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JUNE 2016



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# SOFT SEASCAPES



Julie Houck, Lully Schwartz, and Holly Ready paint incandescent seaside scenes in subtle tones of pink, blue, gray, and yellow. Their palettes evoke the serenity of the ocean and the majesty of nature's light.

Julie Houck | Lully Schwartz | Holly Ready

# Julie Houck

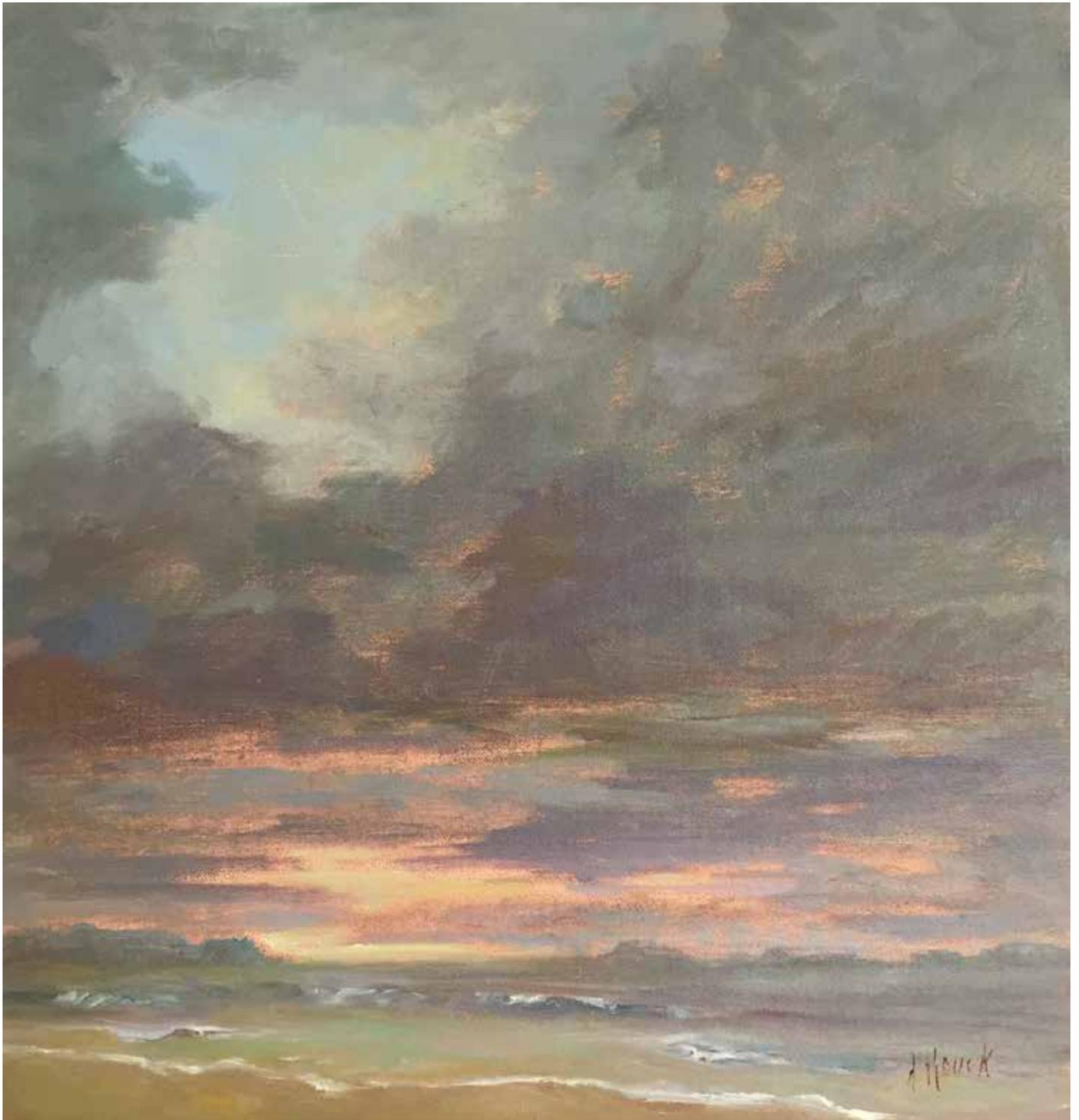


For 17 years Julie Houck worked as a professional location photographer before becoming a full-time painter in 1995. She lived in Hawaii for 20 years and is now based in Maine. She has participated in solo exhibitions at Chabot Fine Art Gallery in Providence, Rhode Island; Maui Hands in Makawao, Hawaii; and Volcano Art Center in Volcano, Hawaii, and has been involved in numerous invitational and juried exhibitions throughout the United States. Houck is a signature member of the American Impressionist Society, Plein Air Painters of Hawaii, and International Plein Air Painters, as well as an associate member of Oil Painters of America. She leads workshops in *plein air* painting, which will take place this year in South Thomaston; Quercy, France; and Carmel, California. Houck is represented by Art Collector Maine.

**A**s a landscape painter, Houck revels in the infinite possibilities for inspiration in nature. “Unlike a still life or a portrait, the landscape is always changing,” she says. “You could paint the same scene each day for a year and come away with 365 different paintings.” Houck is also influenced by artists like Mark Rothko, as evidenced by her facility with balancing varied hues and the swaths of color in her strikingly expansive skies. “In order to gain the luminosity in my skies, I will often do 40 or more passages of paint,” she says. “I tend to work on five or more pieces at a time and rotate my painting sessions.”

With a foundation in classical atelier training, Houck is particularly interested in how light interacts with form. “My current

work is focused on the elements of the landscape—light, mist, fog, weather patterns, and sky—rather than a mere rendering of the actual scene,” she says. “This is a more reactive view that captures a scene’s essence in lieu of what is the visual norm.” *Daybreak*, inspired by the morning light in a cove near South Thomaston, has an air of tranquility. The piece is dominated by the sky: voluminous clouds are just beginning to break apart to reveal a peachy pink sunrise. The light catches on wave crests, which dance in whitish curls in the foreground. *Daybreak* depicts a quiet moment that is nevertheless full of promise.



*Daybreak*, 2015, oil on linen, 12" x 12"