

Compliments of Reverend Jacques Weston

# AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 102



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## ALL IN THE FAMILY

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ISSUE 102  
COVER PRICE \$6.99



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## AMERICAN LIFESTYLE

Dear Bill and Judy,

There is a special delight that comes from ordinary materials being transformed into works of art. This issue of American Lifestyle magazine celebrates visionaries who let themselves dream big.

Amaury Guichon, French-born pastry chef extraordinaire, has made a career of elevating sweets to masterpiece territory, as seen in creations like a planet made from cheesecake and a Thai-inspired coconut.

London Kaye's medium is not edible, but it involves a lot of yarn. The Los Angeles native began wrapping trees in crocheted scarves, known as yarn bombing. This hobby quickly turned into a full-time career with projects from coast to coast.

Famed architect Frank Lloyd Wright combined his craft with his love of nature to create a house known as Fallingwater. The three-year labor of love involved cantilevering the structure over a waterfall, a bold move that cemented Fallingwater as a feat of architecture.

The world is a better place thanks to the dreamers who pour beauty into it. As always, it's a pleasure to send you this magazine.

### Reverend Jacques Weston



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# TAKING PERFECTION



## Front of Tear Out Card 1

**PEACH, FIG, AND ARUGULA SALAD**  
with spicy lemon honey vinaigrette

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**Vinaigrette:**  
1 garlic clove, minced  
Juice of 1 lemon  
2 tbsp. honey  
1 tbsp. sriracha  
¼ tsp. kosher salt  
¾ c. olive oil

**Salad:**  
5 oz. arugula, rinsed and dried  
4 peaches, pitted and sliced  
8 figs, quartered  
½ c. pitted dates, coarsely chopped  
1 small shallot, thinly sliced






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## Back of Tear Out Card 1



**SERVES 2-4**

1. Prepare the vinaigrette: Combine the garlic, lemon juice, honey, sriracha, and salt in a lidded jar. Add the oil and shake well until incorporated.
2. Assemble the salad: Spread the arugula on a large platter.
3. Place the peaches, figs, dates, and shallots in a small bowl and toss with about 2 tablespoons of the vinaigrette, then place on top of the arugula.
4. Serve with remaining vinaigrette.

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# SAY:

The Stuttering Association for the Young

The Stuttering Association for the Young is a national 501(c)(3) non-profit organization that provides support, advocacy and life-changing experiences for young people who stutter. Since 2001, SAY has offered comprehensive and innovative programs that address the physical, social, and emotional impacts of stuttering.



**CAMP SAY:** Our 2-week summer camp combines a traditional camp experience with specialized programs that build confidence, socialization and communication skills in kids and teens who stutter.

**CONFIDENT VOICES:** SAY's Confident Voices programming employs the arts to inspire creativity and expression, and encourage collaboration, connection, and self-esteem in young people who stutter.



**SPEECH THERAPY:** SAY's Speech-Language Pathologists are uniquely experienced with a practical and holistic approach to stuttering therapy that addresses the individual needs and goals of each child.

Learn more at [say.org](http://say.org)

**SAY:** The Stuttering Association for the Young

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Designed and printed in the USA.



Studio and Furniture Shop  
71 Cove Street, Portland, Maine 04101  
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# yarn and HAPPINESS

interview with **london kaye**  
written by **shelley goldstein**  
photography by **london kaye, unless noted**

*Los Angeles native London Kaye went from wrapping trees in crocheted scarves as a hobby to bona fide professional crochet artist in three years and continues to share her creativity and positive energy wherever she goes.*

## Is there a story behind your name?

It was my great-grandmother's maiden name: her name was Lena London. No witty stories, but I like it.

## How did you come across and learn crocheting?

My close friend's mom taught me when I was thirteen—she used a really big crochet hook and chunky yarn. It was the only thing that actually kept me still. When I wasn't crocheting, I was dancing ballet. When I was a freshman in high school, I broke my back in two places and couldn't walk around too much, so I crocheted scarves with customizable fringes to pass the time and sold them to shops and friends. I even bought a car at sixteen with my scarf money.

## Where did you go to school?

I got a full scholarship to NYU for dance. When I got the letter in the mail, it was a no-brainer. I had gone to ballet



camp in New York City, and I loved it. I didn't even visit NYU—I just said yes! I knew I wasn't going professional because of my back injury, but it was a great way to go through school and to meet friends. My mom is a dance teacher and an artist, my dad is a writer, and my sister is a stand-up comedian, so I always knew I wanted to do something creative.

## How did you discover yarn bombing?

I worked at the Apple store after graduating, and one night an artist named Olek came in. She's a really well-known fiber artist, and she was dressed head to toe in yarn; my mouth dropped. I had never considered making anything

besides scarves and beanies. After she left, I googled her name, and the search results led me to yarn bombing, which is a form of street art where you wrap crocheted pieces around objects found in public. I couldn't wait to try it the next morning, so I took a scarf and wrapped it around a tree outside my house in Bed-Stuy, Brooklyn.

## Do you know how your first yarn bomb was received?

Because I had made the scarves and had a website, I put a little tag on it with my information. Within the first week, someone reached out to tell me she and her granddaughter stopped at the tree every morning and talked about it, and it made their day. After that,

I decided to give myself a challenge: every day for thirty days, I would yarn bomb something outside and leave it for people to enjoy. And I started Instagramming it, though Instagram was very different back then. I ended up doing it for fifty days instead. There wasn't really anyone doing it at the time, so it was very organic and my style developed easily.

## Can you explain the logistics of yarn bombing?

Because crochet takes so long, I make everything beforehand as much as possible. I always yarn bomb during the day and ask permission, if possible. I've been stopped before, but I always have scissors with me and tell them I'll cut it



## // LION BRAND EVEN CREATED A LINE WITH MY NAME ON IT THAT'S SPECIFICALLY MADE FOR YARN BOMBING. IT'S WEATHER RESISTANT, AND IT COMES IN MANY BRIGHT COLORS.

down after I take a photo. Out of the maybe five hundred times I've done it, I've been stopped four times, and only once did they make me take it down.

### What are the essentials to have when yarn bombing?

I take extra yarn, scissors, a step stool, a fully charged phone, and a tag with my Instagram handle on it. And if I don't have a step stool, I wear really high platform shoes.

### How would you describe your crochet style?

I always use a really big crochet hook, and I'll use a few different yarns at a time—one will be glittery, one will be furry, and one will be normal. I like to create texture that way. And no patterns!

### Would you talk about some of your favorite yarn bombs?

I crocheted a dragon at the intersection of Sixth Avenue and Fourteenth Street in New York City. It stayed up for over two weeks, and when it disappeared, people from the neighborhood hung up ribbons saying, "Who took my dragon?" It was one of the first times I saw the community truly care about one of my pieces.

I also yarn bombed the L train in New York City on Valentine's Day one year. I was on the train for two hours, and I was met by only kindness.

Lastly, I have huge rainbows, a peace sign, and a heart hanging in the center of West Hollywood, California. They have been up for over two years, and I have added to the mural over time. It continues to grow, and people have made it a popular photo op when visiting Los Angeles.

### How did this evolve into a career?

As I mentioned before, I'd always leave a tag with my contact information when I was doing street art for fun. Brands like Starbucks and Adidas started reaching out. Companies started wanting yarn in crazy and out-of-the-box ways.

### Was there a pivotal moment for you?

I was hired to make a crocheted billboard for Miller Lite in Times Square. I rented a minivan with my sister and drove all the crocheted pieces to a billboard factory in Ohio. We assembled it there in a week. After it was done, we drove the billboard back to New York and installed it. I was able to quit Apple after that. I'm glad I had my



full-time job when I started doing this, though. I don't think I would have been as successful because I would have been doing things to pay my rent. Instead, I did it because I loved it. After a year and a half, I was able to go part time at my other job, and after three years, I was able to quit completely.

### What was your most challenging project?

I agreed to crochet a school bus for a Gap commercial. The timeline was only three weeks, which may seem like a while, but I had never crocheted a bus before. I had to attach the crochet so the bus was drivable, and I had to protect the school bus underneath. I found a parking lot by my house in Bushwick for the bus, but then I had to drive it to the location myself because the driver didn't show up. Luckily, the only other person awake before 6:00 a.m. turned out to be a kind stranger who knew how to get the bus backed out from where it was parked. I drove it the rest of the way to the location.

### What materials do you use?

I use Lion Brand yarn because they have so many options, and it's mainly all acrylic so it doesn't fade. Lion Brand even created a line with my name on it that's specifically made for yarn bombing. It's weather resistant, and it comes in many bright colors. I also use a 3-D printed crochet hook that I invented; I even have a patent. You can google London Kaye: inventor. It is the best hook. It's really light because it's hollow inside.

### How is your identity reflected in your art?

Everything I have made is positive and created so anyone can connect to it. I like to brighten people's days. I love

the street art, because when people see it on the street, they are pulled into the present moment and are no longer distracted by what might be going on in their minds.

### Do you have any dream collaborations?

I would love to work with Gucci. They always hire amazing artists for advertising campaigns. And I'd love to work with Nike or a sneaker brand to make a crocheted sneaker.

### What drives you to create?

I'm not very good at writing or speaking, but art is a way that I can communicate my point of view. I like to think that when you follow what you truly love, good things will come. The more I love what I do and what I make, others will feel that as well.

### Did you ever tell Olek how she changed your life that day?

Yes, I have told Olek all about how she inspired me, and I have worked for her as well.

