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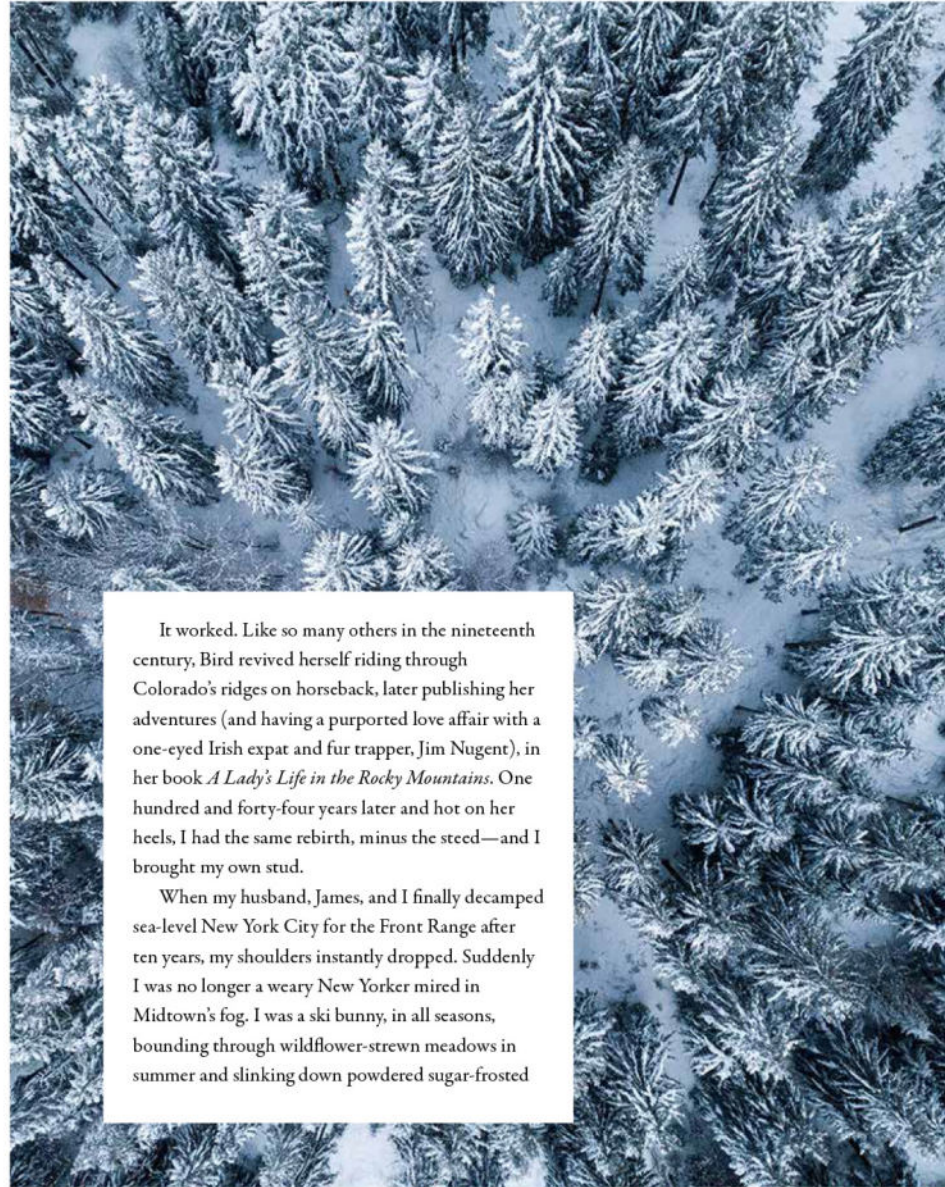
F24 HOME & DESIGN



Alpine Style: Bringing Mountain Magic Home

By Katherine O'Shea Evans

Jacketless Hardcover • \$40.00 • 8" x 10" • 232 Pages • Materials Available Now • 978-1-4236-6569-4 • World Rights



It worked. Like so many others in the nineteenth century, Bird revived herself riding through Colorado's ridges on horseback, later publishing her adventures (and having a purported love affair with a one-eyed Irish expat and fur trapper, Jim Nugent), in her book *A Lady's Life in the Rocky Mountains*. One hundred and forty-four years later and hot on her heels, I had the same rebirth, minus the steed—and I brought my own stud.

When my husband, James, and I finally decamped sea-level New York City for the Front Range after ten years, my shoulders instantly dropped. Suddenly I was no longer a weary New Yorker mired in Midtown's fog. I was a ski bunny, in all seasons, bounding through wildflower-strewn meadows in summer and slinking down powdered sugar-frosted

OPPOSITE: Snuggled in Givenchy, Audrey Hepburn films a scene from 1963's *Charade* on location at the Megève ski slopes in the Rhône-Alpes. Watch it; it's been deemed "the best Hitchcock movie Hitchcock never made."



ROLLING YOUR EYES

But if I sound like I'm romanticizing it, I'm not.



I WOULDN'T BLAME YOU FOR

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Former combat photographer Slim Aarons devoted his postwar life largely to "photographing attractive people doing attractive things in attractive places." In 1963 Gstaad, that meant ski bunnies in repose.

VACATIONLANDS for the glitterati

slopes come December. No wonder Aspen, Vail, and Telluride have become de facto vacationlands for the glitterati. The air is so dry in Colorado that the snowflakes often look like they were cut from paper: filigreed and enormous, the span of an eyelash on my glove. In summer, the mountain air is rich with the scent of subalpine fir and Engelmann spruce. Who needs air freshener?

I wouldn't blame you for rolling your eyes. If I sound like I'm romanticizing it, I'm not. Even the thick, corpulent rodents that scurried past us in Manhattan are replaced here by cotton-tailed rabbits holding jamborees in the fields. Our Christmas trees, too, have been upgraded—no longer the dehydrated options imported to a pockmarked city sidewalk but towering eleven-foot versions we cut ourselves with a twenty-dollar permit from the Forest Service (a tree they'd have to cut down anyway as a forest fire prevention measure). One year, our Christmas tree kept on growing, sending out fresh green shoots from the tip of each branch—right there in our living room. I think she was happy to be so warm and watered. *C'était magique!*

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OPPOSITE: I love a tucked-away bed; they feel so much more restful. Designer Tammy Connor placed this one under the exposed hickory-wood beams of this cottage at Blackberry Farm in Tennessee; the two levels of symmetrical curtains soften the effect and juxtapose beautifully beside the faux bois chair.



The concept of hygge became overplayed in recent years, but “coziness” by whatever you call it—be it the Austrian *gemütlichkeit* or Welsh *cwtch*—is really key in autumn. Snuggliness is imperative this time of year, given rapidly undressing tree branches and incoming squalls. To achieve it, diminutive patterns are all but required—from houndstooth to fair isle. Plaids in muted colors also suit autumn perfectly; they’ve always given me a back-to-campus feeling. It’s nice to use a fabric with meaning to you and your ancestors, whether a madras from Chennai, India, or a Scottish wool tartan, worn since the third century AD and available in hundreds of motifs designed for varying surnames. Toss a few plaid pillows around and—*pouf*—you’ve summoned the autumn equinox.

In the kitchen, I stock the cupboards in early September with everything I need to make autumnal delights with our son, Guy, on a Sunday whim: cinnamon, nutmeg, and vanilla; brown sugar; bottomless flour; and Gala apples, which I buy for their name alone. I pull out all the woolen stocky sweaters I can find from their roost in storage. The trees are putting on a show . . . isn’t it time we did, too? ♦

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... so many of us turn inwards that they call December 21st the

HIBERNAL Solstice.



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Clearly, warmth is crucial in winter—and cranking up the thermostat can only do so much. Swapping your cooler LED light bulbs for ones with a higher color temperature (2700k–3000k) can almost—almost—recreate the appeal of recently extradited incandescents. Candles, too. We don't use actual open flames at our mountain house because we don't want to tempt the forest-fire gods (Can you imagine being *that* neighbor?), but humanity has achieved practical magic with battery powered varieties. Squint and you can practically see flames dance.

OPPOSITE: My husband and I loved the black exteriors we noticed in Iceland; they've used tar for generations to protect timber from frequent blizzards. This Búðir church, shot by Robert Peterson and available on Artfully Walls, sits in the Búðahraun lava field.

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THE ALUMINAIRE
HOUSE



Jon Michael Schwarting
Frances Campani

The Aluminaire House

By Michael Schwarting and Frances Campani

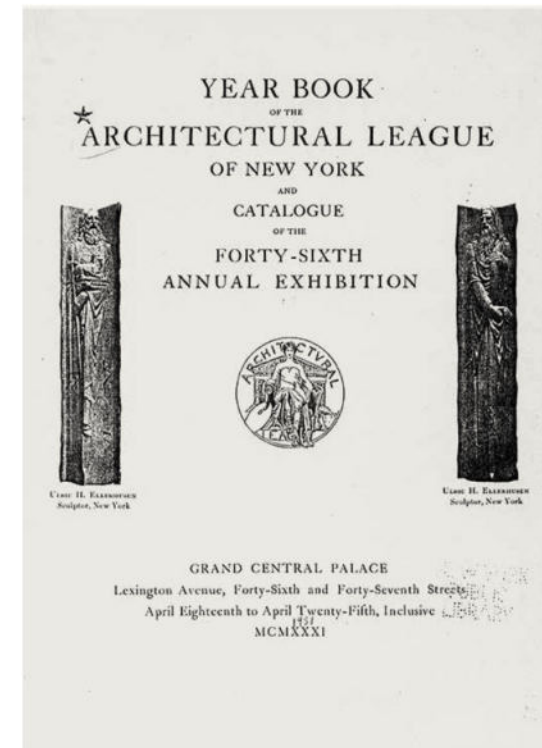
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THE IDEA AND THE EXHIBITION

At one point in 1930, looking ahead to the April 1931 Architectural League and Allied Arts and Industries exhibition, Walter T. Sweatt, its codirector, sought ideas from architect A. Lawrence Kocher on how to make the exhibit of building products more lively. Kocher, at the time managing editor of *Architectural Record*, suggested making a full-scale house that would employ new, standardized parts. Intrigued by his own idea, Kocher then decided to take on the project and he hired Albert Frey, a young Swiss architect who had just arrived in New York, to work on the project with him.

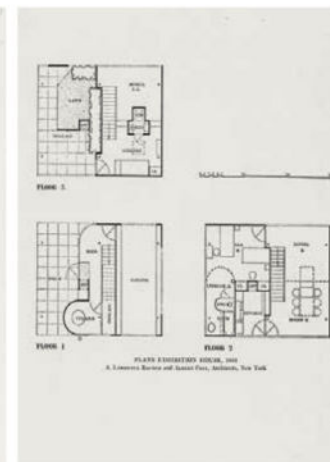
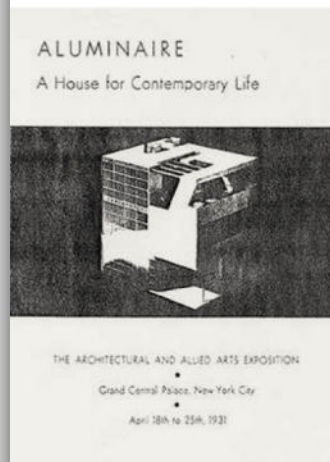
The Aluminaire House, as the architects named their project, would be a celebration of modern life. Standardized parts were already being used in construction, and such components had been displayed at the building industry exhibitions for several years. But for the most part, the forms of building had not changed with the methods of construction. The Aluminaire House would not hide the new parts, nor would it mimic conventional construction. Instead, the new technique of assembling "off-the-shelf" parts would be evident in this low-cost dwelling, and even overtly suggest a different way of living (see figs. 1-1-1-5).



The Aluminaire House as a repeatable unit was part of Kocher and Frey's concept dating from at least March 1931, if not from the beginning of the project. An article by Kocher and Frey in the April 1931 *Architectural Record* challenged conventional zoning configurations and suggested the use of repeatable units. The article (coinciding with the exhibition date) not only questioned the aesthetics of the conventional house, but also proposed the reorganization of street blocks to form alternative public spaces in the community.

1-01 Announcement of the Aluminaire House exhibit in the Architecture and Allied Arts Exhibition, April 1931. - KC

1-05 The Architectural League of New York Year Book catalogue cover. - KC



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1-06 Grand Central Palace — Lexington Avenue and 46 to 47 Streets — 1911-63. This was New York City's primary exhibition space to be replaced by the Colosseum at Columbus Circle and the present Jacob Javits Convention Center — post card
1-07 Aluminaire House model built by Albert Frey to show to product manufacturers and suppliers. KC

What did the visitor to the exhibition of April 18–25, 1931, encounter in the Grand Central Palace (See fig. 1–6)? Historically, the exhibits were divided into three categories. The first consisted of architectural projects chosen by the Architectural League Committee. This was a rather conservative selection, taken from the works of well-established firms along with some international examples (including ones from Mexico and Sweden), all presented in photographs and models. It was this selection that led Philip Johnson to launch an alternative exhibition of "Architects whose work was rejected by the selection committee of the Architectural League," and caused Alfred Barr, in 1932, to refer to the exhibition as the "annual circus of the Architectural League."

The second segment comprised the decorative arts. Entries were as varied as a mural

by Diego Rivera and a thirty-foot-high polychrome Zeus.

The third and last category was the Allied Arts and Industries section with building products, featuring items such as new roofing materials and overhead garage doors. It was probably as exciting to the layman as pages in Sweet's catalogue.

Among this jumble of art objects, building gadgets, and stylistically dusty architecture in model form, stood the shiny, full-scale Aluminaire House—something between a domestic-size skyscraper and a giant metal canoe. In other years, a visitor to the exhibition might have skipped over the building products segment altogether, but the Aluminaire House, though a few feet shy of Zeus in height, brought great interest to this usually

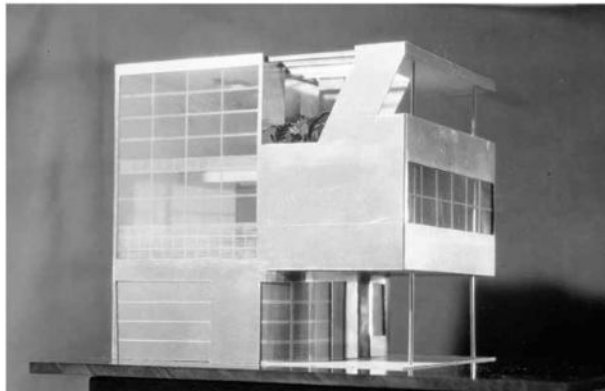
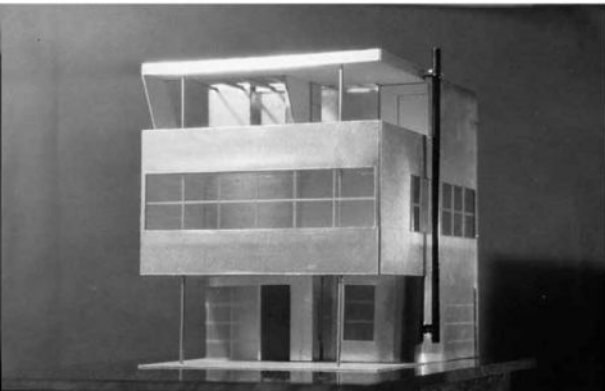
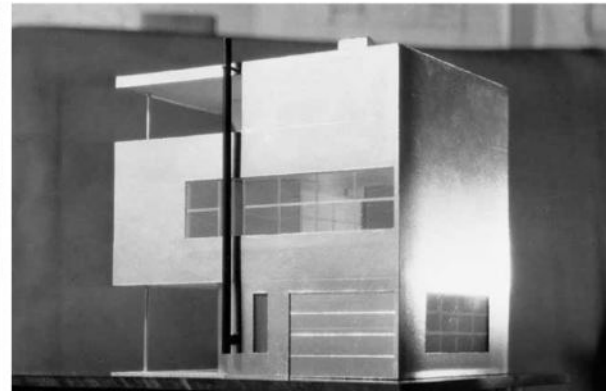
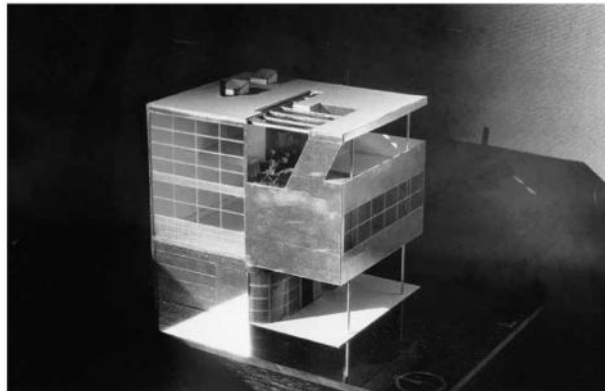
ignored part of the show. The challenge to building conventions and aesthetics was put forward in the most understandable terms: a single-family dwelling unit—everyone's most intimate relationship to architecture—ready to be occupied.

While the Aluminaire House profoundly affected the Architectural League exhibition of 1931, the exhibition also profoundly affected the house. Since the 1931 exhibition was to take place in the vast Grand Central Palace, the general feeling is that the exhibition space of the Palace itself dictated the size and footprint of the Aluminaire House. This constraint, however, does not account for the three-level solution the architects came up with for the single dwelling unit. The origins of those features

harken back to the precedents Kocher and Frey knew from Europe.

Notably, the most important influence of the exhibition on the House was in terms of its design development. Through the use of a model (see fig. 1–7—1–10), Kocher and Frey carried on a dialogue with the many manufacturers who supplied the materials for the house. The manufacturers produced shop drawings, translating the architects' initial ideas into materials that could be quickly assembled on the site. Having to put the house together on-site in ten days forced Kocher and Frey not only to use standardized parts, but to make the whole thing work, kit-like, inside and out.

The final design demanded that the viewer understand how the house worked—from



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THE ARCHITECTS

ALFRED LAWRENCE KOCHER was an architect, educator, author, and editor (see fig. 48). <1-56 AH> He was born in San Jose, California, in 1885 and died in Williamsburg, Virginia, in 1969. Kocher received his BA from Stanford University in 1903. He studied at MIT from 1910 to 1912, and Pennsylvania State College from 1912 to 1916 where he received his MA while also working as an instructor. He became a full professor at Penn State in 1918 and started the degree program in architecture, served as head of the department. From 1926 to 1928 he was head of the School of Architecture at the University of Virginia. From 1928 to 1940 Kocher was a visiting professor at the Carnegie Institute of Technology. In 1940 he taught at the avant-garde Black Mountain College in North Carolina. From 1944 to 1959 he was Lecturer in the Fine Arts at the College of William and Mary in Williamsburg.

Kocher's professional interests were diverse. From 1928 to 1954 he was a member of the advisory committee for architecture for the restoration of Williamsburg. Kocher was appointed editor of the *Architectural Records* of Colonial Williamsburg in 1944. According to his *New York Times* obituary of June 8, 1969, Kocher was an early member of the International Congress of Modern Architects (CIAM), an international group of architects interested in the modern city that met from 1928 to 1959 and was heavily influenced by Le Corbusier.

Kocher was also a writer. He published a twelve-part article, "Early Architecture of Pennsylvania," for *Architectural Record* in 1920-21, as well as two-part "American Country House" in 1925-26. He became associate editor at *Architectural Record* in 1927 and managing editor from 1928 to 1938. The magazine announced, "it was embarking on a new chapter in its history . . . from a beaux-arts periodical into one espousing a broad concept of modern architecture."

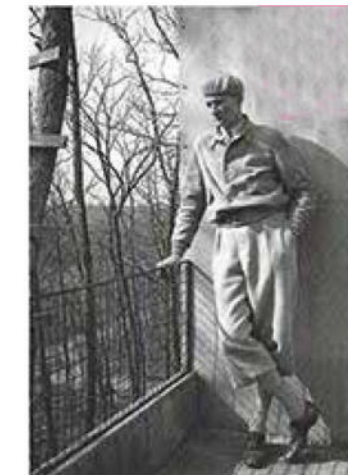
At the very time when modernism reached America, Kocher had contact with contemporary criticism and with manufacturers of building products and compo-

nents—those industries on which his magazine would have relied on financially for advertising income. It was through these professional contacts that Kocher met Walter T. Sweatt, codirector of the Architectural League and Allied Arts Exhibition, whose request gave rise to the Aluminaire House.

Kocher also practiced architecture, although he never established a commercial practice. He was one of the few Americans interested in modernism before 1930. He partnered with architect Gerhard Zeigler in 1929 to design the Sunlight Towers, a hypothetical project for New York, and in 1930 on a house for author Rex Stout in Fairfield County, Connecticut (see figs. 1-57-1-59). <1-57 AH, 1-58 AH, 1-59 AH> <note that editor suggested removing these> For the 1929 Architectural League exhibition, Kocher and Zeigler designed a display booth of an "architect's office with furniture" for F. W. Dodge Corp. Zeigler returned to Europe in 1930, leaving an opening for Albert Frey.

ALBERT FREY was born on October 13, 1903, in Zurich, Switzerland, to an upper middle-class family that was educated and involved in the arts (see fig. 1-60). <1-60 AH> Frey seemed to have both a natural gift and an enormous enthusiasm for making things and for putting materials together. As a child, he fashioned canoes out of wood and canvas. His first use of aluminum was in making toys for his young sister out of discarded aluminum soap cans.

Frey attended the Institute of Technology, Technikum, in Winterthur, Switzerland, receiving a technical education with a diploma in 1924. After graduating he traveled to Italy, and then moved to Brussels to work for Jean-Jules Eggericx and Raphael Verwilghen from 1925 to 1927. He worked on detailing buildings already in construction. In 1928 Frey was back in Switzerland and worked for Levenberger/Fluckiger, detailing and producing construction drawings. During this time, Frey designed a "Minimal Metal House" of about 720 square feet with three bedrooms (with drawings in Le Corbusier style).



1-60 Albert Frey on the Aluminaire House roof terrace — from Frey scrapbook

- 1-56 A. Lawrence Kocher — Black Mountain School circa.1940 — on-line
- 1-57 Sun Light Towers study view — A. L. Kocher and G.Zeigler 1929, from *Architectural Record* 3/1929 - AR pg. 45-46
- 1-58 Sun Light Towers plan — A. L. Kocher and G.Zeigler 1929, from *Architectural Record* 3/1929
- 1-59 Rex Stout House — A. L. Kocher and Gerhard Zeigler 1930- from *Architectural Record* 3/1929

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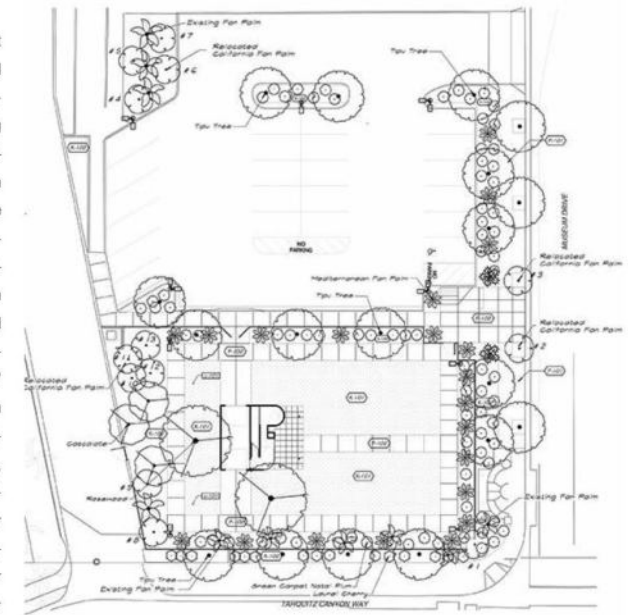


THE THIRD RECONSTRUCTION, 2023–2024

After getting the building permit, determining costs, and conducting fundraising to cover those costs, construction was started in June-July 2023. The structural erection and the cladding of the house with the panels were our first two visits to the site. Two more visits were made as the construction continued to completion in February 2024.

There was a lot of discussion about the siting, orientation, and landscaping of the house at the museum. There were some who wanted the house landscaped as a single-family residential context, but we were firm that the house was originally, and was to become, an exhibition pavilion. Most important, we felt it critical to convey Kocher and Frey's ideas about creating multiples of the house that could be organized into low-rise, high-density, residential urban blocks. In addition, because the house would never have been designed for the desert, a logical decision in favor of simplification and abstraction of the landscape prevailed. In 2020 when we donated the house to the museum (fig. 5-25 – 5-27, we had presented a site plan and simple renderings of the house on the site where it was to be built). With this site and orientation, the construction of an aluminum building in the desert heat with the large window facing south needed to be reconciled with the landscaping.

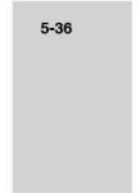
There was fundamental original material that could still be reused such as the aluminum and steel frame and steel windows, and the aluminum bathroom cabinet, but there was a large list of missing materials. The aluminum panels and metal floor decking had been replaced in the NYIT reconstruction and the panels and some decking would have to be replaced again. Other materials were simply missing altogether and had to be substituted. Fortunately, at the original Allied Arts and Industry exhibition in April 1931, a list of all the donated materials had been produced titled "Companies and Manufacturers That Supplied Materials for the Exhibition House" (see appendix). This list also had a short description of each material, and this was used as a critical reference document for their replacement. In the 1980s, students who worked on the Aluminaire House researched these companies and materials and their work was also a resource for replacement. Some materials were easy to replace with the same or similar materials. For instance, the garage door company for the missing two doors still exists and makes the same product.



5-35 Rendering of the Aluminaire House on its site at the PSAM from the south end of Museum Drive.- renderer and date



5-36 Rendering of the Aluminaire House on its site at the PSAM from the new entry at the north corner of the Aluminaire House site at Museum Drive.- renderer and date



5-27 Site Plan study at the PSAM integrated into the park design 2.2018. Site plan for the PSAM's Aluminaire House and sculpture garden, integrated into a new public park plan.

5-28 Site Plan study at the PSAM 6.2019. This is a Campani and Schwarting site plan to place the building at the south end of the Museum parking lot at the corner of Museum Drive and Tahquitz Canyon Way which is what Albert Frey aligned the Frey House 2 with.

5-34 Final Landscape Plan by TKD Associates, Rancho Mirage, CA 12.4.23.



