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THE JOURNEY OF

Art One

an ARCADIA

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November 2013

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Editor's Note

Welcome to the Haver Hood!
This month we are so excited to bring to you a beautiful home in the heart of Arcadia designed by famed Phoenix architect, Ralph Haver.

Known for his simplicity and livable designs in the 1950s, Ralph Haver became a Phoenix staple as the city began to flourish. Developing commercial properties as well as tract home communities, Haver had a distinct look and feel to his architecture.

The neighborhoods created by Haver have become known as Haver Hoods and this month we bring you one such home owned by Christina Surrano, a longtime Arcadia resident.

Christina's home is not only extraordinary because of its original Haver look, but because its neighborhood has a nostalgic, suburban feel that takes you back in time.

The other home we had the honor of entering this month was the home of famed Arcadia restaurateur, Chef Vincent Guerithault of Vincent's on Camelback.

Walking into the home kitchen of such an exceptional chef was intimidating yet the comfortable, family-style atmosphere quickly put us at ease as we watched Chef Vincent cook in the same spot he prepares holiday meals and family dinners. It was truly memorable.

We hope you enjoy this seasonal edition of *Arcadia Home & Design*.

Amanda Goossen

Contents

4 THE JOURNEY OF ART ONE

Kraig Foote is the well-known business owner of Art One. As he prepares to celebrate the twentieth anniversary of his beloved art gallery, we go inside the journey of what brought this haven for local artists to fruition.

8 FATHER-DAUGHTER CREATIVE COLLABORATION

Peter and Sofia Sills are just like any other father and daughter, except they spend their free time working together on art pieces, hunkered down in their garage, trying to develop each work just right. Discover the love and creativity that goes into their work.

10 AN ARCADIA HAVER HOOD

In 1950, Arcadia blossomed. One of Phoenix's most popular architects was instrumental in its growth and designed what would become known as Haver Hoods, one of which sits beautifully in our neighborhood.

16 THE ART AND SCIENCE OF AQUAPONICS

When Russ Birk learned about the system of Aquaponics, he knew it was the perfect addition to his yard. Learn how this Arcadia landscaper turned his backyard into a self-sufficient fish tank and garden.

18 AT HOME WITH CHEF VINCENT

Chef Vincent Guerithault spends the majority of his day in the kitchen at his restaurant, Vincent's on Camelback. Just down the street however, in his longtime Arcadia home, Vincent can be found cooking with his family and enjoying the quieter moments of life.

THE JOURNEY OF *Art One*

By Amanda Goossen

✿ The story of Kraig Foote and the Art One Gallery in Old Town Scottsdale precedes him. Within my short two-year jaunt in the city of Phoenix, the amount of people who've referred to him, praised him and simply shared their love for Art One Gallery exceeds the dozens. Mystified by the man who had so obviously made an impact on so many, I was determined to not only meet him but also get to the root of what made him truly, deeply loved by so many. Within minutes of sitting down, I knew he was someone special, worthy of the broad and exuberant praise.

Twenty-years ago, after numerous years of working in the world of art and textiles, Kraig Foote decided to open what would become his legacy, in a small storefront off Marshall Way in Old Town Scottsdale.

His journey to get there, however, was nothing short of extraordinary.

"If one thing wouldn't have happened, one small thing. I wouldn't be here today," said Foote.

Sitting in his 900 sq. ft. art gallery, the man adorned in tattoos and piercings, smiles and searches his mind for the facts, the stories and the people who helped him become the fifty-year-old man he is today. His love for his business, for the people in his life and the wild adventures of his past are evident in everything he says and does.

This is Kraig Foote's journey.

Kraig Foote grew up in Scottsdale, just off Windsor and 68th Street. One of four kids, Kraig was a smart yet wild child amongst mostly rule abiding siblings. His father, Dale Foote was the Assistant Principal at Coronado High School for 27 years, where Kraig went to school and never gave his dad a moment of peace.

"The school couldn't wait to get rid of me," said Foote. "I constantly drove my dad crazy and was always in trouble."

Although Foote was a rambunctious and experimental teen, he was blessed with an incredible work ethic. Always saddled with a paper route and a group of lawns to mow, Foote learned the value of a dollar and how it worked, early on in his life.