### Are you living the dream?

Four years ago, I was living in New York City, and all I wanted was to be a full-time artist with an art studio living back in Los Angeles and to get free yarn. And now I have all those things. So, yes, I'm living the dream in certain ways. But I always think change and growth and continuing to have new goals is good. The dream is constantly shifting.

For more info, visit [londonkaye.com](http://londonkaye.com)





# FALLINGWATER: AT HOME WITH NATURE

written by **matthew brady** | photography by **western pennsylvania conservancy**

**HUMANS HAVE ALWAYS BEEN** fascinated with nature. Cultures as far back as the ancient Egyptians and early Chinese dynasties were highly influenced by it. Classic literature has countless odes to it, with influential nineteenth-century American works by Ralph Waldo Emerson and Henry David Thoreau being chief among them.

However, over the past eighty years, perhaps the best example of living with nature can be found tucked into a nature reserve in western Pennsylvania.

**A BLUEPRINT FOR INNOVATION**  
Commissioned in 1935 and completed in 1937, the residence known as Fallingwater is widely considered to be iconic architect Frank Lloyd Wright's greatest accomplishment. How it came to be, though, was almost by happenstance (or perhaps kismet).

By the early 1930s, during the Great Depression, Wright's commissions were few and far between, and there were questions about whether his best work was behind him; he was spending a great deal of time taking on apprentices at his new studio in Wisconsin. One of his interns was Edgar Kaufmann jr., the only child of prominent Pittsburgh businessman Edgar J. Kaufmann and his wife, Liliane. In 1934, while visiting their son, the Kaufmanns met with Wright and, soon after, commissioned him to build a weekend house for them in their 1,500 acres of woods near Mill Run, a small town an hour southeast of Pittsburgh.

The three year-project would truly be a labor of love for Wright. Not one for understatement, he would later call Fallingwater "one of the great blessings to be experienced here on Earth" for



being the ultimate triumph of organic architecture, a concept which aims to seamlessly marry a structure with its environment.

And marry them he did, starting with the location in Mill Run's Bear Run watershed. "Fallingwater would not exist without connections to this rural site," says Clinton Piper, senior administrator of special projects at Fallingwater. "Unlike other international-style architecture that could be built anywhere, Fallingwater could only be built here," he states. "The site and house are one."

Once the process began, the primary challenge was where Wright chose to place the house—atop the Kaufmanns' beloved waterfall at Bear Run stream. The Kaufmanns had introduced Wright to the waterfall and had expected the home to face it, but, in a daring architectural move, Wright would construct the building's foundation on the waterfall's boulders using cantilevers—or semiattached beams—to allow the terraces of the house to jut out several feet over the stream below instead. (In a nod to the name, Wright would later say that it seemed "the natural thing" to "cantilever the house from that rock-bank over the falling water.")

#### BRINGING THE OUTDOORS IN

Inside Fallingwater, every detail is designed to meld with nature. The main floor features an open plan, with expansive use of glass for windows—putting nature on full display. (The same window experience can be had in the upstairs bedrooms.) Stone is also a prominent feature throughout, and the stone floors make visitors think of the waterfall's stones outside.



Wright also designed much of the furniture in Fallingwater, which is the only one of his projects to still retain its original furniture. Many of the pieces are horizontal, much like the cantilevers, and Wright installed several into the floors for even more of an organic feel. To honor nature's simplicity, the colors are minimalistic as well.

Piper notes that the Kaufmanns also had significant input in the house, including the use of cork in the bathrooms and using the actual top of the boulder beneath the home for a rustic hearth in the living room. The patterned textiles, rugs, and art collection were all the Kaufmanns'.

But perhaps the most amazing feature inside the house is the stairs that lead directly from the living room to the stream below, creating a completely unique experience that perhaps no other home in the world can provide. As a bonus, when the hatch to this stairway is open, the stream provides natural air-conditioning for the entire house.

In the end, it cost the Kaufmanns a pretty penny, according to Piper. "Generally, visitors are quite surprised to discover what the building cost because it is difficult to fathom compared to today's dollars," he says. "The original budget was between \$20,000 and \$30,000, but the total cost ended up



being \$155,000. This was at a time when a house, if you could afford one during the Depression years, cost \$5,000." Adjusting for inflation, the home would cost around \$2.5 million today.

#### RECEIVING PRAISE, CHANGING HANDS

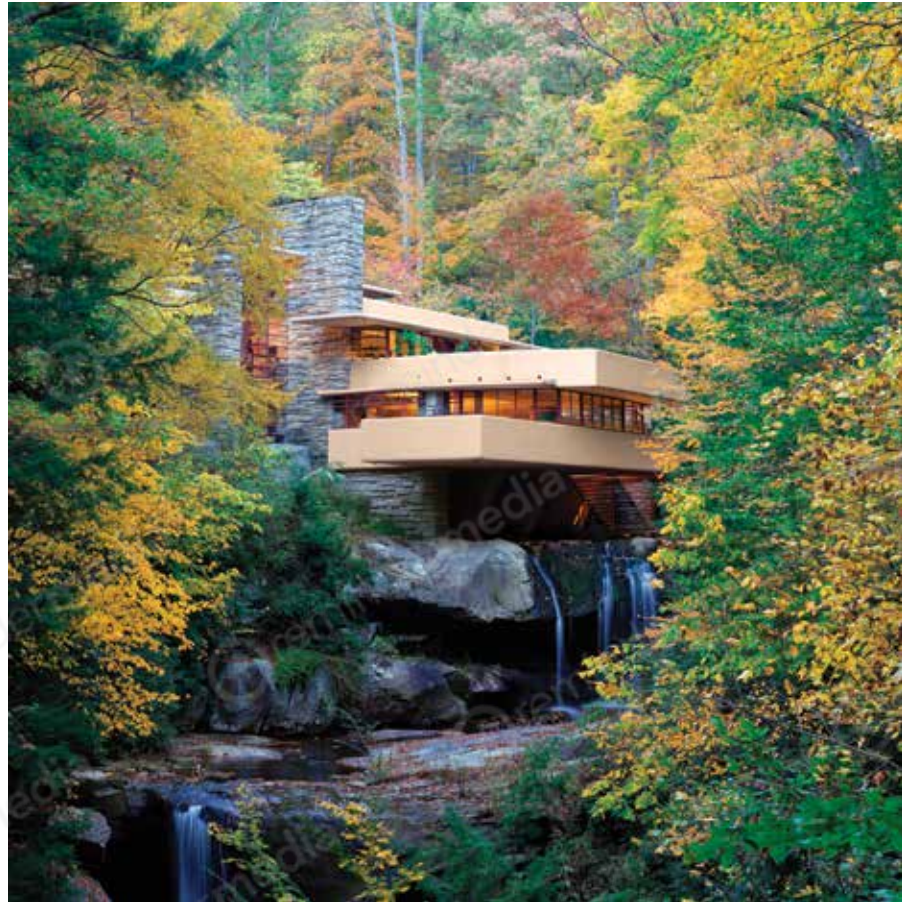
Fallingwater was instantly a worldwide marvel, and not only in the architecture world. The house was featured in a trio of prominent publications—*Architectural Forum*, *Time*, and *Life*—a mere month after the Kaufmanns moved in.

The Kaufmann family enjoyed it as their weekend house into the 1950s, when both Liliane and Edgar Sr. passed away;

Edgar jr. then took ownership of the house. In 1963, the junior Kaufmann transferred ownership of Fallingwater, as well as his family's land surrounding it, over to the Western Pennsylvania Conservancy (WPC), per his parents' wishes. "The Kaufmanns were aware that Fallingwater was of significance and would eventually be accessible to the public," Piper shares. "The elder Kaufmann was involved in the Greater Pittsburgh Parks Association, which eventually became the WPC. The family wanted the large tract of land that is so much a part of the experience to be protected along with the house. It was logical that the Kaufmanns entrusted it to the WPC."

**Wright also designed much of the furniture in Fallingwater, which is the only one of his projects to still retain its original furniture.**





Fallingwater opened to the public for tours the next year. Since then, people have come from around the globe to witness this architectural marvel—millions of people have passed through its doors since 1964.

Like the stream below it, honors continued to flow in for Fallingwater, too. It was designated a National Historic Landmark in 1976, and the American Institute of Architects later named it the best creation ever by an American architect. In July of 2019, Fallingwater was one of eight Wright works that were added to the UNESCO World Heritage List—an honor Piper says “undoubtedly testifies to the global importance of his work.” As if all this weren’t enough to signify its cultural significance, in 2009 LEGO created a limited-edition Fallingwater set.

However, amid all these tributes, danger lurked beneath the surface.



#### STRENGTHENING A LEGACY

Structural issues dogged Fallingwater from the time it was constructed—with the first doubter being the owner himself. Once Edgar J. Kaufmann saw Wright’s blueprints, he questioned the building’s structural integrity; his engineers in Pittsburgh agreed, so he had steel reinforcements added to the cantilevers without Wright’s input (a move that miffed Wright and almost stopped the project).

By the turn of the twenty-first century—almost a half century after opening to the public—efforts to fortify the building unfolded. The WPC had Fallingwater analyzed, and it was found to be at great risk of failure, so, in 2002, heavy-duty, post-tensioned steel cables

were installed beneath the floors, along the cantilevers, and along several of the east-west joists to add much-needed support. “The structural strengthening of the cantilevers was both our greatest challenge and the most rewarding accomplishment because it stabilizes the house well into the future,” says Piper. “The updates aren’t visible, so the house appears as it always has.” Piper also notes that ongoing support and maintenance is important to preserve the house for the future.

