



**Gibbs Smith**

TO ENRICH & INSPIRE HUMANKIND

**FALL 2026**

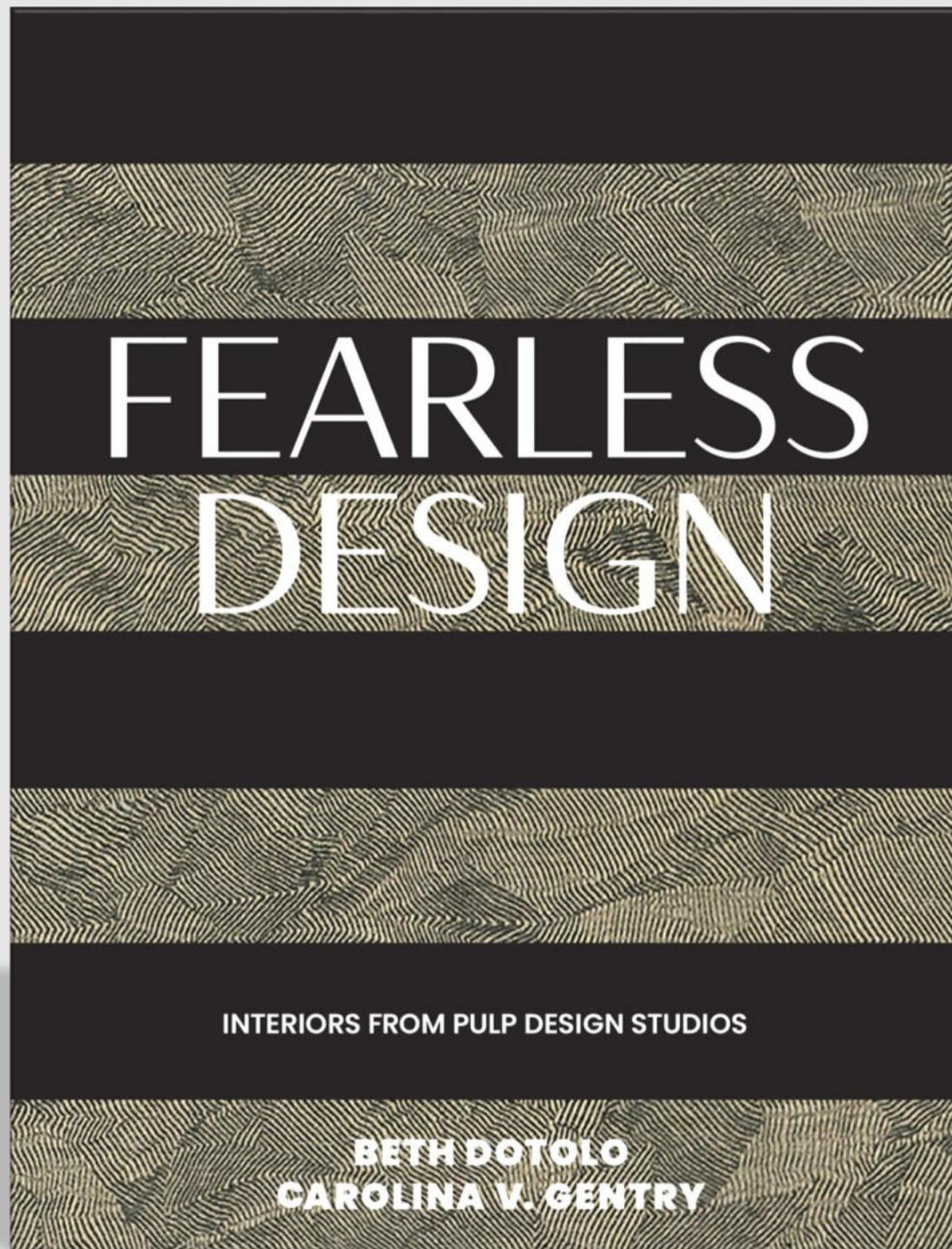


# HOME & DESIGN

Fall 2026



FALL 2026 HOME & DESIGN



**PROPOSED EFFECTS**

- Matte lamination
- Tbd em-/debossing/spot uv
- Printed pattern on book block

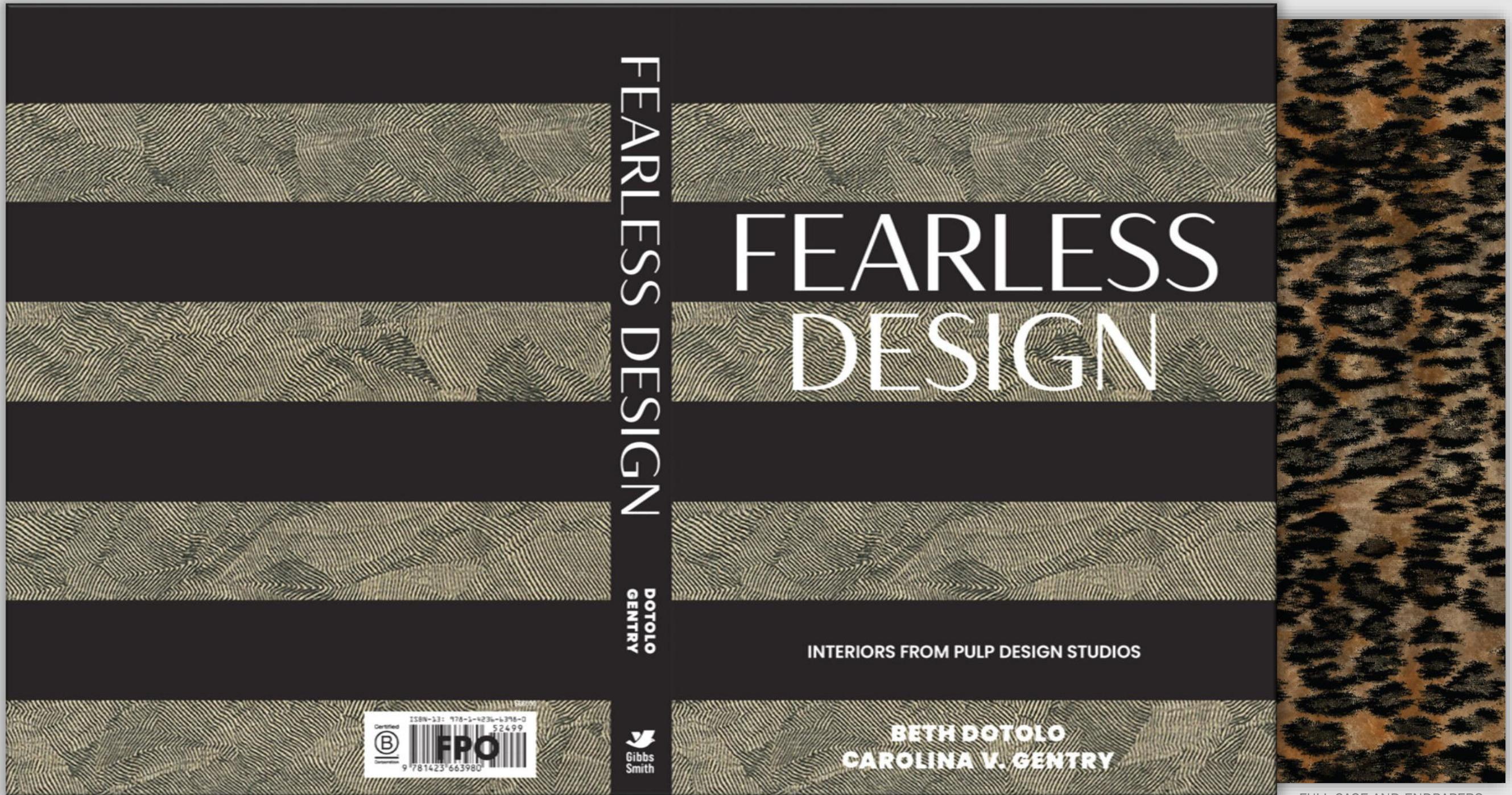
**Fearless Design: Interiors from Pulp Design Studio**

By Beth Dotolo & Carolina Gentry

Jacketless Hardcover • \$45.00 • 8.5" x 11" • 224 Pages • On Sale Date: September 15, 2026 • 978-1-4236-6914-2 • World Rights



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FULL CASE AND ENDPAPERS

# Fearless Design: Interiors from Pulp Design Studio

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# WHY BE BORING?

That's the Pulp philosophy for interior design. We believe homes should reveal the personalities and individuality of the people living in them. That magic happens when we collaborate with our clients for the perfect creative reflection of who they are and how they live.

We spend a lot of time talking with our clients to find out what their tastes are and how they dream of using their home, and then we kick it up a notch. That's the Pulp edge—those extra notes, that little twist that takes things from ordinary to unforgettable. If you've met either one of us, you know we love to take things to a whole other level! And our favorite clients are the ones who aren't afraid to trust the process and our ability to give them exactly what they want—and more.

As with any good adventure, we do know that stepping out of the design box can be both exciting and intimidating. It takes courage to rethink interior design, but it's also exhilarating to create innovative and unique spaces. We spend a lot of time building relationships with each client so we can see their vision and to help them see our vision and the possibilities for their home.

We once had a client tell us that the design of their home made them feel "liberated." It was a bold, colorful reflection of their family, both in function and style. Our design for them changed how they interacted with their home and with each other. How wonderful is it to feel freedom through design? That is what fearless design means to us.

Pulp's definition of fearless design doesn't mean completely throwing out the rule book of course, but instead bending the rules to reflect a distinctive style. It's essential to embrace the element of surprise to create rooms that are clever and inventive, while also being very livable. After all, there are families and individuals living their lives and creating memories in each room. So it's about the aesthetic, crafting functional spaces, and telling each person's story. The best interiors should make an impact and cause visitors to ask questions, while also welcoming and supporting the people who live in them.

One of the biggest compliments we receive is when potential clients reach out and tell us that they gravitate towards our design because each of our projects is a different style, but still has a Pulp thread. They felt like they could see the personality of every homeowner shining through each individual project—that told them we would help them showcase and define their own personal style. And that's the goal for us.

Instead of fearing how to kick off that adventure in a home's design, we like to see it as a dynamic and exciting process. We define a signature aesthetic for each home and transform interiors into spaces that are confident and brag-worthy.

Pulp is known for thinking out of the box when it comes to design, for taking advantage of every square inch of the home, and for creating unconventional solutions that challenge the status quo. This can include reworking spaces—like turning a game room into a cigar bar, or a formal dining room into a lounge—or transforming that extra space under the stairs into a hidden wine room.

Being fearless doesn't mean we always advocate for a big, bold color palette or daring pattern mixes—although we love clients who are willing to experiment. We know that for some people their individuality is better expressed through a gorgeous modern painting or a sculptural light fixture. It could be highlighted through an exciting material like leather fringe, or a unique furniture design, or even a fabulous muscovite mineral that's hand-applied to the walls. Many of Pulp's most adventurous designs are created against a neutral backdrop.

As designers, we like a little wit and whimsy—rooms shouldn't be too formal or too serious, and they definitely shouldn't be obvious and predictable. They should be both beautiful and truly livable rather than showplaces that don't invite you in. And they should be anything but boring!

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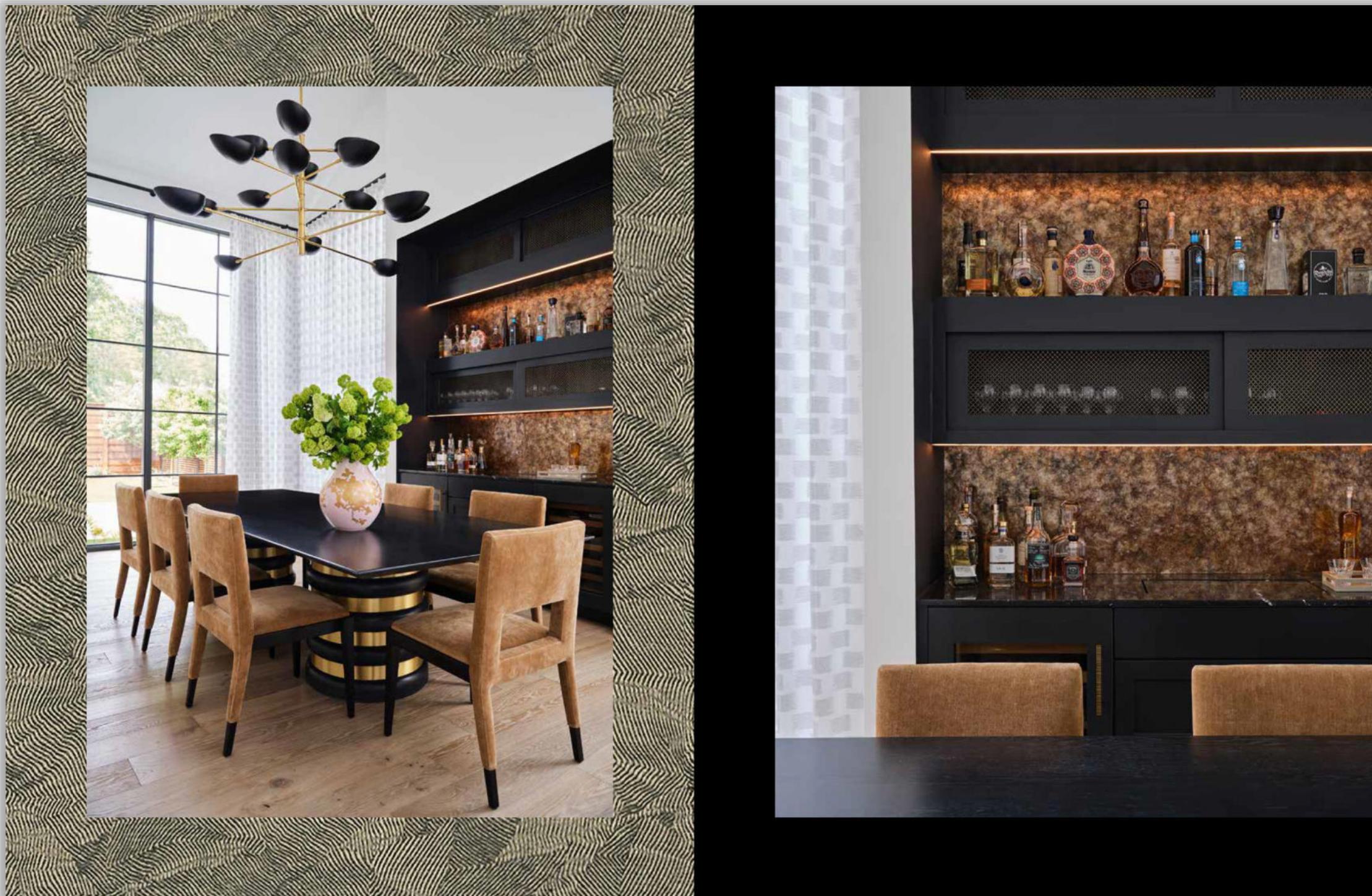
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14 THE ADVENTURE OF HOME

“These dramatic spaces are fun, intellectual, edgy, and exquisite. They set the stage for a bold life that’s full of character.”

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**PROPOSED EFFECTS**

- Matte lamination
- Spot uv and embossing on title
- Will match previous books in series

## **French Country Cottage Seasons**

By Courtney Allison

Jacketless Hardcover • \$40.00 • 8.5" x 11" • 224 Pages • On Sale Date: September 29, 2026 • 978-1-4236-6261-7 • World Rights



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## French Country Cottage Seasons

By Courtney Allison

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SPRING



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**PROPOSED EFFECTS**

- Matte lamination
- Lightly toothy texture across entirety
- Debossed title on front and spine

## Heirloom Design

By Anissa Zajac • Photographs by Joseph Bradshaw

Jacketless Hardcover • \$50.00 • 8.25" x 11.25" • 240 Pages • On Sale Date: September 29, 2026 • 978-1-4236-6858-9 • World Rights



FALL 2026 HOME & DESIGN



FULL CASE AND ENDPAPER DIRECTION

# Heirloom Design

By Anissa Zajac • Photographs by Joseph Bradshaw

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Dining: The Soul of the Home

Kitchen: The Workhorse of the Home

Mudroom and Laundry: Contained Chaos

Bedroom: A Place to Rest and Breathe

Bathroom:

*Making and Preserving Memories*

*Design Handbook*

Wallpaper: The Personality of the Home

Lighting: Inspire Feeling

Textiles: Textural Storytelling

Vintage Pieces: Timeworn Comfort

Window Treatments: Balancing Light and Beauty

Furnishings: Honor Character

Color Palettes: Rooted in Nature

Finishes: Where Beauty Meets Endurance

Acknowledgements

About the Author

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## The Heart of House Seven Design



I CAME FROM A LARGE FAMILY — A SMALL ARMY OF COUSINS WERE ALWAYS RUNNING AROUND. Family gatherings were loud, chaotic, and often packed wall to wall with people, but they were full of life and love. A strong sense of connection, warmth, and creativity threaded through everything we did.

Because we didn't have much in the way of money, we learned how to make things ourselves. Being resourceful wasn't optional; it was part of everyday life. I learned to sew at a pretty young age, thanks to my mom and grandmother. I made a pillow as a thank-you gift for my first-grade teacher, carefully stitching it together with tiny hands and a proud little heart.

So many of my early memories take place in my grandmother's sewing room. It wasn't fancy, but to me it was a creative sanctuary. I'd sit quietly (well, as quietly as a kid could) and watch my mom and aunts moving around the room with purpose—cutting fabric, pinning patterns, threading machines. They sewed everything from wedding dresses to baby blankets, often for people in our family. There was always another cousin on the way, and someone was always knitting, sewing, or crafting something special in preparation.

It was in that room that I absorbed so much more than just technical skills. I learned the rhythm of making, the unspoken communication between women who had done this for decades, the joy of creating something by hand. It was never about perfection—it was about care and doing what you could with what you had.

And then one day I set it all on fire. Yes, on fire.

At some point, someone, maybe in a hurry or out of habit, had stacked bolts of fabric on top of an old gas stove in the sewing room. To this day, I have no idea why the stove was still connected or how no one saw it as a hazard. But there it was, and there I was—bored and curious, playing with the knobs.

The next thing I knew, flames were roaring up the fabric, and the entire room lit up. I remember smoke and shouting and sheer panic. My mother, in full crisis mode, scooped me up and tossed me—yes, *tossed* me—into the arms of the milkman who just happened to be walking up the path. My mother ran off to find my grandfather in his garage. Somehow, despite the chaos, everything turned out okay. The fire was put out, the house survived, and miraculously so did I.