Managing Call Jewelers in the Paradise Valley Mall for three years gave him a foundation in which to build his life, then meeting Pam Del Duca helped change his course.

Pam, a hard working and

enthusiastic young business owner started By George! in 1972, an Old Town Scottsdale lifestyle store. This business would grow to be an entire small shopping center of stores run by Del Duca. When she hired Foote to work at By George! and eventually run Häagen-Dazs Ice Cream, she'd not only put trust in this young man but would also educate him about running a business.

"Pam saw something in me, she was there for me, she bought me my first suit," said Foote. "She was probably the single most influential person in my life and the smartest business woman I've ever known." After a few years, Foote would make a mistake, which would destroy their relationship and force him to move on from the business.

"I messed up," said Foote. "It's the only regret in my life and to this day I still wish I could say I'm sorry."

Then, at 23 years old, in his parent's driveway Kraig told his mom and dad that he was gay. Terrified of his dad's response and expecting his mom to handle it with

a bit more ease, he was stunned when his father responded.

"So...who cares? You're my son. You could never disappoint me."

Kraig's dad was a man who was supportive, strong and always laughing. He would play practical jokes at the dinner table, putting a cookie at the bottom of someone's glass of milk to startle and surprise them while they were drinking it. Or would randomly flick a pea at one of his children to make them laugh.

"My dad was amazing," said Foote. "He totally cracked me up."

And above all Dale Foote taught his children to take care of others and treat people with respect.

"My dad would pull the car over on the side of the road if he saw someone struggling or needing help," said Foote. "He taught us to give and not ask, just do it."

Foote would spend the next five years working at S.E. Smith in the Design Center. Experiencing the art, textiles and textures would advance his life and lead him in an entirely new direction.

The art had dramatically made its mark.

After years of working at S.E. Smith and eventually Dean Warren, Kraig would fall deeply in love with designer and regular customer, Brad Newlon.

A much older man, Newlon was stricken with bad health from diabetes, kidney failure and eventually an amputated leg. Despite everything, Kraig was committed to Newlon and would become incredibly close to his dad, Jim.

On Christmas Day 1991, Brad Newlon would pass away. One of the most difficult times in Kraig's life would only be made easier by the friendship of Kent Boese,

someone Brad had insisted Kraig meet and befriend, to make his death easier and to have someone to lean on.

Kent, an art professor at ASU would eventually turn from friend to boyfriend and a year later he and Kraig would move in together.

Students would drop by the apartment to ask for critiques of their work on a regular basis and it was the words of one of those students that inspired the concept behind Art One.

"I was looking at the canvas a girl had brought in and I asked her how a young college student could afford such expensive art supplies," said Foote. "She looked me in the eye and said that she and her friends, lots of them, went dumpster diving."

Those words would spark an avalanche of thoughts, so much in fact that a subconscious action would bring Art One to its fruition.

With a chalkboard next to his bed, Kraig got up in the middle of the night to go to the bathroom and wrote on the chalkboard, "Open art gallery for students." When he woke up in the morning he didn't remember writing it, but knew it was an idea that had been growing for quite some time.

The money was difficult. With years of business experience, finding a way to pay for his dream was the obstacle Kraig wasn't sure how to overcome.

When Jim Newlon heard about Foote's dream he called for a meeting. After hearing the plan, he offered \$30,000 of the \$60,000 Kraig thought he needed.

"Jim and his wife had started a business when they were younger," said Foote. "They told me they'd gotten started in a similar way."

When Jim and Kraig went to the bank to sign the loan, Jim looked Kraig in the eye and suddenly asked if he could make his dream come true with \$15,000 instead of \$30,000. Kraig was stunned and said yes, despite his concerns.

Continued on page 6



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Continued from page 4

"When we left the bank, Jim told me he only did that to see how bad I wanted it," said Foote. "He knew from my response that I was doing it for all the right reasons."

The Gallery opened in 1993, with only \$15,000 and a goal to change the art world for struggling students. Kraig was determined to give high school and college students a place to learn about art, learn to sell their art, and how to manage their career.

"Even now," Foote said, "I make the kids keep all their grades above a C, they must be polite and good to their teachers, and they have to bring their parents in so they know where the money is coming from and what their child is doing."

High school teachers keep Kraig updated on their students' grades and behavior. And if parents aren't available to visit the gallery, Kraig makes sure someone is accountable for the kids.

