



A beautiful seating area in the master bedroom features antique furniture, including a nineteenth-century Indian divan. Overlooking the garden, it is the perfect place to enjoy the view of Turbats Creek. | Facing page, from left: Lobster shacks are an iconic reminder of Kennebunkport's maritime history. The densely planted garden appears almost wild, and provides the perfect vantage point from which to enjoy the ocean breezes.

An Eclectic Vision



BLENDING CULTURES IN A SEASIDE HOME



Driving through Kennebunkport, Maine, it is easy to get distracted by the spectacular ocean views along the rocky shoreline. Historically, Kennebunkport was a shipbuilding and fishing village. Today, mansions built by sea captains in the early 1800s serve as restaurants, inns, and private homes. Lobstermen fish the waters along the coast and sell their catch at the wharf. When Darcie Bundy

decided to build a summer home for her family, she wanted something outside the hustle and bustle of the village. And she found the perfect piece of land overlooking the lobster shacks on Turbats Creek.

"This particular piece of land has gorgeous views," Darcie says. "Six years ago, there was nothing here—it was covered with woods, brambles, and a granite ledge."

But the raw beauty of the property was evident, and Darcie could envision the gardens and a beautiful home sitting high above the water. "I designed this house on the back of a cocktail napkin," she says with a laugh. "I then turned it over to a local architect and gave him a ten-point wish list for the house." Architect Thom Rousselle used the cocktail napkin and wish list to formalize the design of the home. Ben Caron of Caron Brothers Fine Homes by Design brought the plans to life.

WRITTEN BY ERICA HOLTHAUSEN PHOTOGRAPHED BY JAMES R. SALOMON



“I wanted five sides of an octagon to basically scoop up the view and bring it right into the house and also to provide a little protection from the breezes and a little privacy,” Darcie says. “The shape of the house provides a sense of enclosure or embrace.” And the house was finished—complete with furnishings, artwork, and landscaping—within ten months. Just in time for Darcie to celebrate her birthday with her family.

The house is perched above the water on a granite ledge. It is surrounded by an acre of gardens bursting with color and fragrance. The simple act of walking to the front door is a sensory experience featuring the colors, textures, and smells of the garden. “Close to the house we planted a lot of beautifully scented flowers,” Darcie says. “Near every entrance or window we have French lilacs, white lilies and aromatic herbs.” Planted in each crack and crevice of the stone terraces are several different types of thyme, which release their fragrance as you walk.

The arched glass doorway leads to the front entry, which features a handsome Brazilian slate floor with markings that mimic the moss and lichen growing on the granite ledges throughout the property. A giant clamshell sconce, found at a flea market in Paris, casts a beautiful light and serves as focal point. A collection of nineteenth-century botanical prints guides you through the entryway up to the main living area of the house. The living room, dining room, and kitchen are open and airy. Natural light streams through the walls of windows. The view is spectacular.

This is where Darcie’s vision for the property is fully realized. The home faces the ocean and overlooks a huge perennial garden with thousands of flowers, shrubs, and specimen trees. The property slopes all the way down to Turbats Creek, which can be seen just beyond the gardens. In the distance, the Atlantic Ocean is visible just beyond the lobster shacks and coastal islands. The open concept design ensures that the view can be enjoyed from any room in the house.

Like the densely planted gardens, the inside of the home also offers plenty of things to catch your eye. “In general, I like very clean, pure—but definitely not minimalist!—lines and design,” Darcie says. “At the same time, I don’t want a house that reveals itself at first glance.”

The kitchen, living room, and dining room flow easily into one another. In some ways, it is easy to overlook the kitchen. It stands farthest from the windows and was designed with no upper cabinets so it would not detract from the overall feel of the space. Hanging above a center island are three lamps from Venice that resemble giant glass Christmas ornaments. “We took great care to mount them from the ceiling in a way that would cast beautiful shadows,” Darcie says. “That’s really important to me. Each of the three lamps casts a sunburst across the ceiling. People who are attentive notice the shadows right away.”

That attention to detail pays off. Throughout the house are pieces Darcie and her family have collected over the years. Some of the pieces come from local antiques shops,



Previous page, from left: Walking along the stone path to the front door, visitors are surrounded by the welcoming colors, textures, and smells of a beautiful garden. In the dining room, organic materials, reclaimed wood, and views of the outdoors combine to create the sensation of being embraced by nature. | This page: The front entry features a Brazilian slate floor, botanical prints, and wonderful lighting – elements that can be seen at play throughout the house.

The cupola is almost 40 feet from the ground and features an inlaid compass that orients the home to the East. | Facing page, from left: A mid nineteenth-century Burmese Buddha lends an air of serenity to the living room, which offers plenty of comfortable seating and spectacular views. Stone pathways allow you to wander through the gardens and enjoy a truly sensory experience.





others were found on their travels. There is a distinct Middle Eastern and Asian influence—but it is not immediately noticeable. “I want the eye to have a lot to look at,” Darcie explains. “I try to create a certain subtlety by layering objects and ideas throughout the house. The challenge is to avoid clutter and mishmash. It’s important to exercise restraint.”