Today, Fallingwater tours are offered from March 9 through December 31, except for Wednesdays and certain holidays. When you go, leave ample time to arrive and enjoy the experience: the property is more than 5,000 acres,

and the Fallingwater main house, with its terraces, totals 5,330 square feet.

Over eighty years after it was first formulated in Frank Lloyd Wright’s creative brain, Fallingwater still stands proudly over a tranquil waterfall in Bear Run Nature Reserve—and also as one of the world’s greatest architectural feats. “We strive for visitors to come away from Fallingwater with an authentic experience of how people can coincide in harmony with nature and the natural world,” Piper concludes. “Fallingwater stands as Wright’s masterpiece of organic architecture.”

For more info about tours, educational programs, and support of Fallingwater’s preservation efforts, visit [fallingwater.org](http://fallingwater.org)

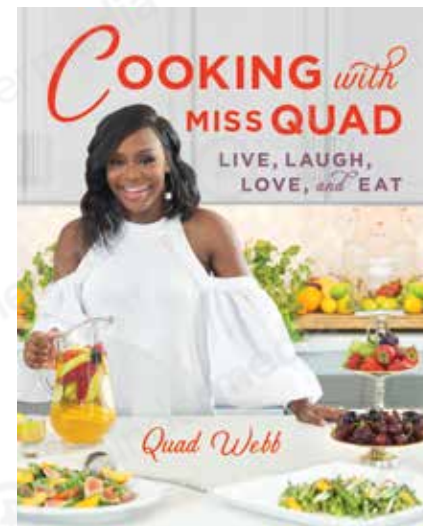


# COOKING WITH MISS QUAD

recipes by quad webb | photography by shana smith



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## INGREDIENTS:

### Vinaigrette:

- 1 garlic clove, minced
- Juice of 1 lemon
- 2 tablespoons honey
- 1 tablespoon sriracha
- ¼ teaspoon kosher salt
- ¾ cup olive oil

### Salad:

- 5 ounces arugula, rinsed and dried
- 4 peaches, pitted and sliced
- 8 figs, quartered
- ⅓ cup pitted dates, coarsely chopped
- 1 small shallot, thinly sliced

This salad is a celebration of taste and texture. There are juicy peaches and luscious figs tossed with bitter arugula and studded with sweet little pieces of date. The vinaigrette ties it all together with the hit of sriracha and lemon. The chopping and slicing takes a bit of time, but the result is worth it.

SERVES 2-4

## PEACH, FIG, AND ARUGULA SALAD WITH SPICY LEMON HONEY VINAIGRETTE

## INSTRUCTIONS:

- 1 Prepare the vinaigrette: Combine the garlic, lemon juice, honey, sriracha, and salt in a lidded jar. Add the oil and shake well until incorporated.
- 2 Assemble the salad: Spread the arugula on a large platter.
- 3 Place the peaches, figs, dates, and shallots in a small bowl and toss with about 2 tablespoons of the vinaigrette, then place on top of the arugula.
- 4 Serve with remaining vinaigrette.





There are times when you just have to treat yourself to something delectable, and this right here will have you wanting to kiss yourself! A snack that a chef can admire, this succulent and tender lobster is sweet and pairs well with the creamy and spicy sriracha mayo. Place the lobster on a buttery roll and let the divine dining experience begin. Add a twist of lemon on the side for garnish and enjoy because you deserve it!

**MAKES 4 LOBSTER ROLLS**

## BROWN BUTTER LOBSTER ROLLS WITH SRIRACHA MAYO

### INGREDIENTS:

**Lobster:**  
2 tablespoons unsalted butter, melted  
Juice of 1 lemon  
¼ teaspoon kosher salt  
⅛ teaspoon freshly ground black pepper  
2 lobster tails or ¾ pound cooked lobster meat

**Sriracha mayonnaise:**  
½ cup mayonnaise  
1 tablespoon sriracha, or more to taste

**To assemble:**  
4 top-split buns  
3 tablespoons chopped fresh chives, to garnish

### INSTRUCTIONS:

- 1** Stir together the butter, lemon juice, salt, and pepper in a small bowl until completely combined.
- 2** If using cooked lobster meat, cut into small chunks and toss with lemon butter.
- 3** If using lobster tails, prepare them now: Preheat oven to 425°F. Coat an oven-safe pan evenly with nonstick cooking spray. Place the tails, meat side up, in the prepared pan. Spread 2 tablespoons of the butter mixture evenly on the meat of both lobster tails.
- 4** Roast in the oven for 5 to 8 minutes, until the lobster meat is opaque. Remove each tail from its shell and chop into bite-size pieces.
- 5** Prepare the sriracha mayonnaise: Mix mayonnaise and sriracha. Spread mayo thickly on buns. Stuff the buns with the lobster meat and top with more sriracha mayo, if desired, and chives. Serve immediately while hot.





I love me some ribs, any kind you want to serve up. Being that I'm from that beautiful city that sits on the bluff (Memphis, Tennessee, that is), I like my ribs dry-rubbed. We make them with a dry rub that imparts lots of flavors. It's so tasty that I make a big batch and keep it in several jars in my cupboard. (It's good on pork chops, lamb chops, any chops, and steaks too.) These baby back pork ribs have a pineapple glaze that makes them tender as can be. I could eat these ribs once a week!

**SERVES 4**

## MEMPHIS DRY RUB RIBS

### INGREDIENTS:

#### Dry rub:

- 2 tablespoons paprika
- 1 tablespoon brown sugar
- 1 tablespoon kosher salt
- 1 teaspoon allspice
- 1 teaspoon cayenne pepper
- 2 teaspoons seasoning salt
- 2 teaspoons freshly ground black pepper
- 1 teaspoon garlic powder
- 2 teaspoons onion powder
- ½ teaspoon cumin

#### Ribs:

- 1 cup pineapple juice
- 3 tablespoons apple cider vinegar
- 4 pounds baby back ribs

### INSTRUCTIONS:

- 1 Preheat the grill to 300°F.
- 2 In a small bowl combine all the dry rub ingredients. Mix well.
- 3 Next, in small mixing bowl, whisk together the pineapple juice and apple cider vinegar to make the glaze. Set aside.
- 4 Place the ribs flat on a sheet pan or cutting board. Sprinkle liberally with the dry rub mixture and fully saturate both sides. Pat roughly to ensure entire rib is covered.
- 5 Place ribs with the meatier side down on the grill. Cover and cook for about an hour. After the first 20 minutes, brush both sides of ribs with the glaze. Repeat again at 40 minutes, and again just before removing the ribs from the grill.
- 6 Preheat the oven to 325°F. To finish cooking and impart more flavor to the ribs, place them into a roasting pan. Pour any remaining glaze over the ribs, and roast for 20 minutes uncovered, or until internal temp of 200°F.
- 7 Remove ribs from the oven and transfer to a cutting board. Allow the ribs to rest for 10 minutes and then cut ribs in between the bones.





Sometimes a plain ole potato just won't do as a side dish; however, when you add a little cheese and aromatic herbs, you turn bland potatoes into a dish percolating with flavor. Pair with your favorite meat, especially beef, and get ready to be thrilled.

**SERVES 6-8**

## PARMESAN ROSEMARY SCALLOPED POTATOES

### INGREDIENTS:

- 3 tablespoons unsalted butter
- ¼ cup all-purpose flour
- 2 cups whole milk
- ½ cup heavy cream
- 2 teaspoons minced garlic
- 1 teaspoon dried rosemary
- 1 teaspoon kosher salt
- ½ teaspoon freshly ground black pepper
- ½ teaspoon paprika
- 3 pounds Yukon Gold potatoes, peeled and sliced ⅛ inch thick
- ¾ cup grated Parmesan
- ¼ cup shredded mozzarella

### INSTRUCTIONS:

- 1** Preheat the oven to 350°F.
- 2** Brown 2 tablespoons of the butter in a large saucepan over medium-high heat. Once the foam subsides, stir in the flour until creamy. Lower the heat and cook about 3 minutes, stirring constantly, until roux is golden brown.
- 3** Slowly pour in the milk, stirring to prevent lumps. Increase the heat to medium-high, and add the cream. Cook, stirring frequently, for 5 minutes. Remove the saucepan from the heat, and add the remaining tablespoon of butter and the garlic, rosemary, salt, pepper, and paprika. Stir well, then fully submerge sliced potatoes into the creamy mixture.
- 4** Transfer the creamy potato mixture to a lidded 9-by-13-inch cast-iron baking dish. Add ½ cup of the Parmesan and all of the mozzarella. Cover and bake for 40 minutes.
- 5** Remove from the oven and remove the lid. Sprinkle the remaining ¼ cup of the Parmesan over the top and return the dish, uncovered, to the oven. Bake for an additional 10 minutes.





## FERRER, FLORIDA, AND FINESSE

interview with charlie ferrer  
written by rebecca poole  
photography by joshua mchugh

*New York-based designer Charlie Ferrer has a way of tailoring a home to a person's needs, while also leaving behind his signature mark: clean lines and eclecticism. Ferrer's Palm Beach, Florida, project is no different. It encompasses everything that makes up a Floridian home with flair—art, ocean blues, and a breathtaking courtyard.*

### **Where did you grow up?**

Greenwich, Connecticut. Growing up in that area produced a sensitivity to beauty in the various manifestations of design—landscapes and gardens, interiors and decorative arts, and architecture. My mother curated my family's homes, and her execution was thoughtful and practical. That style of living is, in many ways, the lifestyle I live today.