Gallery employees help students learn about building a portfolio, photographing their work and marketing themselves. Art One's loyal following and diverse clientele help the art sell. High school students receive every penny of their selling price, to help in the education process.

And when the students graduate and move on to other galleries, some becoming high profile accomplished artists, Kraig feels great pride and Art One customers continue to follow their careers.

The kids go off into the world and Kraig stays put in Old Town Scottsdale, intent on helping and educating. The artists and clients are equally thankful.

Kraig's imprint on the city is remarkable.

"I've raised a lot of kids," said Kraig. "A lot."

Not only as owner of an art gallery for students and young artists, but as a surrogate father.

Only months after opening the gallery in 1993, a young female ASU student who had been harmed off campus and was desperately afraid, called Kraig and Kent, familiar with them but otherwise alone in the city she had just entered for her college education.

Staying with Kraig and Kent until she felt

comfortable enough to return to her dorm, the girl developed a friendship with her teacher and the gallery owner, so much in fact, that when her brother was kicked out of his house for being gay, she called them again for help.

"Her brother lived with us for awhile and their parents signed over custody to us," said Kraig. "After that people kind of knew we were available to help out when needed."

Kraig and Kent broke off their relationship only a year after Art One opened, but Kraig's commitment to the kids continued.

This year, as Art One celebrates its 20th anniversary, even the gallery manager was a kid who received help from his mentor.

"My parents kicked me out when I was 16," said John, "I don't know where I'd be or what would have happened to me if Kraig wouldn't have rescued me."

As a young artist, John was selling art in Art One when Kraig learned his story and took him in. Now as gallery manager, John has a job, a stable art career and has re-built a relationship with his parents.

Helping the kids, however, doesn't come simply when running a business. And money has always been a balancing act.

In 2009, when the economy crashed and businesses all over America were closing their doors, Art One almost succumbed to the stress.

Losing his home, his car and selling his entire two-hundred-piece art collection, Kraig fought with all he had to keep the gallery open. Living in a warehouse without any of the required amenities seemed like a better option than shuttering an Old Town staple.

"We have incredible clients," said Foote. "We're like a family and quite a few times they've helped us from having to file bankruptcy."

Art One is simply a community. It's a community built by Kraig Foote, on the values instilled by his parents; the education by Pam Del Duca; the love and support of Jim Newlon; the friendship of many and the creativity of his students.

Alone they are all individuals. Together they are Art One.

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Father Daughter

CREATIVE COLLABORATION

By Nicole Royce



✿ Local artist Peter Sills has found a new direction for his artwork. Partnering with his eight-year-old daughter Sofia, the duo creates outstanding paintings that are colorful, whimsical and witty.

Sills has been creating art with his child since she was four years old. Like any father, Sills wanted to encourage his child and give her a creative outlet.

"I just wanted to see her create the same art as any other kid but on a larger scale," said Sills.

The paintings focus on interesting imagery using everyday items like a cat or sunglasses but add a degree of ingenuity that comes naturally to a child.

The process includes Sills setting up a studio for his daughter with a variety of materials and a large basic canvas. Sofia and her friends are all invited to paint for an hour, and then Peter takes over and adds his own ideas, picking up where they left off. This process can repeat multiple times with one piece.

"There isn't a production schedule and sometimes we don't touch it for several days," said Peter.

Most canvases are finished within approximately a month, although they never put a limit on their process.

What was once just a four-year-old girl painting on a canvas in the garage has grown to an intricate collaboration between father and daughter.

And as Sofia has grown, a real change is evident in her work.

The collection of canvases "map her developing interests in imagery, as well as my attachment to, and memory of, the childhood process of making," said Sills.

"Recent works have become more of a game," said Sills.

"Simple narratives that begin with her drawing, and my response with paint, or vice versa...responding to each other's moves," said Sills.

Although the method of creation may be different from a traditional artist, the end



result is the same. The idea and history behind each painting gives the work a unique twist.