The living room is filled with comfortable chairs and a large sofa. A vibrantly colored antique garden stool is used as a side table and a vintage chair discovered in a local junk shop is paired with an old wicker bench. “That wicker bench originally came from Vinalhaven,” Darcie says. “I found it in an antiques shop in Dallas, and I repatriated it to Maine!”

“One of my very favorite things in the house is the Burmese Buddha sitting on the ottoman,” Darcie says. The mid-nineteenth century Buddha is the focal point of the room. With his hands placed gently on his knees, he has a perfect view of the ocean in the distance.

The house is filled with antlers, fossils, minerals, and coral. It has a natural organic feel that fits surprisingly well with the junk shop finds, contemporary art, and antiques from around the world. This effect, which appears to be so easily achieved, takes thoughtful effort. “I want to have rooms that flow one into another,” Darcie says. “There are certain things that are repeated—colors, patterns and textures. I find it discordant to be in a house where each room is completely different from the other.

You have to work at these things. You have to edit. You have to be thoughtful. But the process of accumulation—of finding, selecting, editing, restraining, and splurging—is just so fun!”

Connecting the living room and dining room is a double sided stone fireplace. A custom made corner cabinet is paired with a reclaimed wood dining table. The round top was made of old wood and rests on an early nineteenth century column from a church in Vermont. This combination of refined and rustic is also reflected in the curtains. “I love fabrics,” Darcie says. “The curtains in this room are made of burlap about two-thirds of the way down the wall and a really, really fine linen that marries up with the height of the window ledge.”

A nineteenth century Chinese scholar’s table sits under a beautiful painting of the marsh by Elizabeth Stockton. “She is a master colorist,” Darcie says. “I am lucky. I source all my paintings from my brother’s gallery—The Scott Bundy Galleries here in Kennebunkport.”

On either side of the main living area are two symmetrical porches. The summer porch is located right off the dining room and, except for screens to keep out pests, is largely open. It has a rough stone floor and a fireplace inset with items found in the surrounding woods. There is a zinc breakfast table and four vintage bamboo camp chairs from the 1940s. A wicker sofa and matching slipper chairs provide additional seating. Curtains blow gently in the breeze and add verticality to the room. The room is well



used in the summer as both a dining room and place to simply relax. “It’s great to sit out here in the evening and have the roaring fire and just listen to the sound of the sea and the wind,” Darcie says.

On the opposite side of the house is the winter porch. It is an exact replica in terms of size and shape and it too has a stone fireplace. But the winter porch is insulated and heated. It is a part of the house and has a wood floor that flows seamlessly into the living room. “This room is a real hangout,” Darcie says. “There is a lot of seating. The comfortable chairs are covered in a blue and white Scalamanré fabric, which just wears beautifully.”

The sofa is a nineteenth century Swedish piece that was reupholstered. The upholstery also shows off a wave design, created using upholstery nails. “That wave design is a repetitive motif throughout the house,” Darcie says. “A lot of the shadows cast by the hanging lamps are also in a wave design. It’s subtle, but deliberate.”

The family’s bedrooms are upstairs, where the view of the ocean is even more expansive. Once again, a wall of windows faces the ocean and a terrace runs the length of the house. The bedrooms showcase the same combination of natural materials, antiques, and fabrics as is seen in the rest of the house. The influence of the Middle and Far East are undeniable. “My daughter wanted a room that felt a little Moroccan,” Darcie says. “So I paired a rich teal color

with wicker furniture and a turn of the century brass hammered mirror from India. The hanging lighting fixture is actually an antique Venetian vase.”

The home is an eclectic but beautiful mix of local materials and antiques from around the world. Even though Darcie has traveled widely, Maine is still a special place for her. “I grew up spending summers on the coast of Maine,” she explains. “So having a summer home here for my family was always the plan. Maine is my favorite place in the United States, maybe the world. It’s where I am happiest and most creative. My family just loves it.” ■

Design Details

Interior Designer

Darcie Bundy Design, bundyda@aol.com, 207 967-2828

Architect

Thom Rousselle, www.thomrousselle.com, 207 282-5700

Builder

Ben Caron, Caron Brothers Fine Homes by Design
fcaronbr@maine.rr.com, 207 284-7170

FOR ADDITIONAL SOURCES, SEE PAGE 119

Previous page, from left: The master bath is luxuriously deep and must be accessed with the help of a small antique Chinese table. Windows line the walls of the master bedroom, which features beautiful antiques and fabrics from India. | This page: In the summer porch, curtains blow gently in the breeze. Vintage 1940s bamboo chairs surrounding a small breakfast table hearken back to summer camps along the coast of Maine.