It's one of those stories we still laugh about to this day—the kind that becomes family lore. Looking back, I realize that even in that moment, the setting is layered with something else. The sewing room wasn't just where something dramatic happened. It was a place where I learned how to be hands-on, how

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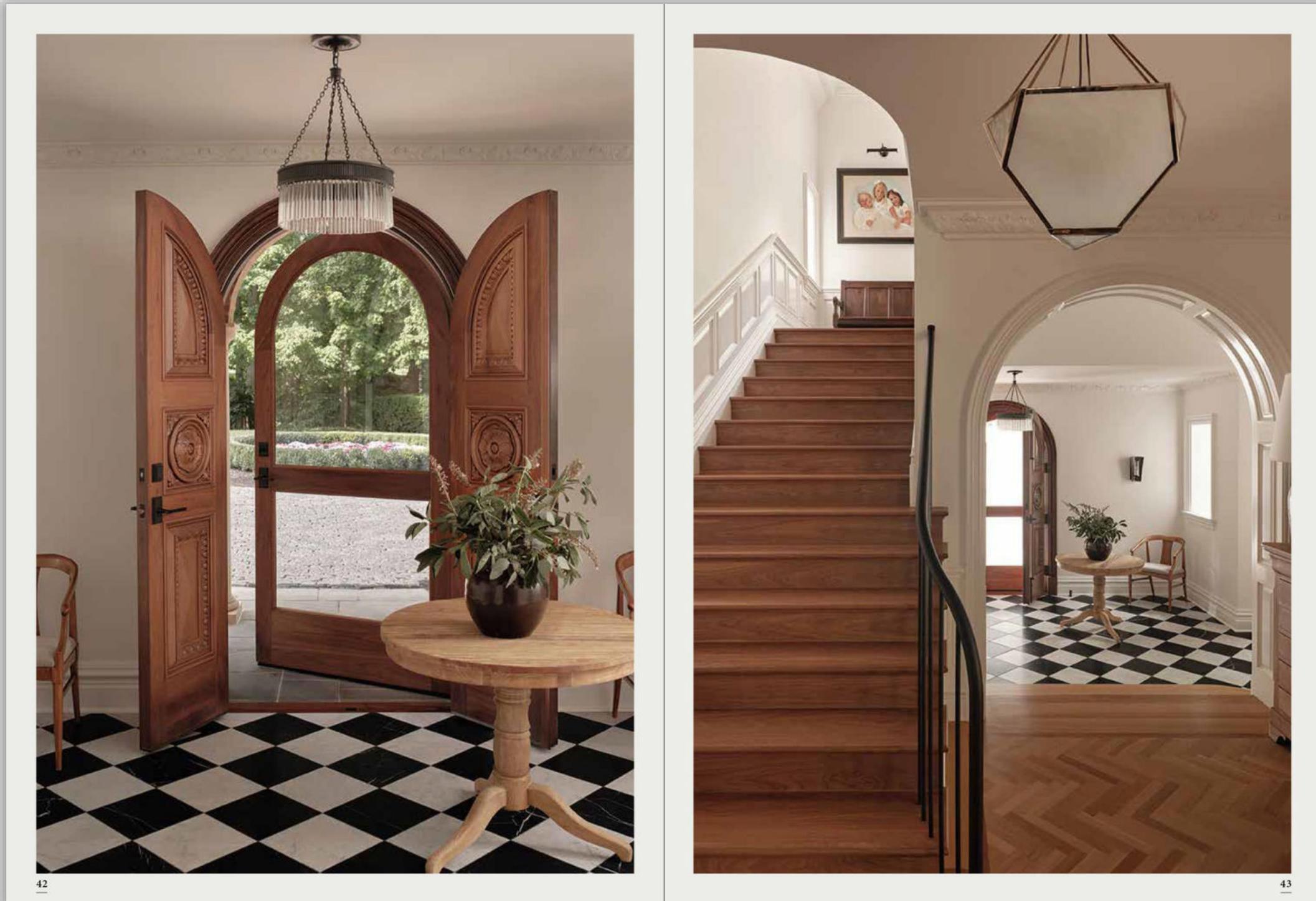
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## Wallpaper: The Personality of the Home

ONCE WHEN I WAS IN HIGH SCHOOL, I had a friend whose dad owned a bunch of old rental properties in upstate New York, where I grew up. To make extra money, he hired us to strip the walls in one of the houses that must have been at least a hundred years old. I went into that project thinking it would be a quick, simple job. How hard could it be to remove wallpaper? You just get a corner started, peel it off, and you're done, right?

Wrong. So wrong.

What I didn't know was that over the decades, the walls had been papered again and again. Ten layers deep, maybe more. As we worked I realized I wasn't just peeling back paper, I was peeling back time. Each layer told a story about the home, the people who had lived there, and the choices they made to make those rooms feel like theirs. There was the delicate floral print that might have been chosen by someone who loved a sense of romance, the bold geometric from what had to be the 1970s, the faded stripe that spoke of quieter tastes. With every inch that came away, I felt like I was getting to know a little bit of the house's history and the personalities who had once called it home.

The romance of that realization, however, did not make the work any easier. The paper didn't come off in satisfying, wide strips the way I imagined. Instead, it tore away in stubborn little one-inch pieces, breaking and curling and leaving behind brittle shreds stuck to the plaster. By the end of the day, my fingers were raw, my arms ached, and I was absolutely certain that I wanted nothing to do with wallpaper ever again. It was, without question, the worst job I ever had.

For years, I carried that memory as proof that wallpaper was something to be avoided. But somewhere along the way, my feelings started to shift. I began to see wallpaper not as a chore but as an opportunity. It stopped being just something that covered a wall and started becoming a way to create art in a home.

Today, wallpaper is personality, drama, warmth. It's a way to add color and texture in a way paint never quite can. When you're frozen in indecision about paint colors or overwhelmed by the thought of filling your walls with art, wallpaper can be the perfect solution.

Here's the truth: We know the right paper when we see it. Just like spotting the perfect dress for an event or the exact piece of jewelry you didn't even know you were looking for, there's a gut feeling when the right wallpaper comes along. It's that little spark of "Yes, this is it."

### HOW I CHOOSE WALLPAPER

Choosing wallpaper is part instinct, part storytelling. I don't start by flipping through samples aimlessly but rather thinking about the mood I want the room to have: Energizing? Cozy? Dramatic? Romantic? Wallpaper should set that tone the second you walk through the door.

Once I have that feeling in mind, I let myself explore without overthinking. Sometimes it's a color that first catches my eye. Other times it's a pattern. If a design makes me stop and smile, or if I can instantly picture it in the room, I know I'm onto something. I always tell clients, "If you have to talk yourself into loving it, it's not the one."

I also think about how the pattern will interact with the rest of the home. I love a bold statement, but I want it to feel intentional, not jarring. That might mean choosing a color that echoes something in another room or finding a print that brings in a special texture.

Finally, I always picture how it will feel to live with it every day. A pattern that makes you swoon in a showroom might be overwhelming on all four walls, so maybe it's home on an accent wall or in smaller space such as a powder room or an entry. Sometimes the right print is one you can wrap around the whole room and never get tired of seeing.

Wallpaper is like jewelry for your home. It should feel like you—bold, subtle, playful, sophisticated—whatever story you want to tell. When you get it right, it doesn't just cover the walls. It becomes part of the home's history.

## Lighting: Inspire Feeling

I grew up in a simple home, and lighting was never something we thought much about. It was purely functional. Overhead fixtures with a single bulb, maybe a lamp here or there if we needed extra light. Our lighting got the job done, but it didn't create a mood or atmosphere. There were no dimmers, sconces, or statement chandeliers. Light was light, and that was it. I didn't realize until much later that lighting could completely transform the way a space felt.

When I started to travel, I began to notice how intentional lighting could change everything. Especially in hotels, the lighting was never just about seeing; it was about feeling. There was a warmth in the way lamps cast a glow in the corners, the way sconces softened the walls, the way a chandelier could make an entire space feel special. The light guided you through the experience of being there, making you feel welcome, relaxed, or even a little bit glamorous. It was then that I realized lighting was a design decision that could evoke emotion.

Lighting can also be art. A chandelier in a dining room isn't only functional. It's a statement. A sculptural floor lamp in a living room can be as much a focal point as the furniture. Even the shape of the bulb or the temperature of the light matters. I tell clients all the time, "You don't just see light, you feel it."

### HOW I CHOOSE LIGHTING

When I design a room, lighting is one of the very first conversations. I ask, "What will you do in this space? Is it for reading? Hosting? Working? Unwinding? The answers shape everything about the lighting plan.

Overhead lighting has its place, but it should never be the only source in a room. I always start with three layers:

**Ambient light:** the overall light in the room, usually from ceiling fixtures

**Task lighting:** directed light for specific activities, such as reading lamps, under-cabinet lights in a kitchen, or a desk lamp in an office

**Accent lighting:** the mood-makers: sconces, picture lights, or even a candle collection that draws the eye to certain features

Once the layers are in place, I think about the tone of the light. Warm white feels inviting and soft, while cooler light works better in spaces where clarity is important, such as a workspace. Then there's the fun part—choosing the fixtures themselves. This is where personality comes in.

One of my favorite tricks is using dimmers on almost everything. That simple control completely changes the mood without changing a single thing about the decor. A dinner party feels softer, a movie night cozier, and an early morning brighter—all with the turn of a knob.

I've also noticed that people sometimes overlook exterior lighting, but it can be just as important. Walking up to a warmly lit porch feels like being welcomed before you even step inside. A well-placed lantern, a row of path lights, or even a cluster of candles in hurricane jars can transform an outdoor space into something magical.

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**PROPOSED EFFECTS**

- Matte lamination
- Lightly textured case
- Debossed "DESERT" on front cover

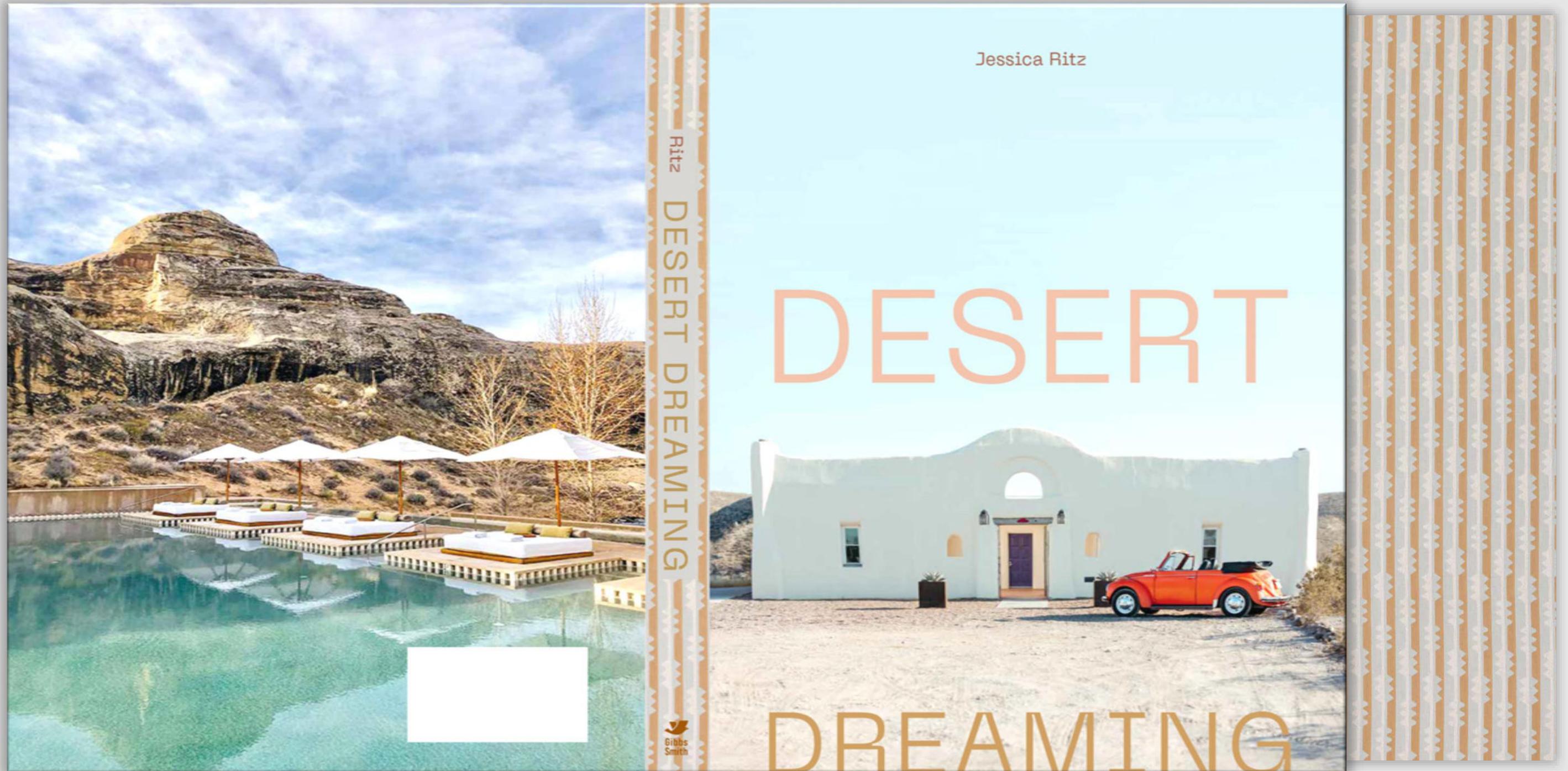
**Desert Dreaming: Design in the Southwest and Beyond**

By Jessica Ritz

Jacketless Hardcover • \$45.00 • 9.5" x 11.5" • 240 Pages • On Sale Date: October 6, 2026 • 978-1-4236-6898-5 • World Rights



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Reimagining a vernacular hybrid prairie house in Fort Davis, Texas

## WELCOME ADDITION

A MARVELOUSLY DISTINCT, hard-to-pinpoint American architectural idiom emerges when appreciating the dormer peeking out from the hipped galvanized metal roof, gracious porch, and other idiosyncratic elements of a home in Fort Davis, Texas. Marfa-based architect Stephen "Chick" Rabourm offers a wide lens interpretation of the project he designed with Will Fox of Fox Fox Studio in Austin.

"It looks like a prairie style house. People from the Midwest came out and built the style of the houses from the East and Midwest out of adobe," he explains about the context of the 1914 dwelling. "It's a vernacular hybrid." Adding ornamental flourishes here and there was an effort to make "whatever they thought a 'proper' house was. That's what I love about this place. It holds a lot of different ideas about home," Chick elaborates.

Chick and Will's client had a relationship with the high desert town located 20 miles north of Marfa. The daughter of an Austin geologist, spending time at her family's weekend vacation home in Fort Davis was a lifelong routine before buying her own four-room house set atop a volcanic boulder field. She tapped Chick for the project, who then reached out to Will to broaden the design perspective. "You really get a feeling of the Western frontier here," Chick remarks, pointing to the seasonal stream that sustains a grove of oak trees and dry-stacked walls intended for livestock.

Like many an old house renovation that's an excavation of sorts, deciding what stays, what goes, and what to add was a scalpel-level undertaking. A stucco-coated living room fireplace was

uncovered. Because this isn't a purist restoration, marbled concrete floor tiles that were installed 30 or 40 years after the house's original construction and likely manufactured across the Rio Grande in Ojinaga, Mexico, are incorporated into the refresh. Gone was an awkward addition replaced by a well-studied intervention.

In historic preservation parlance, this new square footage is differentiated yet compatible vis-à-vis the 1914 structure — no surprise, given that the architects are dialed into the big picture and minutiae-focused nuances of working in West Texas. Angling the orientation of the north-facing expansion that contains a sitting room, bathroom, and wrap-around deck also meant seizing a longstanding missed opportunity to enhance the view of Sleeping Lion Mountain. Chick's regional conversance and construction skills worked in ways both noticeable and hidden, such as how he navigated site constraints and opted to use lightweight, well-insulated autoclaved aerated concrete (AAC) panels instead of concrete to build out the floor.

Inspiration comes from near and far. Donald Judd's taut geometry is a touchstone. Georgia O'Keeffe's home and studio informed the wood ceiling beams in the living room, while expanded interior archways implies Luis Barragán's moves. Louis Kahn's Fisher House

The existing dining room awash in natural light, where a Barragán-inspired expanded archway connects to the sitting room. A Saarinen Tulip table for Knoll and Drexl dining chairs are contrasting snapshots of mid-century decor.



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## **Desert Dreaming: Design in the Southwest and Beyond**

By Jessica Ritz

Jacketless Hardcover • \$45.00 • 11.5" x 9.5" • 240 Pages • On Sale Date: October 6, 2026 • 978-1-4236-6898-5 • World Rights



in suburban Philadelphia provided a sense of how the flat-roofed addition, which is accessed from the house through a wedge-shaped space outfitted with a reading nook, could slightly rotate away from the existing footprint. The edited palette sets the stage for an unexpected mix of art and vintage furniture that leans into darker woods. Matte-finish lime wash walls absorb and soften what could otherwise feel like daggers of sunlight streaming through the skylights into a warm blush. This updated interpretation honors what Chick calls "an architecture of place by necessity."



ABOVE The designers transformed a former closet in the main house into a bathroom that repurposes the rock foundation wall.

RIGHT The new sitting room features a fireplace and Donald Judd-influenced angularity tempered by soft, earthy materials.



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Expanding materiality in Marfa, Texas

## SUITE LIFE

MUCH LIKE THERE are artists' artists and musicians' musicians, Marfa is an architects' and designers' town. "Everyone in the office loves Marfa," says architect Cade Hayes. The New Mexico native met Jesús Edmundo Robles, Jr. as students at Texas Tech in Lubbock, and in 2007 they established D U S T Architects in Tucson. Working as a graduate student researcher for a professor who authored a book about Donald Judd's architecture sharpened Jesús' understanding. "A lot of our learnings and musings come from Judd," Jesús reveals.

An unattached addition designed and built largely during the Covid-19 pandemic dubbed the Marfa Suite refines Cade and Jesús's sensitive, holistic ethos into a modestly sized envelope for West Texas transplant clients. "We're looking through the lens of this landscape and the art, the sky, the place," Cade explains. "Adobe ruins that can be tracked from California to Texas along the border" and other parts of the surrounding vernacular influenced the new standalone structure that contains a bedroom, multifunctional office, and bathroom.