Recently Sills exhibited their artwork at Cartel Coffee in Scottsdale in August. The work adorned the walls of the coffee shop with the addition of a lovely handwritten

Continued on page 9

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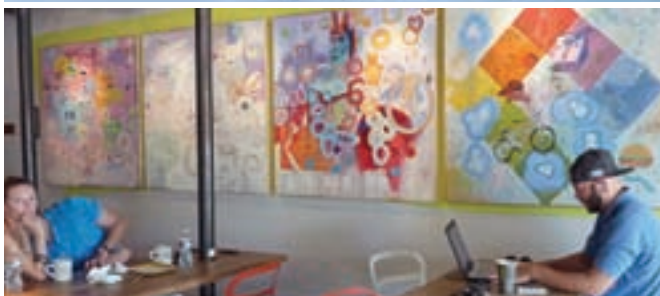
note from Sofia telling about their creation process.

"It was great to put the paintings up in Cartel, they are a fun group of people, and a coffee house is a great venue for art," said Sills.

Bringing exposure to their project and process was exciting. Next up, they plan to work with a larger group of kids and explore different media. Sills would also like to "bring more narrative into the paintings."

Currently they are working on a large diptych about the old Godzilla movie "MOTHRA!" which should prove to be another exciting painting and perhaps a new direction.

To find out more about art from Peter and Sofia Sills go to: <http://petersills.tumblr.com>













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an ARCADIA

Flaver Hood

By Amanda Goossen

Photographs by Mike Baxter, Baxter Imaging



✿ “It’s a romantic attitude toward architecture that makes you fall in love with a Haver home,” said Christina Surrano, Arcadia resident and proud owner of a Ralph Haver home tucked away off Indian School Road.

For Surrano, it was love at first site.

Growing up in North Central Phoenix, Surrano moved to Arcadia fourteen years ago.

“I wanted to live in an area that had a real sense of neighborhood and community,” said Surrano. “To me, Arcadia was that place.”

Five years ago, when Surrano was looking for a new home, she began renting this quaint, structurally unique space and knew she had to stay.

The former owners, however, also loved the home and neighborhood. Selling wasn’t an easy decision.

Three blocks of Haver homes, complete with three original owners and numerous longtime residents, the community was tight-knit and extraordinary.

“Our neighborhood has parties together and we look after each other’s pets and homes while traveling, we borrow and lend things, help each other with projects and often enjoy spontaneous visits in the street or front yards precipitated by coincidental dog walks,” said Surrano.

“There isn’t one neighbor in our little horseshoe that I wouldn’t drop everything to help and I have called on many of them to help me. As soon as I experienced the neighborhood as a renter, I wanted a sense of permanence here,” said Surrano.

Between the neighborhood and the architecture, Surrano was hooked.

“I had to convince my reluctant landlords to sell to me.”

“A Haver house attracts a certain type of person, one who is passionate about design and is willing to be somewhat impractical about it, paying more than the

Continued on page 12





Continued from page 11

home will appraise for, either up front, upon purchase or on the back end on necessary repairs,” said Surrano.

The creativity of the residents play a part in this neighborhood.

Two doctors; two nurses; four architects; one landscape architect; a singer songwriter; an architectural metal artist; three interior designers; a professional photographer; a retired musician, turned piano teacher; a high profile retail display designer; a retail lighting designer; restaurateurs; and a professor of Japanese literature populate the block parties and chat daily on front porches.

“We are all mostly artsy folks,” said Surrano. “Even most of those in the neighborhood in mainstream occupations have creative ability or passion. These homes

call out to our creativity.”

The horseshoe layout of the neighborhood and the fact that everyone has had the same house design at one point creates a sense of unity.

A large rebar giraffe, which sits proudly in Surrano’s front yard, is the perfect example of the neighborhood’s connection and creative ingenuity.

Christine Johnson, the photographer across the street from Surrano, and the metal artist down the street, used to play constant practical jokes, mostly by leaving surprise objects on each other’s property.

For example, Christine used to tape little plastic baby dolls to door handles and a little gnome, who now sits in Christine’s front yard, was once placed as a joke in one of her trees.

The metal worker down the street left the immense rebar giraffe in Surrano’s yard (many years ago) as a practical joke. Although it was meant to be a funny, the giraffe became a fixture, which went along beautifully with the style of the home.

The bond in Surrano’s neighborhood is reminiscent of a 1950s dream.

“I love that my children’s piano teacher is my neighbor and that’s also where I buy my eggs,” said Surrano. “I love that they share seeds, dates

and veggies from their garden with me and I share pole-caught, fresh fish with them. I love that if I have a medical emergency, need to borrow tools or need help finding a dog, I call my neighbors.”

