



TRADITIONAL HOME
FEBRUARY 2011 / OLGA

THE URBAN ELECTRIC Co.



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Opposite: A scalloped stair wall in the keeping room follows the curved lines of a banquette upholstered in Donghia fabric. The stairs lead to an upstairs playroom. Left: The architect vaulted the kitchen ceiling to capture light from a half-round clerestory window. The Wolf range is vented by a custom stainless-steel hood. Below: Blue-gray cabinets and a stone tile floor ground the kitchen. When Amy works at the Rob farmhouse sink, she has views toward the front yard. Bottom: Curves, circles, and arches, such as the arched porch above the main entry, are motifs repeated throughout the house. A family entry with covered porch is to the right of the front door and near the end of the house.



lines. "That was such a strong, pretty shape and sort of sensual," MacArthur says. "We decided to make the most of it."

Circles, arches, and feminine curves are repeated throughout the house in textile patterns, window and door arches, transom mullions, and chandeliers. "The oval shapes and arches take the house to a more elegant design level, which was important to Amy," MacArthur says. "She wanted casual elegance."

The shingle-and-stone exterior of the house exudes a relaxed Long Island Hamptons style, which is also reflected in the white-painted tongue-and-groove ceiling in the kitchen. The ceiling was vaulted to capture light from a half-round clerestory window. A large window above the sink gives Amy a perfect vantage point for watching kids outside when she is working in the kitchen. "We brought in as much light as possible, and the room really feels light and airy," MacArthur explains.

Amy kept the mood light throughout the house, with a soft color scheme of taupes and pale blues. "It was important to have a very soothing palette—nothing too striking or too loud—so it made sense from one room to another," Amy says.

Draperies in the family room are a tone-on-tone bouquet pattern, hand-printed on Belgian linen. Facing ivory sofas with