The building's 36-foot-square footprint complete with improved light and storage — and less maintenance than the existing traditional adobe house on the property — is in and of itself one of D U S T's multiple Juddsian "easter eggs," Jesús comments with a laugh. "In plan it's square, and then we carved away at this square. We exposed adobe much like his walls at the Block," he says, referring to the downtown Marfa compound that's part of the Donald Judd Historic District listed on the National Register of Historic Places.

And yet the spaces that serve as the homeowner's on-site refuge when guests come to town don't mimic any one building or place in the area. The project instead updates the design conversation in a subtle new regional dialect. "A lot of those cultural histories and landscapes are part of who we are," Jesús says.

Double-wide, insulated earthen masonry walls the color of tawny wheat and sculptural concrete lintels reflect the firm's "quiet resistance to what's going in the building industry," Cade says. Passive ventilation, including transom windows and an operable bedroom skylight, and radiant heating integrated into the concrete floors keep the local climate in mind, too. Square windows is another nod to the aforementioned figure who looms large here.

Multiple gardens on site populated with Chihuahuan Desert natives and edible plants are anchoring features, as are other indoor-outdoor elements. Sliding glass doors in the new living/work lounge disappear, leading to a generously sized outdoor deck facing the Davis Mountains. "We were trying to give the clients a place of solace and meditation," Cade says.

Low-key West Texas ranch decor in the living room.



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22

the CHIHUAHAN



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### SENSE MEMORIES

---

Albuquerque denizens Robin Moore and Cebastien Rose are experts in distilling another mystically complex part of the Chihuahuan Desert and northern New Mexico. Dryland Wilds, the couple's bioregional perfumery and apothecary enterprise, unites arid landscapes with that most powerful human sense: smell. These olfactory hits definitely aren't your grandma's Chanel No. 5.

In addition to their line of perfumes, oils, balms, incense, and soaps, Robin and Cebastien share their knowledge of engaging with the earth through teaching workshops and leading foraging excursions to sites around Santa Fe and Albuquerque.

"Because of the long-standing drought in the Southwest, we do not advocate or teach wild harvest of any native plants," they advise. "This being said, there are many ways to upcycle high desert aromatics." Important tip: When gathering raw materials, they turn to unlikely locations like construction sites, unpaved roads, ranch fences, and areas that are being cleared as part of forest fire mitigation measures. Perhaps most crucially, "we recommend harvesting non-native invasive aromatics to help our ecosystems come back into balance."

Here are a few of Robin and Cebastien's favorite native plants with fragrance notes to look for in New Mexico when you want to trigger memories of sagebrush-dotted hills and willowly tamarisk rustling when the earth exhales.



Sagebrush (*Artemisia tridentata*) in the northern New Mexico wilds.

#### NATIVE HIGH DESERT AROMATICS

---

**BIG SAGEBRUSH**  
Fresh, spicy, petrichor, leather

**PRAIRIE SAGEBRUSH**  
Green, aromatic, fruity

**PIÑON**  
Citrusy, caramel, piney

**PONDEROSA BARK**  
Sugar cookie, vanilla, maple syrup

**GREASEWOOD (AKA CREOSOTE BUSH)**  
Cool petrichor, rain on hot desert dirt

**ONE SEED JUNIPER BERRY**  
Musky, spicy and sweet with hints of earth and coconut

#### NON-NATIVE INVASIVE HIGH DESERT AROMATICS

---

**SWEETCLOVER**  
Green and sweet, notes of hay, vanilla and cinnamon

**RUSSIAN OLIVE BLOSSOM**  
Buttery and tropical, quiet notes of jasmine

**TAMARISK BLOSSOM**  
Quiet, powdery floral with a hint of clove

**MUSK THISTLE**  
Delicate musk and a honey sweetness

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**PROPOSED EFFECTS**

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- Debossed title
- Will match *Private Gardens of Santa Barbara*

## Private Homes of Santa Barbara

By Holly Leperé

Jacketless Hardcover • \$60.00 • 9.5" x 11" • 256 Pages • On Sale Date: October 27, 2026 • 978-1-4236-6899-2 • World Rights



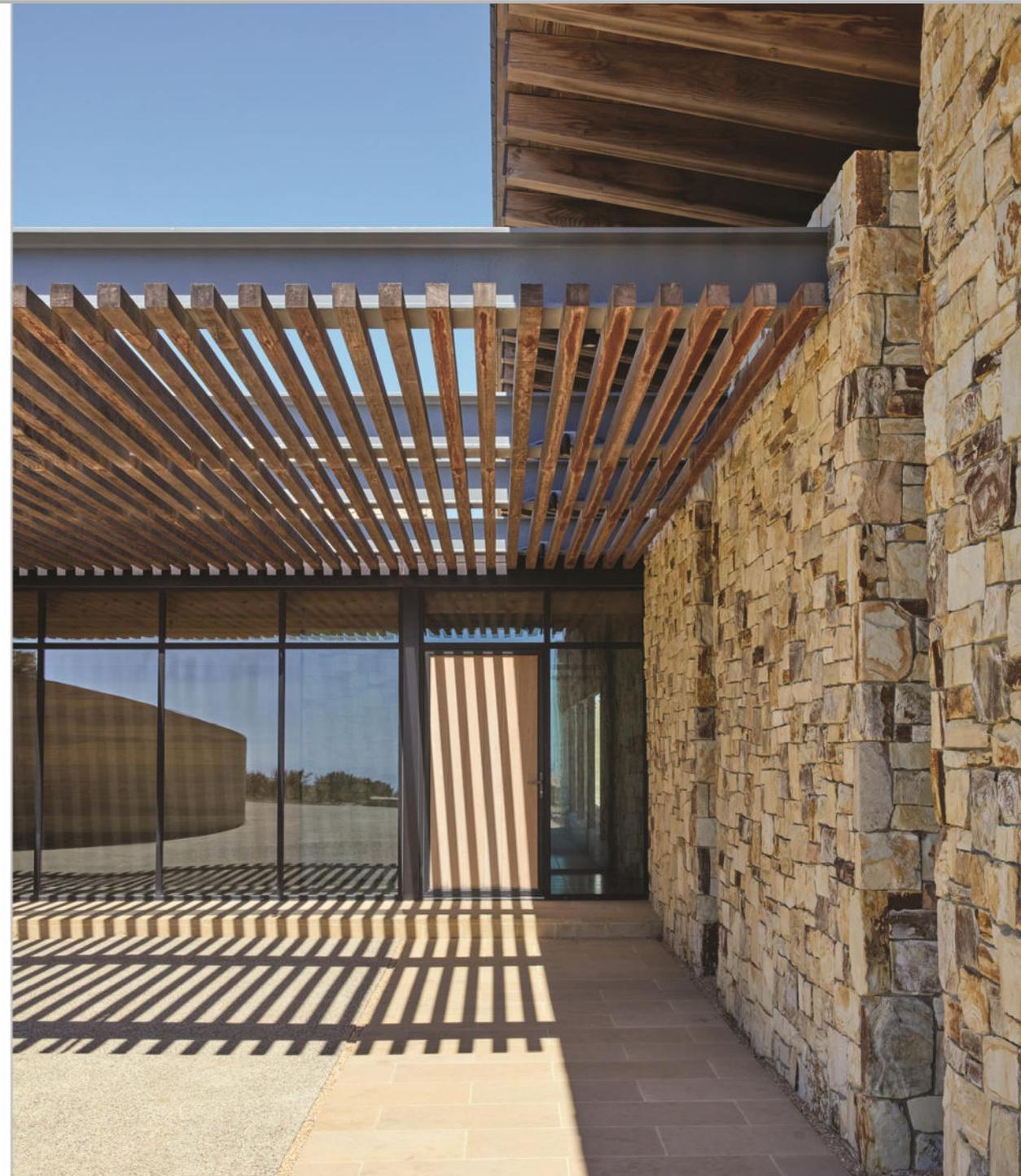
# HOLLISTER HOUSE

*Design in Light and Shadows*

This new build challenged me to capture every aspect of the extraordinary collaboration by the talented team: richly textured interiors, bold architectural forms, and a landscape as rugged and beautiful as the ocean it overlooks. Inside, each space reveals careful attention to materials, light, and proportion, creating rooms that feel both intimate and expansive. The strong sun casts moving shadows across the skylit hallway, entry, and architectural details, creating a moving dance between structure and light.

Perched in Hollister Ranch, a remote location renowned for its intense winds and sun, the home offers a purposeful sense of refuge. Despite the area's extreme reputation, our shoot unfolded under windless skies and ended with a painter's sunset. Driving out of the ranch, we paused beneath the Milky Way dazzling overhead, a quiet, magical close to an unforgettable photoshoot.

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## Donaldson • Partners

ARCHITECTURE

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—ROBIN DONALDSON,  
DONALDSON + PARTNERS

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## Jessica Risko Smith Interior Design

INTERIOR DESIGN

“ While good materials can elevate a project instantly, good energy—which can’t be bought—can infuse a home with that je ne sais quoi, that natural beauty you feel as much as you see. And this home, set on the coast of Hollister Ranch, has good energy in spades. What made this project so rewarding was the collaborative synergy between the client and myself. Over the several years we spent planning and executing, my relationship with the client allowed the interiors to unfold intuitively.

Since I’ve been coming to Hollister Ranch personally and professionally for 20 years, I know the seasons well. I know when it turns green to brown and have experienced the light, tones, and textures that pepper the long winding roads. When you drive through the ranch and undoubtedly lose cell service, you have to be with nature. This meditation of sorts familiarized me with the changing landscape and natural beauty that directly informed this project palette from foggy grays and ocean blues to dried straw and shrub-like purples. The result was a house that feels deeply connected to its location, rooted in nature, and elevated by design.

In collaboration with Donaldson Partners (Robin Donaldson and Greg Griffin) and builder Bob Curtis, we brought to life a bold architectural vision—a home perched dramatically on a hilltop with expansive views, wrapped in glass on three sides. The intent was a modern shell crafted of

natural materials that age gracefully and weather over time, including stone, corten steel, redwood, and cedar. We retained this ethos while refining the interior to feel more lived-in; rich walnut, sandstone, and smooth plaster covered board-formed concrete brought in patina and warmth, grounding the modernism.

To further soften the walls, we blanketed the bedrooms in grasscloth. The natural tones and textures mimic the wild foliage found while driving through the ranch. The mood of the ocean is found in every bathroom with tiles moving through the hues of the surf from aqua to indigo.

While these private spaces offer quiet sanctuaries to pause, reflect, and rest, the large gathering areas foster connection. The great room is used for cooking, conversation, card games and karaoke nights. It’s spacious with two kitchen islands and opens up to a pool and hot tub, yet all the zones create a way to be together, yet never isolated. Again, it’s about achieving a feeling as much as a look.

The success of this project is a testament to the strength of our team’s creative partnership, the best kind of energy. In balancing grand architectural gestures with warmth and intimacy, we created a fusion of materials and a language that feels harmonious. It’s one of those rare, enduring experiences that reminds me why I do what I do, fueled by trust, collaboration, and shared vision.”

—JESSICA RISKO SMITH,

JESSICA RISKO SMITH INTERIOR DESIGN



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# OPPORTUNITY

Fall 2026



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**PROPOSED EFFECTS**

- Matte lamination
- Three-piece case with black cloth spine
- Foil
- Will match previous books in the series

Foreign  
cover  
not final

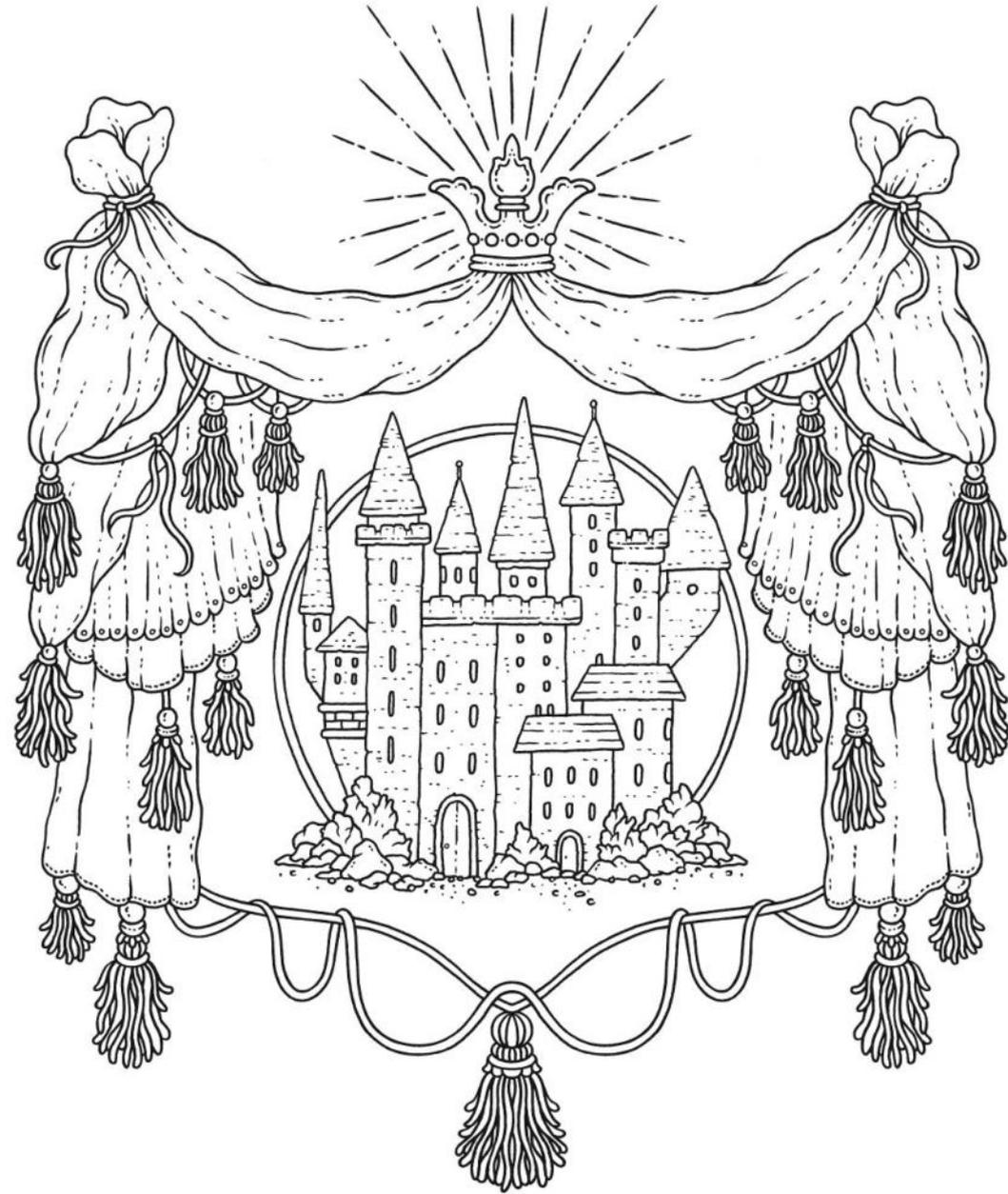
## Tales from the Castle Ruins Coloring Book