“I love that my neighbors care about and have a relationship with my children,” Surrano continued. “I love that we have developed close relationships with people we would not necessarily have chosen and that doing so has taught us so much.”

Surrano’s joy transfers from the neighborhood into her own home and property, as well.

“I love the clean lines of a Haver house,” said Surrano, when discussing her favorite aspects of her home.

“Specifically, I love the floor-to-ceiling windows, particularly the distinctive, crossed, three paned configuration in the front, so much so that I took great care to minimize visual disturbance of that when I moved the entry door to the front,” said Surrano.

When finally convincing her landlords to sell their longtime home, Surrano had small changes to make to the property. Some were for personal desires, others for maintenance and improvement.

The home, like all Haver Homes in the area, had the front entrance at the carport. Surrano wanted a true front of the house, front door.

“The glass Herculite door was no small investment but worth every penny,” said Surrano. “The metal roof I put on the house was also a splurge I do not regret.”

Continued on page 14

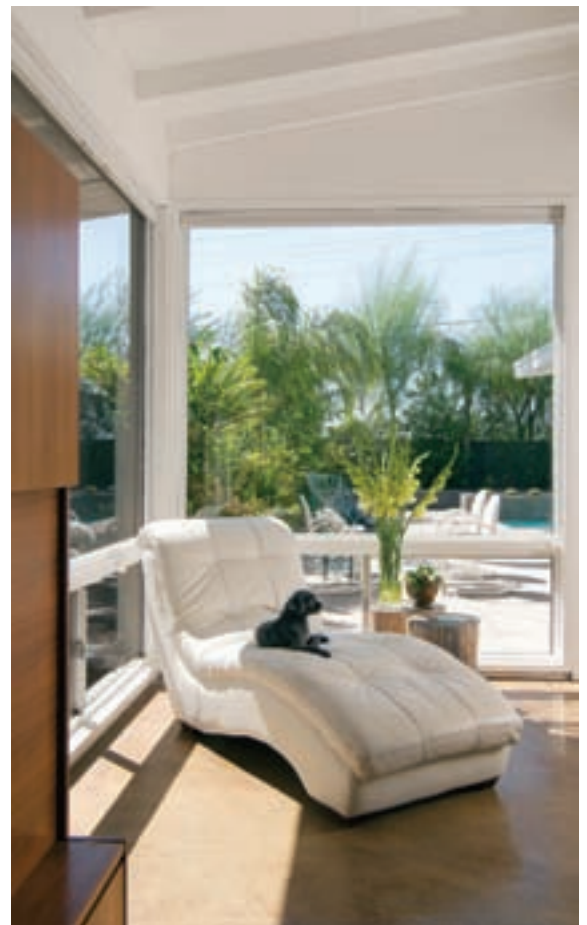
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Continued from page 12

Structurally Surrano made no major changes, but extra love was given to an already converted carport and closets were added to most rooms. The backyard was transformed from an overwhelmingly large pool and patio, to a sleek outdoor living space that matched the style of the home. On Site Construction spent long hours with Surrano listening to her dream for her yard and working hard to bring it to fruition.



Originally 1,100 sq. ft., the previous owner added on an additional 300 sq. ft., with a family room and enclosed patio that created a playroom.

Haver homes are known for being affordable tract housing, with specific architectural traits. Traits include: low-sloped, distinct rooflines, walls of glass, and block construction.

The patios were a focal point of the front yard and the carport, with its tucked away front door were also a visual marker of a Haver home. Built for American families, these elements were all things Haver expected would make life easier or at least more functional.

The floor-to-ceiling windows and angled ceilings throughout Surrano's home are an obvious sign of the Haver design.