### **Where are you currently based?**

New York City primarily, with a new outpost in London. My years in New York have been the most formative of my life. The city showed me the deeply passionate and collaborative spirit of the industry. But London is the next horizon for me. I spent a great deal of time in Europe sourcing material and seeking inspiration, as well as for pleasure. To produce work there has always been a goal.

### **Did you study design in school?**

I majored in visual studies at the University of Pennsylvania. Penn was a challenge for me, and it took me a couple years to find my footing. A mélange of interdisciplinary coursework





**I mixed contemporary art with vintage furniture and lighting—making it both eclectic and serene.**

taught me how to “look” critically—how to articulate my thoughts and ideas around visual culture. My senior thesis investigated the relationship between hospital environments and patient outcomes. I argued that better design makes for improved health. I see this correlation in the residential setting, too, where great design inspires the mind and moves the heart toward a higher happiness quotient.

**You previously worked in the furniture business in Los Angeles. How did that lead to you being in design?**

My foray into furniture in LA launched me into the nuanced world of custom fabrication. I was very green going in, but I quickly learned about materials and finish, as well as the rare skills required to achieve excellence in the making of things. At that time, I learned mostly by trial and error. I have so much respect for historical furniture, and, because of my time there, I know what



is required to design and execute a space successfully.

**Tell us more about the Palm Beach project—which was your first interior project and also a home your parents had bought:**

The architecture is Georgian—a classical vocabulary interpreted through a modern lens. I pared back ornamentation on both the exterior and interior to achieve a sense of timelessness and stately calm. I mixed contemporary art with vintage furniture and lighting—making it both eclectic and serene. The interiors shift the narrative forward in time, surveying a range of twentieth-century origins and styles.

**What did your parents envision for this space?**

My parents wanted a home that was light, open, and had outdoor rooms. I reacted by creating a restrained yet comfortable home designed for their style of living. It encompasses gardens, architecture, furniture, and art. They



accompanied me on buying trips to Europe, numerous fairs, and auctions. It was a process of discovery, in which each step informed the next.

**What was a source of inspiration for this project?**

The supremely refined work of Jean-Michel Frank was a primary inspiration. I adopted and replicated several of





Frank's patterns, including the fabrics on the pair of living room sofas and the master bedroom rug. At the same time, the geographical context of the project informed the palette—ocean blues, sandy creams, and neutrals.

**Would you expand on how the environment surrounding the home influences the overall aesthetic?**

The palette and axial courtyard plan were designed to conjure the feelings of the beach, the sky, and the water, and to create views and layered perspectives within the site itself. To this end, there are almost no corridors. Rooms and gardens form passageways, which create easily permeable boundaries among spaces, both indoors and outdoors. Palm Beach light is intense at all hours. It's sharp in the morning, radiant at midday, and glowing into the late afternoon and evening hours. I wanted the project to put one at ease and to make one understand the context of the house, with the ocean half a block away.

**Do you have a favorite room or a favorite piece in the home?**

The living room has to be my favorite. It is a vast, bright, and lofty room with courtyards on two sides. As far as specific pieces go, the pair of Ico Parisi armchairs covered in an ocean blue silk velvet are among my preferred in the





**“ EVERY HOME FEELS ‘COLLECTED’ BECAUSE IT IS THE PRODUCT OF A CONSIDERED EDIT OF UNIQUE VINTAGE PIECES, CUSTOM ITEMS, AND SELECT CONTEMPORARY WORKS.**

project. They are gestural and nostalgic supportive forms, referencing train car seats.

**How would you define your design style?**

Balanced eclecticism is the thread that connects all of my work. Every home feels “collected” because it is the product of a considered edit of unique vintage pieces, custom items, and select contemporary works. I like to break conventions whenever appropriate, and I think this project illustrates this especially well.

**You recently collaborated with the furniture store CB2 on its first vintage collection. What did you take away from the experience?**

The conduit for the CB2 collaboration was Ross Cassidy—an LA-based friend and fellow designer. Ross had done several collaborations with CB2, and, when the subject of a vintage design collection was mentioned during a brainstorming meeting, he recommended they speak to me. The entirety of the process behind CB2 x FERRER is a wonderful example of the collaborative spirit of the design industry.

I learned that open-mindedness, resourcefulness, and hard work can bridge the massive regulatory differences between artisanal design and mass retailing. CB2 is a nimble, curious, and, ultimately, humanist company. Together, we realized and delivered a curated collection of vintage design to eighteen markets inside thirteen months. No other retailer has brought historical design to the market at this scale.

**Do you have a favorite item in this collection?**

Yes, the faceted desk and coffee table by Guglielmo Ulrich. These two pieces appeal to me for their great scale, architectural stature, and bold geometries. I am drawn to furniture that is highly specific without being overly designed—and the desk and table embody both qualities.

**Have you found that social media influences your work?**

Being observant impacts the breadth and quality of one’s practice. Moving through galleries, museums, and shops exposes one to new ideas and ways of seeing. Instagram, in many ways, enables this virtually, so it does tend to be a source of inspiration for me.

**How have your travels inspired you—both in the spaces you design and in your collaboration with CB2?**

Travel is inspiration and access. Practically speaking, it allows me to source historical design material for my clients and for my inventory. Traveling also exposes me to all manners of inspiration that invariably find their way into my work. Rather than reflect the trends broadcasted by media outlets, I prefer to draw inspiration from the past and interpretations of the past; my travels facilitate this.

**What is a piece of advice that has really impacted you?**

To take creative risks. Bold choices are better than safe ones.

For more info, visit [ferrer.co](http://ferrer.co)





## silver linings road trip

written by **shelley goldstein** photography by **tylor fresch**

**TWO DAYS AFTER MY FRIEND TYLOR** arrived in Seattle, the culmination of a cross-country road trip that began in Carlisle, Pennsylvania, he unexpectedly threw his back out. I heard a thump from the living room and then a forlorn moan, which turned out to be a mixture of pain and achievement—it had taken him twenty minutes to roll himself off the couch. The backpacking and hiking in the great Pacific Northwest he had planned morphed into story time in my apartment while binge-watching *Perfect Strangers* on Hulu. Tylor took it all in stride, as he always does, his find-the-silver-lining attitude a hallmark of his personality and a trait he's consciously refined on his road trips.

If you've ever picked up a copy of Hermann Hesse's *Siddhartha* or Elizabeth Gilbert's *Eat, Pray, Love*, you'll see a common thread of self-exploration through journeys and travel. Road trips are frequently romanticized in novels and films as the ultimate route to self-actualization or at least the answer to the protagonist's problem. There is something about the forward movement of travel and breaking out of routine that gives the brain space to process life's bigger questions.

Tylor has been taking these road trips for the past three years as much for the

A climber scales a route at Smith Rock State Park.





**Clockwise from above:**  
A farmhouse en route to  
Crested Butte, Colorado.

The stunning facade of Smith Rock.

A climber surveys a route on Taylor Canyon.



self-reflection as the sightseeing. His job (teaching woodworking to teenagers with special needs) can make for an intense school year. And the demands of managing a classroom do not leave him much time to reflect on his own questions about life, like “What kind of person do I want to be?” and “How do I want to move through the world?”

An important component of his most recent trip out west was outdoor rock climbing, a hobby he’s been carving out time for and pursuing for the past fifteen years. The trip from Carlisle to Seattle would include climbing stops in Colorado, Utah, Idaho, Oregon, and Washington, and would take him almost two weeks. With a well-packed Mazda3 and his friend Lindsey in the passenger seat, he was all set to conquer the open road and the rocks.

After a grueling first day of driving and a one-night stopover in Jefferson City, Missouri, they arrived at the first climbing spot along Shelf Road in south-central Colorado. Part of the Gold Belt Tour Scenic and Historic Byway, Shelf Road was originally built as a stagecoach route to transport goods to and from Cripple Creek and Cañon City. This challenging drive is not for the faint of heart. The narrow, unpaved road features hairpin turns and steep drop-offs on one side and towering limestone on the other.

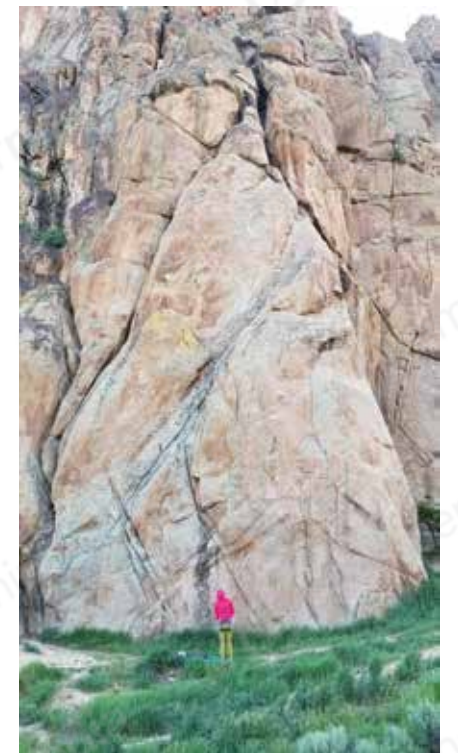
The Shelf Road climbing area boasts one thousand established routes, mostly bolted, meaning climbers can clip in to existing equipment, unlike trad climbing, which requires climbers to carry a rack of gear as they ascend.