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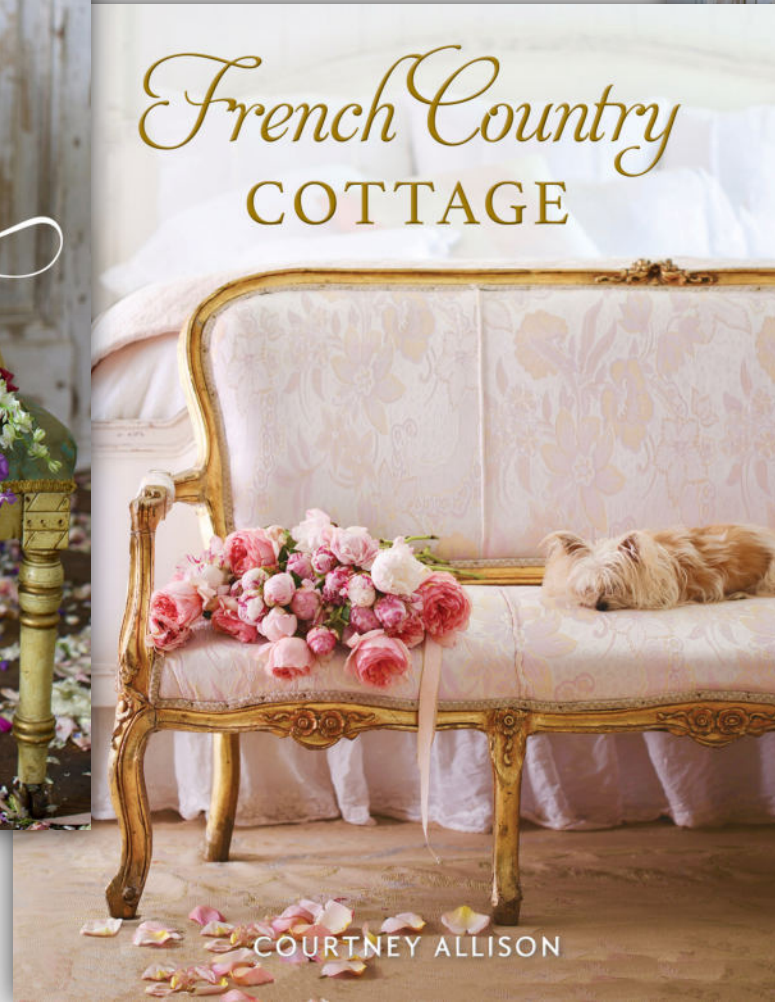
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Slow Style Home: Take Your Time, Use What You Have, and Translate Your Vision into a Home You Love

By Zandra Zuraw

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CHAPTER 1

WELCOME TO SLOW STYLE

Experiencing and living with beauty is something everyone needs and deserves.

Having a home we love, that looks beautiful, functions well and gives us energy and support is something that should feel attainable. If you feel your "dream" home is out of reach, then either your definition of a dream home is out of alignment with who you are, or you've been bulldozed into believing you don't deserve it or can't afford it.

How did I come to believe this? How did I get to the point where I have an entire framework laid out to teach you how to create your own dream home using my Slow Style philosophy?

I'm not a professionally trained interior designer. And presumably, neither are you. There could be several reasons why you've picked up this book rather than hiring a designer. Perhaps you can't afford one. Maybe you just don't know how to find one who you'll be sure you can trust to understand what you want. Or maybe you want to embrace the process of creating your own style yourself. I fall into that last category, and I think that coming from that perspective is the best place to start using Slow Style. PHOTO: ZandraWISSI



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My first foray into developing my aesthetic started in my childhood bedroom. In a small closet with accordion doors, to be precise. I turned it into a New York City apartment. It would be several years before my first visit to that city, but somehow, I knew that I wanted a place to call my own and that I wanted it to feel efficient and private, be all encompassing in terms of my needs, and had all of my personality out on display, despite the limited wall space a closet provided. Apparently, I've always made a connection between the development and expression of who I am, with the concept of home.

Fast forward to my college bedroom and I experimented, as many of us do, with self expression. It was in a college course in art history that I first discovered the emotional power of encountering an oil painting in person. I searched out a poster in the gift shop for a particular painting that wasn't what was on offer everywhere else (i.e. the obligatory Van Gogh or O'Keefe). I wanted to differentiate myself from my college roommates and feel...special, I suppose. As is common with most young adults, I was trying to figure out who I was, make my mark, declare my individuality... and I instinctively used the walls of my room as a way to do so.

After college came a series of apartments, first in New York City and then in Chicago. These years were dark ones as I first came to terms with clinical depression that I had been denying for several years. I had no idea what I wanted to do with my life and I was trying to figure that out while beginning therapy and medication for my mental health. All throughout these years, my apartments were my places of refuge. And I cared deeply about how they looked and felt. Every time I explored a new aspect of myself or followed my curiosity into a potential career path, little representations of those things would show up in my rooms. Sometimes it was a particular color I chose to paint a piece of furniture I picked up on the side of the road. Or, it was the first set of grown up bowls I purchased at Crate

& Barrel. As I floundered around, pursued graduate school in cultural anthropology and then social policy, and continued to search for my professional persona (across a ridiculous number of jobs), I was developing my eye for design. That, at least, was a constant in my life, even if I didn't realize it then. PHOTO: Zandra WISS2

In my adult life, I've now lived in three homes. And of course, with every move came the excitement of a new place to design. I'll never forget the moment I walked into my first home for the first time. My then boyfriend, now husband, had moved in ahead of me into a late 1800s brick row home. At 1600 square feet, it felt like a mansion to me, compared to the small apartments I had been renting. And the most special thing of all was that we had a tiny garden out back. We had almost no furniture yet, but sitting in a glass bottle was a peony he had clipped from outside, waiting for me when I opened the door. That small act of creating a beautiful moment out of what we already had at our fingertips was everything to me.

Skipping ahead many years and two children later, I finally succumbed to my obsession with interiors. I put it that way because at first, I was a bit embarrassed about how much I loved wallpaper, light fixtures and a weathered soapstone countertop. I knew there were big problems in the world and lots of people who didn't even have a roof over their heads, let alone the ability to decorate them. And so the delight I felt at seeing these things felt superficial and inconsequential. Eventually I realized that experiencing and living inside beauty is something that everyone actually needs and deserves. Once we've got our food, clothing and shelter, and we aren't in danger of physical harm, then living through the daily grind of life and achieving happiness, at least in part, depends on experiencing beauty. It doesn't have to have a hefty price tag.

It might be living with a single potted plant, seeing and smelling a delicious meal in front of us, or lying down in well loved linen sheets.



About 15 years ago, I began the process of creating the life I'm currently living. The one where I've dedicated myself to teaching others how to create beautiful environments in which to live. And to do that, I've had to deconstruct all of the steps I've taken to create my own version of a dream home. Since I didn't start out with the intention of sharing my process with anyone, I had to really think about how my aesthetic has come to be. How did I learn the design principles used by the pros? How did I gain confidence in my color and pattern choices? How did I know when a particular furniture arrangement wasn't working and how to fix it? And how did I come to know the value of something at an antiques fair or of a newly designed, to-the-trade, piece of furniture? In an effort to tease apart the how of these questions, I started to build a teachable framework, part of which you'll learn in this book.

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Slow Style Home: Take Your Time, Use What You Have, and Translate Your Vision into a Home You Love

By Zandra Zuraw

Jacketless Hardcover • \$37.00 • 8" x 10" • 224 Pages • Materials Available November 2024 • 978-1-4236-6762-9 • World Rights



WHAT IS SLOW STYLE?

Slow Style is an approach to creating a home that focuses on the process of interior design rather than the end result. PHOTO: EricaWISSI

If you're familiar with "Slow Food," you already have an inkling of what I mean by Slow Style. In case you're not familiar with it, "slow food" started in Italy as a protest against the arrival of the first McDonald's in Rome in the 1980's. Journalist Carlo Petrini is widely accepted as the founder of the movement, which is now formally recognized across the globe. The focus of the Slow Food movement is to preserve the experience of an enjoyable meal, defined as a meal that employs methods of growing, harvesting, and cooking that are respectful and appreciative of one's cultural heritage (you can see why it started in Italy)! Because all of these aspects have economic and geo-political ramifications, slow food is seen as a response to all kinds of "fast" mechanization and mass production related to how we experience life.

As a side note, in one iteration of my search for a profession, I studied issues of food security, genetically modified crops, and the preservation of heirloom seeds in preparation for global food shortages. When I say my path to finding out what I wanted to do with my life wasn't a straight line, I'm not exaggerating. If you're in the same boat, you're going to love how Slow Style celebrates the many variations of how you've become who you are.

In addition to Slow Food, I've also become aware of the "Slow Fashion" movement, which obviously focuses on how we design, manufacture, ship and market clothing. When I say "slow style" then, I am contextualizing this term similarly to food and fashion, emphasizing where we get our products from, how they're made, and how often we replace them. Slow Style also encompasses a more personal aspect: how we choose objects and give them meaning as part of a personalized aesthetic whose very purpose is to reflect who we are.



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THE PHILOSOPHY BEHIND SLOW STYLE

The first thing I realized is that the pace of the development of my own signature style has been, in and of itself, a key ingredient of the recipe. Going slowly is something you have to accept. And that's because our style, our aesthetic, whatever you want to call it...is a continuous reflection of who we're becoming throughout our lives. PHOTO: BethWISS1

But perhaps "accepting" it is a misnomer. When you're fully in the practice of creating a beautiful, meaningful home, you aren't really aware that you're going slowly. You're simply in the moment, thinking about how you want to set up your mantel, arrange a room, or test out how the wall colors flow from one room to

another. You're caught up in whatever you're currently working on and you're perfectly happy to be there. At least I am! And I want you to be, too.

So when I say you'll have to go slowly, what I really mean is that you *will* go slowly, whether you realize it or not. Don't let that be discouraging. Have fun while you try out new things, seeing your vision come to life. Instead of thinking of a slow pace as tiresome, embrace it as the ideal way forward. You can still have a few big "ta da" moments when you do a whole room makeover and experience the thrill of looking at your before-and-after photos. Just know that this won't be the last time you re-do that room.

PHOTO: EricaWISS2

Honestly, I think it should be a relief to us that we don't have to have everything "done" all at once in our homes. Many of us feel that pressure, especially when we move, whether it's downsizing or upsizing. If the reason we move is for an "upgrade," we feel the need to see our dream house realized quickly and be exceptionally outfitted. After all, there's a whole TV network dedicated to creating fabulous looking homes, along with a huge industry behind our cultural obsession with celebrity-designed interiors, and it all seems to happen overnight.

But those shows, those Instagram accounts, those magazine covers... they don't tell the whole story. And they aren't exactly a mirror image of reality. You don't have to take my word for it. I've interviewed many people who work on HGTV shows and magazines and they've all told me it's not real life. That's not to say that design and decor media can't be inspiring and motivating! I'm just saying that you can't use those photos as a blueprint for creating your home, or a yardstick to measure how you're doing.

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WHY USE THE SLOW STYLE APPROACH?

1. It's how you master the mix.

You know what I'm referring to? That seemingly elusive, "perfect" mix of furniture, objects and accessories that some fabulously creative person has combined together unexpectedly, but with a great amount of sophisticated taste? We all want this, right? When you create your aesthetic over time, you're opening yourself up to several experiences. One is the opportunity for serendipity to take hold. Let's say you're working on a bedroom and you need bedside tables. We've all become trained by Google to use keywords, setting parameters to narrow down our choices. It's great for some things. But for our homes, it immediately cuts us off from the possibility of finding a gem that we didn't even know existed. PHOTO: AngelaWISS1



First you type in "bedside tables." Way too many to choose from! So you narrow it down by material (wood, marble, mirrored, etc), and/or style (farmhouse, mid century, cottage, etc). Still so many! You now feel overwhelmed. You decide to narrow it down to a price range. And this is where our perspective gets really manipulated. Your focus has shifted from looking for something that makes your heart go pitter-patter to something that seems reasonably priced, but only in *comparison* to the other links Google is showing you. You're about to make a generic purchase. It might be "fine." It might do the job. But you're not helping yourself create a *signature* style.

The Slow Style approach keeps the function in mind, know things like how much room you have and what height would be ideal, and be open to finding unique options that you hadn't yet imagined. Instead of searching for a side table online, go thrifting or antiquing and maybe you'll find a vintage step stool with the exact amount of chippy paint you love! Look through what you already have (oh, maybe your grandmother's heirloom chest could be on one side of the bed)! Or maybe when you're walking through a craft show this summer, you'll meet someone making beautiful furniture with an unusual mix of woods. Now you're composing a room that looks like none you've ever seen.

When we step into rooms that feel beautifully layered, ooze character and charm, and represent the personality of their owners, we see pieces combined in unusual ways, from different periods, of different styles. These are the rooms that have taken their sweet time to come into their own. PHOTO: BethWISS2



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2.It's therapeutic

The Slow Style approach offers the opportunity for personal development. From time to time, it's useful to check in and ask ourselves if we're living the best life we can possibly live, as the best person we can possibly be. This is baked into the Slow Style approach whenever you look around your home and wonder if it's still serving you.

Are the colors, patterns and objects still giving you a feeling of delight? Is the furniture arrangement facilitating the kinds of human interaction you want to have? Are the things you've hung on the wall still inspiring you? And are the materials you're sitting and sleeping on offering you deep comfort? To answer those questions, you'll also have to ask yourself if there are mental, emotional or interpersonal blocks that are standing in your way. And, the million dollar question: what do you think will make you truly, deeply happy at this time?

Our homes are the most logical place to do this kind of soul work. I'm not the most woo-woo person I know, but I do speak of the soul as the part of us that expresses both our truest feelings and values, as well as the part that represents our highest aspirations. When I say "soul work," I simply mean having conversations with ourselves, about ourselves. PHOTO: TrevorWISS1

3.You spend money wisely

With the Slow Style approach, you also experience the pleasure of no-regrets purchases, at least a lot more often than when you rush to fill up a room. Sometimes you'll pay more but you'll do so because you've taken the time to save up for something you really, truly want. You'll have it with you for a lifetime rather than a measly 5 years and you'll appreciate it every time you run your hand over it. Any number of happy moments will come from this: you'll remember the search itself, you'll remember the story of how you finally found the perfect piece, or maybe you'll feel so happy you waited until you could afford something that was expertly made. No buyers' remorse.

On the other hand, you can also *save* a lot of money when you use the Slow Style approach. For one thing, you're going to get a handle on those impulse purchases when you're at Target! You know the ones... you go in, shopping for paper towels and aspirin, and you end up with a vase, a set of mugs and a new doormat in your cart. (I've been there. Many times). Slow Style requires you to stop and ask yourself questions about the product and reflect on what's actually missing in your home (if anything) and be able to resist the temptation. No more regrets. PHOTO: NicoleWISS1



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You'll also be saving money because you've opened yourself up to shopping at thrift, consignment, and antique stores. You've probably seen those videos where someone shows this amazing score they found for pennies on the dollar. I promise, that can be you! I'm not saying you're going to be on "Antiques Roadshow" with a million dollar diamond in the rough you bought for 25 bucks. But thrift, antiques and consignment stores will help you achieve an eclectic look, and for a lot less than what you'd pay to buy everything new, off the big box shelves.

And let's not forget about using what you already have! This is always, always, always my first piece of advice when someone is stuck and doesn't know where to start. If you're thinking about a new rug, a chest of drawers and a new chair, move things from one room to another and test out the different sizes and functions of things. You may find you like the new arrangement so much you don't need anything new, or maybe you'll be thrilled you finally found a use for something you've had stored away. Doing this also allows you to become very sure of what's working and what's not. If you bring a chair into your bedroom that had been in your living room and start using it as a reading spot for your morning coffee, you may realize that it would be a whole lot more comfortable if you could stretch out your legs. Or maybe the chair is too big for the small corner you've got. Now you know with certainty how big your chair should be, and maybe you need an ottoman. You've got clarity of what to look for when you're finally ready to buy. PHOTO: RydhimaWISS1

4. You expand your understanding of the world at large.

The fourth reason to use the Slow Style approach is the connection between you and the rest of the world. Slow Style means you can take your time to seek out materials, objects, furniture and finishes that are sensitive to the impact of global supply chains, fair labor wages, and environmental pressures on our natural resources. Anything in our material world that is "fast"... fast food, fast construction, fast money, fast education... usually comes at the expense of someone or something else. Quality, equity, and the health of people and our planet almost always suffers. By taking the time to thoughtfully consider all of the choices we're making in our homes, we're putting the brakes on knee-jerk reactions and impulse purchasing that may have impacts we haven't considered.

At the same time, we're also giving ourselves the gift of learning about people and places different from our own, about the process of how things are made, about the stories behind the treasures we find. Following our curiosity keeps us young! To me, a Slow Style approach to design is a richly rewarding experience and one that fulfills me in a way that catalog and internet searches could never replace.

PHOTO: TrevorWISS2



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THE IMPORTANCE OF A SIGNATURE STYLE

Presumably, you picked up this book because you don't want a cookie cutter home. You feel a need, deep within, to proclaim your individuality. You don't want to be a lemming who blindly buys into what corporations tell you about the concept of home. You're tired of seeing the same old house layout, the same old kitchens, the same old family rooms. I get it. I don't either.

The problem is, you might not even know what questions to ask to get that one-of-a-kind look! Many people come to me and ask very specific questions about what curtains they should buy, whether or not they should go with a dark paint color, or what kind of kitchen design will be good for resale. In all of these cases, they're nervous about investing in a choice that may not fulfill their dreams, so they want to get it "right." They're afraid of making expensive mistakes that also might cost them a lot of time and hassle. Naturally, these are valid concerns! But these aren't questions that have a definitive answer. PHOTO: BethWISS3

Every choice you make in your home is dependent on multiple factors. I think you know this... the very fact that you have questions running through your mind about how to work within your personal budget, time-frame, and space limitations tells you that no answer to a design dilemma will be one size fits all. I can't tell you what fabric, paint or countertop material to choose without knowing a lot about your lifestyle, the people or animals you may live with, how and what time of day you use the room, and how you want that room to function. PHOTO: NicoleWISS2

More importantly, I'd need to know about your aesthetic leanings, your passions, your values, your personal experiences, your travels, your family history and your goals for the future to really give you solid advice. These last categories are the ones most people don't think to consider. And they're definitely not talked about in the quick-fix world of design advice we see in the media (social or otherwise).

When you ignore these other descriptors of who you are, where you come from, and who you want to be, your style will never be singular. It won't ever feel truly connected to the one-and-only-you. From now on, when I use the word "style" in relation to Slow Style, know that I'm talking about creating a *signature* style that's all yours. The most challenging aspect of putting the Slow Style Framework into practice is wrapping your head around the idea that you can't make *any* design decisions without first having a vision for what you want to feel and experience in that room. That's the way toward a signature style. PHOTO: AngelaWISS2

In the next chapters, you'll read about the three principles on which I've based the entire Slow Style framework. Absorb them, think about how they apply to you in particular, and allow yourself to be open to a new definition of your "signature style." Then, get started creating that dream home at a pace that feels right for you.



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F24 COOKING

Homemade-ish



Recipes and Cooking Tips
That Keep It Real

Lauren McDuffie

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Hello, home cook

We've likely never met but if I may be so bold, I'd be willing to bet we have a few things in common. Firstly, and maybe most importantly, I'm guessing you enjoy food. I'm also going to wager a guess that you'd rather be almost anywhere other than standing in front of a pile of dirty dishes, just waiting to be washed. I'm guessing you're busy, and that you sometimes find yourself wishing there were more hours in the day to get it all done. Furthermore, I'll bet you don't love wasting money on food that sits around untouched because you didn't have time or energy to get to the cooking of it. These, incidentally, are facts of life, their truths reverberating through our days whether we like them to or not. It seems to be growing ever harder to reconcile all of these facts, and it was their pesky presence that ultimately led me right here, to this book and my great hope that I can lend some relief, at least where dinner is concerned.

Though I adore cooking and the occasional challenging kitchen project, thick with technique and quirky ingredients that require wild goose-chasing just to locate, most of the time I just want my cooking to be as efficient and effective as possible.

Actually, let me begin again, a few steps back. Before I began my career in the food world, I worked in government. My time and efforts were largely spent learning and working to find the fastest, most budget-sensitive, most impactful methods to accomplish . . . well, just about everything. Fast forward to today, and though my work is very different than it once was, I still find these principles of efficiency and effectiveness taking precedence in all the work I do, their value undeniable.

I run a website called *My Kitchen Little* that is devoted to providing my fellow home cooks with recipes, ideas, inspiration, tips, and tricks to help get dinner on the table with ease and efficiency, without sacrificing the enjoyment of it all, the "effectiveness." I'm always tweaking ingredients and methods to try and find the version that best meets these ends. The primary goal, however, is to get more people in the kitchen cooking homemade food and sharing it, either with an exclusive party of one (I love solo dining) or a big, bustling table of many.

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Crushed Olive and Date White Pizza with Hot Honey

The thing about homemade pizza is this: there are no rules. By their very nature, homemade pizzas are a playground for creativity and having fun. It's a canvas you get to paint, right? Want to make a vegan pizza on a cauliflower crust? Nice. Feel like trying your hand at a Tex-Mex inspired pizza, or a white clam pizza, or a pizza in the shape of the Millennium Falcon? All good. The point is simply to pizza, because even mediocre pizza is still pretty great. This recipe is here not to tell you how to make the world's best pizza (I'm not an expert; there are entire tomes devoted to this), but to pass along a favorite "grown-up" flavor combo of mine, and as a gentle reminder "to pizza" whenever you can. Sitting down with this North African-inspired one is something of a sacred thing to me, it's my happy space. Spicy, briny, sweet, and funky, each bite is a total experience.

MAKES 1 (12-INCH) PIZZA
APPROXIMATE TIME: 30 MINUTES

2 tablespoons olive oil, plus more as needed

1 (8-ounce) package garlic-and-herb spread (such as Boursin)

1 (16-ounce) ball store-bought pizza dough

1 cup marinated pitted green olives, lightly crushed with your hand (keeps them from rolling and is faster than slicing)

4 or 5 pitted Medjool dates, finely chopped

½ to ¾ cup crumbled blue cheese (feta is a good sub)

¾ to 1 cup shredded mozzarella

Store-bought hot honey, for drizzling

Fresh basil or arugula for topping (any fresh, green thing you like, really)

Preheat the oven to 450 degrees F. Coat a large baking sheet with a thin layer of olive oil.

Combine the garlic-and-herb spread and 2 tablespoons of olive oil in a small saucepan over medium heat and allow the spread to melt into the oil. Add ¼ cup of water and stir to fully blend.

I usually stretch or work my pizza dough directly on the baking sheet, but you can also do this on a clean, flat surface that has been dusted with flour—it's up to you. Stretch and work your dough into a big pizza that somewhat resembles a rectangle. Just fill the baking sheet, getting it as thin as you can, and call it good.

Leaving at least a ½-inch border (for the crust), brush the pizza with the garlicky creamy "white sauce." Use as much as you like, but you may not need to use it all (leftovers are good for dipping crusts). Top with the olives, dates, and cheeses.

Bake for 18 to 20 minutes, until the crust is deeply golden brown and the pizza is bubbly and cooked (your cook time will depend on the thickness of your crust). Drizzle with as much hot honey as you like, and top with the basil or arugula.



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Puffy Chicken Pot Pie

So, my mom was visiting when I first tested this recipe, and she immediately declared it to be the best puffy chicken pot pie she'd ever had. Accounting for her big-time mom bias and the fact that I don't believe she's ever actually had a puffy chicken pot pie, take that as you will. I use shredded rotisserie chicken, smoked chicken sausage, frozen vegetables, and crème fraîche as my quick-fix tricks here. The addition of sautéed onion, garlic, and fresh thyme brings necessary freshness to the dish, helping us to totally fool all who try it.

SERVES 4
APPROXIMATE TIME: 30 MINUTES

- 2 tablespoons olive oil
- 1 small onion, chopped
- 4 links smoked chicken sausage, cut into bite-size pieces
- 3 garlic cloves, minced
- 1 (10- to 12-ounce) bag frozen peas and carrots
- 1 rotisserie chicken, shredded (both light and dark meat)
- 4 to 6 ounces crème fraîche or cream cheese
- 1 to 1½ cups chicken stock
- 1 to 2 teaspoons fresh thyme leaves, lightly chopped or not
- Salt
- Freshly ground black pepper
- 1 teaspoon poultry seasoning or Old Bay seasoning
- 1 egg (optional)
- 1 sheet of puff pastry (from a 17-ounce package), thawed

Adjust the oven rack to the middle position, and preheat to 400 degrees F.

Heat the oil in a large ovenproof skillet over medium heat. When it's hot, add the onion and sausage, and sauté for about 5 minutes. Add the garlic and peas and carrots and cook, stirring occasionally, until thawed.

Add the shredded chicken, crème fraîche, stock, and thyme. Stir to combine and season with salt and pepper, as well as the poultry seasoning. If you like, you can transfer the filling to a pie plate or, just leave it right in the ovenproof skillet.

For an extra golden-brown crust, in a small bowl, beat together the egg and 1 tablespoon of water. Place a sheet of puff pastry on a baking sheet and brush to coat with a layer of this egg wash (see Note 2). Place the pie plate or skillet in the oven, along with the baking sheet. Bake for 15 to 20 minutes, until the pastry is brilliantly puffy and the filling is bubbly and hot.

Place the pastry on top of the filling before serving.

Note 1: Baking the pastry separately results in a very crispy, puffy crust. You could bake it right on top of the filling, but it won't rise near as much, and the shattering crunch effect will be lost. It will still taste great, though.

Note 2: You can create any shape or style of crust you'd like here. You can slice the pastry into strips and lattice them together. Or, keep them in long strips, or just use as a large whole sheet of pastry, no cutting required.

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Baja Fish Tacos

I've mentioned a few times throughout this book how these recipes are intended to stand as permission slips of sorts. Acting as supportive pages of approval—from me in my kitchen to you in yours—I'm essentially urging you to go right ahead and abandon any and all feelings of pressure to "be the best." No, we're all just out here doing our best, aren't we? Recipes that lead with intimidation and pretentiousness, with hard-to-find or pricey ingredients, need not apply here. Recipes whose directions come with so many steps that they feel like more of a climb are not at all the point. We're aiming for joy in these pages, the kind that meets you where you are, no climbing steps required. These tacos? They use frozen crispy battered fish fillets and a doctored bagged coleslaw. They are easy. They are incredibly fast to prepare. They are delicious and incidentally, one of my very favorite, joy-filled things.

SERVES 4 (2 TACOS PER PERSON, WITH A COUPLE OF EXTRAS)
APPROXIMATE TIME: 15 TO 20 MINUTES

- 1 (16-ounce) bag coleslaw**
- 3 scallions, white and green parts, chopped**
- 1 teaspoon garlic powder**
- 1 cup chopped fresh cilantro, plus more for topping**
- Juice of 1 lime**
- 1 cup mayonnaise, divided, plus more as needed**
- Salt**
- Freshly ground black pepper**
- 1 tablespoon hot sauce, plus more to taste**
- 8 to 12 corn tortillas, warmed**
- 10 frozen crispy beer-battered fish fillets, heated per package directions (see Note)**
- Serving suggestions: sliced avocado, cut limes for squeezing over**

In a large bowl, combine the coleslaw, chopped scallions, garlic powder, cilantro, lime juice, and about ½ cup of mayo. Season with salt and pepper and toss thoroughly until well combined. Taste and adjust any ingredients as you like (ex: add more mayo if you like a creamier slaw, etc.)

Combine the remaining ½ cup of mayo and the hot sauce (use as much as you like) and stir until blended.