The simplicity of the structure is another key element of Haver homes. Known for the unchallenging design, the homes were

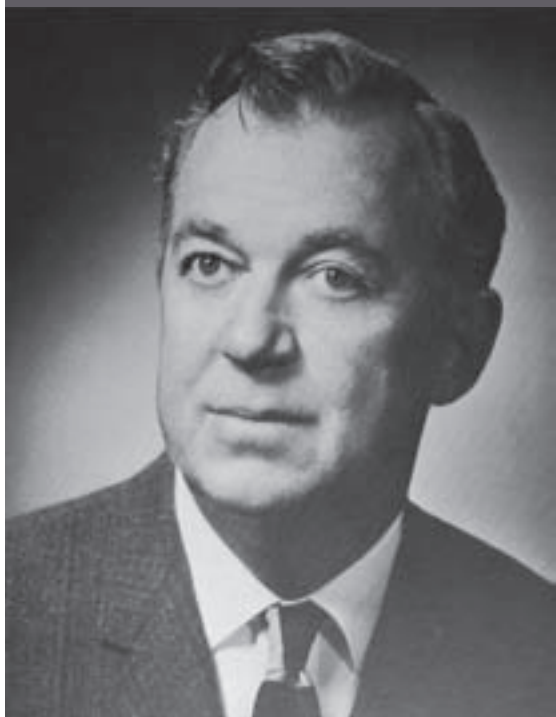


created to be economical and practical for the New American Lifestyle of the 1950s.

"My two favorite parts of the home are the aesthetics," said Surrano, "...and the fact that

I can clean the entire home by myself in less than two hours."

Haver clearly achieved his goal.



RALPH *Haver* MAKES HIS MARK

✦ Born in California, Ralph Haver showed interest in architecture at a young age, eventually becoming trained as an architect at the University of California, Pasadena and setting his sights on the future of design.

After returning from WWII, Haver moved to Phoenix where his father had made connections with local builders while helping with building services within the city during the war.

Ralph Haver practiced architecture in metropolitan Phoenix from 1945 until the mid-1980s and became one of the most well-known and respected architects in his field.

Working in the post WWII era, Haver is known for developing churches, schools, municipal buildings, malls, multi-family housing and tract homes in the Phoenix area. At the time, Haver had one of the largest architectural firms in the city, working

to use his style of simplicity on various structures.

Even now, Haver's influence can be seen throughout the city of Phoenix, both in his previous projects and in the legacy he left behind on current architects.

Haver's affordable tract homes, which became known as Haver Homes or Haver Hoods, were designed to be practical and affordable homes for growing families and were one of his most well-known achievements.

The low-sloped rooflines, oversized chimneys, walls of windows, and angled porch posts were key aspects signifying to the community that Haver had left his mark.

Known to be a good man, with great values, Haver was committed to the community he helped build. Devoted to the Boy Scouts, Rotary Club and American Institute of Architects, Haver was dedicated to his family, faith and professionalism. All of these things played a part in his career and elements of his design.

Haver was enthusiastic about the

growth of the city of Phoenix. His father was a mason and his brother, a building contractor. Both would eventually move to Phoenix from California to work with Ralph in his endeavors, moving their families to the desert and becoming part of Ralph's real estate development team.

In present day Phoenix many of Haver's buildings have been destroyed but some structures have been preserved, such as the Arizona Bank at 16th St. and Bethany Home which was renovated to become The Vig Uptown, yet many of the key skeletal elements were kept intact.

The Phoenix Municipal Complex, which is now the Calvin C. Goode building, has had little change and dozens of tract homes remain with various stages of change executed by their various owners throughout the years.

While some believe Haver Homes are outdated because of their size and the fact that they were built to be simple, many disagree, believing they're a part of history and a marvelous part of Phoenix's rich architectural history.

Vintage photo courtesy of RalphHaver.com

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THE ART AND SCIENCE OF *Aquaponics*

By Kathleen Shipman

✦ Arcadia residents Russ and Jody Birk have a backyard unlike most in the Phoenix area. Instead of a typical seating area overlooking a plot of grass or swimming pool, the Birs have their own miniature farm, made up of chickens, dogs, and a lush vegetable garden.

"I have to work outside, I'm not an indoor person," said Russ, owner of Kleen Kut Lawn Care, and proud native of Ottumwa, Iowa. "We've always grown gardens, partly because it's cheap, it's good food, and I know there's nothing bad in it."

Although some of the plants are thriving on Russ's homemade compost, a special blend of grass clippings and chicken manure, the rest are growing through a self-working system of Aquaponics.

Aquaponics is an integrated system of agriculture and aquaculture, combining fish, plants, rocks, and water. When the agriculture and aquaculture systems come together properly they develop an ecosystem where each aspect has its role in producing growth.