Tylor and Lindsey chose to climb at the Gallery, a series of cliffs that line the canyon northwest of the Sand Gulch campground. His first climb of the day was aptly named Anguish and Fear, a sentiment he felt in his body—after being out of commission for a shoulder injury, it was his first outdoor climb in over three months.

As Tylor climbed, his mind wandered back to 2005, when he began working at a wilderness therapy company for adjudicated youth. Over the next nine years, he would lead camping trips, some for a month at a time, which included outdoor climbing. These trips had a profound effect on students and also made Tylor a very proficient and skilled outdoorsman. “It got me into outdoor adventure in a way that was

purposeful and safe. It taught me how to take care of the resources we are using, how to camp efficiently and effectively, and how to minimize impact,” he explains.

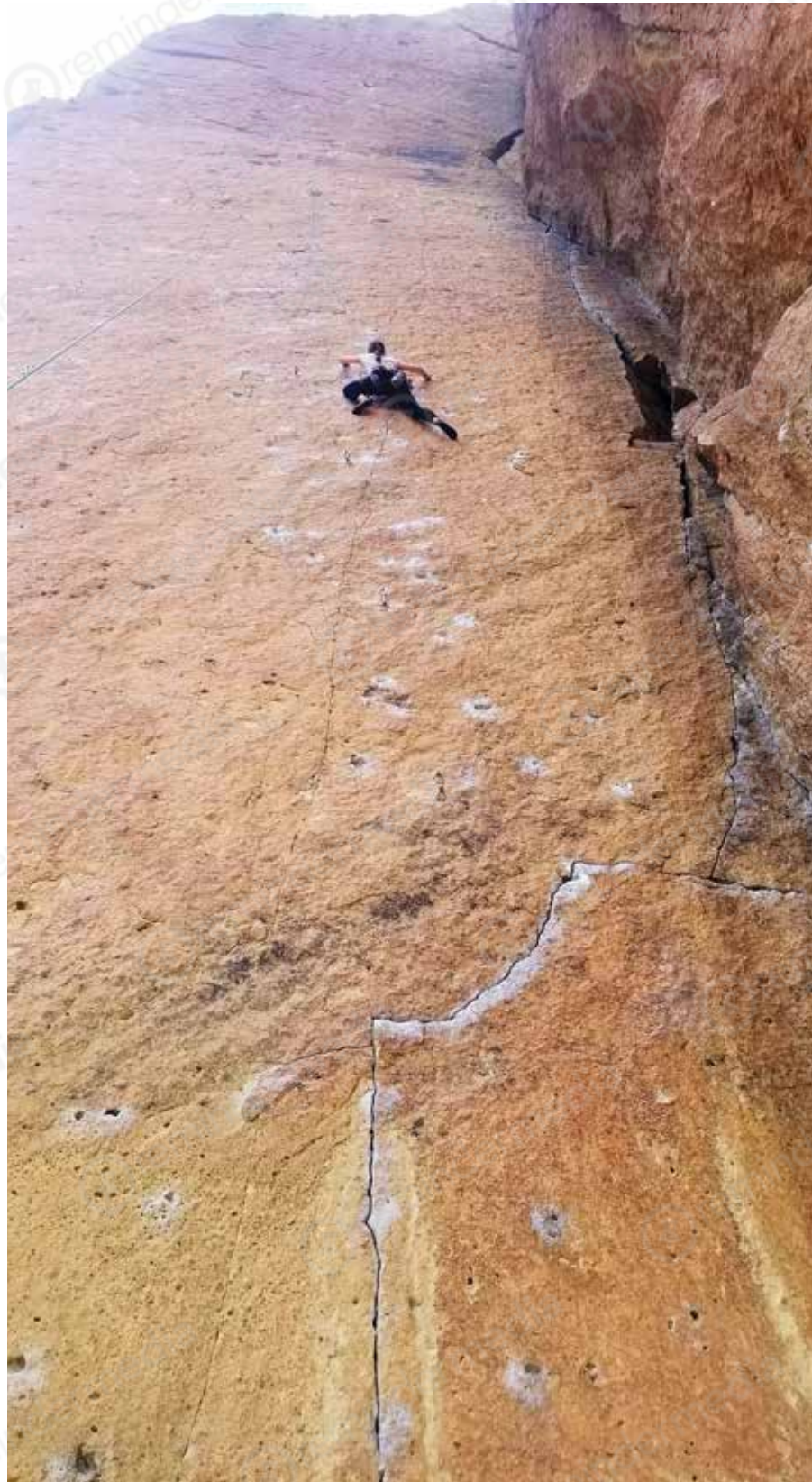
It also taught less physical skills, like risk management, overcoming fear, problem solving, building trust, and communication. Tylor witnessed the changes in kids as they worked through their fears, learned to trust in the safety of their rope and the person below supporting them, and basked in the feeling of accomplishment at making it to the top or even a bit higher than they thought they could go. As he used the same breathing techniques he taught his students, Tylor found the fear dissipating and replaced with a renewed confidence.





After a night camping at Sand Gulch, the duo made a stop in Buena Vista, Colorado, to climb at Bob's Rock, a small crag (or steep, jagged section of rock) with routes for all abilities. Climbing was beginning to feel more comfortable, and Tylor spent some time teaching Lindsey how to navigate some climbing holds. Then they headed to Salida to spend time with friends who rent a house there every summer. Smack-dab in the center of land-locked Colorado, Salida is home to the famous Arkansas River. And there's no shortage of restaurant patios with a view of it. Hearty food is a necessity for refueling after a hard climb, and Tylor and his friends chowed down at the Boathouse underneath lime green umbrellas, enjoying the Yard Bird, one of its famous house-favorite fried chicken sandwiches.

The next day, they drove through Gunnison and Crested Butte and climbed at Taylor Canyon, a popular local spot. Finding public land that was not designated for cattle or grassland proved difficult, and they settled on a campground with running water, just short of Black Canyon of the Gunnison National Park. In the morning, they went to Black Canyon as spectators only. The canyon's extremely deep and narrow dimensions make it a notoriously difficult spot with a high commitment grade (time investment) with some routes requiring a rappel into the canyon before being able to climb it. In addition, the majority of the routes are rated between 5.10 and 5.13. The Yosemite Decimal System organizes climbing into classes and grades. Class 1 would be walking on an established trail. Class 5 is where technical rock climbing begins. Once you hit 5.10, you enter the world of serious climber. And by



Smith Rock



Little Cottonwood Canyon

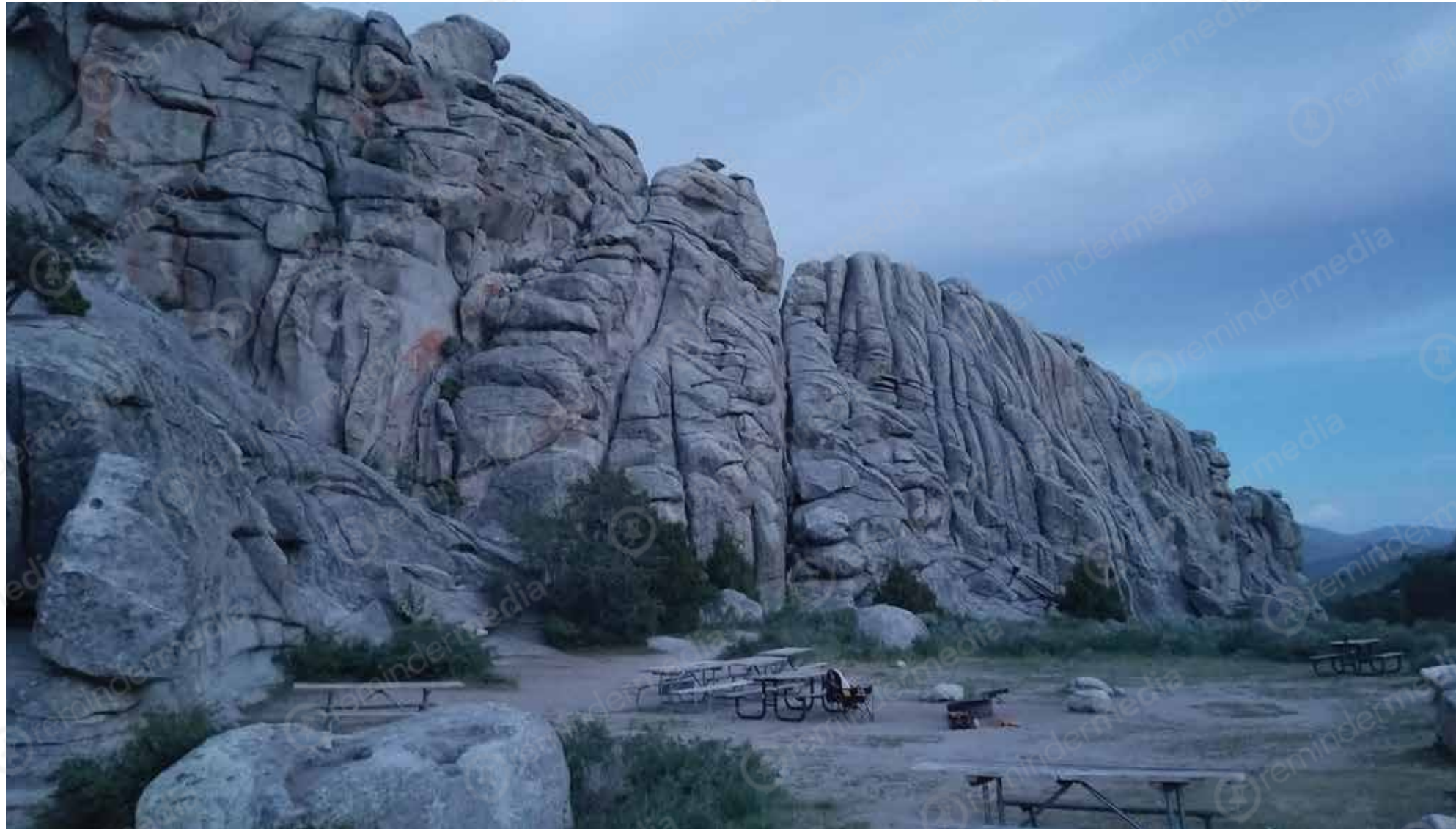
the time you get to 5.13, you should be approaching Spider-Man status.