To build the tacos, spread some of the creamy hot sauce onto each tortilla and top with a hot piece of crispy fish. Pile some slaw on top and nestle in a couple of slices of avocado, if desired. Serve with extra cilantro and fresh limes, if desired.

Note: The frozen fish industry has really come a long way since the early 1990s, when I ate my weight in fish sticks. Now, high-quality, sustainable choices are available at every major supermarket, and they usually come with a few options. I like the beer-battered variety for this, as they're perfect for a classic Baja-style taco. But feel free to select what sounds good to you. You should also know that premade coconut shrimp work really well here, too.



Homemade-ish: Recipes and Cooking Tips That Keep It Real

By Lauren McDuffie

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Crushed Mandarin Sundaes with Sesame Caramel and Pistachios

Like a remixed, grownup take on a Dreamsicle, these sundaes are a testament to the fact that sometimes—nay, most of the time—it's the thought that counts. We're not making a single thing from scratch here folks. It's store-bought caramel that we're going to bippity-boppity-boo into a more magical, delicious version of itself. Sesame oil, a true pantry staple ingredient, and a little more salt do the trick. The nutty, come-hither aroma of sesame oil is absolutely perfect with the sweet caramel and the juicy citrus. Of course you can use fresh mandarins, but the juiciness of the canned or jarred variety is nice here. Salty pistachios give these unique sundaes just the right amount of crunch and color. Sometimes great home cooking is more about selecting interesting ingredients and combining them in fresh, new ways. These sundaes fit the bill, and then some.

SERVES 4
APPROXIMATE TIME: 10 MINUTES

1 cup store-bought salted caramel

½ teaspoon sesame oil, or as needed

Salt

Vanilla ice cream

16 ounces canned mandarin orange segments, drained and lightly crushed

½ cup salted shelled pistachios, coarsely chopped

Combine the caramel and sesame oil in a small saucepan over medium-low heat. Simmer gently for about 5 minutes. Remove the pan from the heat and pop it in the fridge until it's cool enough to taste. Add a little more salt, if needed (most store-bought salted caramels aren't salty enough).

Create your sundaes by scooping some vanilla ice cream into serving bowls and topping with the juicy crushed mandarin segments, a sprinkling of chopped pistachios, and a generous drizzle of the warm sesame caramel.



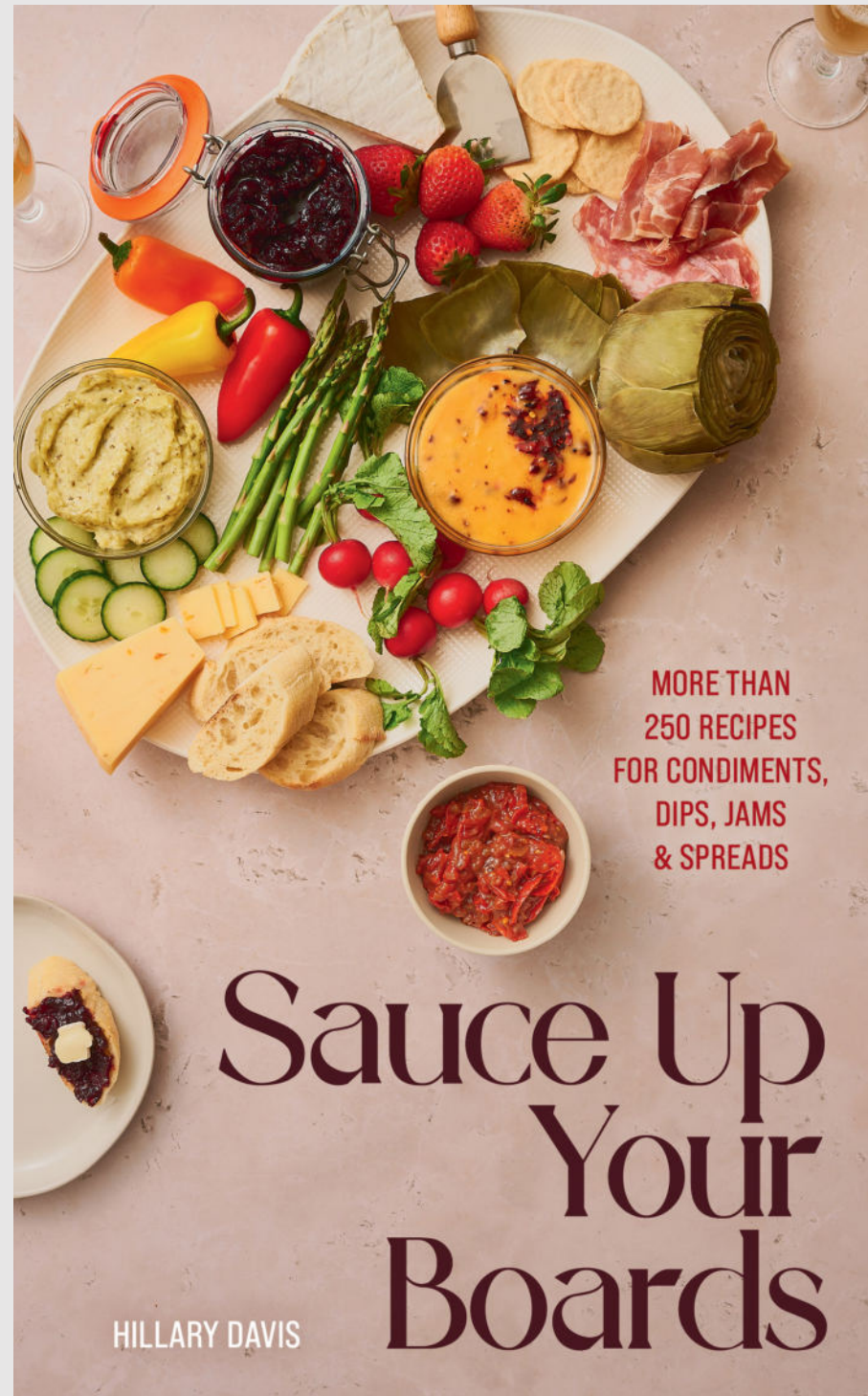
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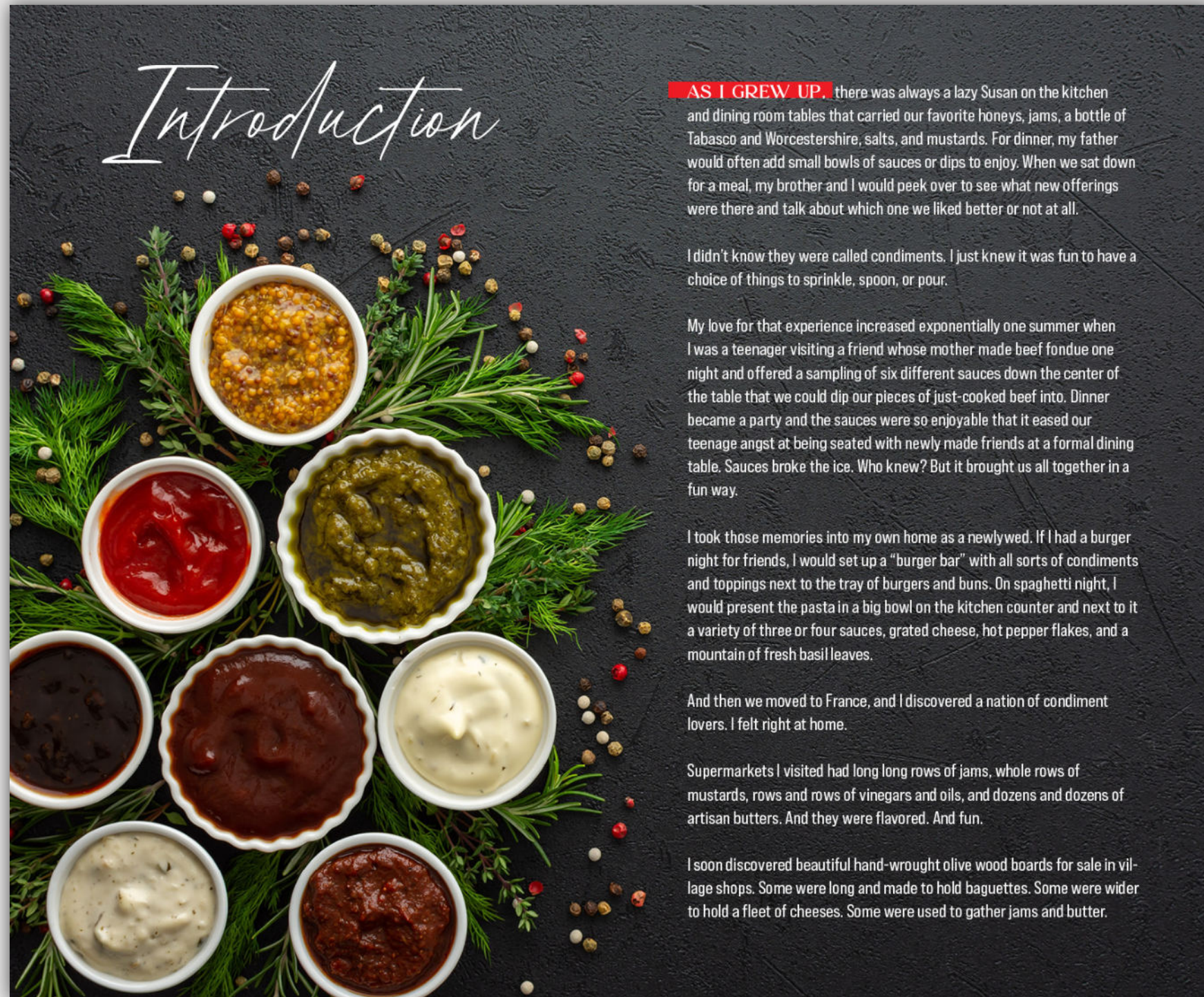
F24 COOKING



Sauce Up Your Board: More than 250 Recipes for Condiments, Dips, Jams & Spreads

By Hillary Davis

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AS I GREW UP, there was always a lazy Susan on the kitchen and dining room tables that carried our favorite honeys, jams, a bottle of Tabasco and Worcestershire, salts, and mustards. For dinner, my father would often add small bowls of sauces or dips to enjoy. When we sat down for a meal, my brother and I would peek over to see what new offerings were there and talk about which one we liked better or not at all.

I didn't know they were called condiments. I just knew it was fun to have a choice of things to sprinkle, spoon, or pour.

My love for that experience increased exponentially one summer when I was a teenager visiting a friend whose mother made beef fondue one night and offered a sampling of six different sauces down the center of the table that we could dip our pieces of just-cooked beef into. Dinner became a party and the sauces were so enjoyable that it eased our teenage angst at being seated with newly made friends at a formal dining table. Sauces broke the ice. Who knew? But it brought us all together in a fun way.

I took those memories into my own home as a newlywed. If I had a burger night for friends, I would set up a "burger bar" with all sorts of condiments and toppings next to the tray of burgers and buns. On spaghetti night, I would present the pasta in a big bowl on the kitchen counter and next to it a variety of three or four sauces, grated cheese, hot pepper flakes, and a mountain of fresh basil leaves.

And then we moved to France, and I discovered a nation of condiment lovers. I felt right at home.

Supermarkets I visited had long long rows of jams, whole rows of mustards, rows and rows of vinegars and oils, and dozens and dozens of artisan butters. And they were flavored. And fun.

I soon discovered beautiful hand-wrought olive wood boards for sale in village shops. Some were long and made to hold baguettes. Some were wider to hold a fleet of cheeses. Some were used to gather jams and butter.

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Mayonnaise



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HOT HONEY
CHILI CRISP MAYONNAISE,
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I GREW UP THINKING mayonnaise should be slathered on everything. My father literally swiped it on his toast before topping it with a poached egg in the morning, he swirled it into our scrambled eggs, used gobs of it on our lunch sandwiches, thickly layered it on fish before baking or grilling, and loved it as a snack on almost anything munchable. So naturally I keep it on hand and quickly whip up my own when in the mood. In my house, we use it on a daily basis.

Homemade has a different flavor profile than store-bought mayonnaise and it's a treat you will grow to love. Here are some basic recipes and then some variations for you to try. I will often make two or three of these for a condiment board then add one or two store-bought ones to it as well. The best method I have found to make mayonnaise is in a blender or with a stick immersion blender in a mason jar. The immersion blender method is the easiest and fastest and I provide a recipe for it below as well as the blender recipe.

My other tip is to wash the eggs before using them as that is where any bacteria from the outside shell can slip in when you crack an egg. And use fresh, free-range eggs for the best result.

As for oils when making mayonnaise, using all olive oil will produce a stronger taste which marries well with tuna, shrimp, or tapas. Using a neutral oil like avocado oil will produce a more neutral tasting mayonnaise which can then take on the characteristics of flavorings you add to it.

I like to use half neutral oil and half olive oil when I make my mayonnaise. And I sometimes use rice wine vinegar instead of lemon juice to give my mayonnaise a slightly sweet taste. You can use tarragon vinegar, red wine vinegar, lemon or lime juice or any kind of acid you like.

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MAYONNAISE

Basic Blender Mayonnaise

MAKES ABOUT 1 ¼ CUPS

- | | |
|--|--|
| 1 large egg, room temperature | 1/2 cup olive oil |
| 1 large egg yolk, room temperature | 1/4 teaspoon fine sea salt, |
| 2 teaspoons prepared Dijon mustard | or more to taste |
| 1/2 cup avocado oil (or any other neutral oil) | 3 teaspoons freshly squeezed lemon juice |

In the blender, beat the eggs for 30 seconds, then drop by drop add the oil, pausing between drops, for the first 40 seconds. Then add a very thin stream of oil while beating, pausing once in a while. Have patience and keep adding in a very thin stream. It could take a couple of minutes to come together. Only then, when it is mayonnaise consistency, do you add the salt and lemon juice and beat to combine.

MAYONNAISE

Cacio e Pepe Mayonnaise

MAKES ABOUT 1 ½ CUPS

- | | |
|--------------------------------------|--------------------------------------|
| 1 tablespoon whole black peppercorns | ½ cup freshly ground Parmesan cheese |
| 1 cup mayonnaise, of choice | ¼ teaspoon fine sea salt |

Put the peppercorns in a small plastic bag and hit them with a rolling pin until they are crushed and almost look white (alternatively, pulse to coarsely grind them in a coffee or spice mill). Transfer to a bowl. Add the rest of the ingredients to the bowl and whisk to combine.

Basic Immersion Stick Mayonnaise

MAKES ABOUT 1 ¼ CUP

- | | |
|--|--|
| 1 large egg, room temperature | ¼ teaspoon fine sea salt, |
| 1 teaspoon prepared Dijon mustard | or more to taste |
| ½ cup avocado oil (or any other neutral oil) | 3 teaspoons freshly squeezed lemon juice |
| ½ cup olive oil | |

Toss all the ingredients at once into a Mason jar or tall cylindrical container and pulse the immersion stick in the mixture until it attains a mayonnaise consistency. It should only take a minute.

Hot Honey Chili Crisp Mayonnaise

MAKES ½ CUP

- | | |
|-------------------------|-----------------------------|
| ½ cup mayonnaise | 1 ½ teaspoons chili crisp/ |
| 2 tablespoons hot honey | crunch oil, crisp bits only |

Whisk the ingredients together and serve or store in the refrigerator.



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Ketchup

IF YOU LOOK AT any online survey of what is the most popular condiment around the world, ketchup is usually at the top of the list or very near it. It is a condiment beloved by children and anyone who loves French fries!

Yet most commercial brands list high fructose corn syrup as one of the main ingredients, as well as chemical preservatives, which may or may not be what you want you or your children to consume in great quantities.

So the first two recipes in this chapter offer you the chance to make your own ketchup in order to control the ingredients that go into it. For the recipes that follow thereafter, you can choose to either use your homemade version or store-bought.

If I were serving a "burger bar", I would definitely make a couple of homemade ketchups to add to a condiment board, especially surprising ones that people don't expect to see, like my Tangy and Sweet Blueberry Ketchup. I had a version in a trendy pub on a burger and came right home to play with ingredients. I love the way it turned out. It goes so well with ham or burgers. Then I would also offer a couple of good store-bought ones that everyone loves and expects to see!



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Mustard

IF THERE IS ONE condiment I can't live without, it is mustard. James Beard wrote an article in 1975 for Esquire Magazine titled, *I Love Mustard*, which goes on for pages about the history of mustard, extols its virtues, and evolves into an ode of his love for it. May I say, I agree?

Mustard can be savory, sweet, spicy, tangy, or salty, and anything you add it to sings a better song. I began experimenting adding more ingredient twists to my basic mustard recipe in my kitchen in the south of France. So many lavender bushes surrounded my house and snuggled up to the wall beside my kitchen door that lavender inevitably found its way one day into my mustard.

That was my first big leap into mustard making, when I would gather it outside and make homemade mustard with masses of lavender buds added. When it was slathered on bread topped with country pâté it catapulted a combinations you never forget. So feel comfortable adding almost anything you can think of to mustard to make it interesting: fruit, honey, spices, beer, wine, fruit juice, port wine, champagne, or whisky.

The first couple of recipes in this chapter start you off with how to make basic mustard at home. The simplest way is to mix American or English mustard powder you buy at the supermarket with some water and vinegar. You can also make it with mustard seeds you grind yourself. Yellow seeds produce a milder mustard while brown or black will produce a strong mustard.

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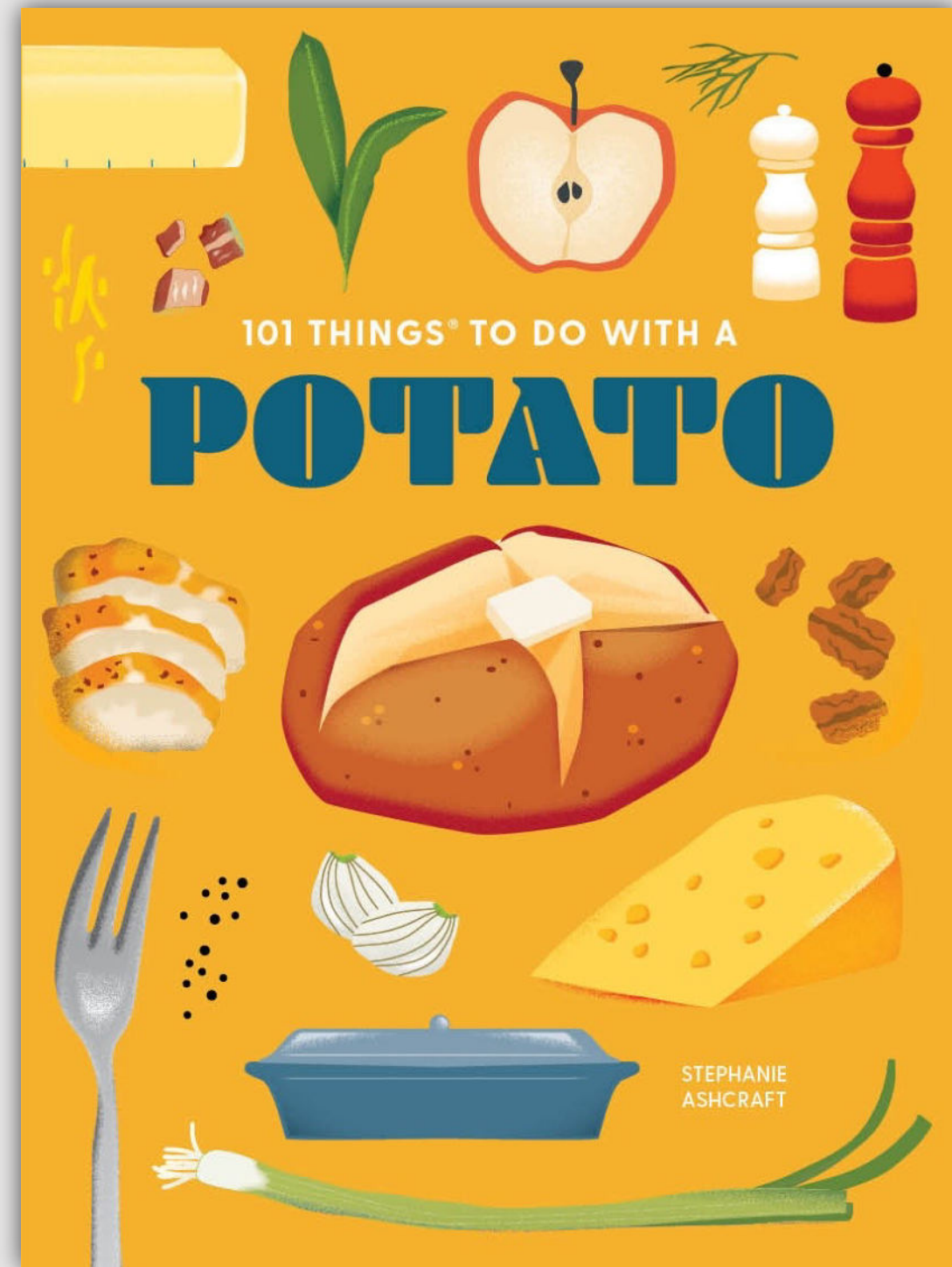
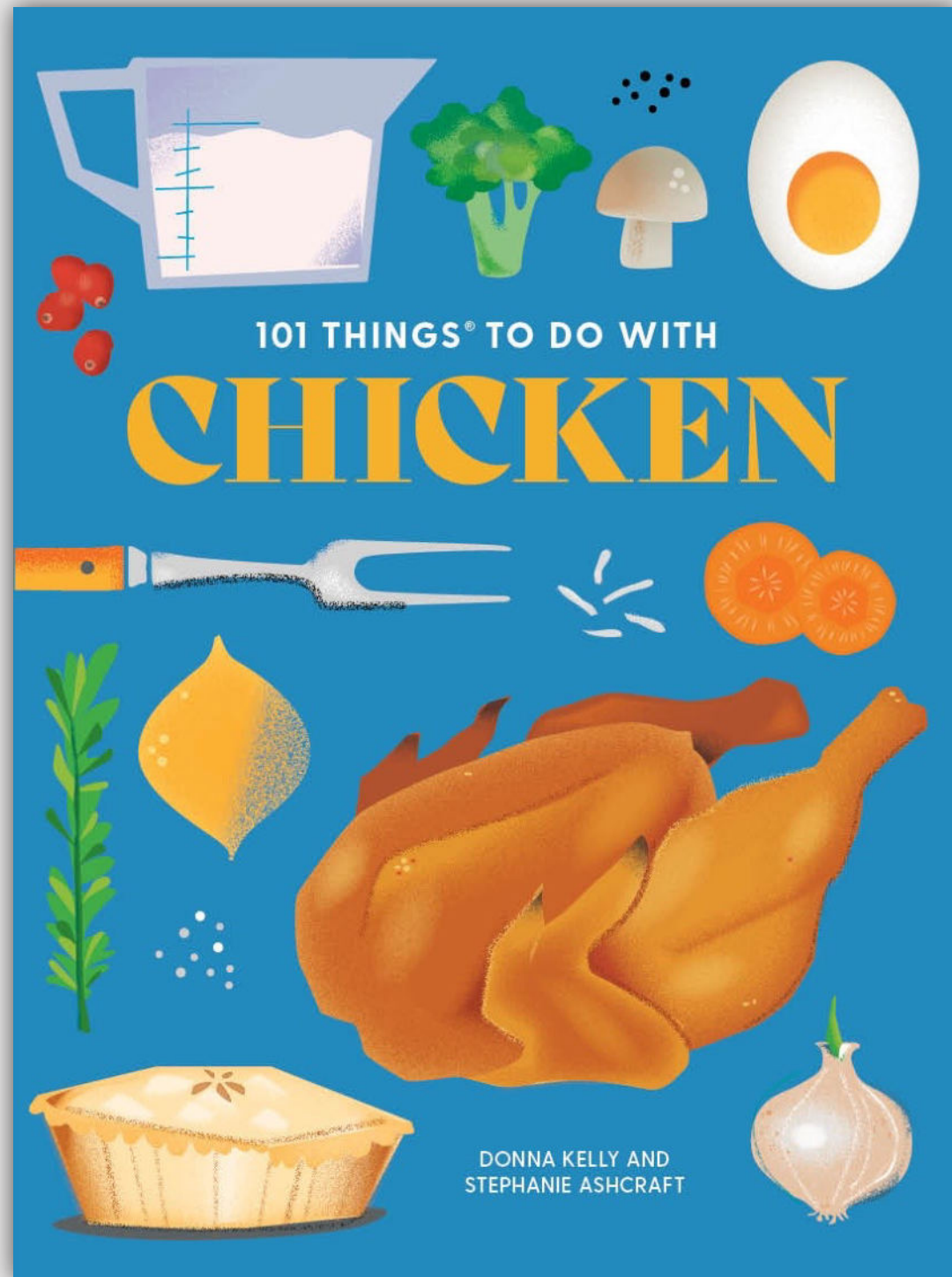
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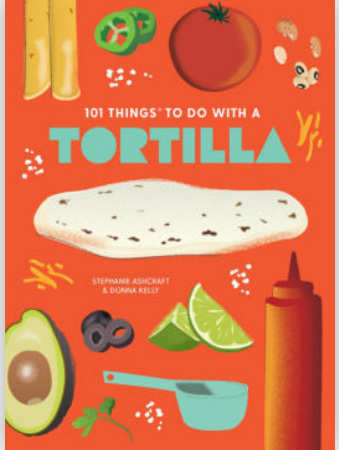
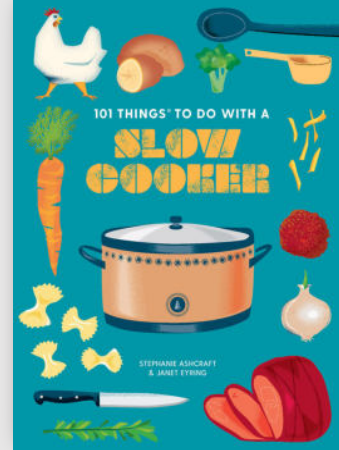
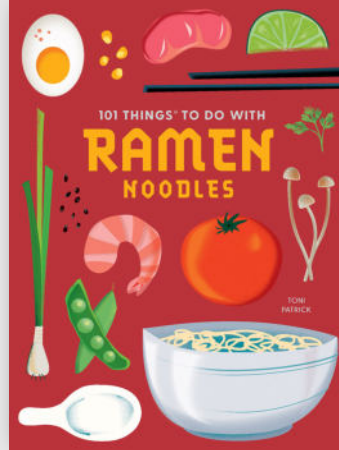
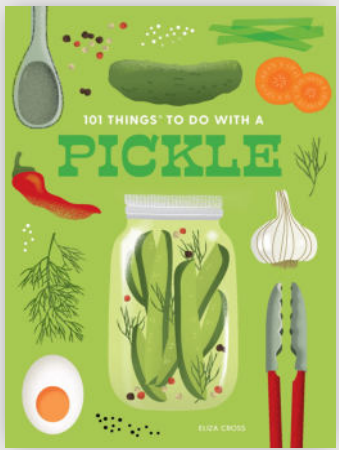
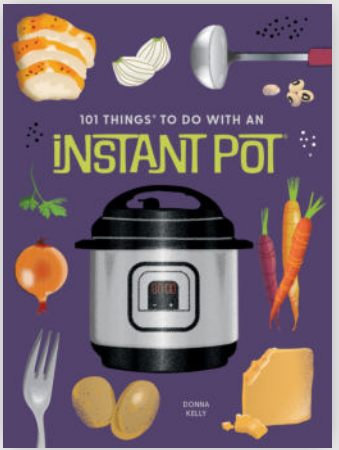
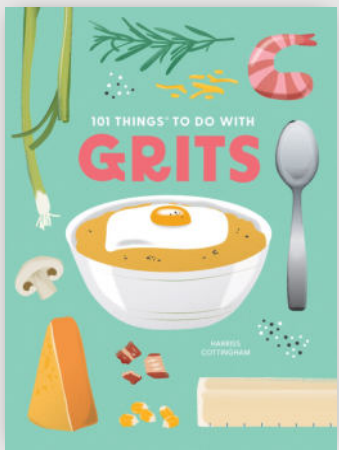
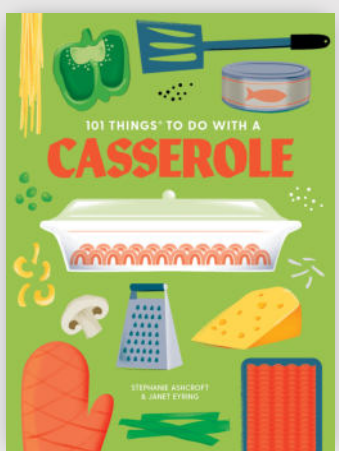
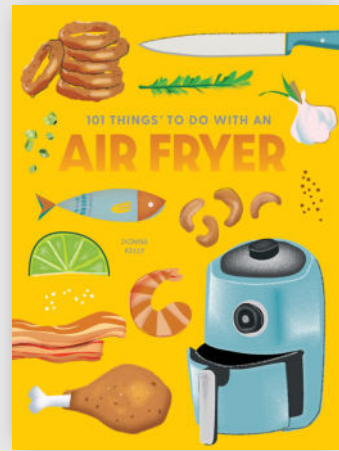


