

MAINE ATTRACTION

REFLECTING SEASIDE LIGHT





INTERIOR DESIGN BY GAUTHIER/STACY ARCHITECTURAL RENOVATION BY SALMON FALLS ARCHITECTURE
LANDSCAPE DESIGN BY SNUG HARBOR FARM
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WHEN A SUMMER HOUSE BECKONS YOU OUT OF SEASON,

lures you into setting up residence during your child's school vacation and even entices you to break away with a few friends for the occasional midweek ladies' night out, usually turning into a sleepover, you know you're a convert. "This is our sanctuary," says Dianne Gregg of the shingle-style house on the coast of Maine that she inhabits with her husband and daughter every chance they get. "We do celebrations here: Thanksgiving, village tree-lighting in December, family reunions. The ocean is spectacular in every season."

Perched above the rocky coast with a view to the open sea, the weathered structure with the solidity and charm of stone chimneys and signature white trim belies its short history. It was built in the 1980s in the regional style with a nod to the contemporary in its open-room plan and in the window treatment on the oceanside facade. There, a series of expansive fixed panes transforms the tradition of bay windows and a dormered roof into an opportunity to make the majesty of the Atlantic Ocean a key element in the daily life of the house.

Dianne and her husband Dan Harrington jumped at the chance to buy the place after living nearby for twenty years. They brought in Paul Gosselin of Salmon Falls Architecture to collaborate with Gauthier/Stacy in fine-tuning the interior. Gosselin's firm has worked on a number of houses built on this private one-lane-wide spit of land at Kennebunk Beach.

Interior designers Jim Gauthier and Susan Stacy tread lightly, creating a symbiosis with the extraordinary location. Gauthier says, "Our challenge was to create a cozy, inviting home

OPENING PAGES: At high tide on Kennebunk Beach, water laps at the rocks that support the foundation of Dianne Gregg and Dan Harrington's shingled house. ABOVE LEFT: Antique round iron window frame over loveseat. Pillows in Dintiman Design Associates fabric with Scalamantré trim. ABOVE RIGHT: In cabinet, new porcelain and old silver-plate restaurant ware with starfish. OPPOSITE: Windows and doors funnel light from ocean facade to entry and stairs. Cabinet by Minton-Spidell. French case clock and English botanical prints, all 19th c. Icon Group lamp.







PALE SURFACES ARE INTENDED TO REFLECT CHANGES
IN NATURAL LIGHT FROM KENNEBUNK BEACH.

PREVIOUS PAGES: Airy living room has French doors on both sides. Custom wool rug by Stark pulls together wing chair in Gretchen Bellinger's cotton bouclé, pair of custom McLaughlin's Upholstery lounge chairs in Henry Calvin stripe and bench in Jack Lenor Larsen fabric. Pull-up chair by Hickory Chair slipcovered in Great Plains linen plaid. Charles Fradin's Oelrich coffee table. Paintings of urns on canvas. Painting "Portland Headlight" by D.A. Fisher. RIGHT AND FOLLOWING PAGE: Bausman & Company dining table. Chairs slipcovered in Rogers & Goffigon linen. Persian wool rug from Stark. Chandelier by Ironware International. "Cape Beach" oil painting by Anne Packard.











PRECEDING PAGE AND RIGHT: The master bedroom offers sea views. Upholstery in Gretchen Bellinger's cotton bouclé. White Magma vases. British Khaki's four-poster. Stools by Mimi London for St. Denis. Custom Granville chest by Robert Lamboy. Pam-Pom pillow from FDO Group. Bellacor's crystal lamp. Painting "Beach Lowtide" by Gedas Paskauskas.

TOP LEFT: Bath mirror reflects Atlantic above custom vanity by Robert Lamboy with limestone countertop by Paris Ceramics. Waterworks hardware and sconce.

BOTTOM LEFT: In daughter's bedroom, two 19th-c. transoms over fireplace. Easy chair and ottoman in check from Decorators' Walk. Wicker chair in Lee Jofa fabric.







notwithstanding all the coolness and light of the ocean right outside." They conceived an elegant but uncomplicated scheme where furniture groupings encourage conversation yet honor the view. Walls in whites and tints provide a clean backdrop for soft surfaces in seaside colors, ranging from driftwood and bleached shell through gray-blue and celadon—colors "based on the New England coast, not bright Caribbean hues," adds Stacy.

With refined comfort as a goal, Gauthier and Stacy combined existing furniture with new upholstery. They slipcovered the homeowners' dining chairs in linen, marrying a pair of unmatched larger chairs with four others in bamboo. In the living room, they had a couple of tufted, rollback lounge chairs made, copying the lines from an old tattered one that the designers had discovered. They used a window-pane plaid to slipcover a high-back chair to lessen its formality. Throughout, accents of distressed wood, stone, brick, rush and nicely worn silver-plate hollowware relax the rooms.

"The whole point architecturally was to max out the opportunity of the site," Gosselin says. "We opened up the interior visually so you have a through-view." He shifted and enlarged doorways and windows so light penetrates and draws you toward the panorama of the sea.

The setting prioritized everyone's efforts. Dianne Gregg notes, "The natural beauty is astounding. The connection is immediate. We see herons, porpoises, seals. At dinner, the moon rising over the ocean. The house isn't fancy or fussy. It's soothing, like the sea." □

ABOVE: The courtyard is the family's "secret garden," says Dianne Gregg. It's sheltered from the wind—the perfect spot to read, watch birds or track monarch butterflies in migration. Landscape design by Tony Elliott of Snug Harbor Farm. OPPOSITE: An intimate dining spot with outdoor fireplace is poised on a small brick terrace above the ocean. All furniture is teak by Giasi.