After admiring the superhero climbers, it was full steam ahead to Utah to climb at a popular area called Little Cottonwood Canyon, located twenty-five miles southeast of Salt Lake City. Though it's named for the fact that it's smaller than Big Cottonwood Canyon, located twenty minutes to the northeast, its four-hundred-foot granite rock faces are nothing to scoff at. It also has a really well-maintained and clearly marked trail system, making it more user friendly than many other climbing locales.

After staying with friends, the duo drove north just over the Utah-Idaho border to City of Rocks, considered a mecca for climbing. Routes have clever names like Wheat Thin and Muffin Top. "I led a really fun route named Colossus," Tylor remembers. "About three-quarters of the way up, I was in a hollowed-out section of the wall, almost like an upside-down bowl, and I had to make a high, blind move around a corner." Tylor explains why he enjoys such challenges: "There's always something new to learn, a new experience, a new route, a new way to move up the wall. And people are cheering you on regardless of your ability."

A nine-hour drive took them west to Oregon to a place called Smith Rock State Park, a majestic park that sprawls across 650 acres. It was in this land of basalt and compressed volcanic ash, also known as welded tuff, that Alan Watts began hand-drilling bolts for sport-climbing into the rock faces in the 1980s. His dedication to creating safer and more accessible routes is a big part of why Smith Rock is known as the birthplace of sport climbing today.





Climbing ensued during the day, and, at night, Tylor and Lindsey found their way into the town of Bend, forty minutes mostly south, to check out live bands and local attractions. Tylor was smitten by the amount of pets, remarking, “There might have been more dogs than people!” They also snuck in a tour of McMenamins’ Old Saint Francis School, including a hunt for the elusive Broom Closet, a bar and café featuring classic blues music that is hidden beyond what appears to be a wall of brooms.

After dropping off his copilot at the airport in Portland, Tylor continued north to Washington, eventually camping in a hammock near the trailhead of Mount St. Helens. After a hike in the afternoon, he made his way to the city of Seattle, meeting up the next day with a Seattle local to tackle the Pinnacle Lake Trail off the Mountain Loop Highway near Granite Falls. Though not a long hike, its steepness makes it a challenging one, but it’s worth negotiating the sometimes root-laced trail for the views and a dip in the alpine lake.

If the road trip hadn't given him enough time to muse about his inward journey, the next four days of forced couch-sitting offered plenty of time for my slightly less mobile friend to gain clarity. He remarked about how easy it was to be present during the trip and how difficult that can be back home when he’s stressed about work and worried about his students. “I found joy in the little things, like the way the light hit the rocks or how the light changed depending on the time of day. I’d look at the clouds in amazement,” he says. “The trip gave me time to reflect on my job as a teacher and to appreciate the opportunities that come from it.” And though he literally couldn’t move for a couple of days, I saw my silly, thoughtful friend head back east lighter and more determined to keep searching for the silver linings of life.

For more info, visit [nps.gov](https://www.nps.gov) and [mountainproject.com](https://www.mountainproject.com)

**“AFTER STAYING WITH FRIENDS, THE DUO DROVE NORTH JUST OVER THE UTAH-IDAHO BORDER TO CITY OF ROCKS, CONSIDERED A MECCA FOR CLIMBING. ROUTES HAVE CLEVER NAMES LIKE WHEAT THIN AND MUFFIN TOP.**

**From left to right:**  
The group camping area at City of Rocks.  
Lindsey tackles a route at Smith Rock.



# SISTERS OF THE SEA

written by alexa bricker | photography by sashwa burrous (unless noted)

## THE WATERS OFF THE COAST OF

Alaska's Aleutian Islands are some of the roughest on Earth, and making a living in this part of the world is not easy. It takes a certain kind of person—unwaveringly bold but firmly grounded—to find success.

Like the salmon they built their livelihood on, Emma Laukitis and Claire Neaton have had to brave the immense pressures of the sea, all in the process of founding their company, Salmon Sisters, a commercial fishing and outfitters business based in the Aleutians. The sisters have been fishing with women their entire lives, and Emma says that “in fishing culture, women are treated the same as men and are judged solely on the quality of the work they do.” Being raised in Alaska around strong female fishermen helped them realize they could start their own business, but even with this support, it wasn't exactly an easy swim upstream to get Salmon Sisters to where it is today.

## PRESERVING A PIECE OF ALASKA

Emma and Claire have always had a close relationship with the ocean, having partially grown up on their parents' fishing boats. Despite their upbringing, the pair weren't always set on following in their parents' footsteps to become professional fishermen. “There was a year or two after graduating college when we were unsure if fishing would be

our careers,” Claire says. “But we missed the freedom of working outside all day and being in tune with the seasons and the ocean.” Claire is more business-minded, while Emma studied art and design. They decided to found Salmon Sisters in 2012 as a way to highlight their love of Alaska's fishing culture and to blend their individual skill sets into the company of their dreams. It's a passion project as much as it is a full-time entrepreneurial endeavor.

The sisters still fish side by side with their parents, and the sense of family and community they grew up with is the same atmosphere they bring to Salmon Sisters. Living in a place where a closeness to nature is paramount has given them a rare perspective on the planet and how to care for it—an outlook they promote day in and day out. “It feels good to be connected to the land where you grew up,” says Claire. “To know the rocks and rivers on the beach, the eagle's and the raven's call, the way salmon swim in schools along the shore—all of this has given us a real sense of stewardship in our adult life, and we've dedicated our work to celebrating this relationship with the environment.”

Sustainability is always the number one goal when it comes to their operation. They understand that, in order to have a successful business for years to come,



© Scott Dickerson

preservation needs to be a part of the equation. The pair credits Alaska's sustainably minded management practices for the thriving fisheries. Their fishing schedule is regulated by strict conservation laws to ensure the safety of the ecosystem, and fishermen work side by side with scientists, conservationists, and legislators to create the most responsible practices possible.

All of the wild salmon, halibut, and other seafood they catch is sold through Salmon Sisters' three storefronts, as well as online. Everything, from the smoked sockeye strips to the spices and rubs, is

**Living in a place where a closeness to nature is paramount has given them a rare perspective on the planet and how to care for it—an outlook they promote day in and day out.**



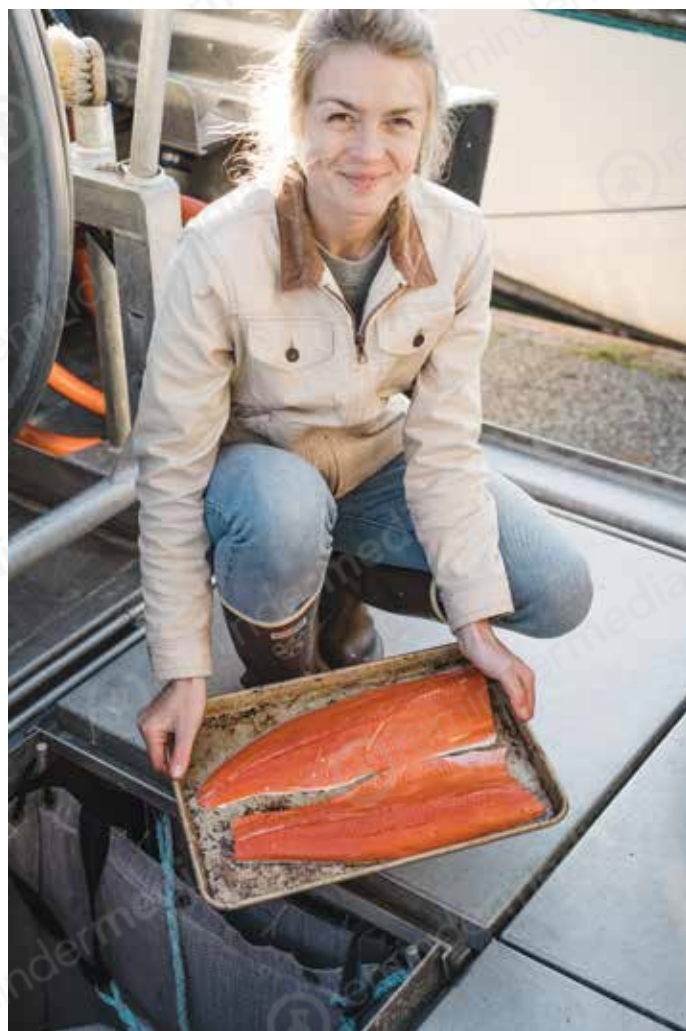
processed, packaged, and distributed by the company's onshore processors, which have a long history of partnership with fishing families from across the state, according to the sisters.