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Helpful Hints

- Always make sure that chicken is thoroughly cooked. For chicken breasts, juices should run clear and the center should not be pink. Chicken thighs should reach 175 degrees when done. Never eat partially cooked chicken as salmonella may be present.
- Wash your hands thoroughly with soap after handling raw chicken.
- Always store chicken in the refrigerator or freezer until ready to use.
- When purchasing chicken, check the sell-by or use-by dates. Make sure raw chicken is without blemish. For convenience, keep a bag of frozen chicken breasts handy for last-minute meals.
- When recipes in this book call for boneless, skinless chicken breasts, this refers to either the chicken breast fillets that are frozen in bulk, or that can be purchased at your local grocery store's meat counter.
- Place raw chicken in an airtight container when storing in the refrigerator to prevent juices from contaminating other foods. Raw chicken must be used within 1 or 2 days if stored in the refrigerator.
- Frozen chicken should be defrosted before cooking. Defrost a whole frozen chicken for 36 hours in the refrigerator before using. Do not thaw chicken in a warm room where bacteria can breed. For chicken breasts or pieces, thaw 12–20 hours in the refrigerator before using.
- Prepare raw chicken on a non-porous plastic cutting board that can be easily bleached or cleaned, and wash used cutting board at a high temperature.
- To prevent cross-contamination, never use the same knife or measuring tool that was used to cut or touch raw chicken while preparing other ingredients.
- Bring chicken to room temperature before cooking to ensure it will remain moist and will cook evenly.
- Leaving the skin on and the bone in the chicken while cooking will add flavor and moistness to the chicken. Whenever possible, do not pierce chicken pieces with a fork or knife while cooking—this allows the juices to run out and makes the chicken dry. Turn chicken pieces with a spoon or tongs while sautéing or frying.
- Chicken is a very versatile and economical meat that can be cooked by many methods: broiling, grilling, roasting, sautéing, poaching, baking, or slow cooking. White meat is leaner and more fragile than dark meat, so be careful not to overcook white meat when using dry methods, or it will become tough and rubbery.
- Soaking chicken in brine will add flavor and moisture to baked or roasted chicken. Add $\frac{1}{4}$ cup salt to 1 quart of water and place chicken and brine in a ziplock bag. For a caramelized flavor that develops while cooking, also add $\frac{1}{4}$ cup sugar to the brine. Soak the chicken in the brine for at least 1 hour per pound, or overnight. Drain thoroughly before cooking.

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#38

Chicken Caesar Wraps

MAKES 4 SERVINGS

- 2 boneless, skinless chicken breasts, cooked, cut into thin strips, and chilled
- 1 small head romaine lettuce
- 1/2 cup Caesar salad dressing
- 1/4 cup grated Parmesan cheese
- 1/2 medium red onion, thinly sliced
- 4 burrito-size flour tortillas

Combine chicken, lettuce, dressing, cheese, and onion. Spoon evenly over tortillas and roll up.

#39

Chicken Salad Wraps

MAKES 2 SERVINGS

- 1 can (10–13 ounces) white chicken breast meat, drained
- 1/3 cup mayonnaise
- 1/4 cup cashew halves
- 1 cup seedless red grape halves
- 2 burrito-size flour tortillas
- 1 cup washed, torn lettuce

Combine chicken, mayonnaise, cashews, and grapes. Evenly divide and spread chicken mixture down center of each tortilla. Lay lettuce over chicken mixture. Roll each tortilla burrito style.

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Helpful Hints

- 🥄 There are many different types of potatoes, each with different qualities that make them good for certain recipes and not for others. Here are some examples of the most common potatoes and their uses:
 - russet potatoes**—light and fluffy when baked, best used for mashed or baked potatoes, hash browns, and fries
 - red or Red Bliss potatoes**—a waxy potato used in potato salads, roasts, and soups (other potatoes tend to get mushy)
 - yellow-fleshed potatoes**—a creamy-textured potato, best used in gratins
 - new potatoes**—small potatoes with delicate skins, great for boiling, roasting, or steaming
 - instant potatoes**—quick-fix mashed potatoes, best used for casseroles and meat pies
- 🥄 Buy smooth and firm potatoes with unbroken, tight skin. Avoid buying potatoes that are soft, decaying, or have excessive bruises, cuts, or cracks. Do not buy potatoes that have a green tint to them.
- 🥄 Store potatoes in a cool, dry, dark place, but do not refrigerate. The ideal temperature to store potatoes is approximately 50 degrees Fahrenheit. Keeping potatoes in a brown bag is also suggested because excessive light can cause potatoes to turn green.

- 🥄 Do not wash potatoes until you are ready to use them. Use a wire brush or pad to scrub potatoes while running them under hot water.
- 🥄 Skins can be left on or removed from potatoes, depending on personal preference, in any recipe.
- 🥄 Eye growth on potatoes is normal but occurs faster in warmer temperatures. Potatoes with vines can be used unless potatoes are soft and mushy. To use, simply break or cut off the vines.
- 🥄 Mashed potatoes, unseasoned and not instant, can be made by scooping out the flesh of a baked potato and simply mashing it with a fork or potato masher. Traditional mashed potatoes can be made by using this easy recipe:

Peel and dice 5 to 6 medium russet potatoes (approximately 2¼–2½ pounds). Place potatoes in saucepan and cover with water. Boil 20–25 minutes, or until potatoes are tender. Drain water. Add 2 tablespoons butter and ½ cup milk. Mash with a potato masher or mix with an electric mixer. Makes 4 cups.
- 🥄 Instant mashed potatoes are great for saving time, but are a bit saltier and not as stiff as traditional mashed potatoes. Use caution if using them as a substitute. Instant mashed potato flakes can also be used to thicken creamy soups or sauces.



#66

Rosemary Garlic Mashed Potatoes

MAKES 5-6 SERVINGS

- 6 medium russet potatoes,**
peeled and cubed
- 1/3 to 1/2 cup** milk
- 2 tablespoons** butter or margarine
- 1 teaspoon** dried rosemary
- 1 tablespoon** garlic powder
- 1 teaspoon** salt

Place potatoes in a soup pan and cover with water. Bring to a boil. Reduce to medium-low heat and cook 20-25 minutes. Drain water. Add milk, butter, rosemary, garlic powder, and salt. Mash with a potato masher or mix with an electric mixer. Serve immediately.

#67

Creamy Baked Mashed Potatoes

MAKES 8 SERVINGS

- 4 cups** mashed potatoes*
- 1 package (8 ounces)** cream cheese
- 1 can (10.5 ounces)** condensed cream of mushroom
or cream of chicken soup
- 1/4 cup** chopped onion
- 2** eggs
- 2 tablespoons** flour
- 1 cup** crushed cornflakes

Preheat oven to 350 degrees. Mix potatoes, cream cheese, soup, onion, eggs, and flour together. Spread mixture into a greased 9 x 13-inch pan. Sprinkle cornflakes over top. Lightly press cornflakes into potato base. Bake 33-38 minutes, or until golden brown and warm in the center.

* See page 9, Helpful Hints, for mashed potatoes recipe.

101 Things to Do Series

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S25 COOKING

Brunch Season

A Year of Delicious Mornings from
the Buttermilk Kitchen



CHEF SUZANNE VIZETHANN photography by KELLY BERRY

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Introduction

I used to think that food had to be perfect...If a dish didn't have 13 garnishes or manipulated ingredients, it was "un-cool" or "not worthy" of the plate. I would always (sometimes still do) overthink my food. I am a bit of a perfectionist and can suffer from paralysis by analysis. As I grew professionally, and started being honest with myself, I found the recipes I enjoyed most were the simple ones, ones I had a connection to. I have always been taught, a chef is only as good as their ingredients, and that's really all it takes to make a star dish. Have you ever experienced a perfectly ripe tomato slice with a sprinkle of sea salt? Or a summer peach that was so ripe the juices ran down your face after taking a bite? If you have then you know what I am talking about!

This book is filled with year-round, go-to brunch recipes highlighting fruits and vegetables at their peak. They are divided by each of the four seasons and inspired by those ingredients. They are approachable, yet refined. Some you may find on my menu at Buttermilk Kitchen, others what I love to cook at home.

Brunch has always been my favorite meal and one that doesn't receive enough attention in my opinion. As a kid, I loved when my Mom would cook breakfast for dinner. I still share the same excitement as a 41 year old woman. When I went to culinary school, I was surprised chefs weren't putting more focus into brunch service. It was always the shift no one wanted to work, dinner menus were more creative and thoughtful, but why can't we put that same love and attention into daytime foods!??

It wasn't until I did a stage (chef term for working for free in other restaurants) at Lula Cafe in Chicago, I saw They had the most incredible brunch service geared around seasonal produce. Dishes like a nut and date granola with summer strawberries, s'more pancakes with house marshmallows and blackberry compote, and a "Royale", a rotating seasonal breakfast sandwich showcasing market's best. I was blown away! These were actual chefs with striped aprons, tweezers, and tattoos plating extraordinary breakfast dishes, treating them as five-star quality. I have always taken that experience with me and try to approach breakfast in the same way. Food should be beautiful, ingredients should shine, and breakfast should be treated with respect.

Writing this book has undoubtedly made me a better cook. Learning to cook with what's available has taught me confidence and has furthered my appreciation for good, quality food, and the farmers that grew them. I hope that you will find the same appreciation as you flip through the beautiful pages. My heart is included in each recipe and I hope you find the same joy in them as I do.

XO, Chefie

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S25 COOKING



Fall

My first fall living in New England and all I can say is Wow! With the crisp air and cobalt blue skies, the food seems to taste better. I will never forget going to my first party/cookout...I looked over to see a young man arriving with what appeared to be a keg thrown over his shoulder. As he got closer I realized this was not a keg but fresh apple cider with a tap on it from a local orchard. I was jazzed, this is how libations should be brought to a party! As I quickly learned this is typical in Maine. Mainers take a log of pride in their agriculture. All the more reason I love living here.

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S25 COOKING



WHAT'S IN SEASON

Apples | Pumpkin | Acorn squash | Butternut squash | Kale
Carrots | Mushrooms | Cranberries | Sweet potatoes | Pears

ON THE MENU

Toasted Bran Muffins
Cider doughnuts
Pumpkin scones
Pumpkin Bread French Toast
Maple syrup poached egg
Grilled kale salad
Roasted Pumpkin, Balsamic Mushroom, Crispy Sage Scramble
Chilaquiles Verde
Short Rib hash
Hot Buttered Lobster Rolls
Pecan and Cranberry Chicken Salad
Roasted Squash Oatmeal with Crispy Rosemary seeds
Mushroom Breakfast Fried rice
Chocolate Hazelnut Sticky Cake
Carrot Cake with Spiced Cream Cheese Frosting
Fall apple bourbon sangria

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Morels and Eggs with Spring Herb Chimichurri

If you are lucky enough to get your hands on morel mushrooms you are in for a real treat. They are meaty and full of flavor. This dish was inspired by the classic, "steak and eggs"; the meatiness of the mushrooms mimic steak and cooking them in beef tallow gives it that beef flavor.

SERVES 4

FOR THE CHIMICHURRI

1 cup mix of fennel fronds, parsley, and tarragon, minced

1 bunch Spring onions (or scallions) sliced, white and green parts

1/4 cup red wine vinegar

Pinch red pepper flakes

1/2 cup extra virgin olive oil

2 cloves garlic, minced

1 teaspoon salt

FOR THE MORELS

1/4 pound (about 2 cups) morel mushrooms

2 tablespoons beef tallow, melted

1 tablespoon shallots, minced

1 bunch thyme sprigs

2 teaspoons red wine vinegar

1 tablespoon olive oil

Salt and pepper to taste

TO SERVE

4 to 6 whole eggs, fried to desired temp; I like sunny eggs here

Toast white bread

Preheat the oven to 375 degrees.

Start making the chimichurri by adding all the ingredients to a small mixing bowl. Taste for salt. Set aside while you prepare the mushrooms.

Toss morels in a large casserole dish with melted tallow, shallots, thyme, red wine vinegar, and olive oil. Season to taste with salt and pepper and roast for 10-15 minutes until slightly wilted and golden.

Add to a serving platter alongside your favorite fried eggs, the chimichurri, and toast.



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Roasted Pumpkin, Balsamic Mushroom, Crispy Sage Scramble

This is a perfect fall entertaining dish. It does require a little bit of effort but you can prep most of the ingredients the night before and assemble the final dish in minutes. Try serving alongside a plate of crispy bacon.

SERVES 6 TO 8

FOR THE MUSHROOMS

- 1 lb local mixed mushrooms (chanterelles, oysters), wipe cleaned and halved or quartered if large
- 2 garlic cloves, peeled and minced
- 2 tablespoons olive oil
- 2 tablespoons unsalted butter, cut into small pieces
- 2 sprigs fresh thyme
- 1/2 teaspoon salt
- 1/4 teaspoon pepper
- 1 tablespoon aged balsamic vinegar

FOR THE PUMPKIN

- 2 pie pumpkins or any other fall squash like acorn, peeled and cubed
- 2 tablespoons olive oil
- salt
- pinch red pepper flakes

FOR THE CRISPY SAGE

- 6-8 fresh sage leaves
- canola oil for frying
- sea salt

Preheat the oven to 400 degrees.

Toss all the ingredients for the mushrooms together in a large mixing bowl and then spread evenly onto a sheet pan. Roast the mushrooms until soft and golden brown for about 10 minutes, stirring them halfway through roasting. Set aside and drain. At that point you can cool down and store in the fridge overnight otherwise proceed to the next step.

Cut ends off all pumpkins. Using a peeler or paring knife, remove the outer layer of skin from each pumpkin. Cut pumpkin in half and then in wedges, removing and discarding seeds. Dice pumpkin wedges and place into a medium mixing bowl. Season with oil, pepper flakes, and salt to taste. Lay out on a sheet tray in an even layer.

Bake pumpkin for 15-20 minutes stirring halfway through roasting. Set aside, or store in the refrigerator overnight.

Preheat a small saucepan with 1/4 cup of oil. Once the oil shimmers, add the sage leaves and fry

15 seconds. Any longer and they burn. Using a slotted spoon, transfer to a plate lined with paper towels and sprinkle generously with sea salt.

FOR THE SCRAMBLE

- 6 whole eggs
- 2 tablespoons unsalted butter
- prepared balsamic mushrooms
- prepared roasted pumpkin
- 1/2 cup grated fontina cheese
- Pinch of salt
- crispy sage

To prepare the scramble, crack eggs into a medium mixing bowl and using a fork, break up the eggs and beat until eggs are completely liquid.

Pre-heat a large nonstick fry pan over medium heat for about 30 seconds. Add butter to the pan. The butter should start to sizzle but not brown.

Add eggs and using a silicone spatula, vigorously stir the eggs and vegetables to break up the egg curds. Once eggs have almost completely set (about 2-3 minutes) add the prepared vegetables and cook until warmed through, about 1 minute. Fold in the cheese and let melt (about 30 seconds). Season with salt and serve immediately topped with the crispy sage.

KITCHEN NOTES: You will want to fry off the sage right before serving as they will get soggy after time.



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Cinnamon Rolls

These are the best cinnamon rolls and are very similar in texture to challah bread. I absolutely love to make this over the weekend and enjoy them all week long with my morning coffee. Making bread from scratch can be intimidating but I promise with a little practice you will master these.

MAKES ABOUT 12 ROLLS

FOR THE DOUGH

200g whole milk (about 1 cup)
slightly warmed to 100 degrees
2 medium eggs
600 grams (4 ½ cups) all purpose
flour
13 grams (1 tablespoon ½
teaspoons) dry active yeast
50 grams (5 tablespoons plus 1
teaspoon) granulated sugar
10 grams (2 ½ teaspoons) salt
200 grams (a little less than 2
sticks) unsalted butter, room
temperature*

FOR THE FILLING

175 grams (1½ sticks) unsalted
butter, room temperature*
266 grams (1¼ cup) light brown
sugar
8 grams (1 tablespoon) cinnamon
1 tablespoon grated orange zest

FOR THE EGG WASH

1 whole egg
2 tablespoons whole milk

FOR THE ICING

240 grams (2 cups) powdered
sugar
1 ½ teaspoons vanilla extract
2-3 tablespoons whole milk

Preheat the oven to 375 degrees.

Start making the dough by dissolving the yeast into the warmed milk in a small mixing bowl. Add milk to the eggs into the bowl of a stand mixer and then add the flour. Start to mix on a low speed using the dough hook then add the salt and sugar. Mix for 2 minutes, then increase the speed to medium and mix for another 8-10 minutes. The dough should come away cleanly from the bowl.

Shape the mixed dough into a ball and place it into a lightly floured glass bowl. Cover and leave in a warm place (75 degrees) for about 45 minutes to 1hr. Your dough should have doubled in size and leave indentions when poked with your finger.

Make your filling by beating together (2-3 minutes) the butter and sugar in the bowl of a stand mixer fitted with the paddle attachment. Add cinnamon and continue to mix until incorporated.

Lightly flour a clean work surface and roll out your dough into a rectangle about 30"x14". Lightly spread the filling all over the top of the rolled out dough. Starting at the top, Roll the dough towards you to make a 14-inch log. Cut into approx 1" slices and place on a prepared cookie sheet or in a 9x13" pan. Lightly cover with plastic wrap and let proof for another 30-40 minutes. The rolls should double in size.

Make the icing by whisking the sugar, vanilla extract, and milk together in a bowl until incorporated. If the icing looks dry add another tablespoon of milk. Set aside while you finish the rolls.

Make egg wash by beating together the egg and milk. Lightly brush mixture onto the rolls and bake for 20-25 minutes, rotating 180 degrees halfway through baking. Let cool slightly and drizzle with icing.

KITCHEN NOTES: It's really important to properly let your butter come to room temperature before starting this recipe. Find a slightly warm space on your countertop. Let the butter rest on a plate for at least 30 minutes until slightly soft to the touch

At the restaurants we cook the cinnamon rolls with ½" space in between on a cookie sheet for individual portions. For a more rustic look, bake them touching each other in a casserole dish (9x13").



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Collard Green Shakshuka with Pecan Dukkah

This is a play on the classic North African Middle Eastern breakfast dish. I love using fresh tender collards from the market and the dukkah is an amazing accompaniment. You will have some leftover, save it to dress up dips, or vegetables.

SERVES 4

FOR THE PECAN DUKKAH

- ½ cup raw pecans
- ¼ cup raw shelled pistachios
- ¼ cup sesame seeds
- ½ teaspoon fennel seeds
- ½ teaspoon ground coriander
- ½ teaspoon ground cumin
- ½ teaspoon sea salt
- Pinch Aleppo pepper or red pepper flakes

FOR THE SHAKSHUKA

- 1 bunch collards, stems removed, chopped (about 4 cups)
- ½ sweet onion, minced
- 2 cloves garlic, minced
- Salt
- pepper
- Handful baby spinach or kale
- Olive oil
- 6 whole organic eggs

FOR THE GARNISH

- Creamy feta, crumbled
- Fresh herbs (dill, parsley, chives), chopped
- 1 to 2 tablespoons pecan dukkah

Prepare the dukkah by toasting the pecans and pistachio in a small skillet over medium heat, about 2 minutes or until fragrant. Add the sesame and fennel seeds and toast for about 30 seconds more, stirring often.

Transfer mixture to a food processor with the coriander, cumin, salt, and pepper flakes. Pulse until chopped.

To make the shakshuka, heat 2 tablespoons of oil in an ovenproof or cast iron skillet over medium heat. Cook onion, stirring often, until starting to soften, about 5 minutes. Add garlic and cook for another 30 seconds. Add chopped collards and ½ cup of water. Season with salt and pepper, and cook, stirring occasionally, until greens start to tenderize and onion is soft, another 10 minutes. Add baby spinach and cook for another 2 to 3 minutes.

Using a spoon, create 4 wells in the greens; crack an egg into each well. Sprinkle lightly with salt. Bake until eggs are set to your liking, 4 to 5 minutes for runny yolks.

Garnish with fresh chopped herbs, feta, and pecan dukkah.

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S25 COOKING



Simple Pleasures: Incredibly Craveable Recipes for Everyday Cooking

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S25 COOKING



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Introduction



My grandparents on my mother's side were immigrants from Italy, which meant I grew up with things like pasta drying on the washing machine, family dinners with that same pasta on Sunday afternoons, dollops of homemade ricotta on top of that pasta, vegetables picked from the garden at every meal, pancakes on Tuesdays, Bolognese on birthdays, and the smell of cooked tomatoes forever filling the entire home. Food was everything, and every meal was something to be carefully considered and celebrated.

I have always known how lucky I am to have grown up with a ritual of home-cooked meals. Both my grandmother and my mother's home cooking have had a huge influence on my love affair with the everyday pleasures of delicious food. When I was young, I thought that all grandmothers had a garden in their backyard and they cooked for their families for every meal. It wasn't until I left home and lived on my own that I realized how privileged I was to grow up with all that incredible home cooking and connected family time around the table.

My life and relationship with food since then has taken a long and winding but delicious road. My passion for food, my curiosity around different cultures, and my obsession with traveling and tasting all the things is at the heart of everything I do.

I eventually chose a path as a chef, where food would be at the heart of my everyday life. Little did I know that this path would lead me to completely uproot my entire life in New York to follow my tastes, senses, and desires to another country that loves to celebrate food as much as I do.

I now find myself just like my grandparents, as an immigrant to another country. With my move to Mexico a few years ago, I found myself wanting to relive my most nostalgic food memories. At the same time, I was trying to learn as much as I could while living in one of the most interesting and exciting countries for food in the world. Moving to a different country truly gave me a new and fresh perspective on cooking, and being around all of these incredible ingredients was intoxicating. During those early days, I challenged myself to experiment with those ingredients as a way to learn new recipes and techniques. It has been incredibly eye-opening, and I am now so grateful for the way this time has shaped, pushed, and enhanced my cooking and tastes in so many ways.

With the restrictions of the COVID-19 pandemic, there wasn't much to do outside, so I was forced to rediscover the things that I loved to do at home. For the first time in ages, I was truly cooking and creating with my heart. I was alone, so there was no one to feed, no one to impress, and no one's tastes to consider but my own. I was able to

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Everything Breakfast Biscuit Sandwich with Bacon, Cheese + Chive Butter

MAKES 8 BISCUITS

FOR THE BISCUITS

2½ cups all-purpose flour
 1 tablespoon baking powder (aluminum-free)
 1 teaspoon kosher salt
 8 tablespoons (½ cup) very cold, unsalted butter, cubed
 1 cup buttermilk
 Everything Seasoning (see below)

FOR THE EVERYTHING SEASONING

MAKES ¼ CUP—THE PERFECT AMOUNT FOR 12 BISCUITS

2 tablespoons poppy seeds
 1 tablespoon white sesame seeds
 1 tablespoon black sesame seeds
 1 tablespoon dried minced garlic
 1 tablespoon dried minced onion
 2 teaspoons flaky sea salt

FOR THE CHIVE BUTTER

8 tablespoons (1 stick) salted butter, softened
 ¼ to ½ cup chives, minced

TOPPINGS + ADDITIONS

Fried egg
 Bacon or ham, cooked
 Cheese (Asiago, cheddar, or Gruyère), sliced

I believe a homemade breakfast sandwich should be an important part of your breakfast arsenal. Especially for weekends when there is time and energy to make something fun and a bit indulgent. Egg and cheese are musts, bacon or another breakfast meat are optional but encouraged. You can really take it to another level by making your own buttery biscuit to serve it on. Biscuits are an easy entry into breadmaking. Even better, you can make and store the dough in your freezer so when a biscuit breakfast sandwich craving hits, all you need to do is give the biscuits a quick toss into the oven.

PREHEAT the oven to 425°F.

PREPARE the everything seasoning: Combine all ingredients in a small bowl and mix well.

FOR THE BISCUITS, place the flour, baking powder, and salt into a large bowl. Using your fingers, press the butter chunks into the flour until you have little clumps.

MAKE a well in the center of the butter-flour mixture and add the buttermilk. Mix everything together and form it into a ball, being mindful not to overwork the dough. It should be a little shaggy and crumbly. Then transfer the dough to a floured work surface. Using floured hands, press the dough into a rectangle that is roughly 1-inch thick. Fold one side of the rectangle into the center and the other on top. Turn the dough horizontally and repeat the process of flattening it into a rectangle and folding in the sides. Do this three times, ending with it in the rectangle shape.

USING A BISCUIT CUTTER OR A GLASS, cut the biscuits into rounds. I prefer to cook these in a cast-iron skillet, but they can also be baked on a parchment-lined baking sheet. Arrange the biscuits in the cast-iron skillet or baking sheet, close together. Sprinkle the top with the everything seasoning. Bake for approximately 20 minutes, until the tops are golden brown.

WHILE THE BISCUITS ARE BAKING, make the chive butter. Combine the softened butter and chives in a bowl. There will be extra; it will keep in the fridge for 4 to 6 weeks and can be used in other ways.