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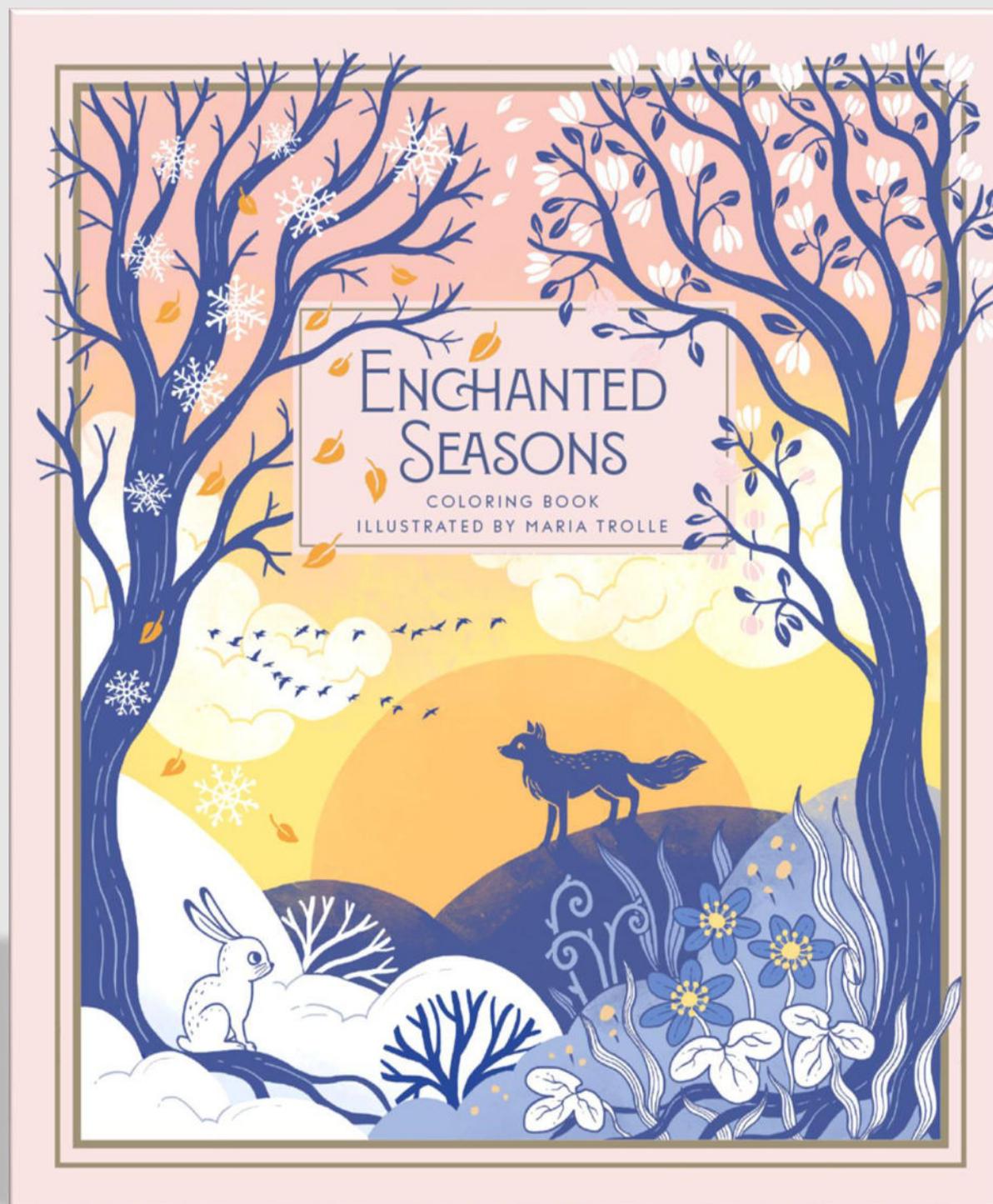
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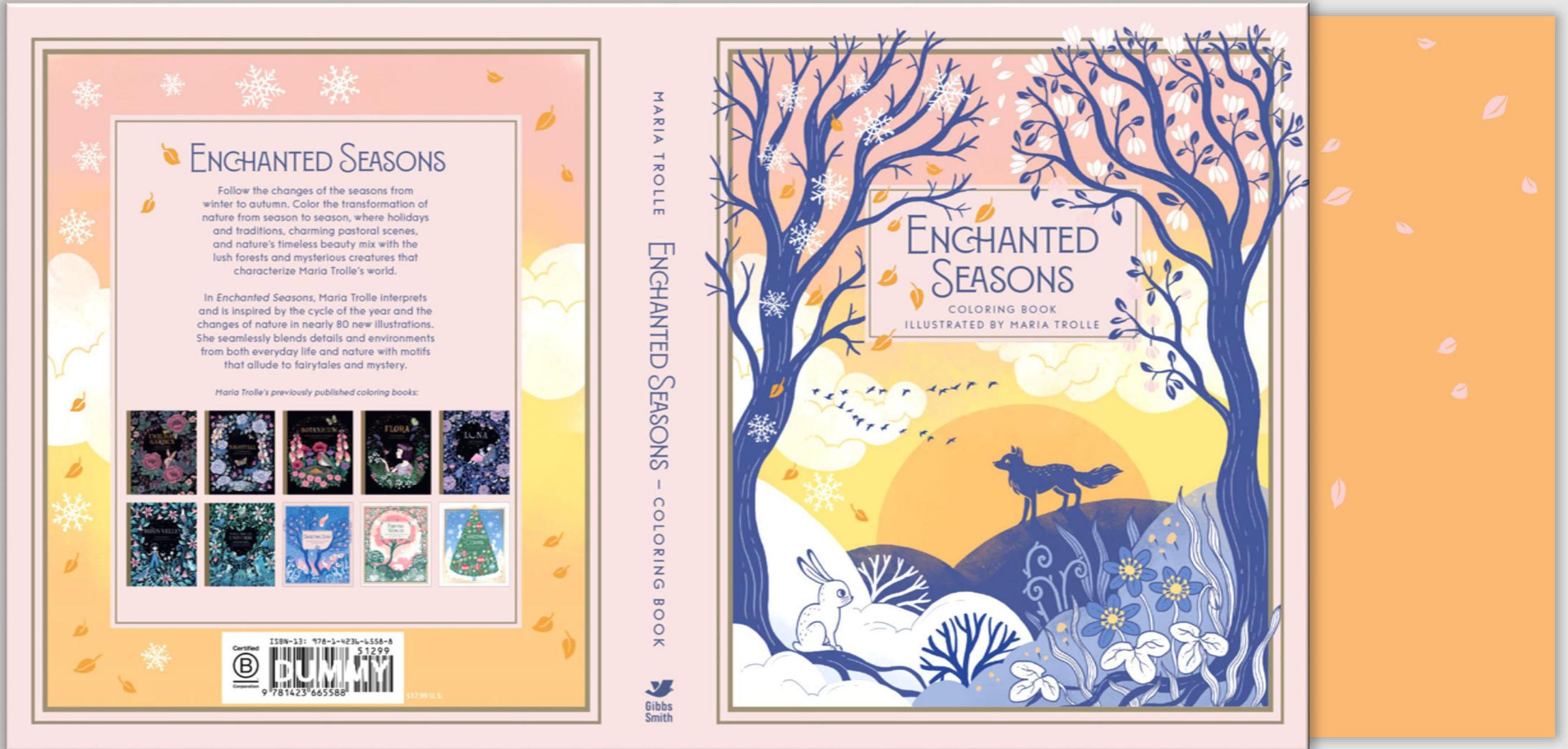
## **Enchanted Seasons Coloring Book**

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FULL CASE AND ENDPAPERS

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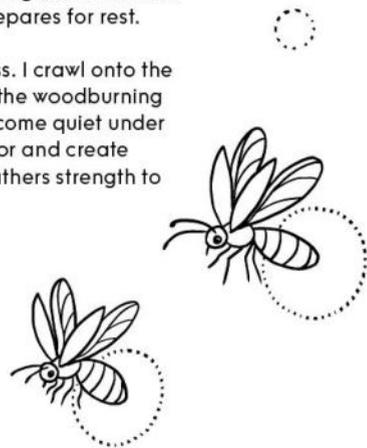
**W**HEN YOU LIVE IN THE COUNTRY, THE CHANGES OF the seasons are apparent. In spring, everything comes back to life, which feels like a miracle every time. The light returns, the birds start singing, and flowers sprout from the seemingly frozen ground. We are awakened from our winter slumber and see dirty windows, a messy spring garden, and our own pale winter face. Soon the trees sprout bright green leaves and we can sit outside without a sweater on.

Summer is always long-awaited. For a few months, we get to enjoy the bright nights, abundance, and togetherness with loved ones. At the end of August, when the evenings get darker and the pace calms down, I feel soft and refreshed from vacation, sun, and swimming.

Sometimes autumn comes suddenly, with harsh frosty nights that mercilessly suck the colors out of the garden's flowers too early. The leaves fall and nature prepares for rest.

With winter comes darkness and stillness. I crawl onto the sofa, light a candle, and make a fire in the woodburning stove. When the garden and nature become quiet under a soft blanket of snow, the desire to color and create has space to bloom. Outside, nature gathers strength to start anew.

*Maria Trolle*



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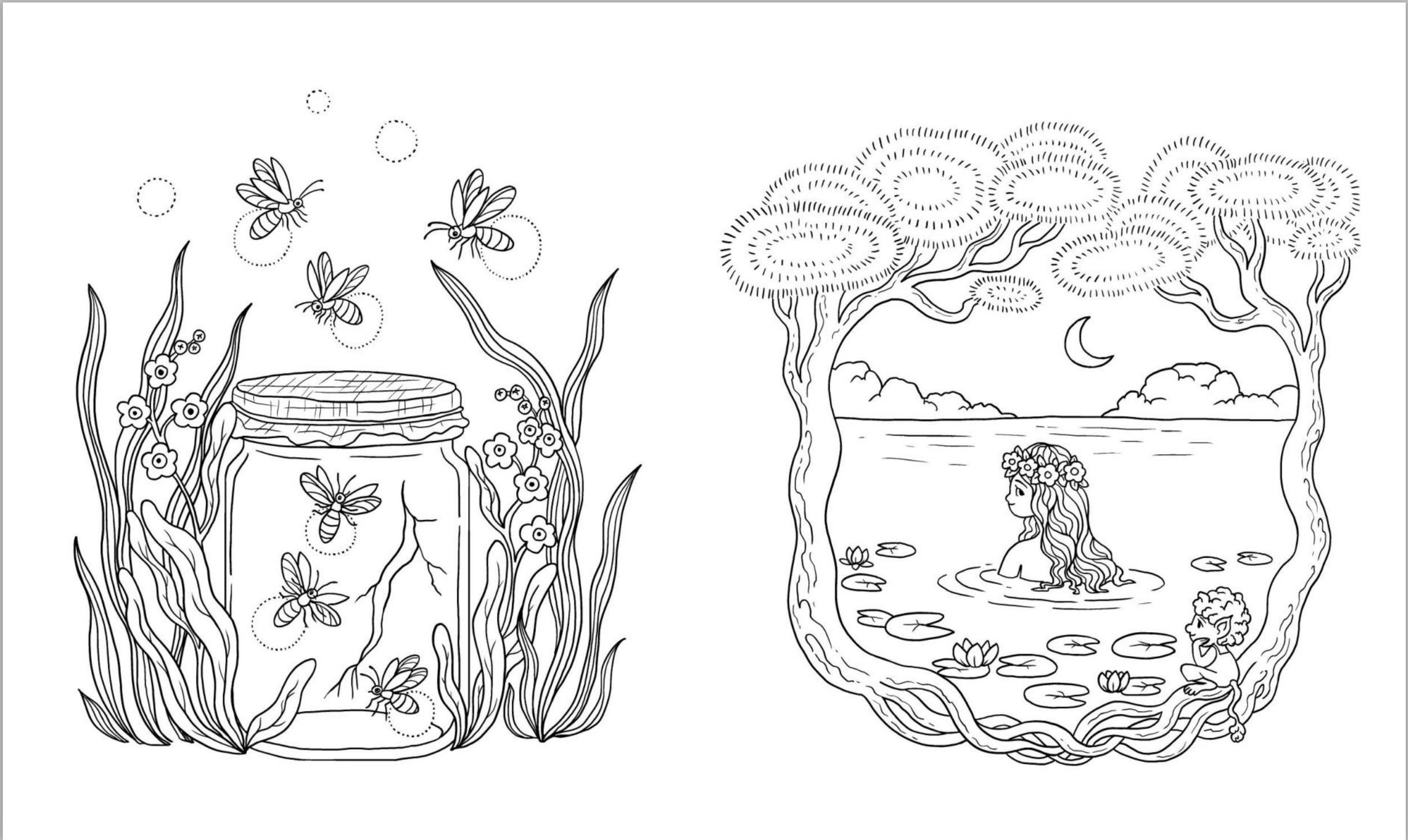
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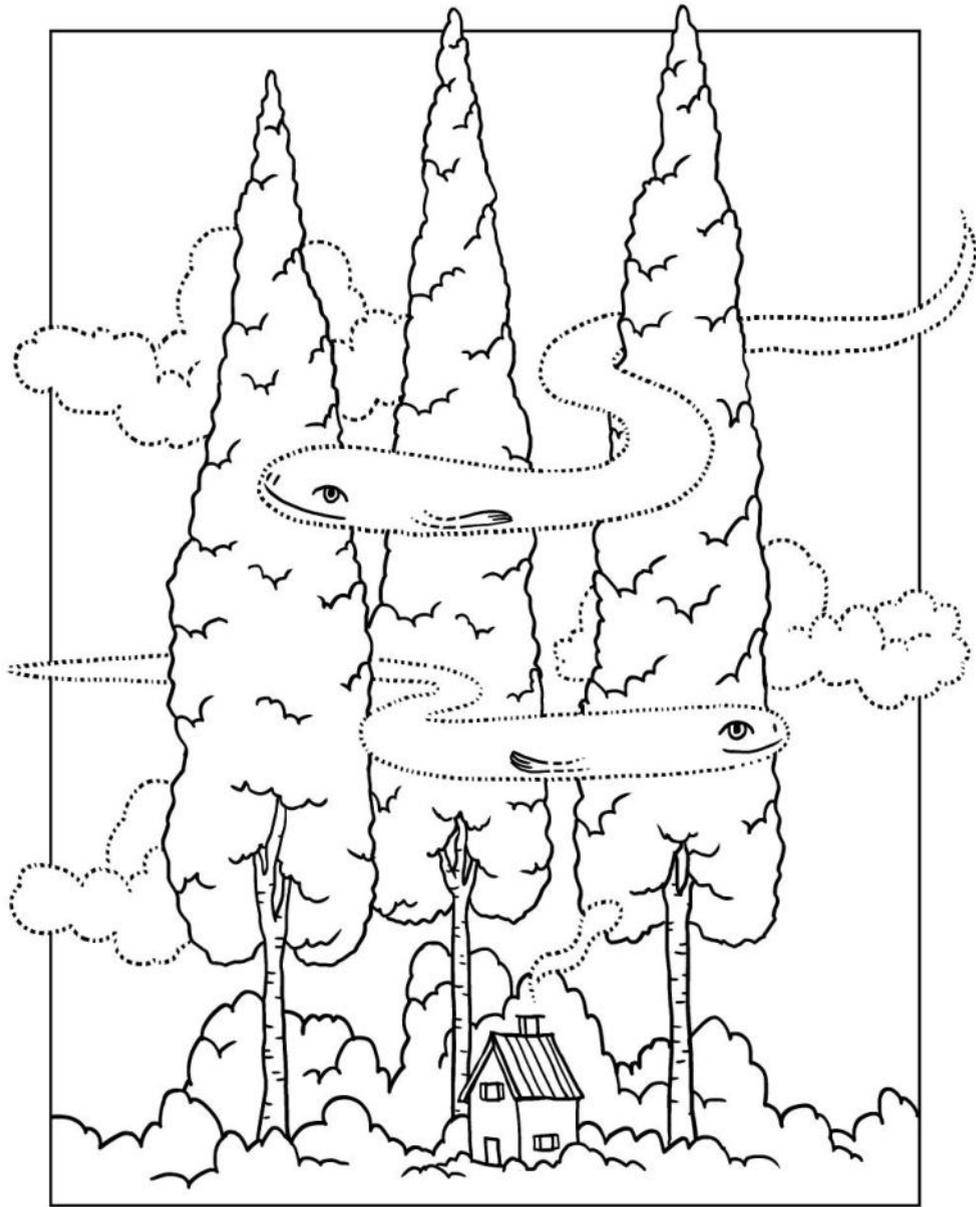
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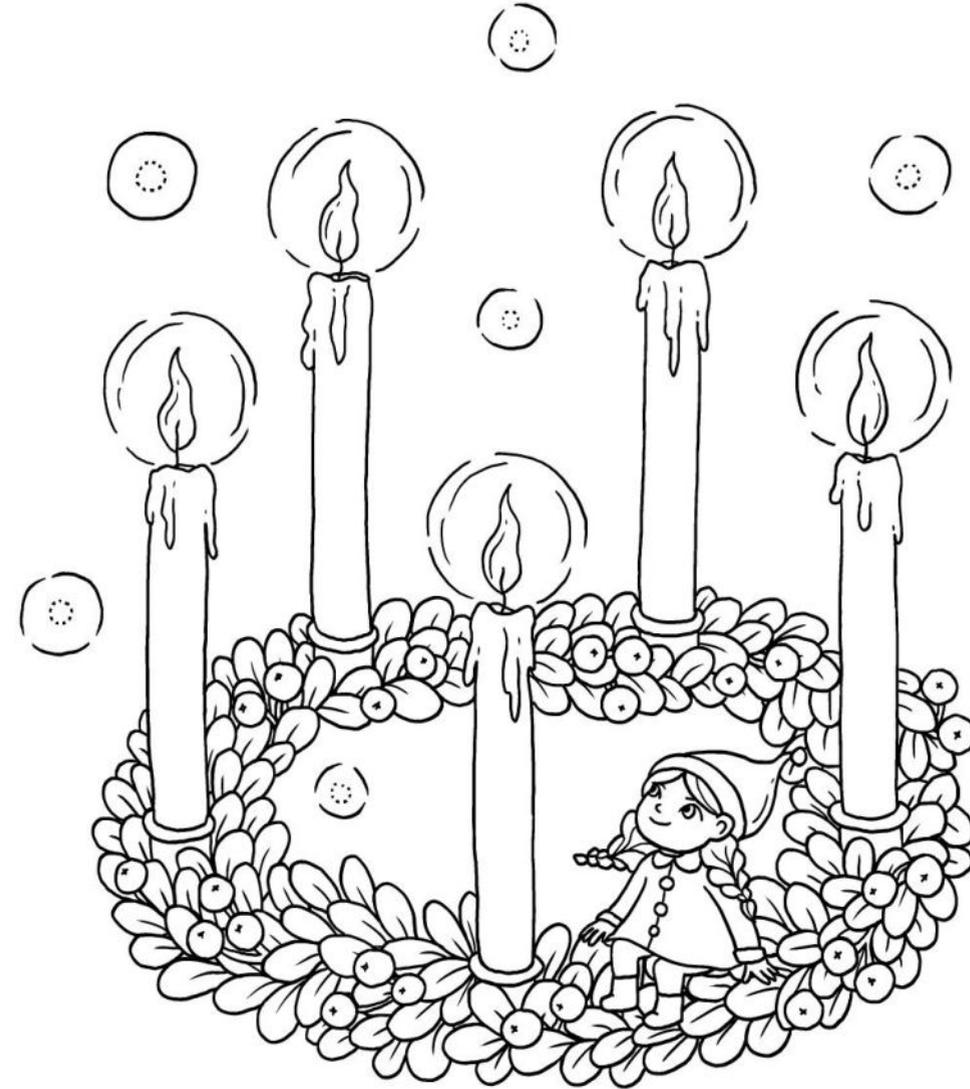
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**The Spirit of Birds**

By Mark Smith

Jacketless Hardcover • \$50.00 • 12" x 10" • 224 Pages • On Sale Date: October 20, 2026 • 978-1-4236-6987-6 • World Rights



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## HARMONY

At first glance, it's pure chaos, wings slicing through the air, a flurry of fishing, feeding, and flight. Calls echo, songs ripple, grunts and whispers drift through the mayhem. Dozens of species on one crowded stage. An orchestra without a conductor, never out of sync, woven together by some invisible thread of rhythm. Once you see it, the beauty is undeniable.

And yet somehow, it all just works. It's not chaos. It's harmony. And it stirs something deep inside me. Deep inside you. A shared rhythm that whispers ever so quietly. All you have to do is listen.

7

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## YOU ARE NOW A DISNEY PRINCESS

Hummingbird in Hand Main Story

Colorado was in the midst of a serious drought. They were draining reservoirs for water faster than Popeye popped cans of spinach. Driving by one of the nearly dry lakebeds, I noticed all of these amazing lines that broke the shore apart. It looked like something M.C. Escher would have dreamed up - dozens of terraced lines creating a symmetrical wonderland, and I was lured in like the 13-year-old me who had just discovered what it was like to get lost in an Escher piece.

I spent a few hours shooting the shoreline with a 50mm lens and decided I had captured my magic. It was time to head out, but a blossoming thistle caught my eye immediately. Such a stark contrast to the scorched landscape at my feet. As I circled the flowering plant my vision shifted from layers of lines to this contrast of life and color against the backdrop of drought and despair.

That flower was calling me like a sultry siren of the sea and being the manly man that I am, I had to stick my nose right in the soft pink velvety flower and take a big draw. The smell of freshly baked sugar cookies filled my head. It was like a little piece of pink fuzzy heaven.