#### CATCH AND CLOTHING

With years of fishing experience under their belts, the other side of Salmon Sisters has been creating products to make the lives of fishermen and other outdoor enthusiasts easier. Their lines of specialty boots, jackets, and other gear are designed to be tough enough to withstand harsh conditions—without sacrificing comfort and personal style. All of the garments and other items, such as paper goods and kitchenware, are designed by the sisters and are produced in partnership with small makers and print shops within the state, which helps keep the operation grounded, community-minded, and supportive of other local artisans.

Though their business is not based solely on commercial fishing, Emma and Claire still spend a few months each summer out at sea. The waters around the Aleutian Islands can be punishing. The weather is not always ideal, the boat can be cramped, and, despite the closeness of the crew, it can get lonely being away from the mainland for so long. It can also be hard to achieve a balance between the business operations side on land and the goings-on aboard ship. They note that fishing is such an all-consuming practice, if you aren't in check mentally and physically, you can put yourself and others in harm's way. It's serious business.

The sisters compare life on the ship to going on a backcountry expedition. Each ship in their fleet houses two to five women for the summer. The crew



**“SUSTAINABILITY IS ALWAYS THE NUMBER ONE GOAL WHEN IT COMES TO THEIR OPERATION. THEY UNDERSTAND THAT, IN ORDER TO HAVE A SUCCESSFUL BUSINESS FOR YEARS TO COME, PRESERVATION NEEDS TO BE A PART OF THE EQUATION.”**

does everything together—eating, sleeping in bunks, and fishing—so learning to work together, trust each other, and keep each other's spirits up is essential for the success of the trip. “We're often in very remote places where there are no towns to get groceries or supplies,” Emma says. “You have to be self-reliant and resourceful. You learn to have mental and physical grit—to keep fishing even though your body aches.”

On top of its seafood, outerwear, and gear, Salmon Sisters also promotes other ways for people to forge a connection with the Alaskan wilderness and the people who live there. In 2016, the sisters launched the Give Fish Project, which puts 1 percent of the company's profits toward the purchase of seafood products for the Food Bank of Alaska. So far, Salmon Sisters has been able to donate over 100,000 cans of wild-caught salmon to the food bank. With natural, healthy food at the core of the company's mission, the sisters also continually share their favorite family recipes on the Salmon Sisters blog and just released their first cookbook.

#### A PERSONAL INVESTMENT

Emma and Claire have not only turned Salmon Sisters into a successful business but also set an example of what is possible when you use your talent and passions for the greater good. Since the founding of the Salmon Sisters brand, they've learned their ability to make an impact extends much farther than they ever imagined. “How to invest in ourselves, our skills, and our community is at the forefront of what we've learned as business owners,” Emma says. “Having a strong foundation that supports and inspires us has been essential to our success and the joy we've found.”

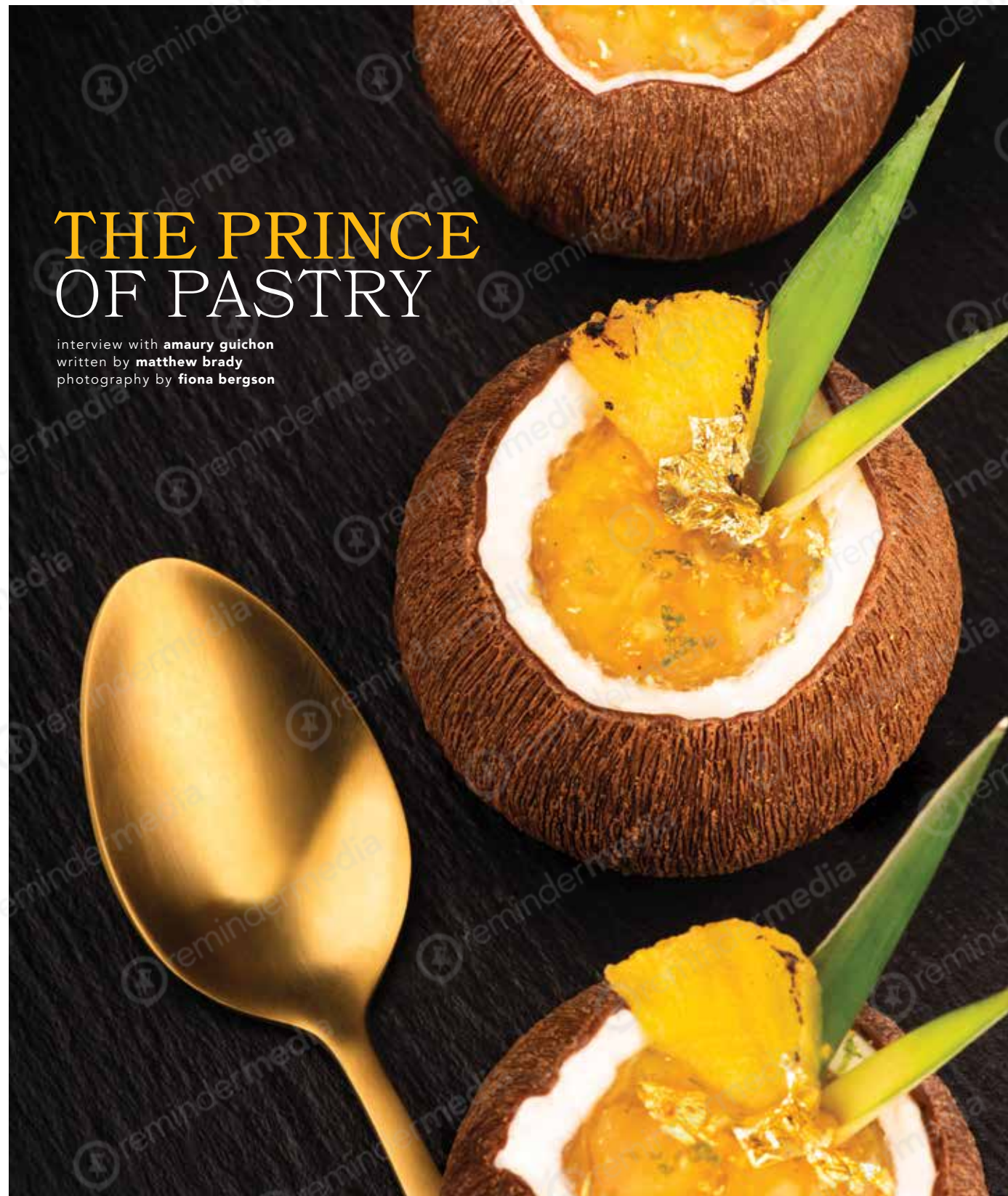
The sea, as trying and insurmountable as it can sometimes be, has given the sisters so much to be thankful for, and it is at the center of who they are as Alaskans and as people. They say storytelling is an integral part of life on the water, and they have created an entirely new story—one that shows the fearlessness of the women who brave the waves to sustain their communities.

For more info visit [aksalmonsisters.com](http://aksalmonsisters.com)



# THE PRINCE OF PASTRY

interview with **amaury guichon**  
written by **matthew brady**  
photography by **fiona bergson**



*Pastry chef extraordinaire Amaury Guichon discusses his craft, his process, and the journey that took him from fourteen-year-old apprentice to the world's most followed pastry personality on social media.*

## **What was your education in France like?**

I did not have very conventional teen years. I started school early, so when I reached fourteen, I graduated and started vocational school. I just randomly picked cooking and studied it for two years in Switzerland. I then came back to Paris to study pastry and fell in love with pastry.

In culinary school, life is completely different. I'd wake up on weekdays at 4:00 a.m. and weekends at 3:00 a.m. No more Sundays off, regular vacations, holidays, or birthday parties. I figured I may as well spend my time getting better at my craft.

## **How did you become Paris's youngest executive pastry chef at twenty-one?**

During my apprenticeship years, I had done a lot of competitions, and I think that helped me stand out from other bakers my age. I was given the chance to be executive pastry chef at Hugo and Victor in Paris.

## **Did you always want to come to America?**

That was more my father's dream. His family was poor, and he believed that America was truly a land of opportunity. Growing up, he always talked about it, so I came to believe it. Now I see what he was talking about. Everything I did—working long hours, trying to win every competition I could—was done to build up a bigger résumé for a chance to go to the US.

## **You ended up in Las Vegas. Tell us how that came about:**

I had participated in the very first TV pastry competition in France. One of the judges had experience in the US, so I asked him about working there. Surprisingly, the next day, I was contacted by a man from Jean-Philippe Pâtisserie in the Bellagio about a job. Even though my hours would be 2:00 a.m. to 2:00 p.m. and it was a lower position, I took a chance on the adventure and accepted it.

## **When did master classes enter the picture?**

After three years at Jean-Philippe, I started posting on social media—which I believed was the future—and people started to follow me. Sometime after that, I was invited to teach a master class at a pastry school in Moscow; apparently being on that French TV competition helped me get known. It was such a

great honor, especially since I was only around twenty-five.

The day after my Moscow master class was done, I received invitations from Thailand, Ukraine, and Mexico. Within no time, I had booked a full year of master classes, and my Instagram started exploding. I wasn't expecting to teach, but I truly love it more than anything else I have done in the pastry industry.

## **You now have over 2.5 million social media followers and tens of millions of Instagram video views. How did this happen?**

It happened really fast: within three years of being on Instagram. It just kept on growing. The more it grew, the more interesting I tried to make the content, which helped me get even more followers.

