



Susan Lind Chastain fabricated the draperies flanking the living room's expansive paned glass windows and doors using Mark Alexander's pale gray geometric linen print edged in Brentano's rich blue wool satin. A modern Tibetan wool and Tencel area rug from Vaheed Taheri anchors the room.

Blue Melody

KELLY HOHLA INTERIORS
UPDATES A MENLO PARK
COLONIAL

TEXT **KENDRA BOUTELL**
PHOTOGRAPHY **PAUL DYER**



SAN FRANCISCO-BASED KELLY HOHLA Interior's clients purchased a white two-story Colonial Revival house in a bucolic area of Menlo Park. The neighborhood, shaded by mature oak, eucalyptus, and evergreen trees, boasts generous lots with rustic narrow streets sans sidewalks; a lack of streetlights adds to the enchanting ambiance. Principal Kelly Hohla worked on two previous projects with the homeowners, and for this one, she and Senior Designer Alana Dorn reconfigured the rooms to gain symmetry and function. They popped shades of blue against a cool neutral shell, juxtaposing traditional architecture with contemporary furnishings and art.



LEFT A back stairwell leads to a media room where the kids hang out. Riloh Lighting's flush mount ceiling fixtures in antique brass and clear glass add a sculptural note. A streamlined bench covered in a steel blue abstract linen print from Romo provides a place to pause.

BELOW Lisa Lindenbaum, an art consultant, helped Kelly Hohla Interiors select the Ian Kimmerly painting in the entry and the other art pieces for the project. The blue lacquer on the Randolph & Hein console was custom-made using Benjamin Moore Newburyport Blue.

OPPOSITE Ginger & Jagger, a furniture company based in Porto, Portugal, crafted the carved Carrara marble side table. The vintage blue Murano glass lamp base echoes the table's facets, while its custom drum shade in a gray Schumacher fabric references its marble veining.

The designers collaborated with the architectural firm Remick + Sessions Design and the builders Peninsula Custom Homes. In the entry, Hohla and Dorn selected a white wall and ceiling paint color with just a hint of blue and a blue-gray white for the wainscot. The team installed honey-toned cerused oak floors throughout the house. Ian Kimmerly's painting, an indigo integration of abstract and figurative elements, greets guests; it surmounts Randolph & Hein's lyrical dark blue lacquered console with antique brass sabots. A faceted geometric pendant in white glass and brass illuminates the space.

From the entry, an elegant vaulted living room opens up where the white, blue-gray, tinted paint color continues. Birgit Jensen's atmospheric fog-hued landscape hangs over a streamlined Holly Hunt sofa upholstered in blue velvet. Across the room, the team installed a neoclassical-style mantel in Carrara Venatino marble, which they bookended with modern Lawson-Fenning sideboards finished in a greige lacquer with walnut and antique brass details. The designers added A.Rudin's wing-back armchair and ottoman covered in a French blue basket weave for daydreaming. A whimsical light fixture resembling champagne bubbles floats over Caste's minimalist walnut and bronze coffee table.



Matthew McCormick Studio's round brass modernist chandelier crowns the oval library table with a walnut top, an anthracite steel y-stretcher base, and brass sabots. The designers paired this with an angular side chair from Bright upholstered in Castel's blue jacquard.



RIGHT Riloh's pendant lights in antique brass and clear glass punctuate the white kitchen. A wall mosaic in white Thassos marble with pearl shell complements the Calacatta Caldia marble countertops. Structured counter stools in ash grey oak with blue leather seats are perfect for casual dining.

BELOW Draperies fabricated in ikat patterned linen voile from the Spanish firm James Malone hang from the British Bradley Collection's oil-rubbed bronze hardware, cocooning the dining room. A built-in window seat with accent pillows in Rogers & Goffigon's blue mohair adds to the coziness.



The dining room celebrates American craftsmanship with a Skram Furniture Company dining table and a John Pomp chandelier. Based in North Carolina, Skram believes in perfect imperfection, and the rectangular table includes a walnut top with a reverse bullnose edge profile and legs fabricated in bronze and carved walnut. Above the table, Philadelphia artisan John Pomp's brass mobile ceiling fixture dances in the air with hand-blown glass pieces shaped like calla lilies. The designers etched blue in the dining room and adjacent kitchen's textiles. In the library, they used a medium gray for walls where Trevor Paglen's photograph, Shoshone Falls Hough Transform; Haar, holds court. Draperies and pillows received the home's signature accent color. **CH**



BELOW A Holland & Sherry wallcovering in saturated blue-gray on silver sets the tone in the powder room. Gabriel Scott's geometric double sconce in white glass and polished nickel illuminates an arched mirror, while Nest Studio's Dorothy Draper-inspired cabinet hardware embellishes the vanity.

BELOW LEFT In the primary bathroom, Waterworks petal mosaic in white Thassos and Carrara marble covers the floor, while Volakas white dolomite from Artistic Tile encases the walls. Susan Lind Chastain fabricated Roman shades for privacy from Villa Nova's white linen edged with C&C Milano's blue wool.

OPPOSITE Hohla and Dorr chose geometric patterns to dress the bed for the primary bedroom: the duvet in Holland & Sherry's pale blue mélange wool flannel jacquard, the shams in Kravet's platinum diamond textile, and the accent pillow in Casamance's gray quilted wool with a contrast band of blue jean linen.