TO ASSEMBLE THE SANDWICH, spread the chive butter onto the biscuit, then top with the egg, bacon or ham, and cheese of your choice.



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Tinned Fish Spread

THE JOY OF OPENING A FISH that has been preserved in time, from another place, is never lost on me. It always amazes me the power of preservation to sometimes create something so special that can feed and nourish you. It can be something that satisfies you as a snack when you have nothing else in your fridge, but it can also be something that's part of a spread to celebrate with friends. When I serve tinned fish as a spread, I like to keep it simple. Open a few cans; serve with crackers and butter, some crusty bread, maybe even some aioli, toothpicks on the side; and go to town. I love it even more when it has a story behind it. I often pick up tinned fish on my travels. It then makes for a conversation piece as well as something delicious to snack on.



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Gnocchi with Lemon-Spinach Ricotta

SERVES 4

2 cups loosely packed spinach
Juice of 1 lemon, and zest for garnish
8 fresh basil leaves + more for garnish
1 garlic clove, smashed and peeled
¼ cup of shaved Parmesan + more for garnish
¼ cup whole milk ricotta
½ teaspoon kosher salt
Freshly ground black pepper
1 to 2 tablespoons extra-virgin olive oil
1 pound gnocchi

I am in love with the vibrant green color of this dish. Just seeing it draped over the pillows of gnocchi makes me want to dive right in and devour. This sauce has a bit of a pesto vibe, without the nuts, and because creamy ricotta gets blended in, the result is a velvety smooth sauce that is so tasty and luscious you will want to sop up every last drop. As an added bonus, this pasta makes excellent leftovers.

FILL a large bowl with ice water and have it nearby. Bring a large pot of water to a boil. Add the spinach and cook for about 2 minutes, until wilted. Remove from the boiling water and transfer to the ice bath, then squeeze as much excess water from the spinach as you can and transfer it to a blender. Add the lemon juice, basil leaves, garlic, Parmesan, and ricotta, to the blender with the spinach and season with salt and black pepper. Blend until you have a super-smooth consistency. You can add 1 to 2 tablespoons olive oil while the blender is running to help thin out the texture.

BOIL the gnocchi until cooked and tender and floating to the surface. When the gnocchi is done, drain it from the water and transfer to a serving plate or bowl.

TO SERVE, pour the sauce over the top, top with more black pepper, lemon zest, Parmesan, and some torn basil leaves.



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S25 COOKING



INTRO

SOBREMESA—the time spent talking at the table with friends when the meal has ended.

DREAMING ABOUT WHAT TO MAKE FOR DINNER while you're eating lunch (or breakfast!).

CRISPY CHICKEN SKIN.

SHARED PLATES, FAMILY-STYLE.

LEFTOVERS.

FEEDING PEOPLE YOU LOVE.

Dinner is my most treasured and sacred meal. It is a meal I will never skip, and it is something I love to celebrate whether it is for just myself or a full house. While I am someone who loves to eat out for ease or excitement and inspiration, if given the option I will almost always choose eating in. I have several recipes in my arsenal that I reach for—whether it is for a healthy night in for me plus one or two more or for a crowd—and these are some of them.

- LAMB MEATBALLS WITH MINT-PISTACHIO PESTO + LEMON LABNEH00
- SALMON PUTTANESCA.....00
- SESAME CHICKEN MILANESE WITH CRUNCHY RADISH-HERB SLAW00
- CRISPY BAKED BEANS + FISH + OLIVE RELISH ..00
- SHEET-PAN EGGPLANT PARM / LASAGNA00
- PICKLE-BRINED SHEET-PAN CHICKEN WITH CAPERS, RED ONION + DILL00
- SHRIMP SCAMPI + TOMATO RICE.....00
- CRISPY-SKIN CHICKEN BREAST + GINGER-SCALLION SAUCE00
- STEAK WITH MAITAKE MUSHROOM AU POIVRE. .00

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Shrimp Scampi + Tomato Rice

SERVES 2

FOR THE TOMATO RICE

- 5 roma tomatoes
- 3 garlic cloves
- 2 tablespoons olive oil
- 2 tablespoons unsalted butter
- kosher salt
- 1 cup jasmine or basmati rice
- 2 cups water

FOR THE SHRIMP SCAMPI

- 12 shrimp, with shell on and heads intact
- 2 cups dry white wine, preferably sauvignon blanc
- 3 tablespoons unsalted butter
- 3 tablespoons extra-virgin olive oil
- 8 garlic cloves, thinly sliced
- 1 to 2 tablespoons crushed red chili flakes
- Kosher salt
- Freshly cracked black pepper
- Juice of ½ a lemon

TOPPINGS + ADDITIONS

- Lemon wedges

1 large handful of fresh herbs of your choice, chopped (such as flat-leaf parsley, chives, or dill) *If I see shrimp scampi on a menu, it is a foregone conclusion—I will order it. Because of my love for this retro dish, I wanted to create my own updated spin on its classic flavor profile. This is a dish that I have made almost weekly for the past few years, and I love my ritual of going to the fish market, picking out fresh shrimp, and then selecting a delicious bottle of wine to go into the sauce—as well as my wine glass when I am cooking. A good-tasting, dry white wine is super important to creating the perfect balance in a scampi. I also take it one step further by reducing the wine with the shrimp shells to enhance the overall flavor. With this version, I love to serve a tomato-laced rice as the perfect accompaniment to absorb and highlight the garlicky scampi sauce.*

NOTE: *I prefer a larger shrimp for these, and I like to cook them with the head on both for flavor and presentation. However, if head-on shrimp are not for you or if you cannot find them, any larger shrimp variety (with peels) will do. Around 16/20 count (per pound).*

GRATE the tomatoes on a box grater into a bowl. Using a microplane, grate the garlic into the same bowl. Pour in the olive oil and stir to combine.

HEAT the butter in a small pot over medium heat. Add the tomatoes and garlic, season with salt, and cook for 2 minutes, until fragrant. Add the rice and cook and stir for another minute. Next, add the water, bring to a boil, cover, and reduce the heat to a simmer. Cook for 20 minutes, until the rice is tender. Remove from heat and set aside, covered, while you prepare the shrimp.

PEEL the shrimp by only removing the middle part of the shell, keeping the head and tail intact. Place the shrimp shells in a small sauce pan, then add the wine. Bring the pan to a gentle simmer over medium heat and cook to reduce the wine by half (leaving approximately 1 cup). Strain the wine from the shells and set the wine aside to use to make the scampi sauce.

HEAT the butter and oil in the same pan over medium heat. Add the garlic and crushed red pepper flakes and cook for 2 minutes, until the garlic is fragrant. Add the reserved wine and allow it all to reduce again by half.

ADD the shrimp, season with salt and pepper, and sauté until pink and cooked through, about 2 minutes per side, depending on the size of your shrimp. Be careful not to overcook the shrimp. Just before they're done, squeeze the lemon juice over the shrimp.

SPOON the rice onto a large serving dish, place the shrimp on top and pour the remaining sauce all over the shrimp and rice. Finish with a scattering of herbs, and some extra lemon wedges on the side.



Simple Pleasures: Incredibly Craveable Recipes for Everyday Cooking

By Jodi Moreno

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Blueberry Surprise with Shortbread Crumble + Mascarpone Whip

This dessert is a riff on a dessert my mom used to make all the time, especially in the summer when the blueberries were plump and plentiful, but also it's super adaptable for all seasons and fruits. Her version was one of those semi-homemade kinds that had some sort of store-bought cookie crumbled as the base, topped with gently simmered blueberries and heaps of whipped cream (maybe even sometimes a whole container of Cool Whip). The biggest revelation in this version is not the blueberries—it's that as you scoop down to the bottom, you get a delicious crunchy surprise from the homemade shortbread, making this total textural dream come true.

PREHEAT the oven to 350°F. Line a large baking sheet with parchment paper.

PLACE the softened butter into the bowl of a stand mixer with the whisk attachment. Whip the butter on high speed for about 2 to 3 minutes, until very soft. Reduce the speed, add in the sugar, and whip until combined. Add the flour a 1/4 cup at a time, then the salt, and mix until combined and the dough is crumbly and slightly wet. Be sure to push down the sides and help the dough along during this process.

ADD the dough to the baking sheet, and press to flatten a bit. You're going to be crumbling this at the bottom of the dessert so there is no need to be perfect here. You just want a flat even surface for even baking.

BAKE for 25 to 30 minutes, until golden brown. Remove from the oven to cool. Once cooled, crumble into the bottom of a baking dish, bowl, or whatever vessel you want to use.

PLACE the blueberries, lime juice, cornstarch, sugar, and salt into a large saucepan over medium heat. Cook, while occasionally stirring, for 10 minutes, until the berries are tender but still holding their shape. Pour the cooked blueberries over the shortbread and then place it in the fridge to cool for at least 20 minutes, while you make the mascarpone whip.

IN THE SAME STAND MIXER with whisk attachment, add the mascarpone, heavy cream, sugar, vanilla, and salt, and whip on high for about 1 minute, until the cream is whipped and stiff but fluffy. Once the blueberries have cooled a bit, add the whipped mascarpone on top.

YOU CAN SERVE IMMEDIATELY, but I like to serve it when the whole dish has cooled in the fridge a bit. This can be made 1 to 2 days in advance.

SERVES 10 TO 12

FOR THE SHORTBREAD

- 1/2 cup (1 stick) unsalted butter, softened
- 1/2 cup granulated sugar
- 1 1/2 cups all-purpose flour
- 1/2 teaspoon kosher salt

FOR THE BLUEBERRIES

- 1 pound fresh blueberries, or any other kind of berry or fruit
- Juice of 1/2 a lime
- 2 tablespoons cornstarch
- 1/4 cup granulated sugar
- 1/4 teaspoon of salt

FOR THE MASCARPONE WHIP

- 1 cup mascarpone
- 1 cup heavy cream
- 1 tablespoon confectioner's sugar
- 1 teaspoon vanilla extract
- 1/4 teaspoon kosher salt

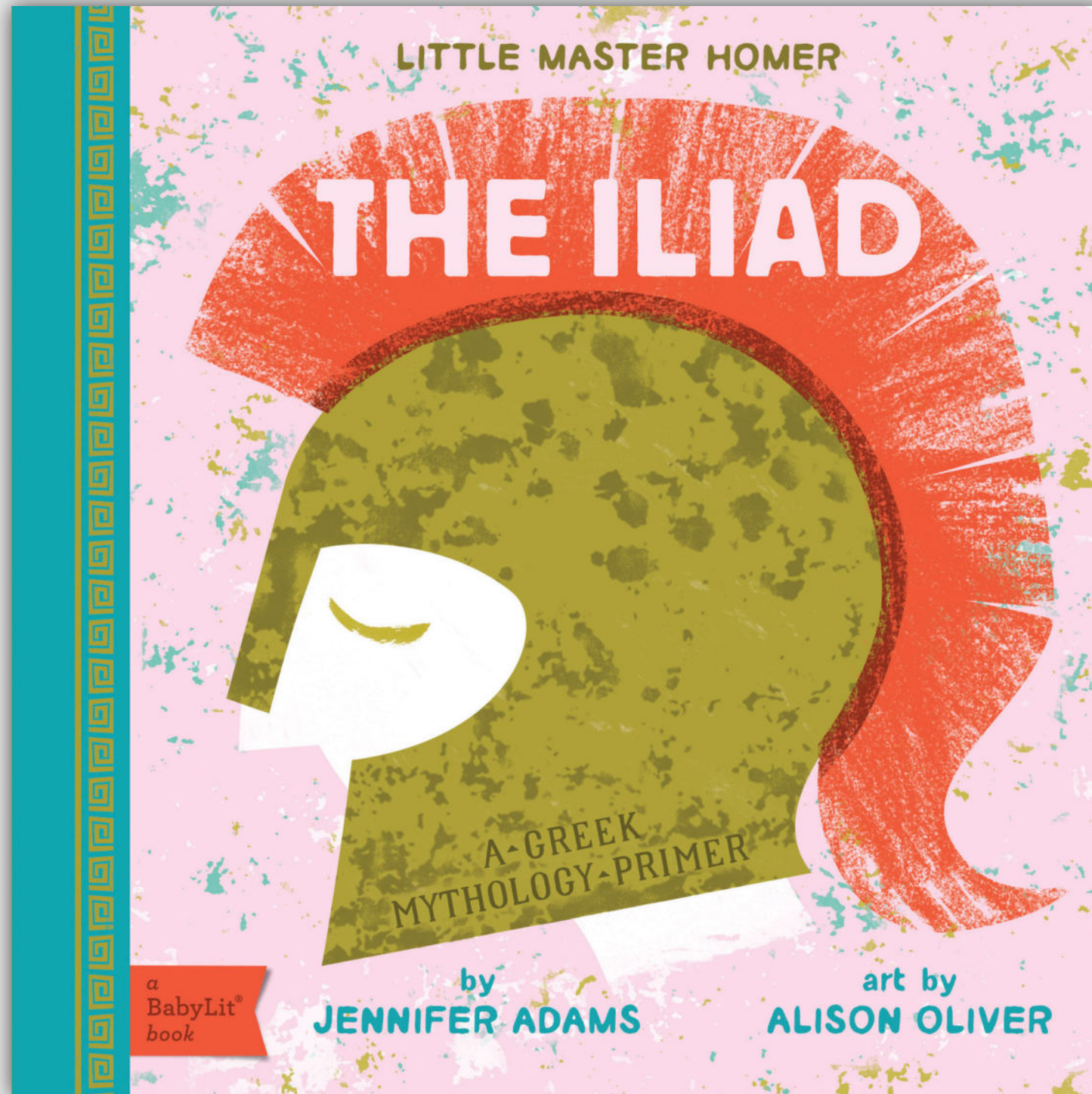
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PANTHEON

In Greek mythology,
there are twelve gods
and goddesses who rule
from Mount Olympus.
They are called the
Twelve Olympians or
the Pantheon.



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ZEUS

King of the Gods

HERA

Queen of the Gods

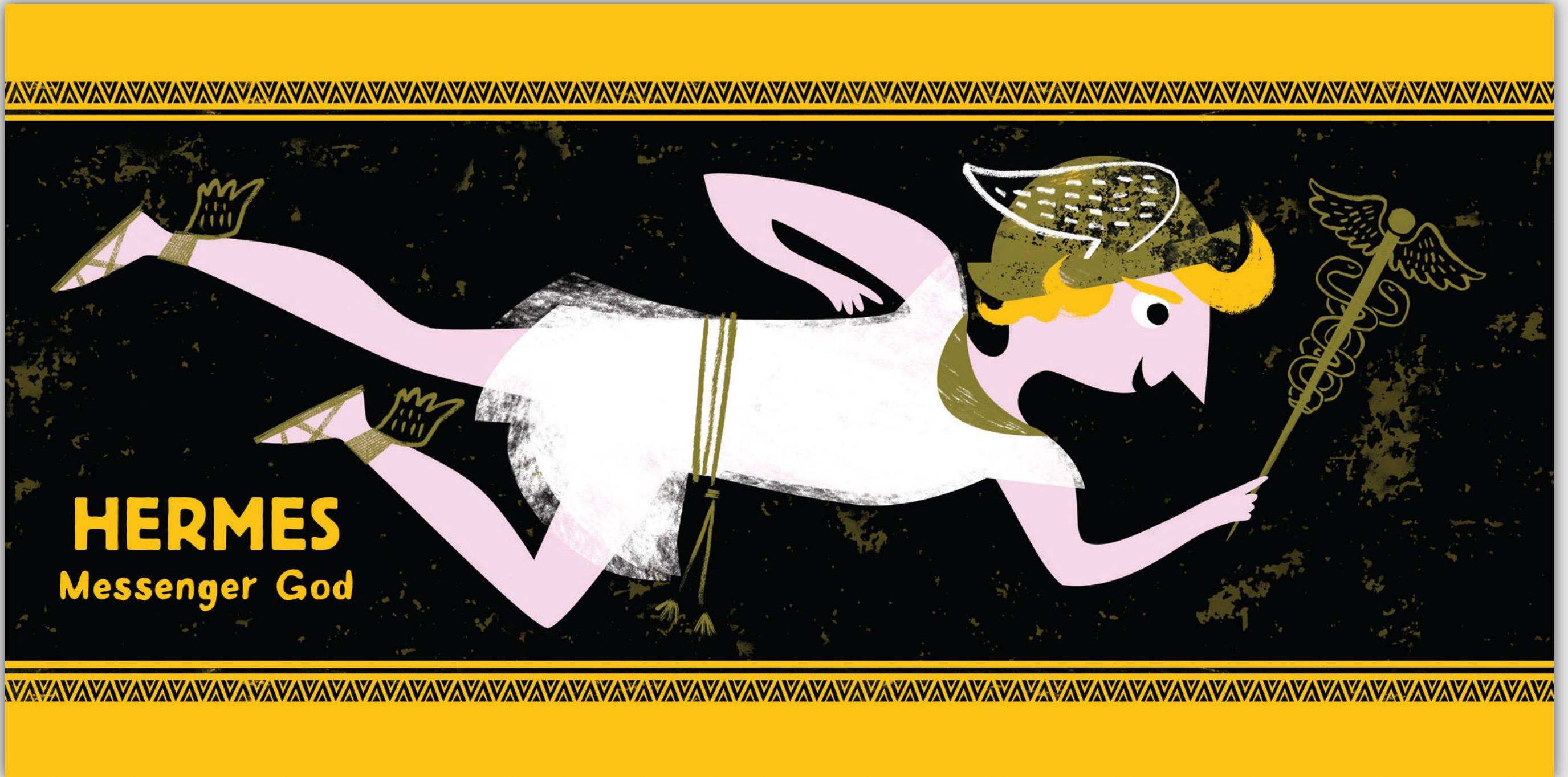
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HERMES
Messenger God

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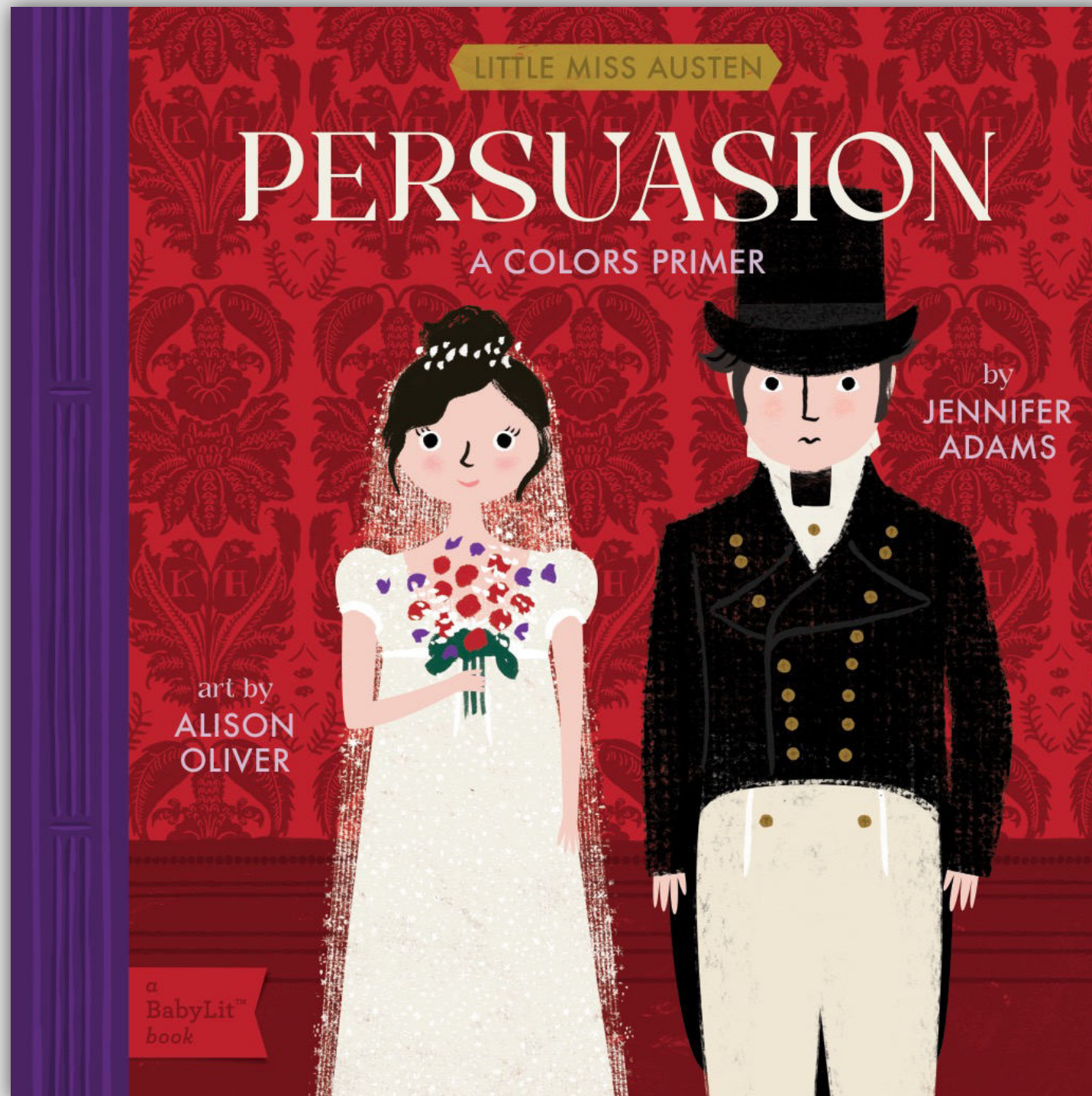
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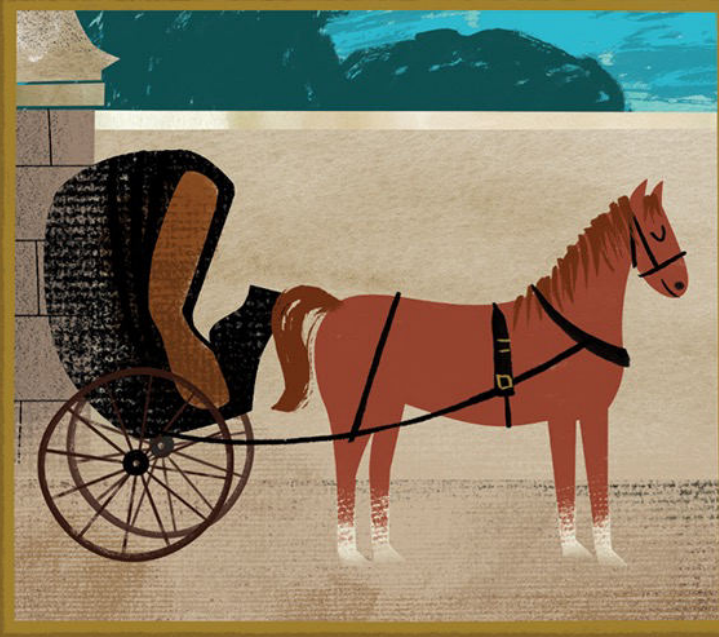
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CHESTNUT HORSE