I sat down and started looking at different angles for composition and that's when the tiny little hummingbird appeared a few inches from my face. Both of us lured in by the soft delicate aroma of thistles in bloom. It was dreamy romantic poetry all wrapped in one unbelievable moment of time I will never

forget. I thought, "How could things get any better?" And somewhere in my brain the answer slowly drifted through my consciousness.

*"She is very tired. Give her your hand."*

So I did.

I slowly lifted my hand and without hesitation, that tiny little hummingbird plopped right into my palm, closed her little eyes and drank deeply from that flower. I was blown away. The feeling of her little feet in my palm. A weightless little bundle of green and white feathers with occasional flecks of gold.

I panicked and thought oh man, no one is ever going to believe this and I don't have a long lens so I can't get photographic proof. My brain defaulted to "must have long lens to photograph bird. Me man, make fire, cook meat, ugh." Then the non-Neanderthal version of my brain spoke up: use the 50mm in your hand, stupid! So I fired away, taking far too many photographs of this delicate little beauty as she rested in my palm.

When I got home and told my family about this storybook bird encounter, I was met with suspicious eyes. But I had photographic proof. I proudly entered the images as Exhibit A to my jury. My late wife Julie always had the perfect comeback. She looked at the photos, paused and said,

"Congratulations Mark, you are now a Disney princess."

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## DELIVERING THE SUN

Woodstork @ Sunrise

At one point in time someone told the tale of a stork delivering a baby. As in overnight air delivery of a shiny fresh little human. But this one delivered something entirely different: the sunrise.

Bird photography, in spite of how I have displayed it glamorously throughout the pages of this book, has its moments of nothingness. I might wake up with fading dreams of ospreys, pelicans and black skimmers performing at my command but sometimes the only thing that shows up is a frenzy of biting bugs and like a good steward of nature, I donate a small amount of blood to the hungry biters.

The whole expectation philosophy? It must be squished like a grape harvested for wine. Honestly, it's best to not have any expectations at all. Just go with the flow and see what the world wants to give you in that specific moment and if you are early enough, there is always the possibility of a sunrise and all you have to do is look East.

I always try to make a point to at least take a quick peek at the sun's daily appearance from the Atlantic Ocean and I'm rarely disappointed. On this particular morning when the usual suspects were apparently more interested in preening their brilliant plumage, a single wood stork casually strolled into view. The bird's gait was that of confidence. Each step leaning into the next. It was pure and wanted nothing more than to greet the warmth of the rising sun.

As it lifted its foot to cradle the sun, head bowed low, I realized the harmony of the entire situation and how a squished grape of expectation could yield a fruitful glass of wine.



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## STRIKE A POSE

Least Bittern

There are a lot of things in the bird world that seem almost like magic. They defy common logic and once you wander a few steps deeper into their world, the unexplainable becomes a little clearer. Something you might be able to wrap your head around just like this Least Bittern has wrapped its tiny little toes around that cattail reed and to be 100% honest, I'm still not quite sure how the bird is "holding on."

The Least Bittern is the smallest heron in North America. It could quite literally fit right in the palm of your hand and it weighs less than a deck of cards so perching on mere blades of grass is no real feat for this beauty but here's the thing. These birds are the ghosts of the marsh. Most human beings will never set eyes on one, ever. Most birders will settle for hearing one calling like a frog from the reeds and most photographers will spend countless hours waiting for one to "strike this pose."

None of this has anything to do with the size of the bird though. The reason it is hardly ever seen is simple. It is so in tune with its surroundings that you wouldn't even see it if it was standing a few small steps away. I'd love to say that my expert bushcraft skills are what provided this shot for me but that's not the case. This bird was startled by a lawn crew who were busy cutting back grass close to the waterline. I just happened to be in the right place at the right time with a camera in hand which seems to happen a lot with me. Harmonious luck or coincidence?

HARMONY 13

# The Spirit of Birds

By Mark Smith

Jacketless Hardcover • \$50.00 • 12" x 10" • 224 Pages • On Sale Date: October 20, 2026 • 978-1-4236-6987-6 • World Rights



## HARMONY IN MOTION

### White Pelicans

Welcome to Broadmoor. A dreamy plot of land poised for development. Railroad tracks were laid. Plots of land were arranged for sale. Everything was perfect except for the fact that its entire foundation was built on muck lands. Prehistoric muddy swamps. In two days, sixteen inches of rain fell and the entire place kind of sank into the mud. Years later a fertilizer plant tried to seize the land but it failed too. The rusting equipment still pokes through the marsh grass today. It's a constant reminder that nature knows best.

Now this land belongs to the birds. Every November, the white pelicans migrate in by the thousands. They are our sign that winter is coming - Florida's version of snow that doesn't require wool undies or snow shovels. If you can be there on arrival day, it's pure magic. The white pelicans, hungry from migration, descend upon the area and feast like royalty.

Food is always a great motivator in the animal world and understanding the feeding habits of a bird can help immensely. White pelicans will work in large numbers to corral their food. It is a slow, casual hunting technique but it works wonders unless of course you are a fish. I sat watching a large flock of these birds working the far side of a large lake. I could very easily put myself in their path by walking out into some tall saw grass which, by the way, has the name "saw" for a reason. This grass can easily slice you faster than a sous chef's cutlery. Sometimes you have to take little "risks" to get the shot. It's okay to question my sanity, I do it too. So I crawled on my belly through the razor sharp blades of grass unscathed I might add and waited.

Turns out I wasn't the only one with this idea. Another photographer had done the same thing. There we sat, hidden by the tall swaying grass, watching a literal wall of white making its way around the lake. Slowly but surely they were coming right towards us.

And when they turned and passed by, this was the shot. A shot I had literally dreamed of forever. Dozens of birds moving as one. An army of orange and white, so perfectly synchronized they looked less like individual animals and more like a single breathing organism. Harmony in motion.



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## I HOPE YOU KNOW WHAT I'M DOING

Cape May Warbler (see folder for images)

You would never think that two grown men an entire generation apart would spend hours watching one tiny bird bouncing around eating bugs in a bush, but sometimes the smallest things leave the biggest impressions. Somewhere along its epic journey to Canada, this little Cape May Warbler decided to stop in Florida and help with a little mosquito control, and my good friend Jim and I spent the entire morning happily taking pictures.

Jim is an amazing human being. He always has something interesting to say but you never really know if he is joking or serious. He once asked me, "Mark, do you know why birds always stand on one leg?" I thought about it for a while and said, "Is it a way to rest one of their legs?" He replied, "No. If they lift up that leg, they will fall over." Every time a bird poops he exclaims, "That's an unformed egg." His jubilant personality has a way of always keeping you on your toes and on this day we found ourselves glued to the sea grapes watching this warbler do its thing.

That little bird was all over the place and we had to get into the thick of the brush if we wanted to get any shots. As we stepped in closer Jim said, "I hope you know what I'm doing... because I certainly don't." His steady flow of jokes kept the moments when I was struggling to get a clear shot light-hearted and lacking any seriousness whatsoever. He was showing me a different way to be present. To not be so serious about getting "the shot." We might have been taking pictures of this beautiful little bird but we were creating memories that would last a lifetime.

We both showed up the following morning eager to take more shots of this little beauty, but the bird was only there for one morning. It had filled its belly with fat, tasty Florida mosquitoes and moved on but the memory of that beautiful sunlit morning in the sea grapes lives on.

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## GOLDEN DROP OF SUNLIGHT

Yellow Warbler

I'm always attracted to water no matter where I go. Pond, I'm there. Babbling brook, front row seats. Mountain stream, gotta put my toes in there. It actually became a running joke with my family because I would soak my feet in cold mountain streams wherever we went and never stop saying how good my feet felt afterwards.

That was the case here as well. The sound of the stream lured me in. The amazing color palette of the plants kept my eyes happy while I stripped off my shoes and socks and prepared for a toe soak. Having never been to this stream or Wyoming, I thought it would be wise to bring my camera along just in case.

As I sat with my feet in that cold mountain stream, I started to daydream. Thoughts of amazing images of mountains, moose and bears filled my head. I never expected to see a bird I had only ever caught a fleeting glimpse of prior, but as I sat there feet asoaking, this little golden butt bouncer hopped its way right towards me and my camera. I couldn't believe my eyes. I looked around to see if anyone else happened to notice it and nope, just me, wet feet and a little golden drop of sunlight bouncing around.

I felt like I was living in a Bob Ross painting full of happy little birds. No mistakes, just happy accidents. And this one hopped right up to me like it was meant to be there all along.

24 HARMONY



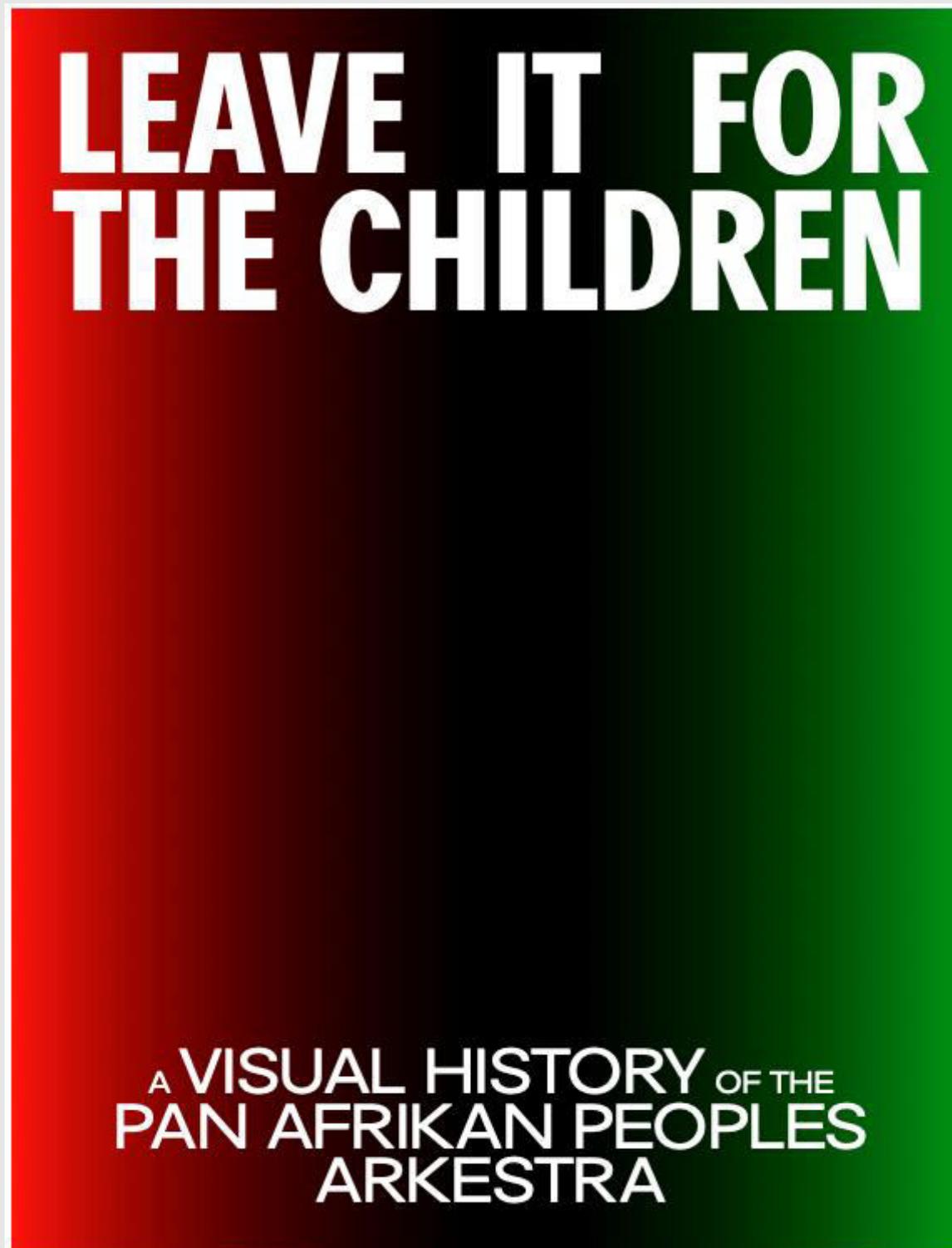
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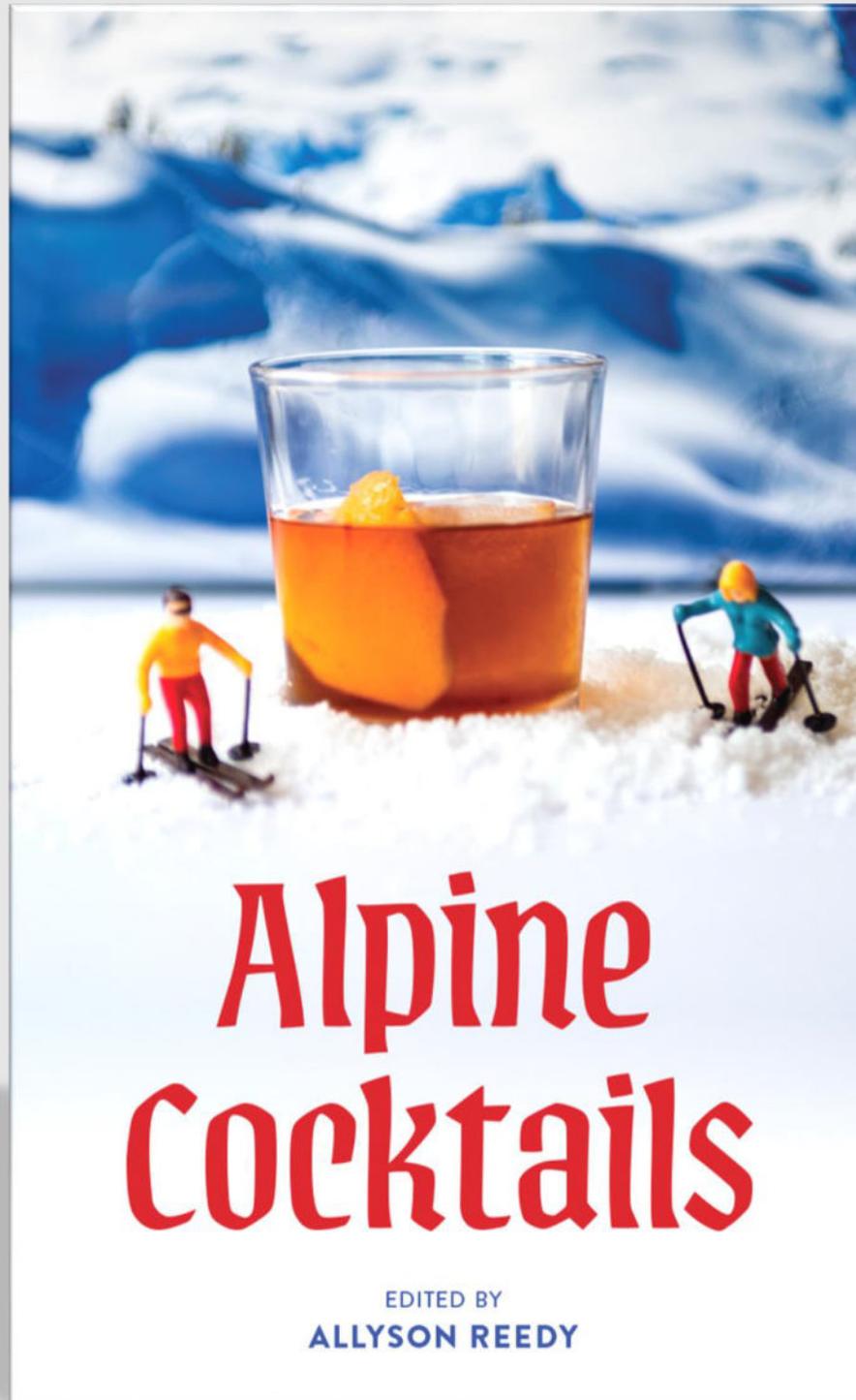


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Fall 2026



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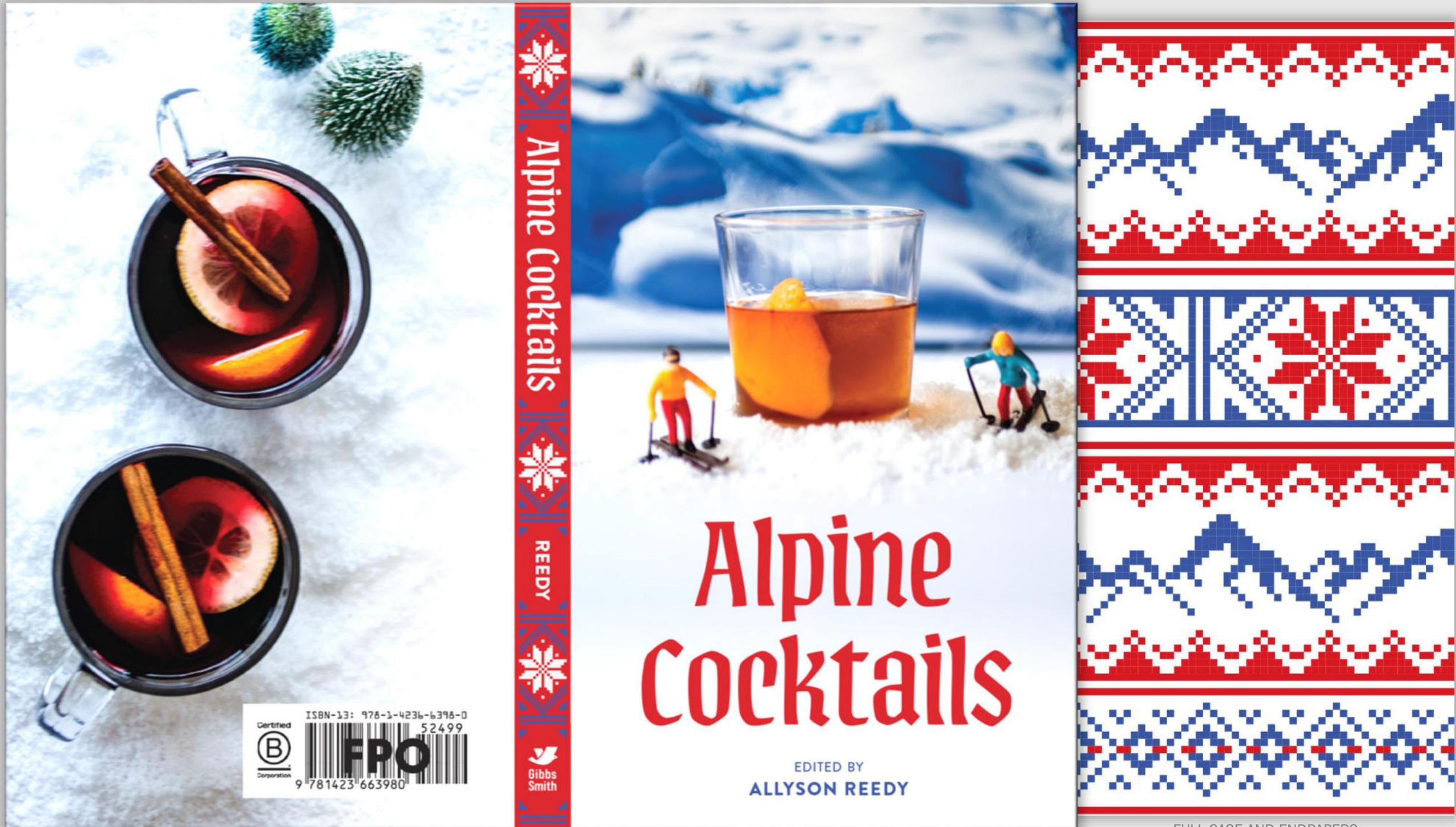
**Alpine Cocktails: Pours, Drinks, Sips, and Bites**

Edited by Allyson Reedy • Photography by Greg McBoat

Jacketless Hardcover • \$21.99 • 5" x 8.25" • 144 Pages • On Sale Date: September 8, 2026 • 978-1-4236-6964-7 • World Rights



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FALL 2026 COOKING

First Edition  
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## BARREL AGED OLD FASHIONED

MINUS5° ICEBAR, LAS VEGAS, NV

*What's better than an old fashioned on a wintry day? An old fashioned with a hit of amaro and orange liqueur. Perfect for sipping by the fire, under a fuzzy blanket, or pretty much wherever you are right now.*

SERVES 1

2½ ounces Wild Turkey 81 proof bourbon, or other high proof bourbon  
½ ounce Pierre Ferrand Dry Curaçao, or other orange liqueur  
½ ounce Amaro Averna, or other amaro  
2 dashes aromatic bitters  
2 dashes orange bitters  
Orange peel, for garnish

GLASS: double rocks

Add a large ice sphere to a double rocks glass. Pour bourbon, orange liqueur, amaro, and both bitters into a mixing glass filled with ice. Give it a good stir and strain into prepared glass. Garnish with orange.



