and fashioned by contractor Willmott Construction's team of cabinetmakers, who also crafted the family room's bookshelves. Hranowsky feared she'd run out of books to fill them, until Larry pointed to 18 more boxes of books in a closet and said, "How about these?"

"It's a great entertaining and family-gathering place—a house that makes you feel good," Mary says. "Angie created such a sense of serenity and joy with these colors. Especially in these crazy times, we need that." ♦

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