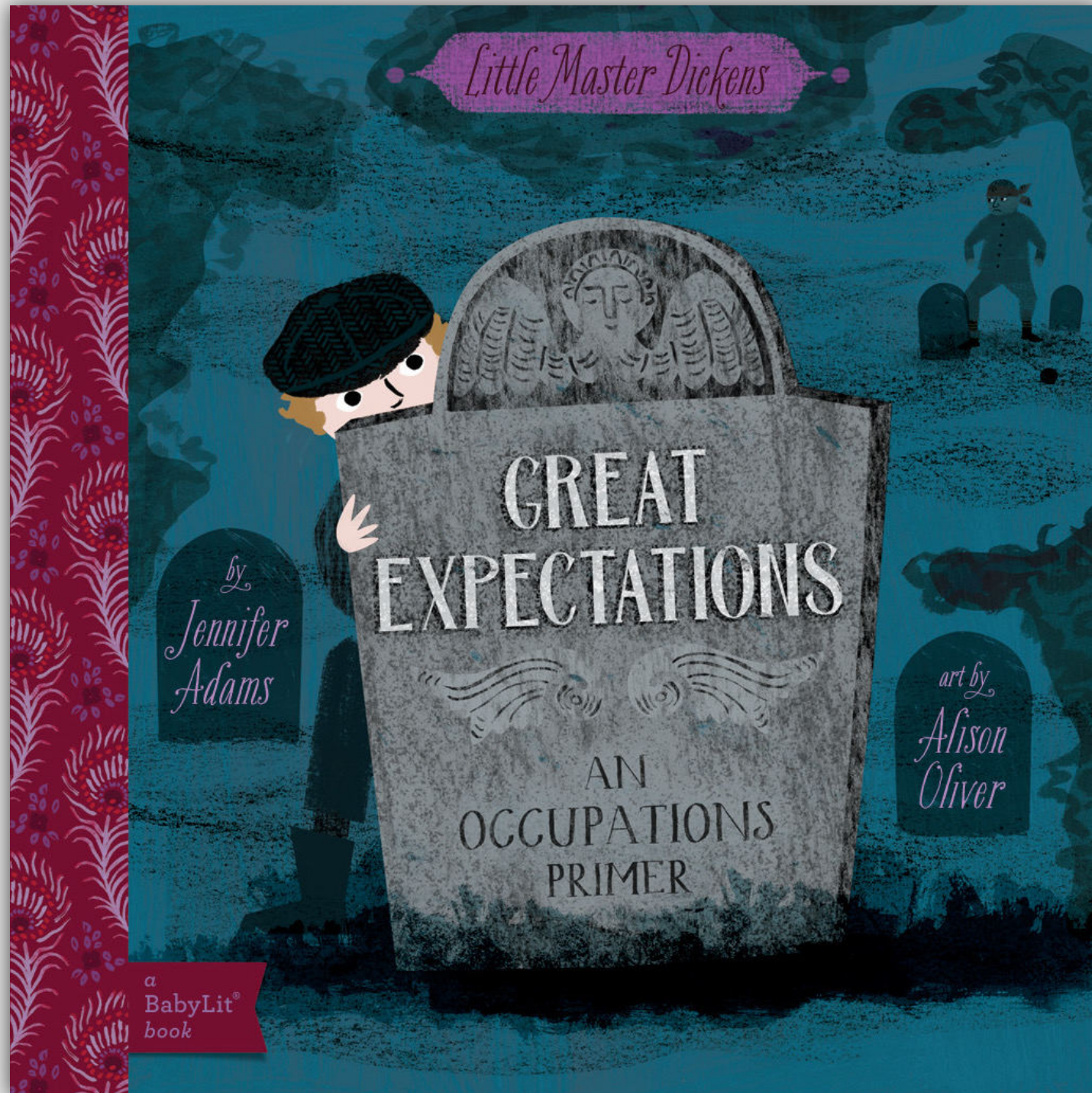
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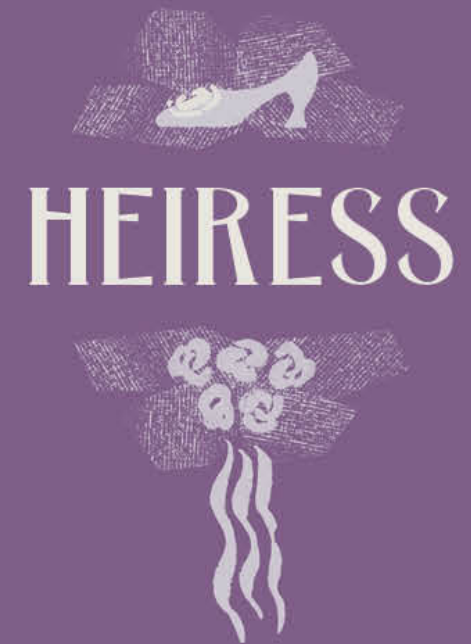
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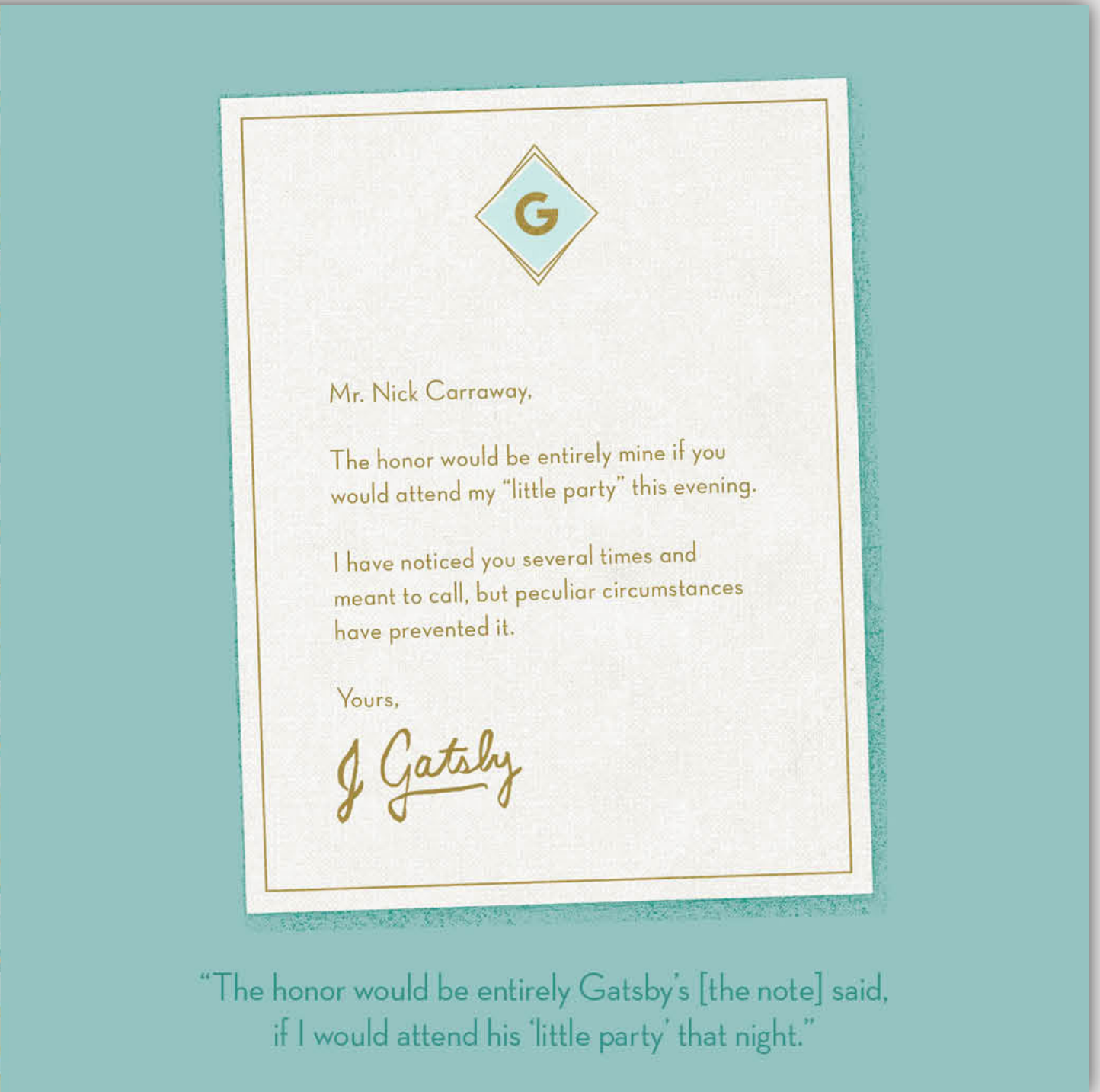
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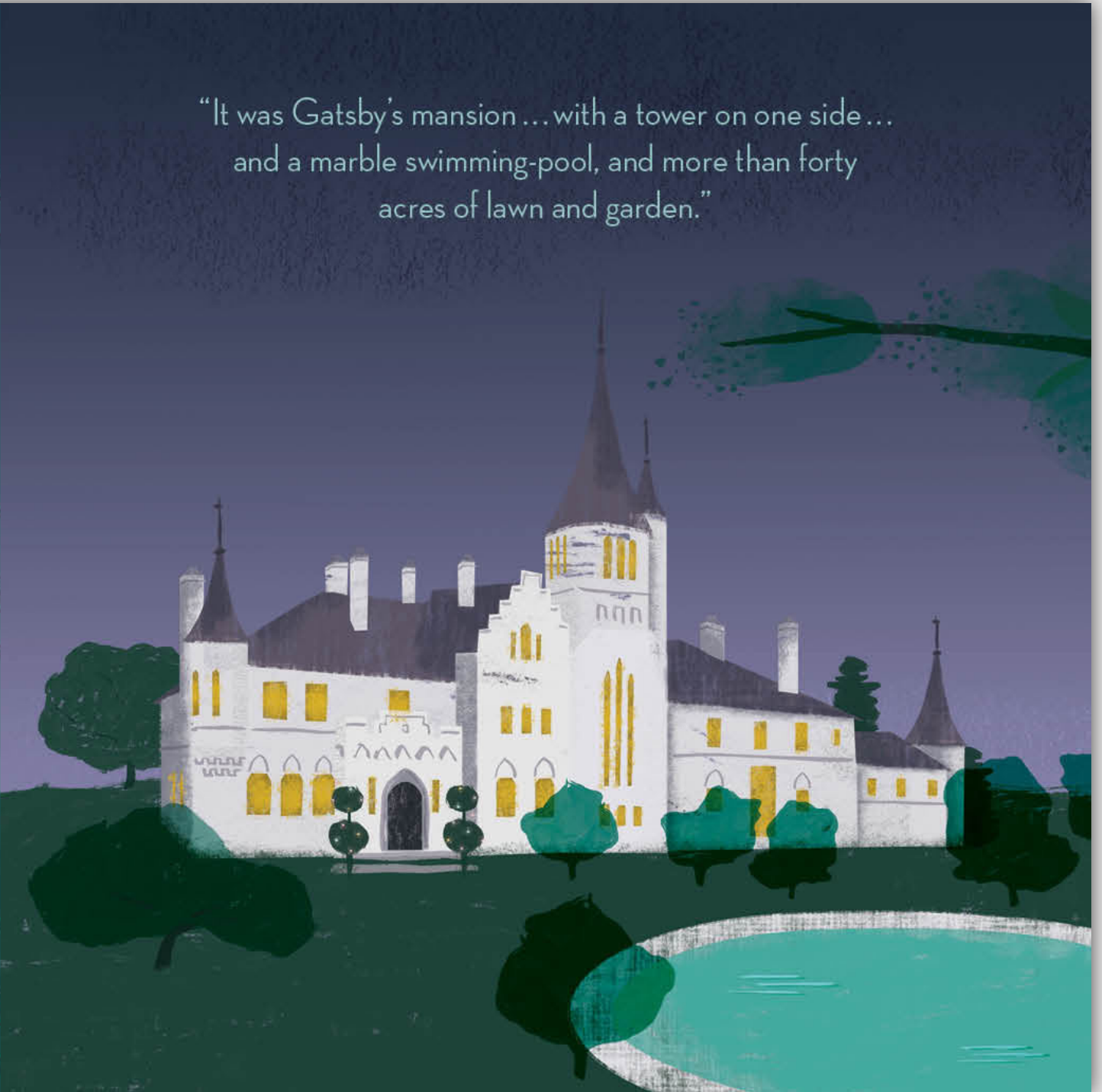
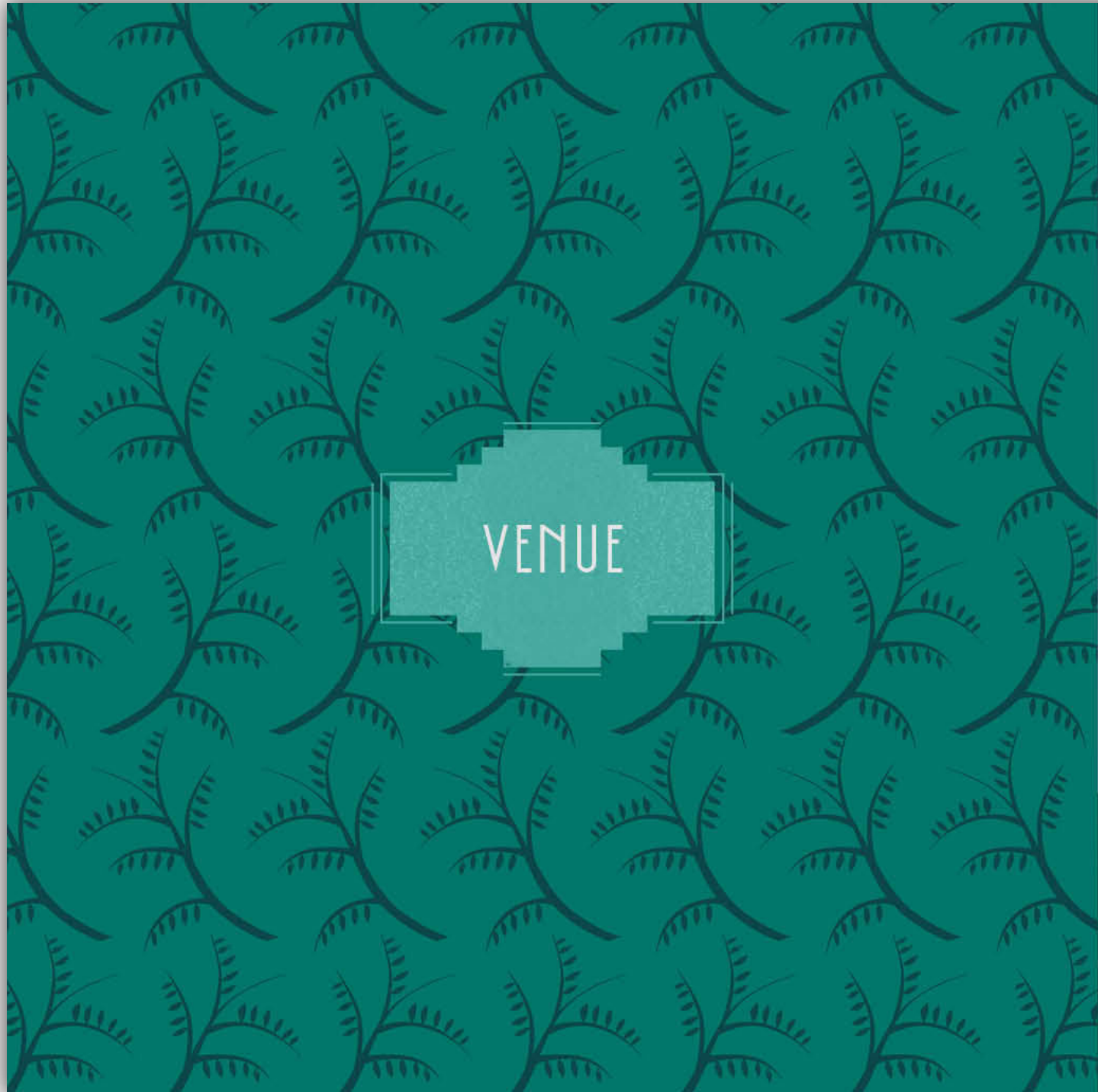
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“It was Gatsby’s mansion ... with a tower on one side ...
and a marble swimming-pool, and more than forty
acres of lawn and garden.”

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“He took out shirts of sheer linen and thick silk and fine flannel ... shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of indian blue.”

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REFRESHMENTS



“On buffet tables, garnished with glistening
hors d'oeuvres, spiced baked hams crowded against
salads ... and turkeys bewitched to a dark gold.”

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"[There was] a burst of jazz as the dancing began."

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Even before the sun comes up,
little birds begin to chirp.

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Wrens, sparrows, and finches chitter,
while starlings and cardinals join with a twitter.

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This musical dawn chorus
is sung by birds from the city to the forest;

each adding their very special sound
heard from the treetops all around.

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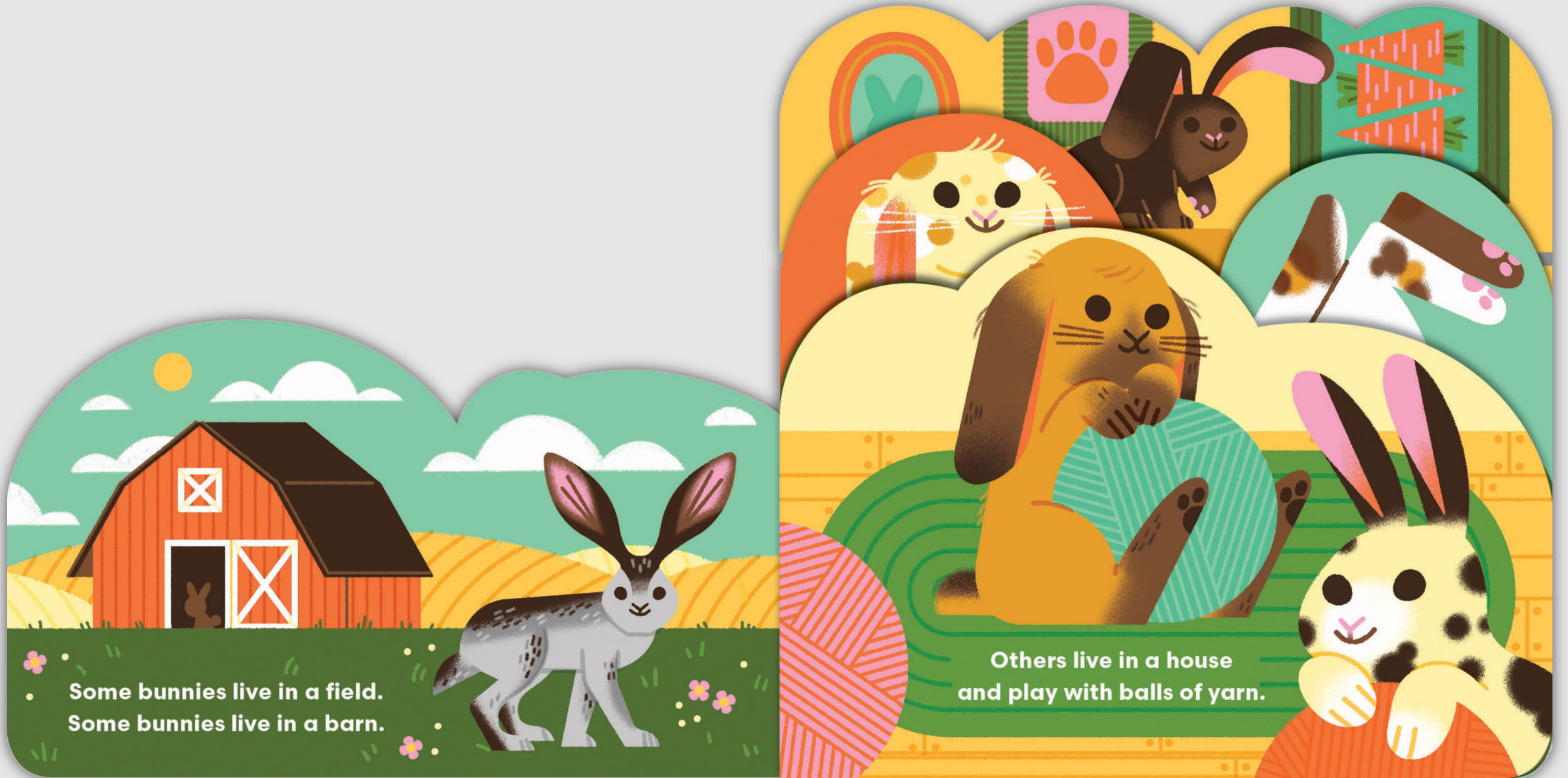
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Some bunnies live in a field.
Some bunnies live in a barn.

Others live in a house
and play with balls of yarn.

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Some bunnies have cotton ball tails.
Some bunnies have long ears that flop.

They all use their feet
to hippity-hop.

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Whether they have long fluffy fur
or short and sleek,

bunnies wiggle their cute noses
at everyone they meet.

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No matter where they live
or what they look like—



to those who love them,
all bunnies are just right!

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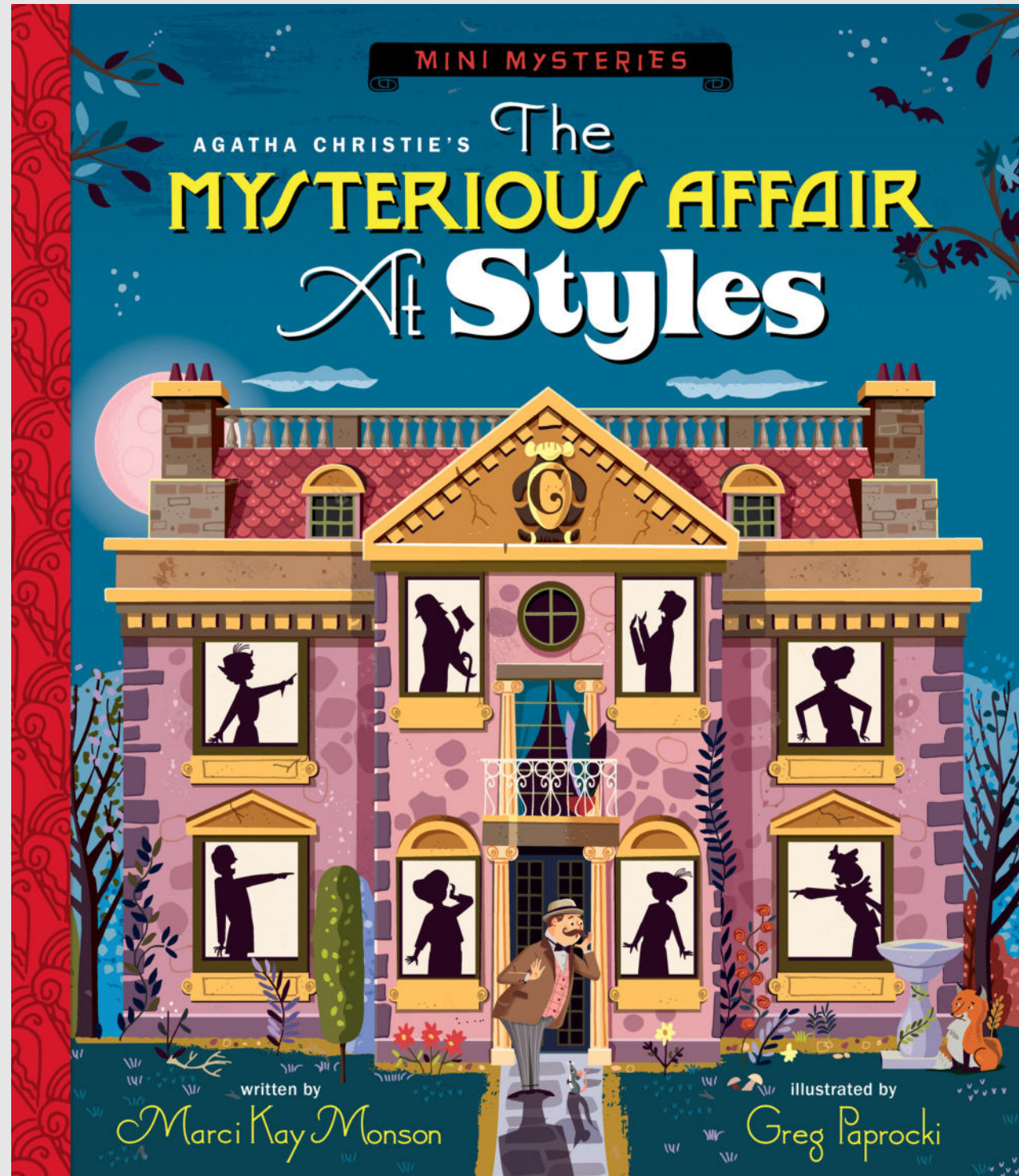
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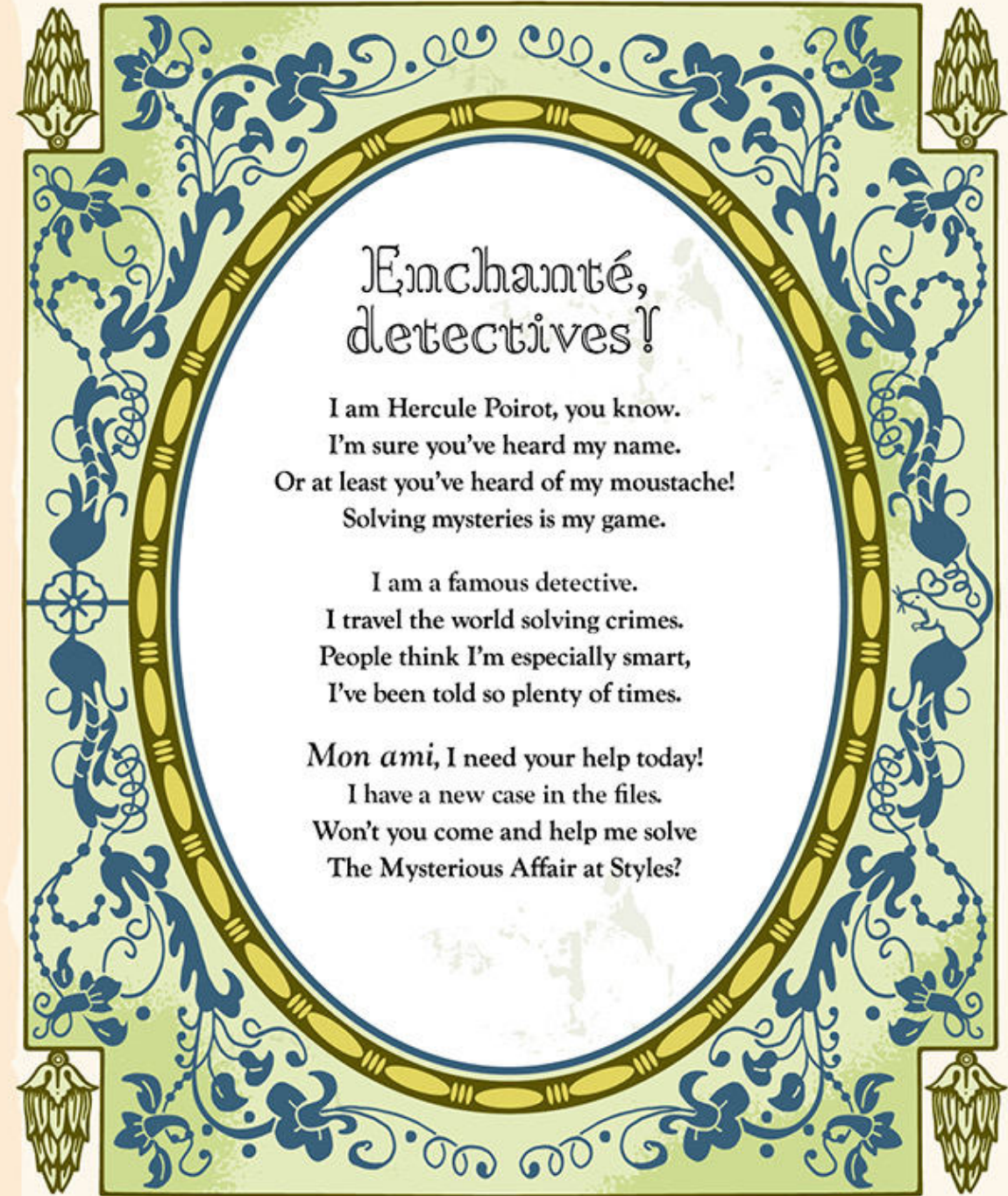
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There once was a family named Cavendish who lived in a house named Styles. A quiet home in a small English town, the family was all smiles.

Until . . .

Mr. Cavendish died and left Emily, and his sons, Lawrence and John. Years later, Emily met Alfred. Alas, the three men did not get along.

Some thought Alfred was greedy, including Evelyn, Emily's friend. But Emily thought he was perfect, and Evelyn left in the end.

ACTIVITY

Can you match each family member to the emotion they are feeling? Draw a line with your finger from one column to the other.

- | | |
|----------|------------|
| JOHN | IN LOVE |
| CYNTHIA | PROUD |
| DORCAS | THOUGHTFUL |
| ALFRED | SAD |
| EMILY | ANGRY |
| HASTINGS | WORRIED |
| MARY | TIRED |
| LAWRENCE | SILLY |



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Early one morning, John woke up to find that Emily was sick. The doors to her room were all locked, so getting inside was a trick.

But there was no hope for poor Emily. When they broke in, she was gone. She died in her beautiful bedroom, just as the night turned to dawn.

And yet something didn't feel right. The scene was not adding up. What if Emily was not really sick? Was a poison of sorts in her cup?

ACTIVITY

Can you find these 6 clues in the room?

- TEACUP
- PURPLE DISPATCH CASE
- CARPET STAIN
- DARK GREEN FABRIC
- CANDLE GREASE
- CRUMPLED PAPER



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Now is the time when *I* come in!
The family had heard of my history.
I'm known for solving the trickiest crimes.
This won't long stay a mystery.

I begin my search by asking
every person in the house
what they saw and heard that day,
I even question the mouse.

Two people heard an angry fight;
voices raised and yelling.
Emily Cavendish and a man.
Who? There was no telling.

ACTIVITY

Can you figure out who Emily
was talking to? Connect the dots
with your finger.



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As I talk to each witness at hand,
I start gathering clues.
I even question Evelyn.
Who came back when she heard the news.

A footprint outside the window.
A piece of fabric, dark green.
Could someone have come into her room?
Then slipped outside unseen?

Everyone thinks it is Alfred.
They believe he's a very bad man.
But he wasn't home when it happened,
Unless he was the one who ran?

ACTIVITY

Using your finger, help Poirot get back
to town through the maze.