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## PALOMA BRAVA

HIDALGO AT W ASPEN IN COLLABORATION  
WITH DUSHAN ZARIĆ, CO

*Like a Mexican fiesta in the Rockies, this take on the paloma is just as good slopeside as it is poolside. Bright, fizzy, and balanced, the Tajin rim warms you up with its salty, sour heat.*

SERVES 1

Tajin, for rim  
2 ounces blanco tequila  
1 ounce grapefruit cordial  
½ ounce lime juice  
2 drops Saline Solution (page 10)  
2 dashes Miracle Mile celery bitters, or other celery bitters  
3 ounces Fever Tree grapefruit soda, or other grapefruit soda  
Dehydrated lime, for garnish

GLASS: collins

Wet the rim of the collins glass and then dip or roll rim into the Tajin. Shake off excess and add a few ice cubes to the glass. Add tequila, grapefruit cordial, lime juice, saline solution, and celery bitters into a shaker filled with ice. Give it a good shake and strain into prepared glass. Top with grapefruit soda and garnish with dehydrated lime.

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## BIG HORN SOUR

NICK KRANZ, THE HYPHE, VAIL, CO

*Some things, like a whiskey sour with a whisper of pear and bitter amaro, know no season. That might be why the Big Horn Sour is The Hythe's most popular cocktail year-round. Carefully float the port—hold a bar spoon upside down, just above the cocktail, and let the port trickle down—so it sits atop the drink for that first sip.*

SERVES 1

2 ounces Buffalo Trace bourbon, or other bourbon  
½ ounce St. George Spiced Pear liqueur, or other pear liqueur  
½ ounce Amaro Nonino, or other amaro  
¾ ounce lemon juice  
¾ ounce Turbinado Syrup (page 9)  
1 egg white  
½ ounce port wine, for float  
Grated nutmeg, for garnish

GLASS: rocks

Pour bourbon, pear liqueur, amaro, lemon juice, turbinado syrup, and egg white into a shaker without ice. Shake vigorously for 15 to 20 seconds. Fill rocks glass with ice and strain drink into it. Carefully pour the port over the back of a spoon onto the top of the drink and garnish with nutmeg.



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## BOULEVARDIER

A-FRAME CLUB, WINTER PARK, CO

*Basically the Negroni's freewheeling, whiskey-based cousin, the Boulevardier is a classic for a reason. It's rugged yet elegant, bitter but also sweet, and as timeless as the perfect pair of well-worn blue jeans.*

SERVES 1

1 ounce bourbon or rye whiskey  
1 ounce Campari, or other bitter Italian aperitivo  
1 ounce sweet vermouth  
Orange peel, for garnish

GLASS: rocks

Add all ingredients, except garnish, to a mixing glass filled with ice. Stir for 30 seconds to chill, then strain into a rocks glass filled with a large ice cube and garnish with orange.

## BLACK MANHATTAN

THE WESTERN HOTEL, OURAY, CO

*Think of this drink as a Manhattan that took a detour in the Italian Dolomites and ended up in Colorado's stunning San Juan Mountains town of Ouray. It's bold and herbal—just the Manhattan take you now know you need in your life.*

SERVES 1

2 ounces rye whiskey  
1 ounce amaro  
2 to 4 dashes Angostura bitters  
2 cocktail cherries on a pick, for garnish

GLASS: chilled Nick & Nora, martini, or coupe

Add all ingredients, except garnish, to a mixing glass filled with ice. Stir for about 15 seconds to chill, then strain into glass. Garnish with cocktail cherries on a pick.

48 COZY COCKTAILS



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## MOUNTAIN COW MULE

JOSHUA THOMA, ALPENROSE AND ALMRESI, VAIL, CO

*Think of a regular mule, and then some mountain cranberries show up to get the festivities really going. That's this Mountain Cow Mule—a little tart, a little fizzy, and a whole lot of feisty. Even better that it mixes up in less time than it takes to clean off a snowy windshield.*

SERVES 1

2 ounces vodka  
1 ounce cranberry juice  
½ ounce lime juice  
Ginger beer  
Lime wedge, for garnish  
Cinnamon stick, for garnish  
Frozen cranberries, for garnish

GLASS: copper mug

Add vodka, cranberry juice, and lime juice to a copper mug filled with ice. Stir gently and top with ginger beer. Garnish with lime, cinnamon stick, and frozen cranberries.



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N/A Gin & Tonic

### N/A GIN & TONIC

BILLIE KEITHLEY, BRECKENRIDGE DISTILLERY, CO

*When you don't feel like fussing with simple syrups and juices, the G&T is there for you. This spirit-free version is just as easy and satisfying as its boozy counterpart. Treat yourself to a good non-alcoholic gin for this one, like Breckenridge Distillery's own Mock One.*

SERVES 1

2 ounces Mock One non-alcoholic gin, or other non-alcoholic gin

Tonic water

Lime wheel, or any seasonal fruit, for garnish

GLASS: rocks

Fill a rocks glass with ice and pour in non-alcoholic gin. Top with tonic water and give it a stir. Garnish with lime.

### CINAPPLE

A-FRAME CLUB, WINTER PARK, CO

*You know that last sliver of sunlight over the peaks before the sun sets for the night? That's this drink. A golden blend of pineapple juice, honey syrup, and a sprinkling of cinnamon that's sweet and spiced.*

SERVES 1

3 ounces pineapple juice

1 ounce Honey Syrup (page 9)

2 shakes ground cinnamon

GLASS: rocks

Fill a rocks glass with ice. Pour pineapple juice, honey syrup, and cinnamon into a shaker. Give it a good shake and strain into prepared glass.

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## FRENCH ONION SOUP

*This cheesy, bubbly bowl of French onion soup has depth to rival the snow you just trudged through. The longer you let the onions caramelize, the sweeter they'll be, so try to plan ahead for this one.*

SERVES 6

5 tablespoons butter  
4 yellow onions, sliced  
6 cups beef broth  
½ cup dry sherry  
1 teaspoon apple cider vinegar  
1 teaspoon Worcestershire sauce  
1 teaspoon dried thyme  
1 bay leaf  
Pinch of salt and pepper  
Crusty bread, sliced and toasted  
2 cups (8 ounces) grated Gruyere cheese

In a large saucepan or stockpot, melt butter over medium heat. Add onions and cook until softened and translucent, at least 20 minutes (the longer, the better), stirring occasionally so they don't burn.

Add beef broth, sherry, apple cider vinegar, Worcestershire sauce, thyme, bay leaf, salt, and pepper. Lower the heat and simmer for 30 minutes. Preheat broiler and set oven rack to top position.

Pour soup into oven-safe bowls and top each with a slice of bread and ½ cup Gruyere cheese. Set bowls on a rimmed baking sheet and broil until the cheese is melted, about 2 to 3 minutes.

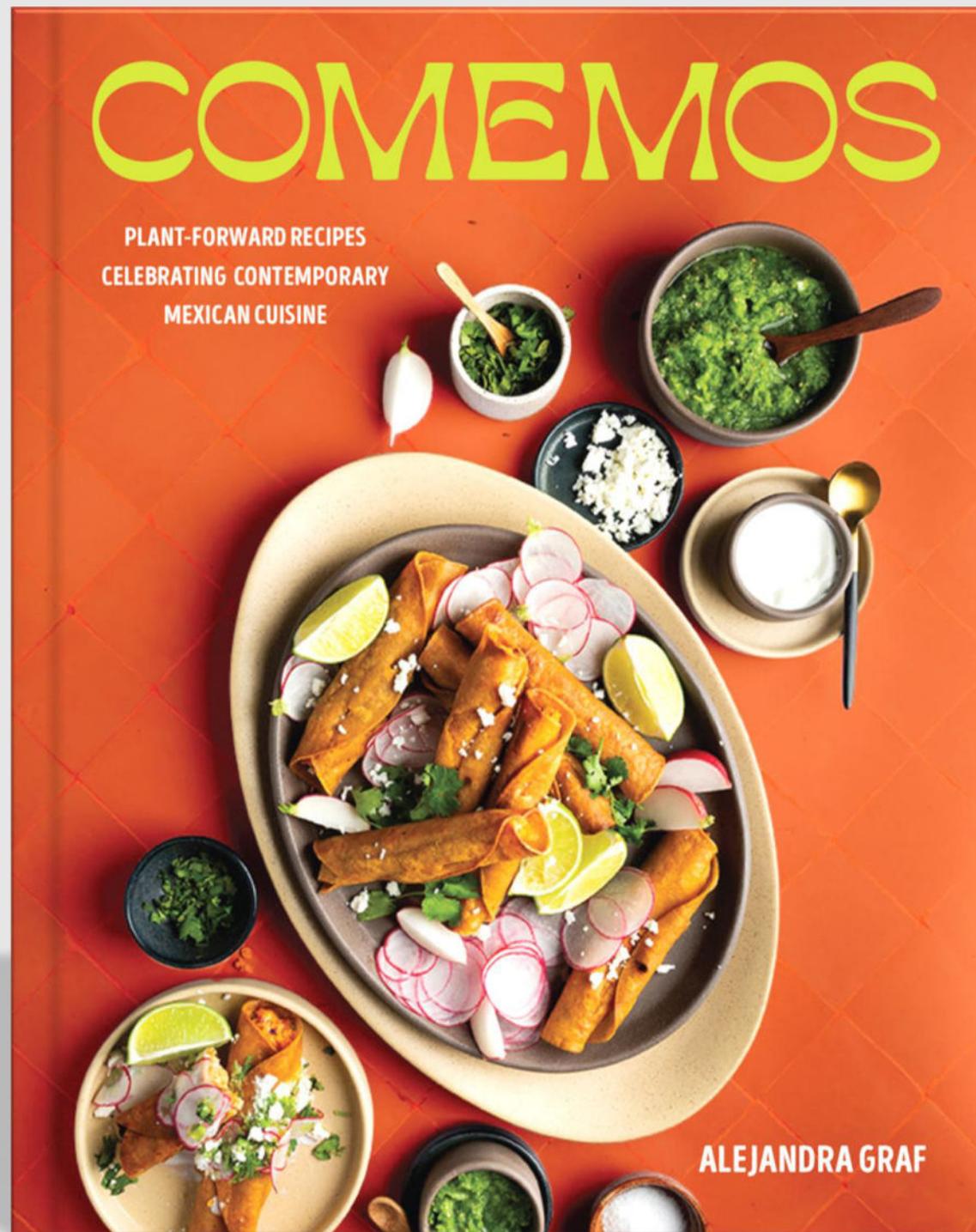
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By Alejandra Graf

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## INTRODUCTION

I was born in Mexico City; my mom is from Sinaloa, a northern state in Mexico, and my dad's family is from Mexico City. His grandpa, a German man, lived in the state of Hidalgo for many years, a well-known place for eating carnitas. I am married to an American whose mother is from the border (Matamoros and Brownsville, TX) and whose father is from Veracruz. Over the years, I've had the opportunity to travel and visit family throughout Mexico, and we share one thing: how we approach food.

In our minds, Mexican food and sharing at our table always take center stage. It doesn't matter if it is lunch or a weekday dinner, we always cherish moments together at the table. If we want to celebrate a birthday, we prepare una comida (meaning the act of preparing something special for a group of people or special person); for a graduation party, we host a big feast; or simply for the joy of sharing a good conversation with a friend or catching up with someone we haven't seen in a long time, we plan to have breakfast or a nice meal together. In essence, food in Mexico isn't just about sustenance. It is an enduring symbol of our culture, history, and, most importantly, our love for one another.

Food is not merely about feeding our bodies; it also nourishes our souls. And what better way to do it than in a relaxed, friendly manner — the Mexican way. Few people know that a true Mexican thinks, breathes, and loves food.

I used to get annoyed when I recently moved to Austin when people referred to Mexican culture as fiestas, siestas, margaritas, chips, and salsas. But lately, it fills my heart to know that this sentiment has evolved; Mexican food and culture have been getting this incredible hype. Mexico City is now a must-visit place on many people's travel lists and minds. I especially love the new interest in Mexican food and modern Mexican flavors.

I assert that for Mexicans, food is an expression of love, a trait woven into our DNA. From ancient civilizations offering food as tribute to their gods to contemporary families preparing meals for their loved ones, our passion for food remains undiminished.

As a child, I recall my mother, grandmother, and aunts discussing new recipes they'd discovered or dishes they wanted to create. Now, as an adult, I look forward to sharing my latest salsa recipe with my siblings or listening to them recount the joy of a recent meal or a newly found restaurant. This approach to food is a love language, a testament to our

THE BASICS 9

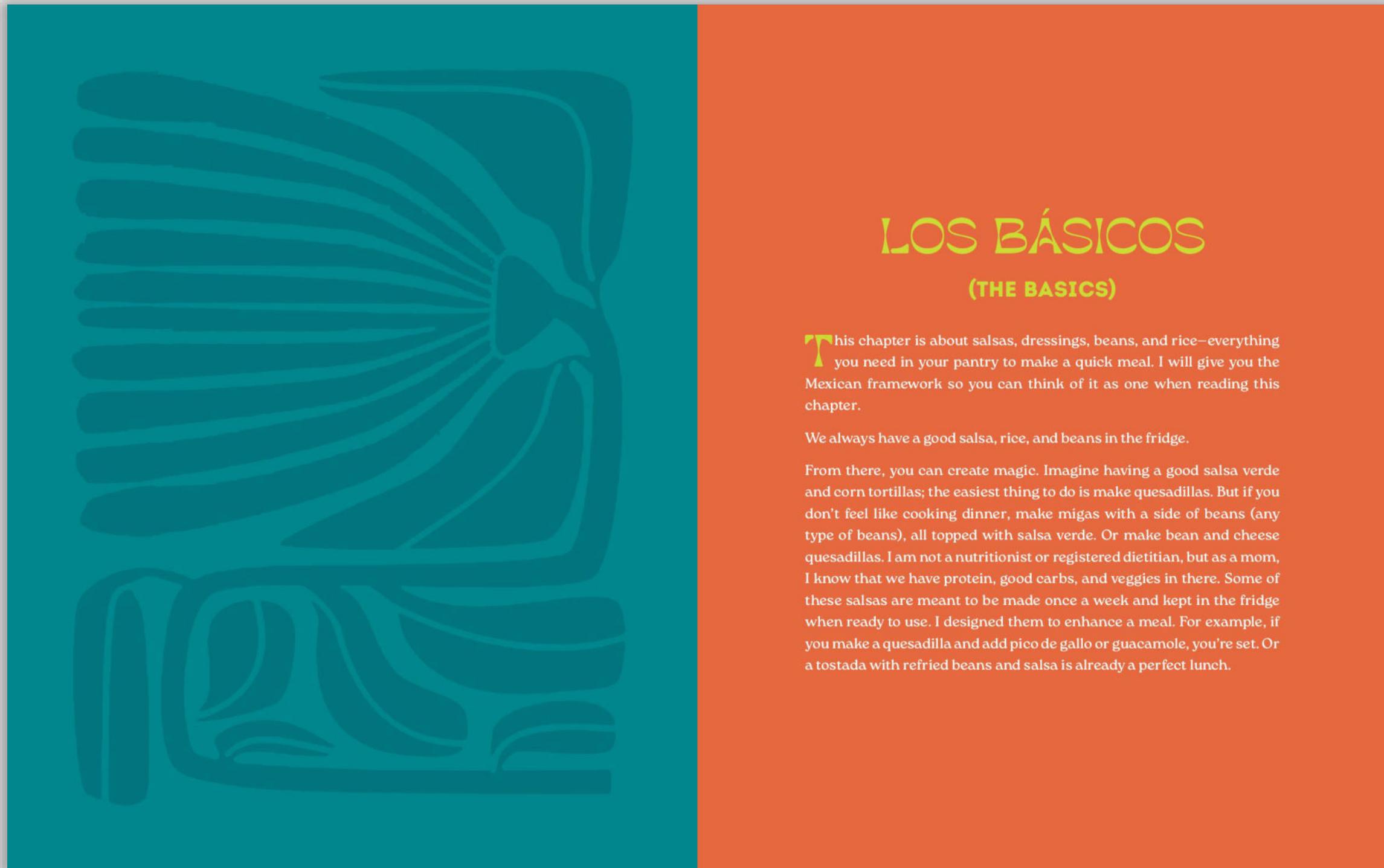
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## LOS BÁSICOS

(THE BASICS)

This chapter is about salsas, dressings, beans, and rice—everything you need in your pantry to make a quick meal. I will give you the Mexican framework so you can think of it as one when reading this chapter.