I'd started on social media, though, to raise awareness about the pastry industry—that's why I originally created behind-the-scenes videos, which became popular. Now, more and more, people want to know who's behind it all, and I've introduced myself little by little.

## **Tell us about the school you recently opened in Las Vegas, The Pastry Academy:**

It's a next step for me. Teaching abroad is great, but I also wanted to teach people at my own school. I have a business partner, Michel Ernots, who's like my eyes and ears here in Las Vegas because I continue to travel—just much less, around ten to twelve times a year. I am focusing my energy here in America.

## **What inspires you to be creative?**

Learning about pastry in France is very rigid: you must have a sponge, a cream, a texture, and so on. Decoration is





## “ I ALWAYS THOUGHT THAT PASTRIES NEED TO LOOK AS GOOD AS THEY TASTE, WHICH LED ME TO CONCEPTUALIZE AND CREATE THE DESIGN FIRST, AND THEN THE FLAVOR AND TEXTURE.

always last. However, I always felt that the big difference between pastry and cooking is that we *need* cooking—we need to feed ourselves to survive. When you walk into a restaurant, even if it’s your first time there, you’re going to order something because you need to eat. When you go to a pastry shop, it is more of a luxury than a necessity. If you’re not visually seduced by what you see in the display case, you might not give it a chance.

So I always thought that pastries need to look as good as they taste, which led me to conceptualize and create the design

first, and then the flavor and texture. That’s the interesting challenge: to create an outside shell that looks good and tastes good but also traps in the flavor and texture components.

A design can come from a technique or an idea I have. For example, liquid chocolate splatters everywhere when it spins, but if it spins on something frozen, it will crystallize at the same time—which creates small spikes. I decided to use this technique to create a Christmas tree, and that led me to choose an appropriate flavor: black forest. I also made a planet that looks like a blue Saturn. I made the core’s outer layer blueberry cheesecake and the core itself seem molten by using a blueberry compote.

Sometimes it’s reversed, and I’m inspired by flavor. Thailand has amazing tropical fruits like pineapple, mango, passion fruit, and coconut, so I made a creation that was a visual of an actual coconut—but when you cut into it, you tasted all those Thai-inspired flavors.

### Do you start by sketching your creations?

Always. I don’t always rely on existing techniques, either—I’ll create my own by sketching the dessert exactly the way I want it to be, without knowing how I’m going to complete it. But I’ll keep thinking about it—sometimes for a week or two—before going into the kitchen to create it.

### What are you focusing on now?

I like to take on one big project each year. In 2018, I focused on my book, *The Art of Flavor*, and traveled the world with my amazing girlfriend, Fiona, who did all the photo content in the book and does it for my social media. Now, it’s the school. It’s a much larger-scale project, and I need to focus a lot of my time on it.

### What keeps you motivated to continue topping yourself?

I think you shouldn’t be overly proud of yourself. If you are, you won’t push yourself forward and you might be satisfied with things that you shouldn’t be. I think you should get just a little bit of satisfaction to keep creating and chase that feeling of accomplishment.

### What has this career path meant to you?

It truly is a blessing. I try to give back as much to others as they give to me—and teaching is the best way to do that. I’m especially happy that I’m a good influence on people. I receive about a hundred messages every day on social media that say things like “Because of you, I found my passion again” or “I didn’t know what I wanted to do with my life, but now I want to be a pastry chef.” Knowing that, even in the smallest way, I help people around the world is the best reward I could ever hope for.

For more info, visit [thepastryacademy.com](http://thepastryacademy.com) or [@amauryguichon](https://www.instagram.com/amauryguichon) on instagram



## Front of Tear Out Card 2

**BROWN BUTTER LOBSTER ROLLS**  
with sriracha mayo

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**Lobster:**  
2 tbsp. unsalted butter, melted  
Juice of 1 lemon  
¼ tsp. kosher salt  
¼ tsp. freshly ground black pepper  
2 lobster tails or ¾ lb. cooked lobster meat

**Sriracha mayonnaise:**  
½ c. mayonnaise  
1 tbsp. sriracha, or more to taste

**To assemble:**  
4 top-split buns  
3 tbsp. chopped fresh chives, to garnish



**Jacques Weston**





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## Back of Tear Out Card 2



**MAKES 4 LOBSTER ROLLS**

1. Stir together the butter, lemon juice, salt, and pepper in a small bowl until completely combined.
2. If using cooked lobster meat, cut into small chunks and toss with lemon butter.
3. If using lobster tails, prepare them now: Preheat oven to 425°F. Coat an oven-safe pan evenly with nonstick cooking spray. Place the tails, meat side up, in the prepared pan. Spread 2 tablespoons of the butter mixture evenly on the meat of both lobster tails.
4. Roast in the oven for 5 to 8 minutes, until the lobster meat is opaque. Remove each tail from its shell and chop into bite-size pieces.
5. Prepare the sriracha mayonnaise: Mix mayonnaise and sriracha. Spread mayo thickly on buns. Stuff the buns with the lobster meat and top with more sriracha mayo, if desired, and chives. Serve immediately while hot.

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## Any partnership is difficult.

Just imagine being around someone everyday and sometimes having your livelihood depend on another person, sometimes not only yours but that of your families' future depending on another person. Now carry the partnership forward between man and woman promising, committing to each other for the rest of their lives together, wow!

The marriage situation is vulnerable to so many toxins that can eventually outweigh the joys of togetherness and erode the sweet memories of happiness and love. This partnership, the institution of marriage is one that demands work, patience and understanding. In order for success, two lives have to become one and for this to occur boundaries need to be established. Boundaries with each other, boundaries for structure, boundaries for others and more importantly, boundaries for one's self.

I think of partnership as a play in basketball, the give and go. In order for the play to work, one has to have the trust to give up control and let his teammate make the decision to shoot or pass the ball back. In marriage if you want trust prudence demands that you give it. Trust is treating others as you want to be treated. Not hounding someone to treat you right, not constantly voicing your mistrust, suspicions and displeasures at your partner's lack of consideration.

Trust is a long winding, meandering road that encapsulates faith at each step of the way. One writer has shared the notion that travel is not about the destination yet the journey. You have to be open, expectant for new wrinkles to occur on a daily basis and stay faithful and trust your partner. Two people have to become one and cannot remain separate in thought without understanding, yet they cannot become just like the other, if two people are the same they will cancel each other out. The difficulty in any relationship is trust, trusting how far to let yourself be lost in your partner and how much of yourself to hold back and retain your individuality. This is the crux of marriage. Partners need to embrace differences and change; their love will allow this to occur. Not only is love important but they must be secure in who they are individually and as a couple to express themselves with their partner and do so in a responsible manner so as to not alienate the other.

In setting boundaries we are not trying to control others, but escort the notion of self control into the relationship. If we are better in control of ourselves we can be more giving of ourselves and respective of others. Something I find true in marriage and boundary setting, if lines are not set fourth at the onset of the relationship, things more than likely will stagnate and any progress anticipated will be prohibited.

Again, the importance of boundaries cannot be under stated. When duties are outlined and understood, ownership becomes valid. It's like picking sides to play a game; you know who your teammates are. It is important to remember that no one can make you do anything; we have to be honest in

our acceptance of actions. This acceptance of actions brings responsibility back into focus. As partners we make the choice to be together, to grow to be one but we also retain or should retain a certain amount of freedom. Love is free and we were created to live free and live together. Christ died that we might live and live freely; therefore who are we to enslave others?

I submit to you that a triangle of boundaries exists within the boundaries of marriage, those being freedom, responsibility, and love, each is connected and related. As love grows, so does freedom, leading to more responsibility and ultimately leads to more love. Lastly, we need to protect each other and we need to protect ourselves from outside influences that can destroy our relationship.

The triangle of boundaries is much like a base, in any relationship and it allows for growth and sustainability. Along with the triangle comes self control something very important and often times overlooked is our usage of words. The Bible tells us that the tongue has the power of life and death, what you think; words can do in a relationship. Lying can and will erode, destroy and crush any relationship. I have heard a saying that a person would rather be hurt by the truth than be demolished by a lie. The truth is the shortest distance to any result. The fallout of course from any non truth is consequences of your actions and ultimately can lead to loss of the relationship.

As with anything, when making guidelines with each other we must follow an outline. Marriage can be the most rewarding thing you will ever do and toward this end I have outlined the **Ten Laws of Boundaries:**

- **Law of Sowing and Reaping:** *Consequences*
- **Law of Responsibility:** *Responsible for each other and ourselves*
- **Law of Power:** *No power over others*
- **Law of Respect:** *Give it and Get it*
- **Law of Motivation:** *Free to be truthful*
- **Law of Evaluation:** *Evaluate the pain our boundaries can cause*
- **Law of Proactively:** *Take action to solve issues*
- **Law of Envy:** *Look within ourselves not others*
- **Law of Activity:** *Take initiative in setting limits*
- **Law of Exposure:** *Communicate our boundaries*

*I will leave you with this thought; a perfect marriage is just two imperfect people who refuse to give up on each other.*

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*The Call came on Saturday morning*, is a story of life awakening. Imagine if you will having to be incarcerated to be free. What the call did was bring about a change in heart, mindset and it set in motion the ability to not only dream but the ability to actually the realize the dream.

The Call is a story of loss, betrayal, heart break and at the heart of the book redemption with God throughout.

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