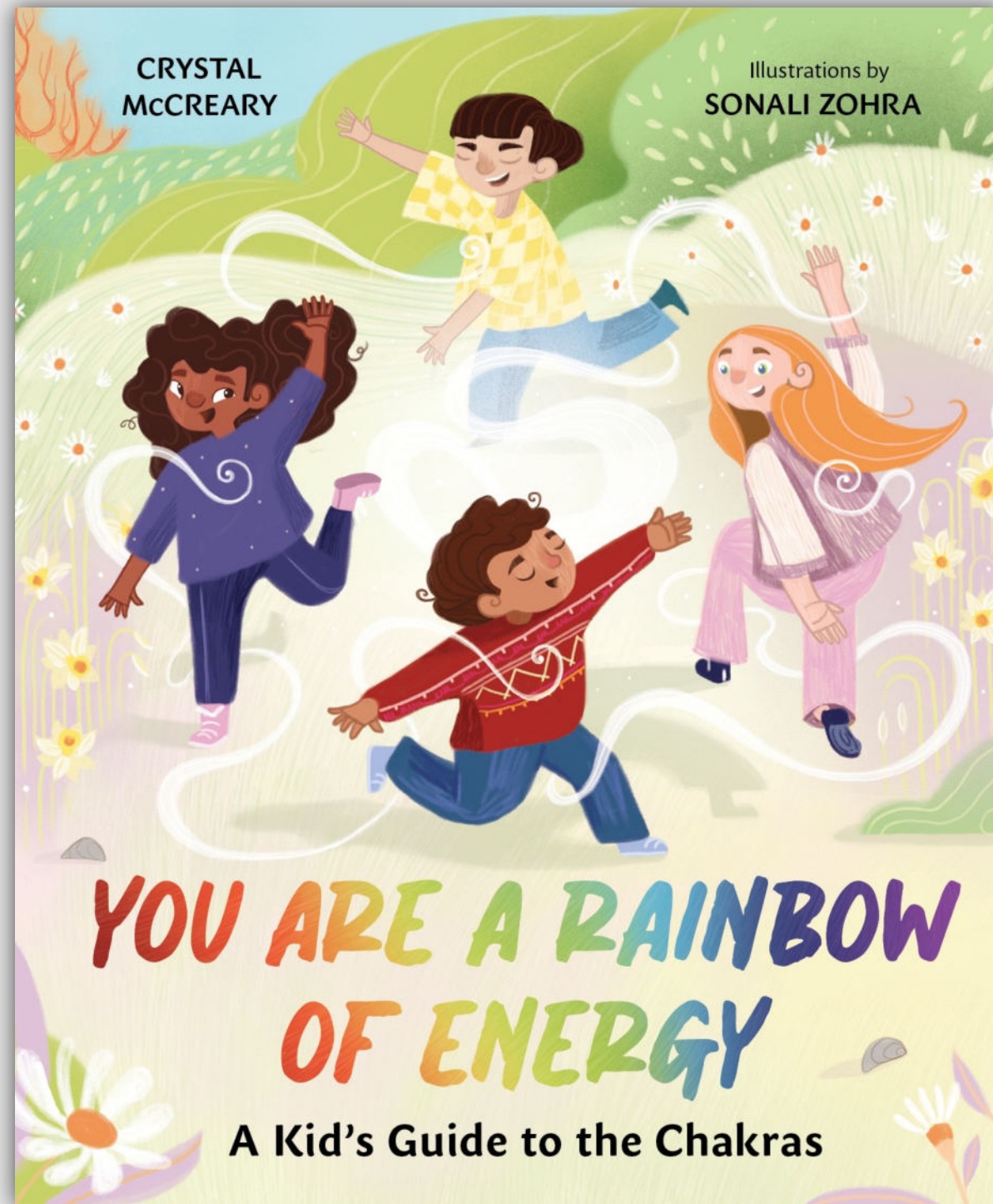
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S25 CHILDREN'S



You Are a Rainbow of Energy: A Kid's Guide to the Chakras

By Crystal McCreary • Illustrated by Sonali Zohra

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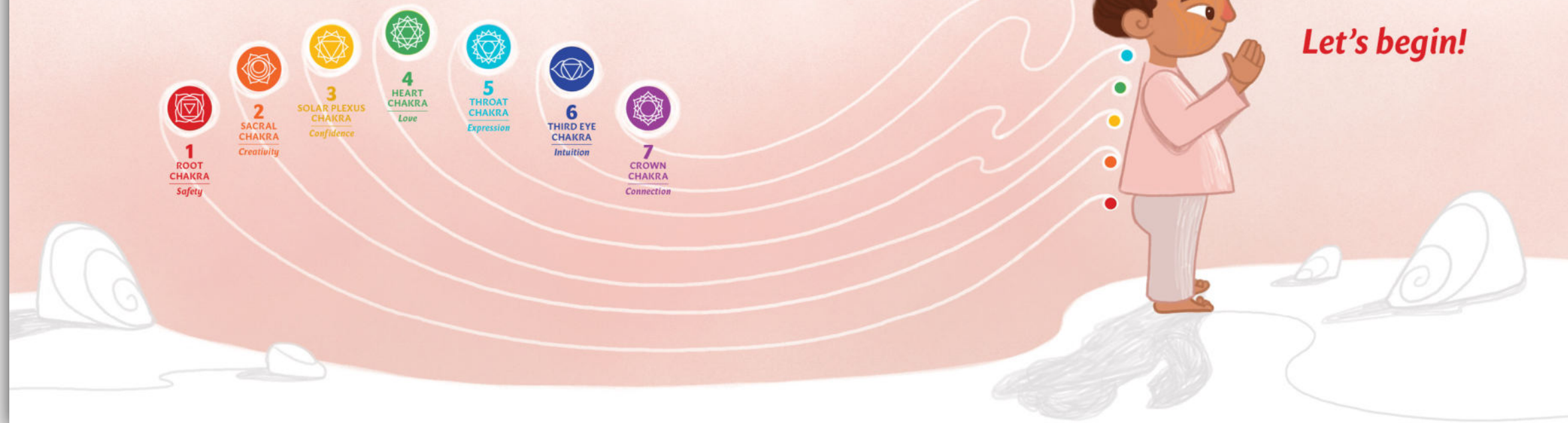
That is what this book is all about: the seven energy centers in your body that affect how you feel, think, and act. The ancient yogis (people who practice yoga) called these energy centers **CHAKRAS**. Each chakra has a color and a location in your body. Together, they make a glorious rainbow bridge. Our prana, or life force, travels along this bridge. Feelings, sensations, thoughts, experiences, memories, and actions come from the chakra energy centers, too. This book will help you keep your rainbow bridge in tip-top shape so your amazing life force can travel through your body without any traffic jams.

The coolest thing about learning about your chakras is that when you do, you will see much more than your body, skin, and hair. You will see and feel the rainbow of colors inside yourself and in everyone around you!

A NOTE FOR YOUNG READERS: When you first begin learning about the chakras, you will need the help of someone older to learn all the new words. Read this book together, then you both can explore the activities

and practices. You can do the practices in any order you like. On some days, you might prefer to have a quiet practice with just poses and softly spoken affirmations. On others, you might want to be loud and do only the Make Some Noise practices. Sometimes you might want to do everything at once. Be sure to ask for help with the practices when you need it. Once you are familiar with the poses and the words, you may choose to practice on your own in a quiet place at home.

Just like a rainbow, our adventure starts with the first chakra and the color red, located at the very base of the spine—the bones along the center of your back that help you stretch, shrink, twist, bend, arch, and round your back. Then we travel up the spine to the colors orange, yellow, green, blue, indigo, and finally violet. Can you see the rainbow bridge yet? If not, you will soon.



You Are a Rainbow of Energy: A Kid's Guide to the Chakras

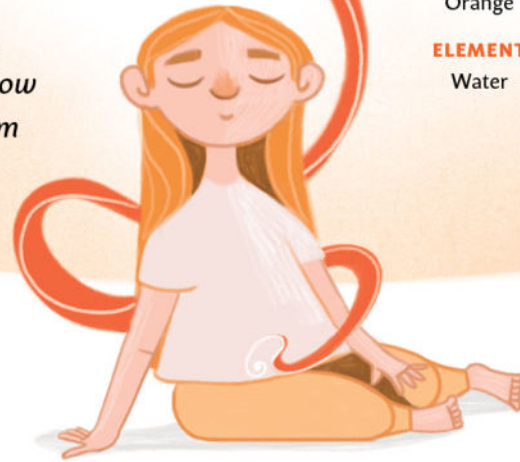
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2nd Chakra

*As you rock and roll,
feel the warm orange glow
flow up your spine from
your pelvic bowl!*



LOCATION
Sacrum (bone at the
back of the pelvis)

SANSKRIT NAME
Svadhithana
("svAA-thiSH-TAA-nuh")

COLOR
Orange

ELEMENT
Water

Sometimes big emotions can feel overwhelming, like we are little boats in a giant storm! Imagine yourself as a boat with an anchor. The anchor that can help keep you steady is your body and your breath. Drop your anchor: feel the parts of you that touch the ground and take a deep breath. Breathe and feel the ground for a few moments to connect to the steadiness inside you.

Now picture the back, the sides, and the front of your pelvis. It is shaped just like a bowl. Place your hands around the sides of your hips and feel the bowl. Take a few breaths and imagine a warm orange light filling that bowl.

Seated Cat-Cow Pose

*Rock and roll your back like a cat;
soothe the swirling, twirling feelings
that need attention and care.*

1 Sit in a comfortable position.



2 Inhale, lift your head, and arch your back. Exhale, scoop your tail under, tuck your chin, and round your back like a cat.



3 Move with a smooth rhythm, as if a gentle river flows up and down with your spine. Keep breathing and let your spine ride the gentle waves of your breath.

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S25 CHILDREN'S



Let's Make Some Noise!

The sound for the Sacral Chakra is VAM.
Stretch each sound of the word as you say, "VVVAAAMMM!"

Say It Loud, and Say It Proud

My emotions are real and valid. I deserve to feel good!
I care for myself and say, "No, I don't like that," or
"Please stop," or "I need more space," when others
do things that make me uncomfortable.

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4th Chakra

*Let your green light shine
from your heart!*

LOCATION

Heart

SANSKRIT NAME

Anahata ("un-AA-huh-Thuh")

COLOR

Green

ELEMENT

Air

There is a part of you that always knows just what to do—in an argument, a fight, when you know you are wrong, or when you know you are right. Take a deep breath and let yourself walk in the other person's shoes. Feel what they feel. Then listen to your heart. It will guide you to the caring thing to do!



Cobra Pose

*Open your chest wide; feel and connect to others
in a big-hearted and caring way.*

1 Lie down on your belly. Place your hands alongside your lower ribs. Press your hands, feet, and hips into the ground.

2 Breathe in and gently lift your head, neck, and chest.

3 Breathe out and lower everything back down. Do this a few times, lifting your Cobra head and heart as you inhale. Exhale as you lower your Cobra.



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Let's Make Some Noise!

The sound for the Heart Chakra is YAM.
Say it loud and proud: "YYYYAAAMMM!"

Say It Loud, and Say It Proud

I am lovable. I am loving to myself and others.
When in doubt, I listen to and trust my heart.

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7th Chakra

*Royal violet light
is your birthright!*

LOCATION
Crown (just above your head)

SANSKRIT NAME
Sahasrara ("suh-huss-AAA-ruh")

COLOR
Violet

ELEMENT
Thought

Sometimes when you feel down or alone, it can be hard to remember what it feels like when you are healthy, joyful, and feel good on the inside. Looking at photos of yourself doing things you love with people you love can remind you of who you are. You are a rainbow, glowing bright, bringing all the parts of yourself together in a vision of color and light.

Take a full breath as you imagine the dark indigo light from your Third Eye Chakra turning to violet, a vibrant purple hue, as you move up to your Crown Chakra. This color expands beyond your head as if you are wearing a large, regal crown.

Take three to five breaths. As you sit, imagine zooming out as you look at yourself through a camera lens. Take in the full view.

You are a rainbow.



Wide-Legged Standing Pose

Let your strength, power, and truth fill the room with all the colors and beauty of the brightest rainbow bridge!

1 Stand with your feet wide apart.

2 Fold forward and place your hands on the floor shoulder-width apart.

3 Release the top of your head to the ground. If it doesn't touch the ground, place a block (or a book or two) in front of you to bring the ground up to your head. Take five deep breaths, feeling your head connect to the surface it touches.



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Say It Loud, and Say It Proud

I am love. I am open to new ideas.
I trust that the wisdom I need is on its way.

Now It's Time to Get Quiet

Close your eyes and visualize the beautiful rainbow
in you. Can you see, feel, hear, touch, and taste all the
colors of the rainbow that make you *you*?

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A Little Chakra History and Science

The word **CHAKRA** means *wheel* in the ancient language called Sanskrit. The ancient yogis who spoke Sanskrit and lived in India more than 3,000 years ago believed that balancing these constantly spinning wheels of energy was an important part of healthy living. They taught that taking care of your chakra energy helps you stay healthy, smart, and strong, just like getting a good night's sleep and eating nutritious foods do. The energy from your chakras has a big effect on your emotions, your thoughts, your actions, and all your experiences with others. So understanding the chakras can help you feel better about yourself and the world around you.

Some scientists agree with the wisdom passed down by the ancient yogis. These scientists noticed that the bundles of nerves found along the spine were located in similar places to the main chakra centers. Nerves contain tiny bits of information that our five senses gather from the world around us. This information travels through the nervous system along the spine to the brain. Here, it is translated into a to-do list for the body, like "Hand, move away from the hot stove *now!*"

How to Balance Your Chakra Energy at Home

In the beginning, you will have to pay very close attention to the feelings in your body (sensations) and your mind (emotions). Being curious and paying close attention to feelings will help you notice when your chakra energy is moving slowly—like rush-hour traffic—and when you may need to boost your energy in one chakra area or another. For example, regular stomachaches might be your Navel Chakra telling you that your belly needs better

food or care. Constant headaches are often the body's way of telling you that you need to pay some attention to stress (feeling overwhelmed) or nutrition (healthy foods). Here are some tips for giving your chakras a regular tune-up so that these spinning wheels can turn easily and pass energy along through your body:

- + Daily yoga practice
- + Slow, deep breathing in and out of your nose
- + Eating "the rainbow," or lots of different colored foods at every meal
- + Drinking lots of water (instead of sugary drinks)
- + Daily exercise like walking, running, jumping rope, dancing to your favorite songs, or playing a sport

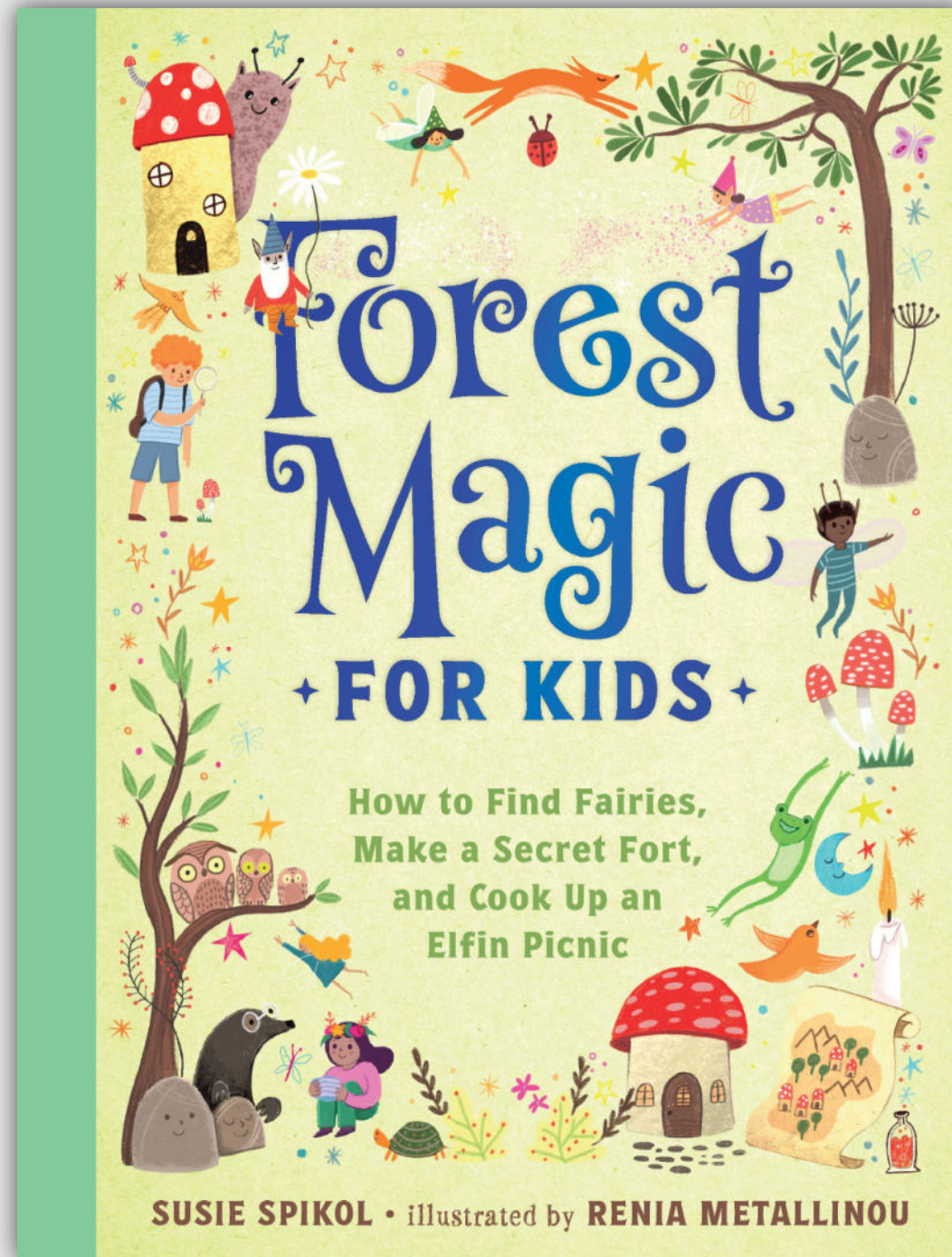
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S25 CHILDREN'S



PREFACE

Let Your Imagination Go Wild

I love science, especially anything to do with nature. I was one of those kids who spent time on my hands and knees watching anthills, rescuing worms, turning over logs in search of slugs, and spying on bumblebees. Even along the scraggly edges of my Brooklyn landscape, the wild world had my full attention.

I also loved stories, particularly fairy tales, picture books, and legends. I fell in love with a spider who saved her dear pig by writing messages in her web and sought out the same adventures of a chubby bear and his band of friends in the Hundred Acre Wood. My view of nature was filled with fantasy, make-believe, and wild possibility.

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ACTIVITY 1
TOP TEN TOOLS FOR A
FOREST MAGIC SEARCH

1. Secret journal (a blank sketchbook, or check out how to make your own in the next activity)
2. One or two pencils
3. Colored pencils or crayons
4. Binoculars
5. Magnifying glass
6. Vegetable peeler or kid's pocketknife
7. Flashlight
8. Natural twine or jute
9. Plastic bags for collecting treasures
10. Your imagination



ACTIVITY 2
DIY SECRET NOTEBOOK

BUILD YOUR SKILLS
PLANNING, CREATING, AND DESIGNING

If you are going on a magic forest adventure, you will want a place to keep track of all your fabulous and mysterious discoveries—a place to write, draw, and map all your finds. Any notebook, or even scraps of paper, will do. But imagine if you had your own secret notebook.

Make a handmade journal just waiting to be filled with maps to the queen bee's castle, detailed plans for your gnome home, potion recipes, thrilling stories of your magical encounters, and so much more. It is a notebook with no end because you will always be able to add more paper as you have more and more enchanting adventures.

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CHAPTER I

The Green Team: Trees, Leaves, and Wildflower Magic



Look around. Green plants are all around you: slim blades of grass, lush moss, bright flowers, and mighty trees. There are nearly 400,000 different types of plants on our Earth, and without these oxygen-producing beings, life on our planet wouldn't be possible. Not only do they supply us with the air we breathe, but they are also the fuel to our world's food system. Most animals depend on these green powerhouses for energy. A little cricket nibbles on a stalk of grass. The cricket is eaten by a small green snake who is, in turn, eaten by a young raccoon. The raccoon then becomes a bobcat's meal. Everyone is someone else's lunch, and it all begins with green plants.

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ACTIVITY 3
THE SECRET WORLD OF
WILDFLOWER FAIRIES

BUILD YOUR SKILLS
IMAGINING, SEARCHING, AND OBSERVING

Fairies and flowers are often shown together. Stories from long ago tell of how some of the fay folk—that's another term for fairies—make their home in the blossoms and flowers found in gardens, meadows, and forests. Fairies are often seen as the living spirits of the plant world and as the guardians of nature, protectors of the more-than-human world. Look at books, art, and movies, and you will see fairies dressed in delicate clothing featuring flowers, blossoms, leaves, seeds, nuts, and stems. On their backs are wings resembling butterflies, dragonflies, and even

bumblebees. Some glow in the dark like fireflies, and others can appear to us as tiny floating seeds from milkweed and dandelions.

According to the folklore of the British Isles, there are certain times of the year when it is easier to find and see fairies—when the veil between the human and fairy worlds is the thinnest. A good time to look for fairies is May Day, the first day of May; Midsummer's Night, which follows the first day of summer; and Halloween. But you don't need to wait for those times to go on your own wildflower fairy search. Try this one!

BRING IT

- Backpack
- Secret notebook
- Pencil
- Flashlight
- Magnifying glass
- Wildflower fairy search list



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CHAPTER 2

A Wild Forage, Magical Potions, Pixie Dust, and an Elfin Picnic



How would you like to eat like a woodland elf or sip on a cup of phoenix tea? Does mixing wild potions and untamed concoctions with your own stirring wand excite you? Then you've come to the right chapter!

Discover stories and folklore behind old-time tea recipes and how to host an elfin picnic. Make pixie dust and other wild potions, not for eating but for imaging, and find out how long-ago people used the common dandelion to make a healthy tonic.

But first, a few words about foraging, which is a fancy word for collecting things from nature you can eat or use. Here are a few simple guidelines to help you be a safe and respectful forager:

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Stinkhorns and earth stars, lion's mane and tree ears. Getting to know these fantastical fungi will open your eyes to a whole new type of living beings. Discover how to make a mushroom spore print; search for the elusive, glow-in-the-dark fox fire fungi; and find out the secret stories behind magical fairy circles.

A word of caution, please! It is safe to touch a wild mushroom, but since some mushrooms can be poisonous to eat, you should never eat any of the wild mushrooms in this book. Would you really want to eat something called the destroying angel or dead man's fingers?



ACTIVITY I
**GET TO KNOW THE
FRUIT OF A FUNGUS**

BUILD YOUR SKILLS
OBSERVING, SKETCHING, LABELING, AND DESCRIBING

Stories of mushrooms fill the books of legends and folktales. They are such mysterious beings. Did you know that a long time ago, some people believed that mushrooms were lightning's babies? Ancient people thought that whenever lightning hit the earth, mushrooms were born. What do you think about this story? Why do you think people believed this?

Mycologists—another name for mushroom scientists—have helped us figure out some of the science behind mushrooms. Mushrooms aren't really born from lightning. They are the fruit of certain fungi, similar to how apples are the fruit of apple trees. At the bottom or base of a mushroom are strands of cobwebby, whitish strings. Those strings—called the mycelium—are the actual fungus. The mushroom is the fleshy, fruiting body of the stringy mycelium.

Instead of being full of seeds like an apple, mushrooms have millions of teeny, tiny spores hidden under their cap (that's the top part of the mushroom), ready to be carried by the wind or animals into the world and start all over as new fungi.

Take apart a mushroom and discover the parts that make this unique organism the stuff of legends. Just remember that mushrooms can be dangerous, so please don't eat one unless you are with an adult who knows which ones are safe to eat.

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ACTIVITY 1
GNOMES AND THEIR HOMES

BUILD YOUR SKILLS

CONSTRUCTING, PROBLEM-SOLVING, WORLD BUILDING

Maybe you've seen a gnome before, like one of those garden gnome statues, with a tall red hat, chubby cheeks, and a bushy beard. But did you know that gnomes aren't just statues? In many places in the world, these small, woody folk live tucked into tiny homes against moss-covered trees, in quiet barns among horses and cows, or even in the tight sliver of land between apartment buildings in big cities. Easily recognized by their tall pointy hats—which are often, but not always, red—and twinkly eyes, gnomes have been inhabiting our imaginations for centuries through folktales and legends.

One thing these tales all seem to say is that if you are nice to gnomes, life will be better for you. In some Scandinavian countries, there are many stories of gnomes, who are also called *tomtens*, *tomtes*, and *nisse*. Gifts are often left out for these wee folk in hopes that they will return the favor by caring for the farm, home, and woodlands.

Do you want some good gnome luck? Then take care of your neighborhood gnomes by building them a beautiful home and filling it with gifts and goodies.

BRING IT

Secret notebook

Pencil

Bits of natural twine or jute

Wild building materials,
like twigs, leaves,
bark, and stones

Decorating materials,

including bark, seed pods,
leaves, and flower petals

A homemade gnome
(optional)

1. Take a walk around your neighborhood and look for a spot that you think would make a perfect home for a gnome. They are secretive, so find a private spot that isn't easily seen. They have a deep connection to nature, so anywhere near trees, plants, rocks, mushrooms, or moss is a good starting place.
2. Gnomes are seen as one of nature's guardians, so when you are creating a home for them, use only bits of things you find on the ground and not things you pull off of live trees or plants. Collect small sticks,

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You'll also learn how to explore the wild world of animal messengers and build an entire small village for your band of merry little beings!



ACTIVITY 1
A PLACE OF YOUR OWN

BUILD YOUR SKILLS
SEARCHING, RECORDING, MAPMAKING, CODING, AND DECODING



Have you ever wanted a spot you can call your own? A place you can go when you want to be alone or have an adventure with a friend.

I did! I found a few different spots, including the high-up branches of a cherry tree and under the yew bushes in front of my house. But my favorite spot, and the place I still miss today, was *The Sliver*—a spot between two garages in Brooklyn, New York, where I grew up. It was only big enough for me and a few friends to slide in sideways. I called it *The Sliver* because it reminded me of how the moon sometimes looks like the thinnest sliver of a fingernail. We had the best adventures there! I was sometimes the queen, and my neighborhood friends were kings, tsarinas, wizards, knights, and princesses. We collected all sorts of things, like white, glittery rocks that reminded us of pirate teeth and smooth, dark

brown chestnut seeds that we were sure held special powers. We buried these treasures and drew a secret map written in our own language.



Adventures await for you to discover, invent, and imagine. All you need to do is find a special spot and let the magic begin.

BRING IT

Secret notebook	A few drops of water
Pencil	(optional)
Lemon juice (optional)	Cotton swab (optional)

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F24 CHILDREN'S



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TRAPPED IN THE BACKWARD PLACE

The bones of this old house creak and sigh. Its painted skin chips and cracks. When I swing my sledgehammer against one peeling wall, it shatters, a cloud of plaster dust raining down on my safety goggles. *Smashed to smithereens!* I think with glee, landing another blow.