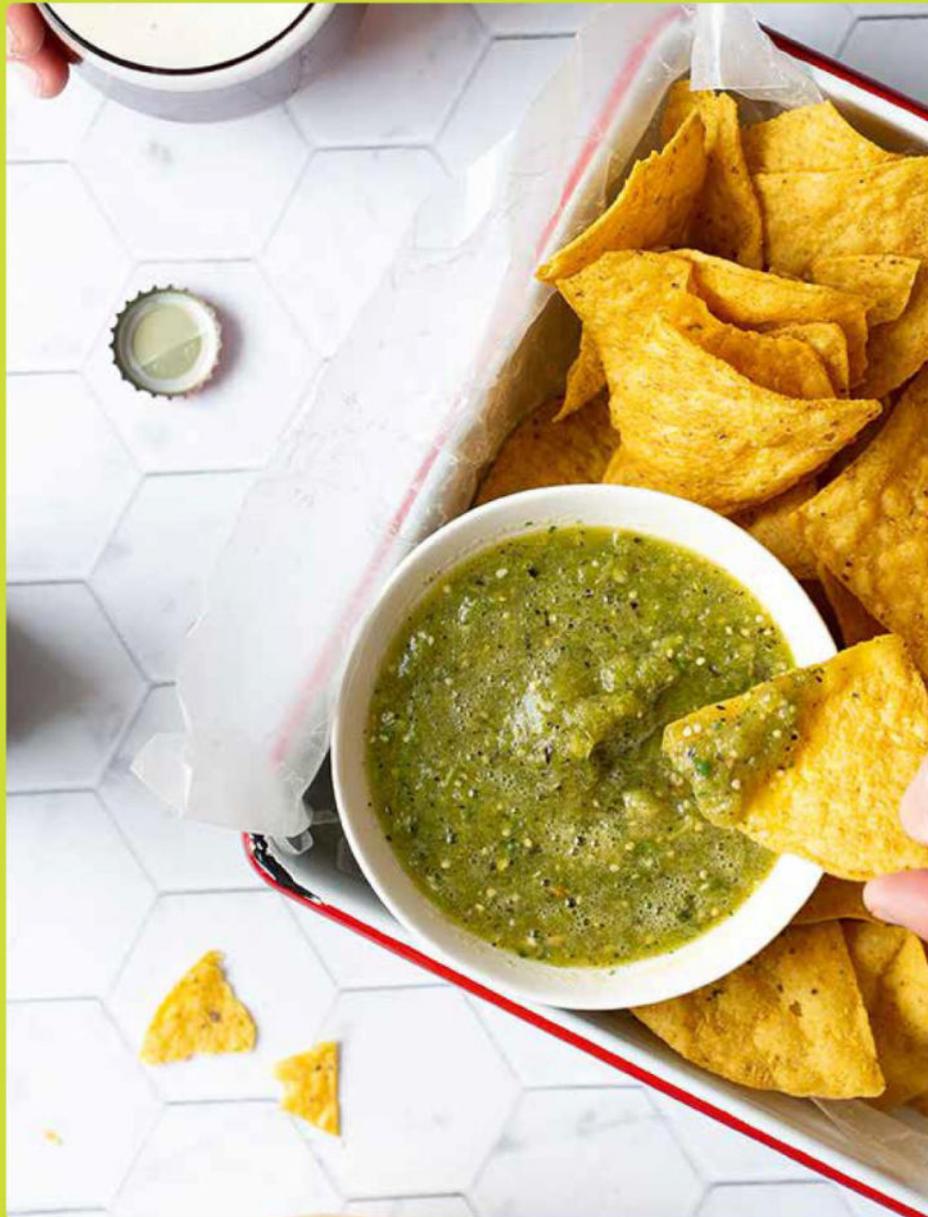
We always have a good salsa, rice, and beans in the fridge.

From there, you can create magic. Imagine having a good salsa verde and corn tortillas; the easiest thing to do is make quesadillas. But if you don't feel like cooking dinner, make migas with a side of beans (any type of beans), all topped with salsa verde. Or make bean and cheese quesadillas. I am not a nutritionist or registered dietitian, but as a mom, I know that we have protein, good carbs, and veggies in there. Some of these salsas are meant to be made once a week and kept in the fridge when ready to use. I designed them to enhance a meal. For example, if you make a quesadilla and add pico de gallo or guacamole, you're set. Or a tostada with refried beans and salsa is already a perfect lunch.

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## SALSA VERDE (Authentic Salsa Verde)

When you go to any Mexican restaurant, you always get different salsas at the center of the table, which is also very common in Mexican households. Growing up, even before we sat at the table there was always a piece of queso panela (some type of fresh cheese) that my mom bought from Mexico City, even though we lived in Monterrey, agua fresca (it all depended on which fruit was in season), freshly made tortillas, and two types of salsa, one extra spicy for my siblings and one barely spicy for the rest of us. This salsa verde is one of them; make it as spicy as you want by adding more serranos.

MAKES ABOUT 2 CUPS

**5 to 7 tomatillos, depending on the size, peeled and rinsed**

**1 to 2 serrano chile peppers**

**¼ white onion**

**1 teaspoon salt**

**1 cup cilantro leaves and stems, tightly packed**

Remove the husks from the tomatillos and rinse them thoroughly until clean. Remove the stems from the chiles. Place the tomatillos, onion, serrano peppers, and salt into a small saucepan with ¾ cup of water. Cover the saucepan and cook for 10 to 15 minutes, until the tomatillos change color to a very pale green and begin to soften.

Using a slotted spoon, transfer the vegetables to a blender. Add the cilantro and blend everything together until smooth. Taste the mixture and adjust the seasoning as needed.

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## TORTILLAS DE MAÍZ (Corn Tortillas)

There is not much I can say about corn tortillas that does not speak to my love for Mexico, its people, and its food. Every time I heat up one, the smell of it takes me back to my country, to the kitchen of the home I grew up in, where the tortillas were made just when we sat at the table. The comfort of opening the fridge and finding a stack of homemade tortillas for quesadillas or other dishes is a feeling that warms my heart.

Now that I live in the US, a country that I also deeply love, I have to confess it took me a while to learn how to make tortillas. But believe me when I say, the joy of learning this art is unparalleled. Once you learn, there's no turning back. Double or triple the recipe, freeze them, and have a bunch in your fridge. If they get a bit old and hard, make migas with them, or cut them up, fry them, and make chilaquiles.

<AQ> MISSING YIELD

**2 cups masa harina**

**1 ½ cups warm water, adjust as needed**

**¾ teaspoon salt, optional**

In a large mixing bowl, combine masa harina and salt. Gradually add warm water, mixing with your hand until the dough comes together. Knead for about 2 minutes until it feels like soft Play-Doh. Add water or masa harina as needed for consistency.

Cover the dough with a damp kitchen towel and let it rest for 20–30 minutes to hydrate. Divide the dough into golf ball-sized portions (1–2 tbsp each). Roll into smooth balls and keep covered with a damp towel.

Place a dough ball between two pieces of plastic or parchment paper. Press with a tortilla press or roll gently with a rolling pin into a 6-inch circle.

Heat a comal or skillet over medium-high heat. Ensure it's hot before starting.

Place a tortilla on the skillet and cook for 30 seconds on one side. Flip and cook for 1 minute on the second side. Flip again and cook for 30 seconds, pressing gently around the edges with a spatula to encourage puffing.

Transfer cooked tortillas to a tortilla warmer or wrap them in a clean kitchen towel.

Repeat with the remaining dough balls.

### NOTES

- Reheat tortillas on a hot skillet for 10–15 seconds on each side or microwave wrapped in a damp paper towel for 20 to 30 seconds.
- Store in the fridge wrapped in a dish towel inside a plastic bag.



# Comemos: Plant-Forward Recipes Celebrating Contemporary Mexican Cuisine

By Alejandra Graf

Jacketless Hardcover • \$35.00 • 8" x 10" • 208 Pages • On Sale Date: September 15, 2026 • 978-1-4236-6947-0 • World Rights



## ENTOMATADAS DE QUESO

Entomatadas—and enfrijoladas, those tortillas drenched in silky, loose refried beans—are so close to my heart. When I was around ten, we had a nanny named Lupe who made the best entomatadas and enfrijoladas I've ever tasted.

The best part? She always surprised my siblings and me with them *exactly* when we needed them most. Just as we started getting hangry and picking fights, we'd catch the smell of oil and corn tortillas in the air and suddenly, peace. Lupe would walk out of the kitchen with a plate of entomatadas for each of us, and just like that, the chaos melted away.

She called me *mi niña* and my siblings *mis niños*. She loved us fiercely.

And she also loved Lucha Libre. But if I had to guess, I think deep down, she loved us just a little more than all her luchadores.

SERVES 4

### For the sauce

4 medium-size ripe red tomatoes

¼ white onion

3 garlic cloves

2 chile de arbol

1 teaspoon of salt

2 tablespoons of vegetable oil

### For the entomatada

8 to 12 corn tortillas

Vegetable oil

2 cups of crumbled queso fresco, prepared tofu (page xx), ricotta salata, or cotija cheese

½ white onion, thinly sliced or diced

### For serving

Mexican crema or cashew crema, optional for serving

Fresh chopped cilantro, and thinly sliced serrano, optional for garnish

Start by roasting the tomatoes, onion, and unpeeled garlic in a skillet over medium-high heat until they're charred on all sides. Once done, peel the garlic and transfer all the roasted vegetables to a blender. Add a generous pinch of salt and blend until smooth.

In the same skillet, heat the vegetable oil. Pour in the blended sauce and simmer for a few minutes, stirring occasionally, until the flavors have deepened and the color has turned a rich, dark red and reduces slightly.

Meanwhile, in a separate bowl, mix the sliced onion with the crumbled queso fresco or filling of choice. Taste and add a pinch of salt if needed. Set aside.

Next, lightly fry the tortillas in a small amount of oil—just enough to make them soft and pliable without becoming crispy.

Dip each tortilla into the warm tomato sauce, then place it on a plate. Fill the tortilla with the queso fresco mix, then fold or roll it. Repeat with the remaining tortillas, serving them on a platter or individual plates.



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## CHILAQUILES CON SALSA DE FRIJoles MANEADOS (Chilaquiles with Maneado Bean Sauce)

I love frijoles maneados. They're not your typical refried beans, they're from northern Mexico and they are rich, smoky, a little spicy, and have the smoothest, almost silky texture. When I was developing this recipe and decided to serve it as chilaquiles, I truly thought I was innovating, like starting a whole new bean revolution.

Then I shared it with my mom—who's from Sinaloa—and she just smiled and said, "Sí, están deliciosos. Deberías probarlos con tortillas fritas, quedan buenisimos." (Yes, they're delicious. You should try them with fried tortillas—they're so good.)

So, no big innovation here. Turns out, this dish was already stored in my DNA.

SERVES 4

### For the chips

12 ounces store-bought thick tortilla chips or homemade (page xx)

¼ cup vegetable oil

Salt, to taste

### For the bean-chile sauce

2 dried guajillo chiles, stemmed and seeded

2 cups boiling water (for soaking)

1 chipotle chile in adobo sauce (use 2 for more heat)

3 garlic cloves

¼ small white onion

¼ teaspoon ground cumin

1 tablespoon salt

2 (15-ounce) cans pinto beans, drained

1 tablespoon olive oil

1 tablespoon butter (optional, for richness)

1 cup shredded cheese (queso Oaxaca, Monterey Jack, mozzarella, or vegan cheese)

### To serve

Thinly sliced onion

Chopped cilantro

Crumbled Cotija, queso fresco, feta, or vegan alternative (like prepared tofu (page xx) or vegan feta)

Mexican crema or vegan crema

### Prepare the Bean Sauce

Soak the guajillo chiles in boiling water for 10 to 15 minutes until soft and pliable.

Blend the softened chiles with their soaking water, chipotle, garlic, onion, cumin, salt, and pinto beans until smooth.

Heat olive oil and butter in a large skillet over medium heat. Pour in the bean sauce and simmer for about 5 minutes until heated through and bubbling.

Turn off the heat and stir in the shredded cheese. The sauce should be pourable, add a splash of water if needed to loosen it up.

### Assemble the chilaquiles

Add the crispy tortilla chips to a large mixing bowl. Pour the warm bean sauce over the chips and toss gently to coat.

### Serve

Top with crema, crumbled cheese, fresh cilantro, and thinly sliced onion. Serve hot.

### NOTES

- *Short on time? Skip the dried chiles and use a 3-ounce can of chipotle chiles in adobo instead. Blend directly with the beans and continue as directed.*
- *Shortcut: Use ½ pound of thick, good-quality tortilla chips.*
- *Make it a full meal: Add a fried egg on top or serve alongside grilled meats, grilled tofu or roasted vegetables.*



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## GARIBALDIS

In Mexico City, there's a bakery called El Globo. When I was growing up, it was the place we went to buy pan dulce. This was many years ago, when it was still a small chain—elegant yet approachable—and known for crafting the best pan dulce in a slightly more refined manner than the classic neighborhood panaderías.

One of the things I remember most was their mini versions of all the classic favorites: orejas and garibaldis. They'd carefully place the little pieces of bread on a white tray, wrap it in thin white paper, and then tie them with cotton twine. I remember exactly how they tied it—because on the ride home, my siblings and I would always try to sneak a piece... but it was impossible to open without getting caught.

My absolute favorites? Orejas (recipe in the Sobremesa section) and Garibaldis.

Garibaldis are small, golden, buttery sponge cakes brushed with apricot glaze and completely coated in white nonpareil sprinkles. Sweet, sticky, and with the perfect little crunch from the sprinkles—they're irresistible. I still dream about them.

MAKES 24

- 2 cups all-purpose flour**
- 1 ½ tsp baking powder**
- ½ tsp baking soda**
- ½ tsp salt**
- 1 ½ cups of sugar**
- 1 cup of butter (two sticks), room temperature, vegan butter, or vegetable oil if you want them vegan**
- ¾ cup Greek unflavored and unsweetened regular or vegan yogurt**
- ½ cup almond milk, oat milk, or milk**
- 2 tsp vanilla extract**

### For the topping

- 1 cup apricot jam**
- 2 tablespoons lemon juice**
- 1 cup white mini nonpareil**

Preheat the oven to 350°F and line 24 muffin cups with parchment liners. In a large bowl, mix the all-purpose flour, baking powder, baking soda, and salt until thoroughly combined. In the bowl of your stand mixer fitted with the paddle attachment, cream the butter and sugar. Add the yogurt, vanilla extract, and milk.

Slowly add the flour mixture, being careful not to overmix. When everything is well combined, divide the batter into the muffin pan. Avoid overfilling each muffin cup, aiming for a flat top when they come out of the oven. Bake for 20 minutes, then cool on a rack.

While the muffins cool, mix the apricot jam with the lemon juice and set aside. Carefully remove the liners from the muffins, flipping them so the tops are on the rack. Place the nonpareils in a bowl and set aside.

To coat the garibaldis, take one muffin and carefully brush all the sides and the top (formerly the bottom) with the apricot lemon mixture. Holding the brushed muffin over the nonpareils' bowl, spoon them over until it is completely covered.

Repeat this process for all the muffins.

You can freeze half of the muffin batch without coating them in nonpareils and jam, then thaw and finish when ready to eat.

