

On the *Bright Side*



Interior designer **Angie Hranowsky** wields shades of sunshine and sumptuous jewels to revive a landmark 1820s home in Ohio with joyful modern verve.



The dining room's butter-hued trim (Simply Irresistible by Benjamin Moore) and gray Venetian plaster walls echo the foyer's columns and silver-leafed ceiling (left).

INTERIOR DESIGN BY **ANGIE HRANOWSKY** • ARCHITECTURE BY **PENINSULA ARCHITECTS**
AND **JOHN MILNER ARCHITECTS** • LANDSCAPE DESIGN BY **DAVID THORN**
PHOTOGRAPHY BY **JULIA LYNN** • WRITTEN BY **STEPHANIE HUNT**



Mary Lohman knew people were watching.

It was no small feat to take on renovating the Whedon Farwell House, arguably the most iconic home in Hudson, Ohio, a town whose historic district is included in the National Register of Historic Places and is chockablock with Greek Revival, Federal, and Victorian beauties anchored by a town green. This circa-1826 Federal and Italianate gem sits off the road at a quirky angle, down the street from the clock tower—as prominent as it gets. “I always dreamed of living in a historic house,” says Mary, who with her husband, Larry, raised their three now-grown children in a nearby 1980s faux-Tudor cottage. The couple had long eyed this home in particular, owned by friends of theirs. “If you ever want to sell, you don’t have to look far,” she told them. When the Lohmans got a “Hey, are you interested?” call during the pandemic, they jumped.

Their excitement was tempered with trepidation. The original structure was only 2,100 square feet, so the Lohmans tapped



local firm Peninsula Architects to design an addition to accommodate their family. Historic preservation specialists John Milner Architects from Chadds Ford, Pennsylvania, were brought in to correct some historically inaccurate tweaks made over the last two centuries. “We wanted to get it right. There was tremendous scrutiny from neighbors and the town, as there should be,” Mary says.

The team went to great lengths to honor the property’s architectural integrity; for instance, the new addition (with a family room, kitchen, laundry, and primary suite) conjures a carriage house that could have been built and connected to the main house over time. However, the Lohmans never envisioned the interiors as a museum. “We

ABOVE: The family room’s floral window treatments (fabric, Arjumand’s World) beautifully blend the seating’s peacock blue, aubergine, and umber shades. **LEFT:** Mint-and-white geometric tile flooring (Mosaic House) brings personality to a hall bath.



ETERNAL SUNSHINE

CLOCKWISE FROM TOP LEFT: The circa-1826 Whedon Farwell House blends Federal and Italianate styles. Door color, Deep Sea Green by Benjamin Moore. ♦ “I love the depth of the wood and metal,” says Hranowsky of the primary bedroom’s Gregorius Pineo four-poster bed. *Distorted Square Within a Circle* screen print, Robert Mangold. ♦ Leafy ochre vines (wallcovering, Soane), a vintage bamboo mirror, and a caramel-hued vanity warm a powder room. ♦ A glossy espresso side table by The Lacquer Company services a built-in guest nook.



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.” ♦

“We wanted to make this house *shine as brightly* as it deserved to.”

—MARY LOHMAN