"All I have to do to get my garden to grow is feed my fish, that's it. I take care of the fish and the fish take care of me," said Russ.

After hearing about Aquaponics, Russ decided to build his own system in his backyard. A large fish tank full of tilapia and goldfish sit alongside raised garden beds filled with stones instead of soil. Pipes go between the two contraptions so the fish water is consistently watering the plants and then cycling back to the fish tank. The end result is healthy vibrant fish and vegetables.

"It's the perfect marriage because the plants need ammonia, and that's what the fish put off in the water," said Russ. "You have to clean the ammonia out of the water in the fish tank to keep the fish alive. You filter the water through the plants, they take the bacteria out of the water, and it puts clean water back into the fish."

The Aquaponics system is not only a simple way to grow vegetables and fish, but the growth rate of the plants far surpasses that of those planted in soil and grown the old fashioned way.

"The production should be about double," said Russ.

Besides reaping the health benefits of growing their own garden, Russ has discovered a passion for his new venture, one which he hopes to share with others.

"I'm hoping to work part time at the Phoenix Zoo someday," said Russ. "I'd like to see the Phoenix Zoo grow all their own food to feed the animals."

Another idea this former Iowa resident has is to implement the teaching of Aquaponics and gardening in the school systems.

"Wouldn't it be great to show the schools...to show the kids, they can grow their own food in the backyard without a lot of space," said Russ.

With the current rise of interest in home gardens and organics, growing an Aquaponics garden is a great option for the residents of Arcadia.

"It's something that everybody could have in their backyard," said Russ. "It's easy to do, and it's fun!"





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At Home with Chef Vincent

By Amanda Goossen
Photographs By Michael Baxter

✿ Chef Vincent Guerithault has spent the past 28 years in his French inspired restaurant on Camelback, with a world of European charm surrounding his daily tasks.

The majority of the chef's life is spent in his professional kitchen, preparing meals for Valley residents, who over the years have grown to be dear friends and close acquaintances.

In 1991, Vincent and his wife Leevon began what would become the popular Camelback Market, held every Saturday from 9 a.m. to 1 p.m. on the restaurant parking lot.

"Vincent missed the local fresh markets from France. We wanted to start something for people to shop and eat outdoors, while also being able to purchase products from local farmers and artisans," said Leevon.

And just down the road from Vincent's on Camelback is the home of the Guerithault's, also a beautiful European inspired getaway,



reminding Vincent of the world he came from over thirty-five years ago.

Purchasing their home in 1991, it was a typical ranch style house in the heart of Arcadia.

"We loved the neighborhood, it was the perfect place to have children and watch our family grow," said Vincent.

Then in 2000 the family remodeled,



choosing to expand their home and develop the key ingredients they'd always wanted.

"The original kitchen was in a completely different location, to the left of where it is now," said Leevon.

Wanting a large space for friends and family to gather, the Guerithaults chose to design a Great Room with a small kitchen.

Appearing like a tucked away nook in the home, the kitchen is understated yet filled with charm.

"People are always surprised that the kitchen is so small," said Leevon. "But it's functional and a part of the entire living space."

On the counter sits a family heirloom, the

large antique scale, which belonged to Vincent's grandmother.

Rustic wood beams act as a trellis over the cooking space, giving the oven, stove and working area the appearance of being tucked away. The wood beams are carefully overlapped, looking as if they could have been placed there by an act of nature.

Vincent's favorite thing in the entire kitchen is his professional grade oven and stove.

"We do a lot of catering in other people's homes and regular home ovens can't hold the professional pans I'm used to using at the restaurant," said Vincent.

Finding the right oven was a process.

"We took Vincent's favorite large pans with us whenever we went shopping until we found the right one," said Leevon.

A tiled wall above the counter and working space is hand-painted with vibrant color and fruit.

Continued on page 19



Continued from page 18

“My mother used to come every year and in the fall of 2000 she did the mural in our kitchen,” said Vincent.

Now, at age eighty-eight, Vincent’s mother Anne-Marie can no longer make the trip. Instead, Vincent and Leevon make the trip to France three times a year. The delicate painting remains a heartfelt memory of all Anne-Marie’s time in the United States, complete with the beloved artist’s signature.



The antique scale in Vincent’s kitchen once belonged to his great-grandmother and was regularly used by her in France.

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