I am helping my parents knock down a wall in our new house, or should I say, *old* new house. "The house was a steal," Baba likes to say, especially for this part of town where new families are moving in every day. He swears that, with a little love and a lot of work, this creepy old house will look just like it did back in the nineteenth century, all shiny hardwood floors and ornate wooden carvings. But today it's only crooked stairs, creaky doors, and a few hundred spiders. Lucky for me, I'm not afraid of spiders.

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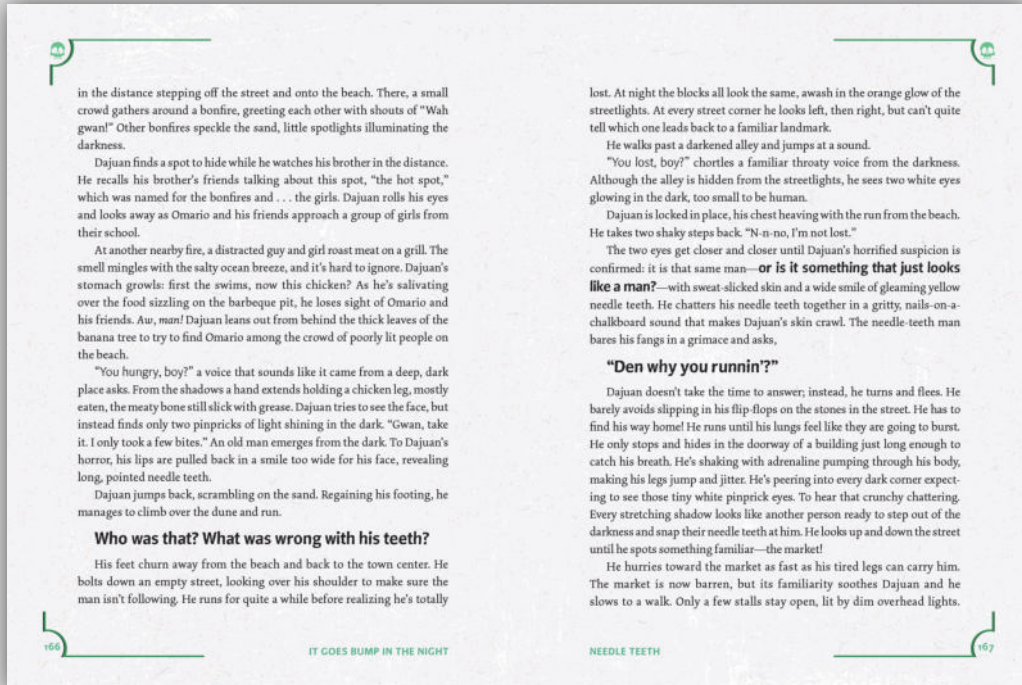
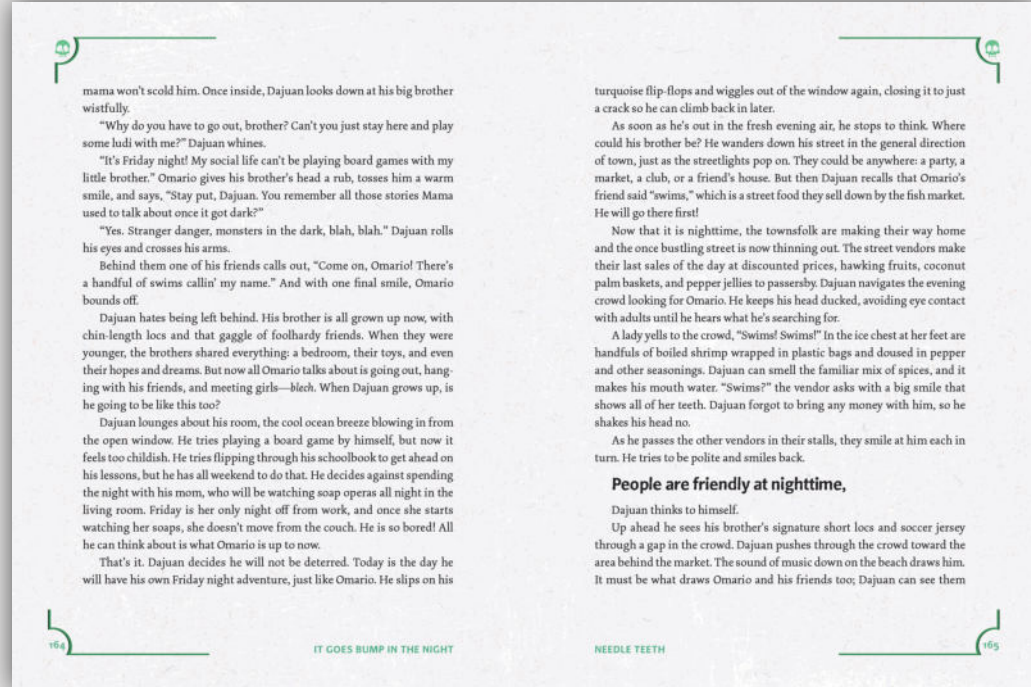
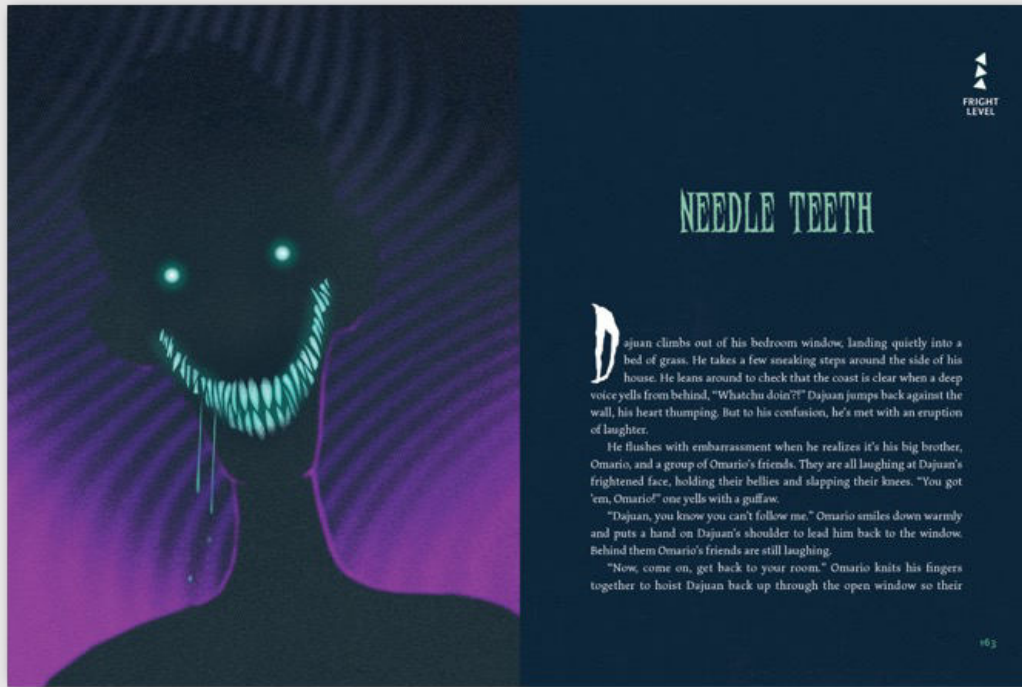
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F24 CHILDREN'S



FRIGHT
LEVEL

THE DEATH CARD

“You are stronger than you think,” Mawmaw used to say. I am reminded of that now as the tears overwhelm me and grief hangs heavy in my heart.

Mawmaw, my grandmother, lived in an old shotgun-style carriage house in the heart of New Orleans. It’s called a “shotgun house” because if you stood in the front doorway and shot a shotgun, the shell would go through the long, main hallway and straight out the back door. No one does that, of course, it’s just an old New Orleans saying. On the left side of the hallway are big, bright windows. On the right side of the hallway are a series of doors leading to the bedrooms.

At the front of the house is a small living room with Mawmaw’s TV propped on an old card table in the corner. The floral wallpaper is peeling, but it looks just like I remember it. I remember tracing the pretty patterns with my fingers when I was small.

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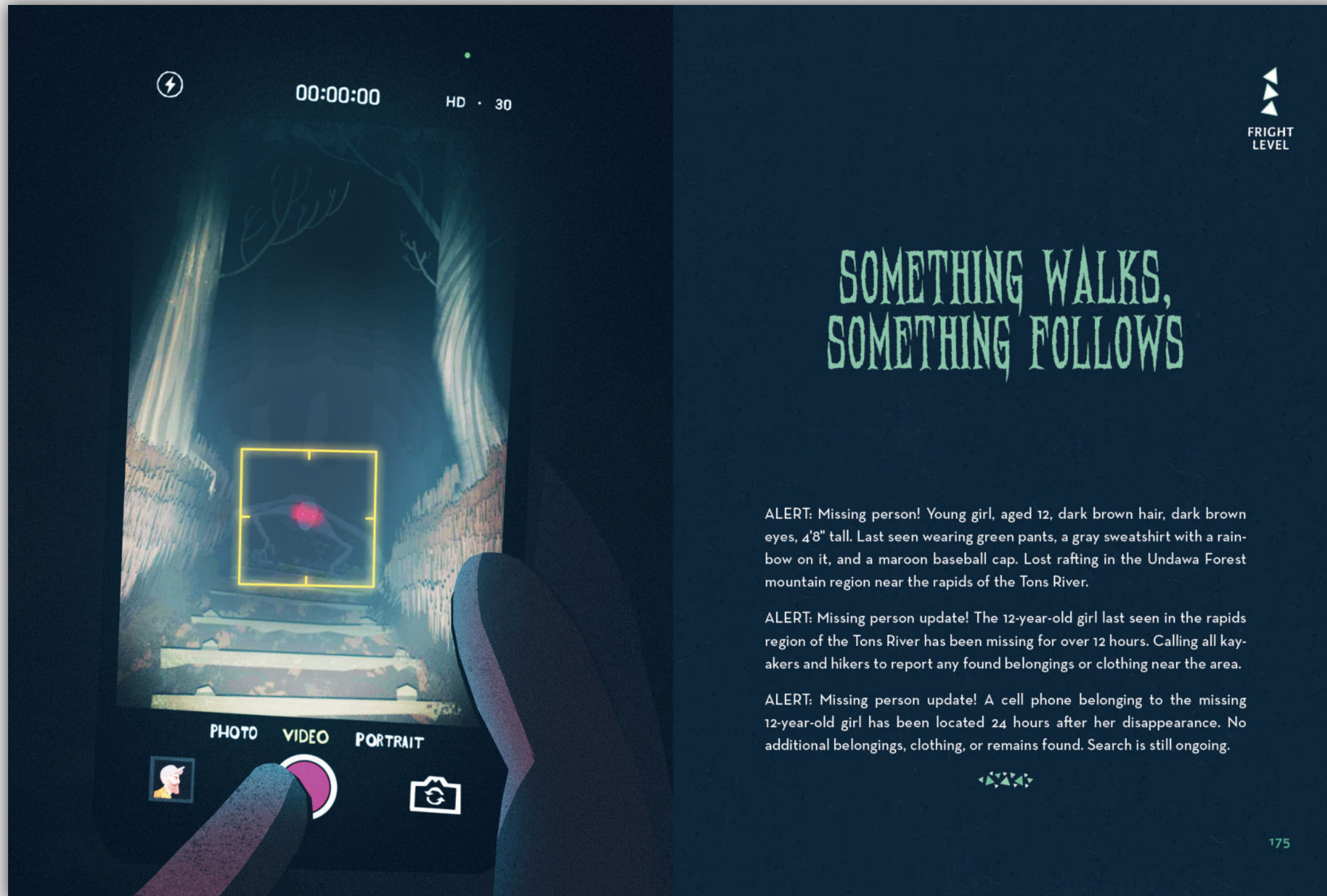
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F24 CHILDREN'S



SOMETHING WALKS, SOMETHING FOLLOWS

ALERT: Missing person! Young girl, aged 12, dark brown hair, dark brown eyes, 4'8" tall. Last seen wearing green pants, a gray sweatshirt with a rainbow on it, and a maroon baseball cap. Lost rafting in the Undawa Forest mountain region near the rapids of the Tons River.

ALERT: Missing person update! The 12-year-old girl last seen in the rapids region of the Tons River has been missing for over 12 hours. Calling all kayakers and hikers to report any found belongings or clothing near the area.

ALERT: Missing person update! A cell phone belonging to the missing 12-year-old girl has been located 24 hours after her disappearance. No additional belongings, clothing, or remains found. Search is still ongoing.

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S25 CHILDREN'S



Creepy Campfire Stories (A Frights to Tell at Night Book)

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INTRODUCTION

In the heart of the great outdoors, nature's beauty hides unspeakable terrors. Dense forests, rugged mountains, open plains, and vast oceans conceal monsters seldom seen. This collection of horror stories will take you on a haunting journey through the wilderness.

Step into a world where falling leaves rustle with ghostly footsteps, the moonlight illuminates shadowed shapes, and the silent night is broken by ghostly wails.

In the distant past, humans lived comfortably in nature, falling asleep under the stars to the sound of animals chattering in the woods. But danger always lurked in the dark, and malevolent spirits and monstrous creatures filled our imaginations. Terrifying tales told around the world were written and shared across cultures and centuries, morphing into familiar and new stories we now share whenever we gather around a fire.

In this book are twenty chilling tales that blend folklore, urban legend, and our darkest fears. As you turn

the pages, you'll encounter cursed artifacts in a curious museum, sinister plants with a taste for flesh, beings made of fire, monsters hidden in snow, strange lights over cornfields, haunted videotapes, and many more chills.

We invite you to gather around our campfire and embark on a spine-tingling journey through a world where the boundaries between reality and imagination blur. **In this realm of darkness, the flickering flame casts an eerie glow and makes the shadows dance.**

These stories are not for the faint of heart! They are a testament to the power of storytelling and its ability to transport us to worlds both familiar and frightening. Whether you are a seasoned seeker of thrills or a first-time adventurer into the realm of the macabre, this book will haunt your dreams long after the last ember of the campfire has faded.



Creepy Campfire Stories (A Frights to Tell at Night Book)

By Anastasia Garcia • Illustrated by Teo Skaffa

Jacketless Hardcover • \$24.99 • 7.25" x 9.75" • 208 Pages • Materials Available Now • 978-1-4236-6593-9 • World Rights



S25 CHILDREN'S



A PAINTING IN RED

Alex loves thrift stores. The chaotic, familiar mess of stickers and price tags. That weird, comforting smell that is the same no matter where you go. There is something about digging your hands into a bin of discarded clothing that once belonged to strangers. The treasure hunt for that one item that catches his eye for exactly the right price. The zinging thrill of finding something so cool for so cheap.

His parents are avid antiquers, and Alex loves joining them on their cross-country road trips trekking through back roads and small towns. While his parents look for furniture to refurbish, Alex enjoys the thrill of finding his next great look.

When he thrifts, his mind fires on all cylinders, running through a hundred different stylish outfits. His eyes flit between the colors and his fingers run over the textures—leather, suede, sequins, knit, cotton, faux fur. He imagines pairing thick combat boots with cut-off shorts or a long scarf with a buttoned shirt. He likes mixing and matching, making outfits no one

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S25 CHILDREN'S




FRIGHT
LEVEL

MONSTER MOUNTAIN

“Scout Leader, will you tell us the story?”

Campfire stories aren't a requirement for securing the “Winter Survival” scout badge, but the scouts know it's a nice distraction from the cold. Scouts Derek, Penny, and Wayne are more than familiar with the shivering damp cold that chills any exposed skin. They just reached one of the peaks of Glacier National Park on a winter hike with Scout Leader Nims. Now that the sun is setting across the winter landscape, they are making camp in a small, flat clearing. They just finished setting up their cold weather tents and unloading their small packs. Now they're ready for some evening tales around a campfire.

“Let's finish getting camp set up first,” Scout Leader Nims says as he pulls a few big logs into a circle around the fire pit they dug in a thin patch of snow. As Penny gets the first flame going, the other campers pull out their sleeping bags and supplies for dinner. They shed their wet outer layers and reconvene at the fire, hurriedly slipping inside their sleeping bags

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S25 CHILDREN'S



FRIGHT
LEVEL

THE VISITOR

C

ompany is coming.

It is just a feeling I have that wiggles into the back of my mind when I find all of our chickens dead, their necks broken and their little lifeless bodies drained of blood. *Someone did this*, I think as I poke at one with a long stick.

I think about how to tell my grandparents about the chickens. My grandfather will say, *at least another creature didn't go hungry*. My grandmother will shake her head and say, *poor things*. But I will furrow my brow and worry, like I always do.

When I am near enough to the porch, I catch a glimpse of something.

A stranger walking up the lonely road to our house.

I don't know why, but I hide. Squatting low in the tall grass, the mud squelches beneath my feet. I watch as the visitor approaches. They wear all black, a long traveler's coat that almost reaches their ankles, pulled tight and buttoned to the neck. Upon their head is an old-fashioned, wide-brimmed

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S25 CHILDREN'S



THE DEADWOODS GHOST HUNTING CLUB

Ghosts are energy forces that remain when someone dies," Devon says in a ponderous tone, hand to her chin.
"Nuh-uh, ghosts are more like left-behind feelings, a replay of something that happened," Charlie says.

"Does that mean ghosts are dangerous?" Leon asks, his eyes wide.

"Yes, definitely. Ghosts are evil and want to scare us," Sara replies with a wiggle of her fingers.

The four children sit in a circle awash in the glow of a blue lantern tucked away in a treehouse. Beyond their chatter, the wind blows fallen leaves across the yard and the thick branches of an oak tree creak and sway. Crickets chirp a symphony in the night. Deadwoods is a picturesque small town in the northeast originally discovered centuries ago by indigenous

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S25 CHILDREN'S




FRIGHT
LEVEL

SEEDLING

Out in the country where Eli lives, there are few distractions and even fewer neighbors. All the excitement happens in town, a long walk through a bunch of orchards, but there's a good shortcut if you're brave enough to take it—through Old Mr. Martinez's apple orchard. On occasion, Eli sneaks from the apple orchard to the neighboring orange orchard and onward toward town, grabbing a snack from the trees as he goes: a bright orange with thick skin that hides the juicy flesh beneath or a big, ripe red apple the size of his fist whose tartness is balanced by crunchy sweetness.

But today is different.

Old Mr. Martinez has dug up this corner of the orchard to plant something new. Eli can see fresh, straight rows of dark soil with shallow indentations every foot where the seeds must be planted. Too close together for trees, perhaps vegetables? The ground smells fragrant and earthy, freshly watered.

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S25 CHILDREN'S



FRIGHT
LEVEL

IT HAS RED EYES

The first time he sees it, Eddie thinks he is dreaming—or more like having a nightmare.

Before, he'd always thought, *The first time I see a monster, I'll be ready.* But when it actually happens, he is just standing there, shaking in his rain boots, staring at it.

He can't breathe, much less even fight.

Moments ago, all he could hear was his dog, Blaze, barking and barking, a cry for attention. Eddie thought his mama forgot to feed Blaze, so he went outside wearing pajamas and his muddy rain boots, holding a tin dog bowl full of kibble in one hand. But Blaze isn't just barking for attention, he is barking *at* something, something big up in the trees. Just beyond the small clearing of the backyard is a wooded area, thick with hickory trees and dense underbrush, and beyond that is a wide, forested mountain ridge and snaking river.

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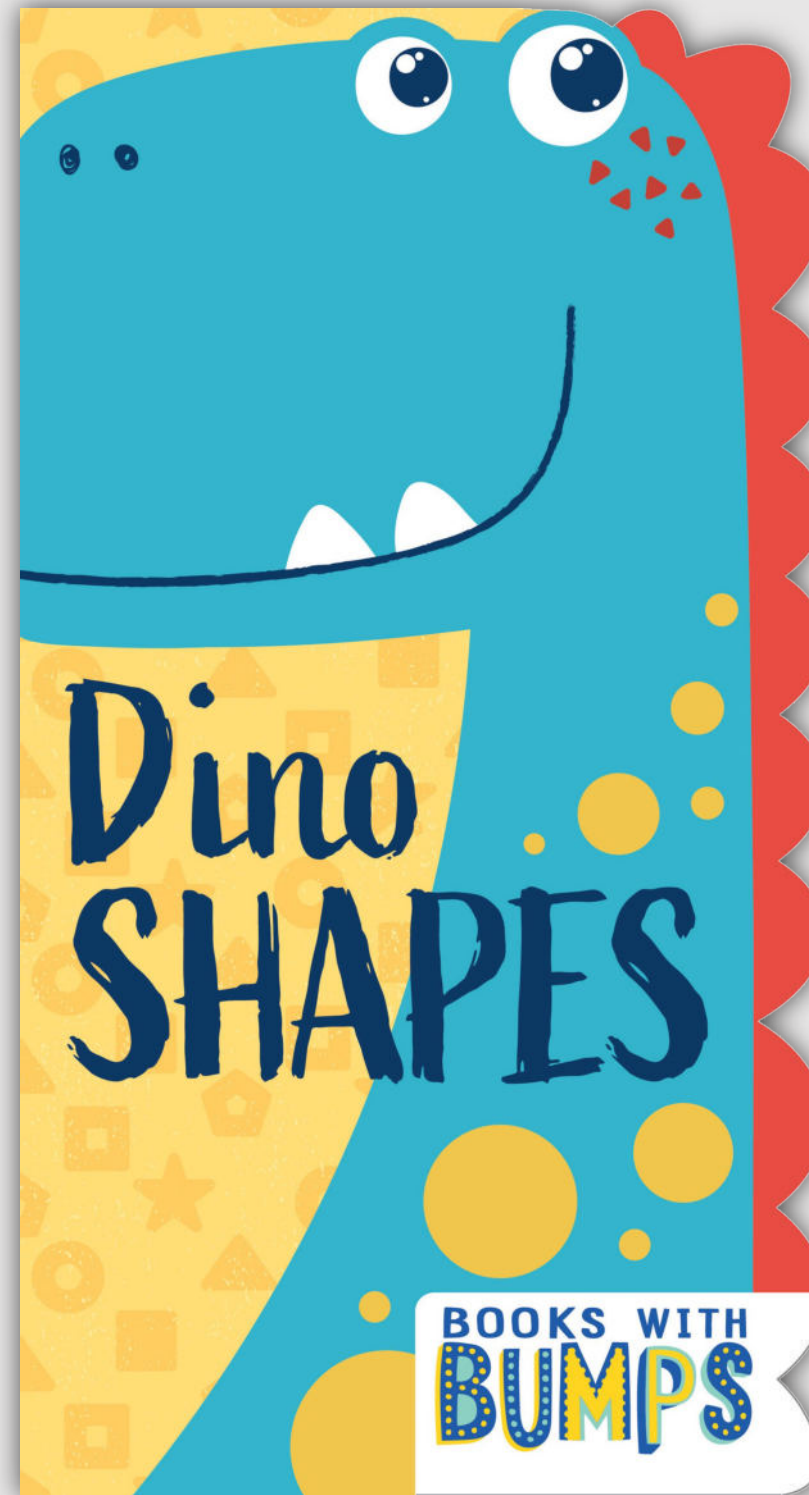
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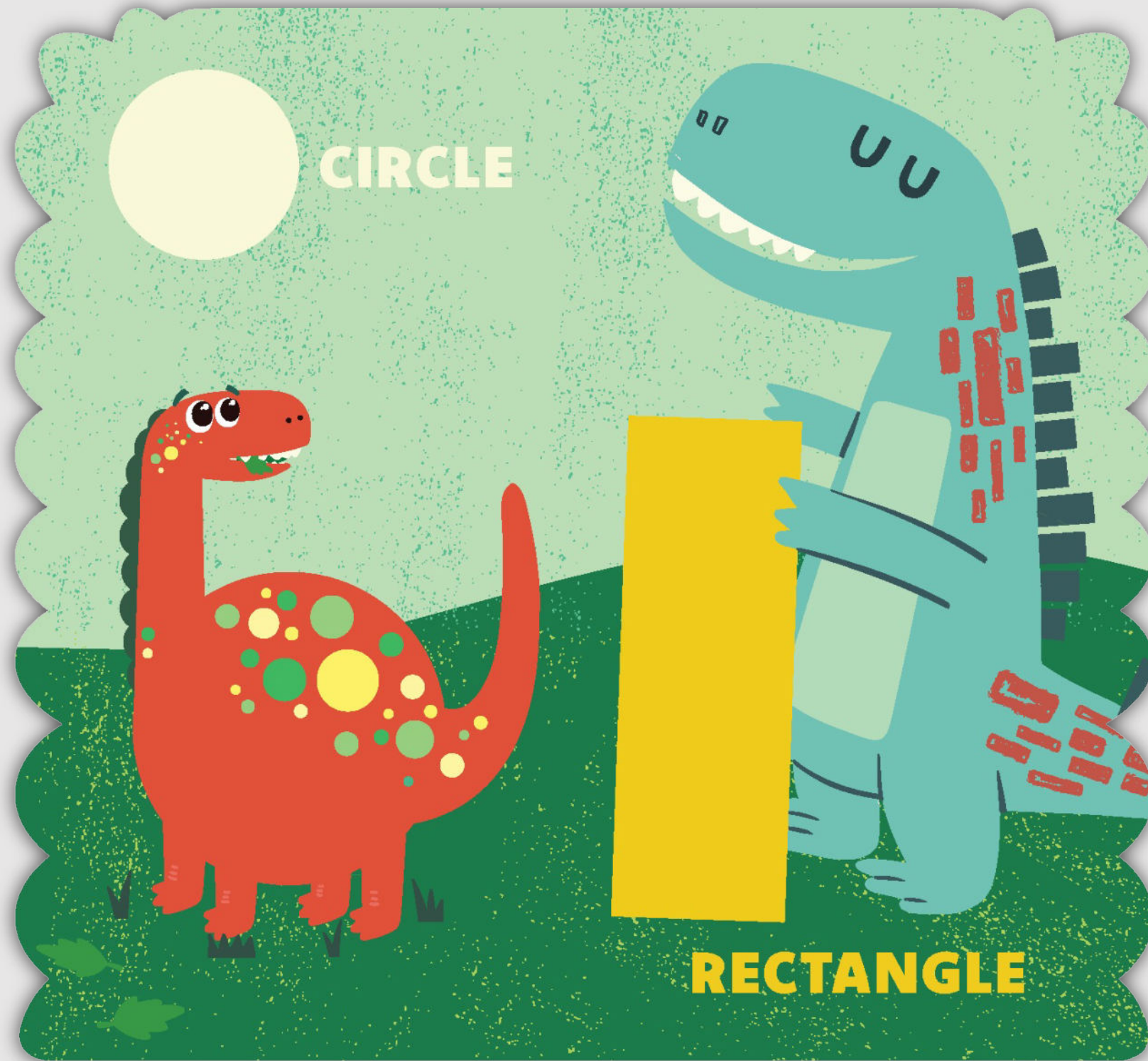


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