THE BASICS 57

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FALL 2026 COOKING



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- Other effects tbd

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cover  
direction

# Heirloom Italian: Recipes and Stories from a Sicilian Grandmother's Kitchen

By Marguerite Henderson • Photographs by Nicole Marriner

Jacketless Hardcover • \$35.00 • 8" x 10" • 224 Pages • On Sale Date: October 20, 2026 • 978-1-4236-6967-8 • World Rights



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Sample recipe photos

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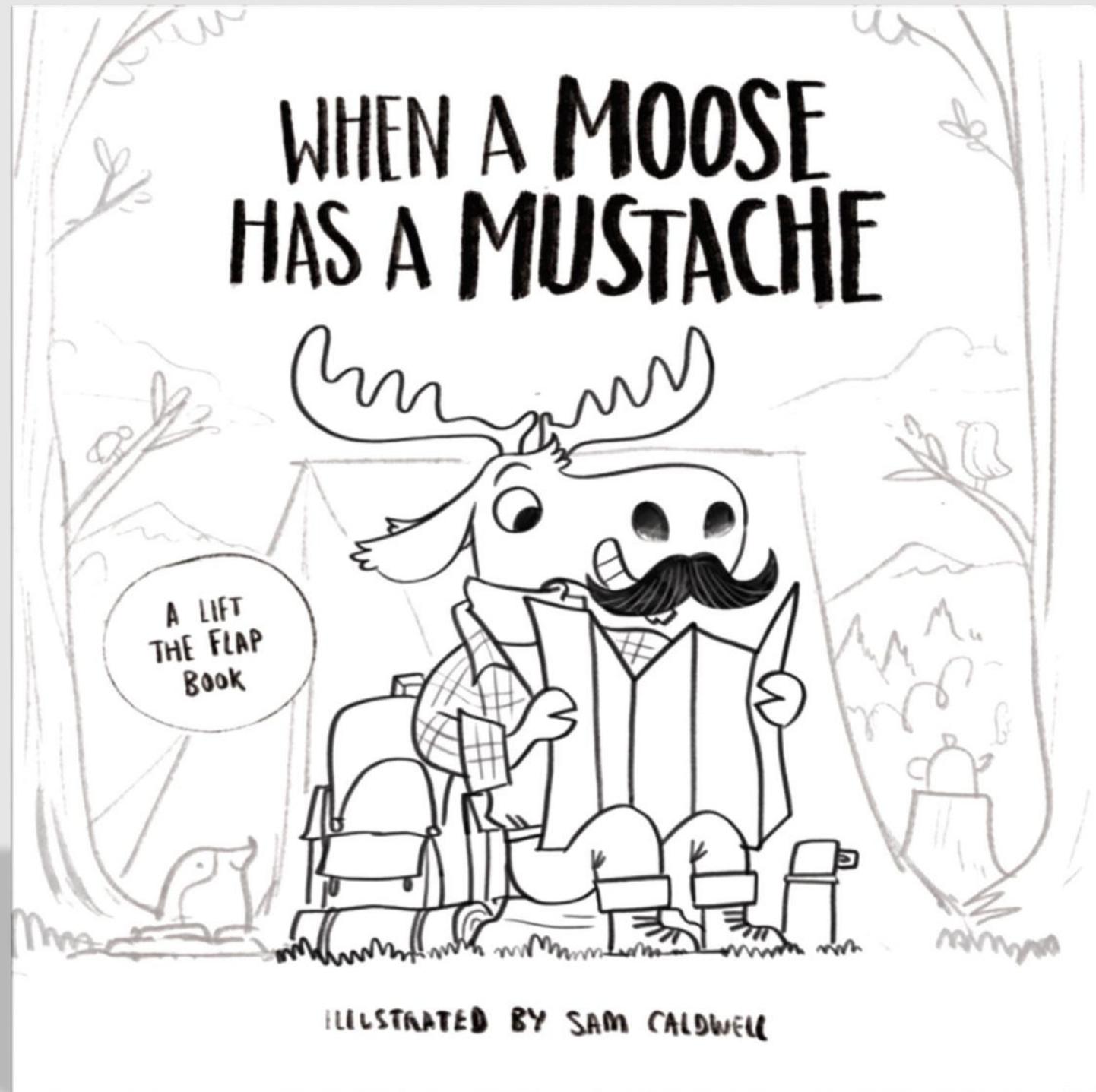


# CHILDREN'S

Fall 2026



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- 10 interior gatefolds
- Mirror on the final spread

Cover  
sketch  
not final

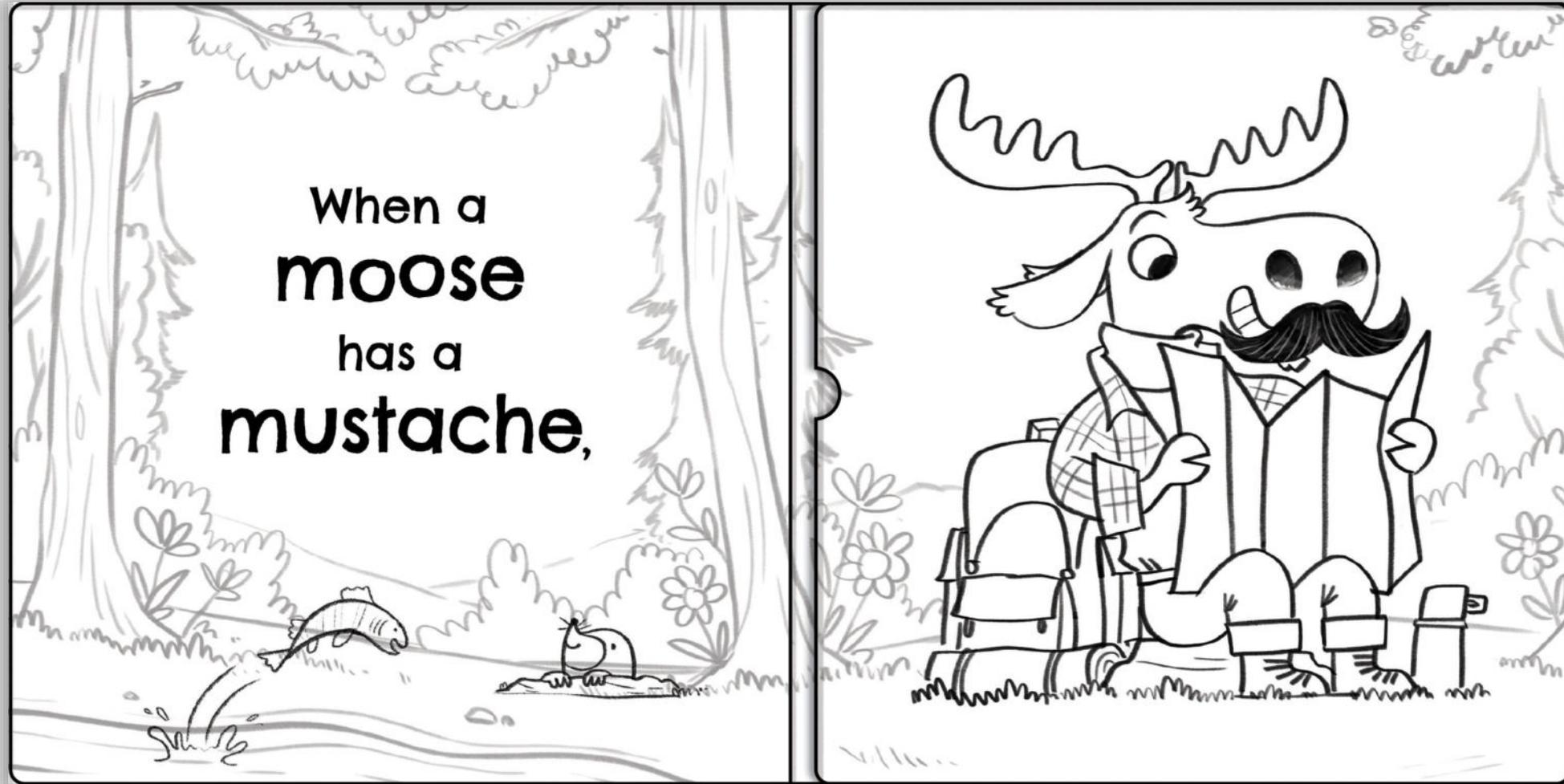
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FALL 2026 CHILDREN'S



When a  
**moose**  
has a  
**mustache,**

it  
**wiggles**  
when they  
**walk.**

OPEN

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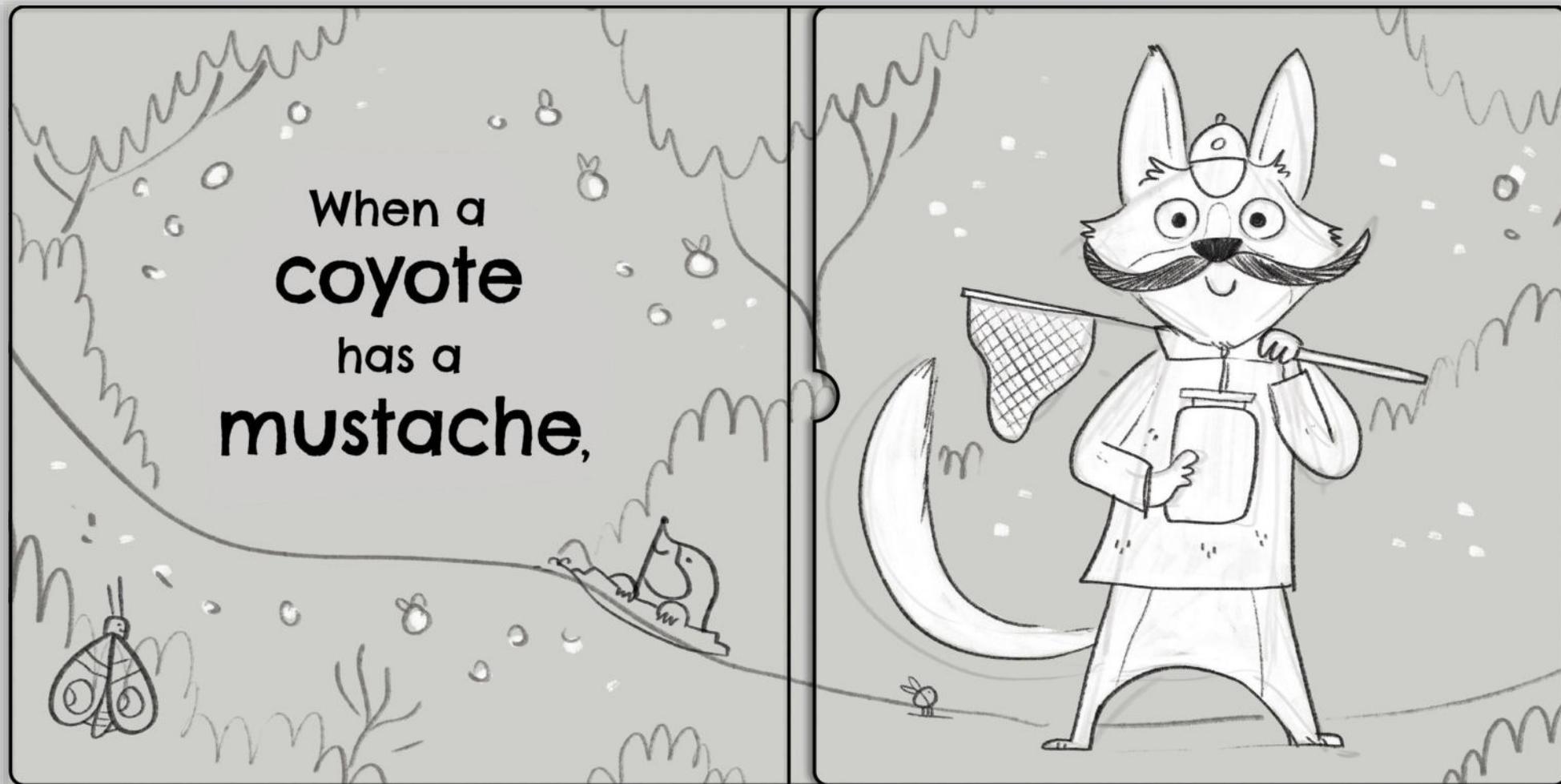
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When  
you  
have a  
**mustache,**



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FALL 2026 CHILDREN'S

When  
you  
have a  
**mustache,**



it  
**can be**  
a lot of  
**fun!**

OPEN

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great art, great design, blah blah  
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blah blah blah blah blah  
blah blah blah blah.

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In the Rainforest



# In the Rainforest

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## In the Rainforest

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FALL 2026 CHILDREN'S



Marching leafcutter ants are strong and fast.  
Carrying green leaves is their task.

A curious agouti sniffs the ground,  
hiding nuts that it has found.

## In the Rainforest

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A spotted jaguar is quiet and near.  
She is resting peacefully; there's nothing to fear.

A sleek snake is draped on a tree limb.  
He is very gentle once you get to know him.

## In the Rainforest

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Sloths move so slowly they are almost still.  
Yet they climb trees with practiced skill.

Look at the tree frogs clinging to leaves.  
Some have blue arms that look like sleeves.

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Busy monkeys swing through the treetops.  
Their howls are so loud you wish they would stop.

And beautiful birds colored so bright and bold,  
fly through the sky with flashes of red, blue, and gold.

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From ants to monkeys, big and small,  
the rainforest is home for them all.

Different shapes, colors, and ways to be—  
together they live in nature's harmony.

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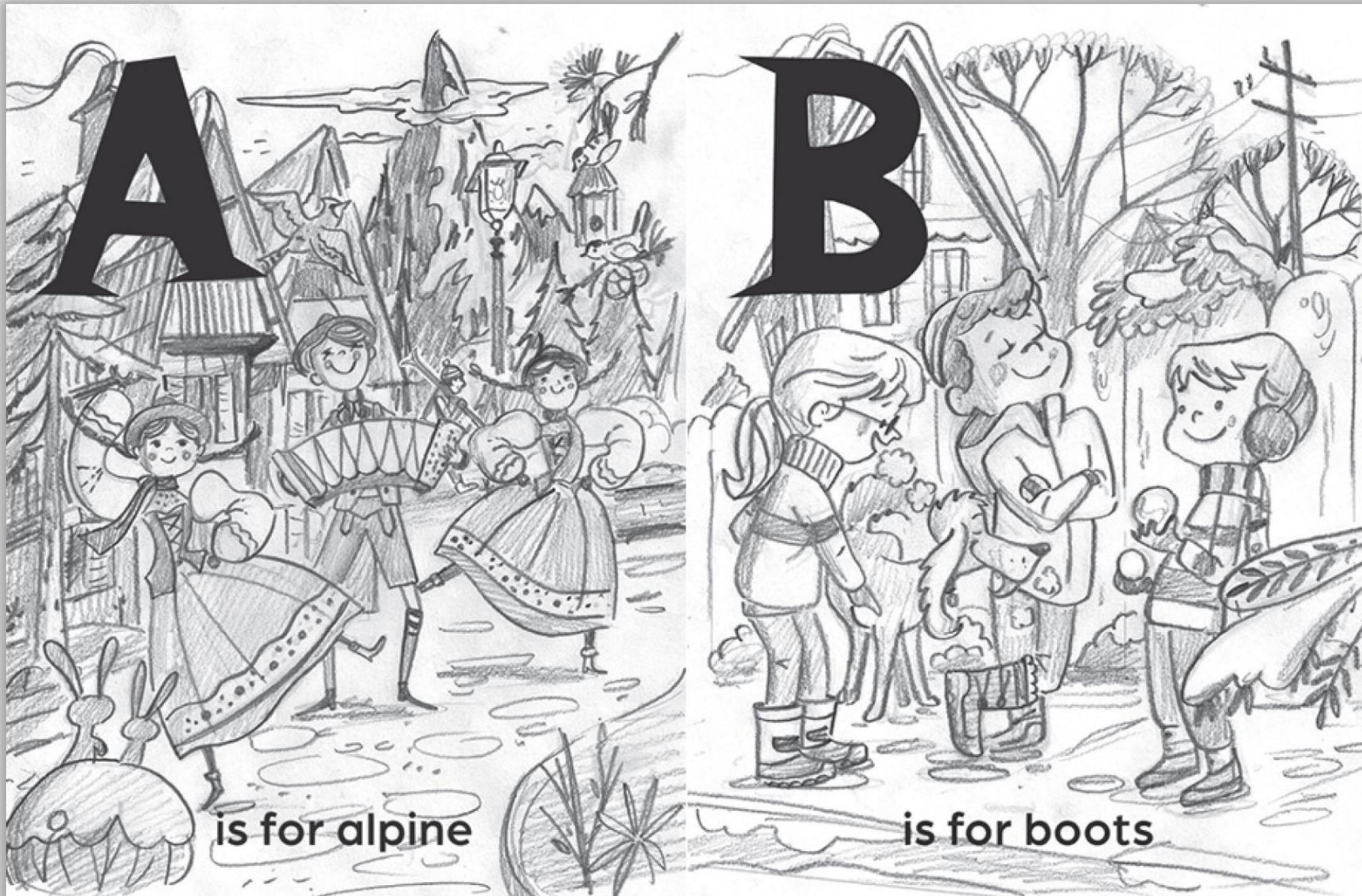
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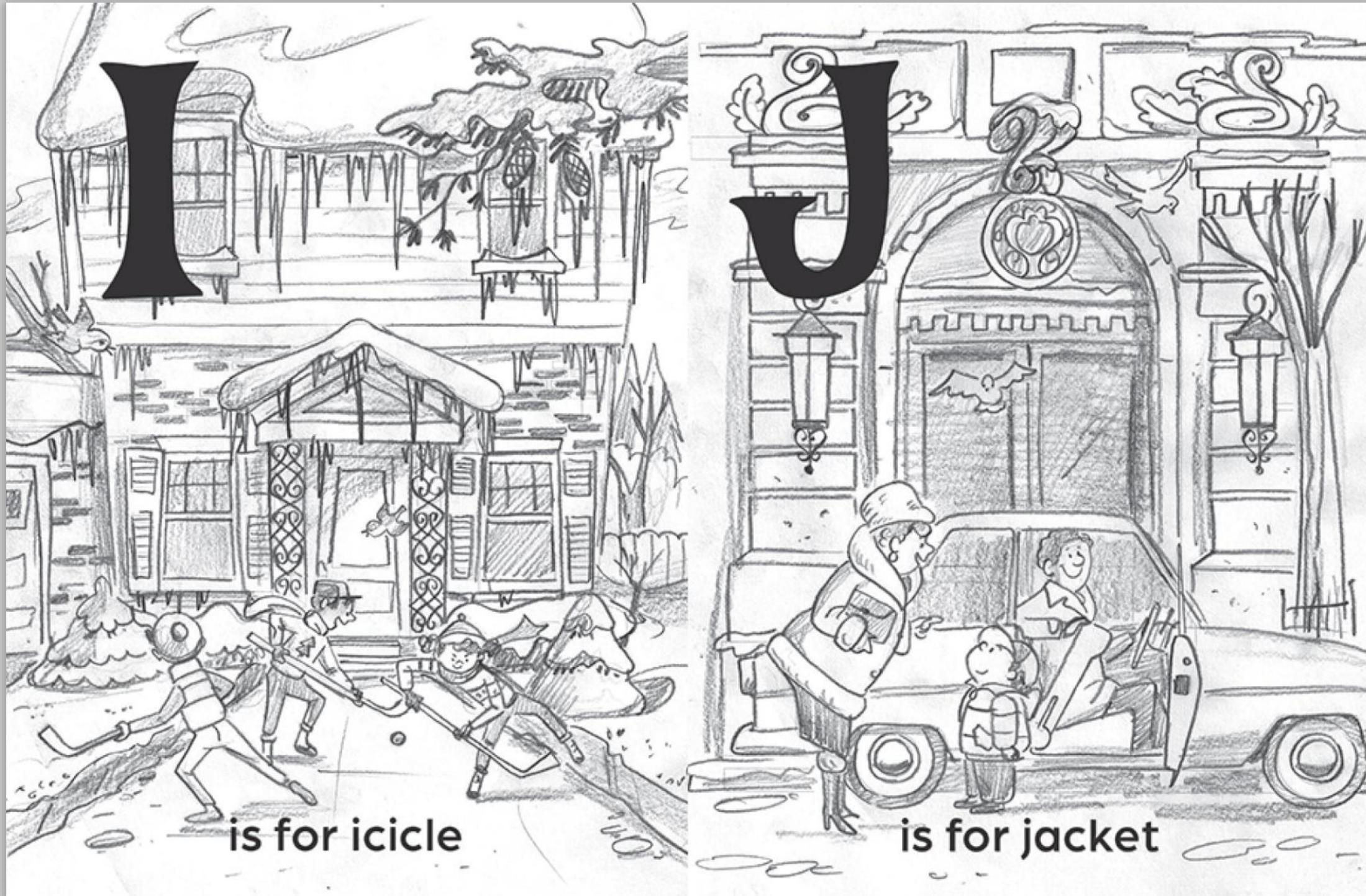
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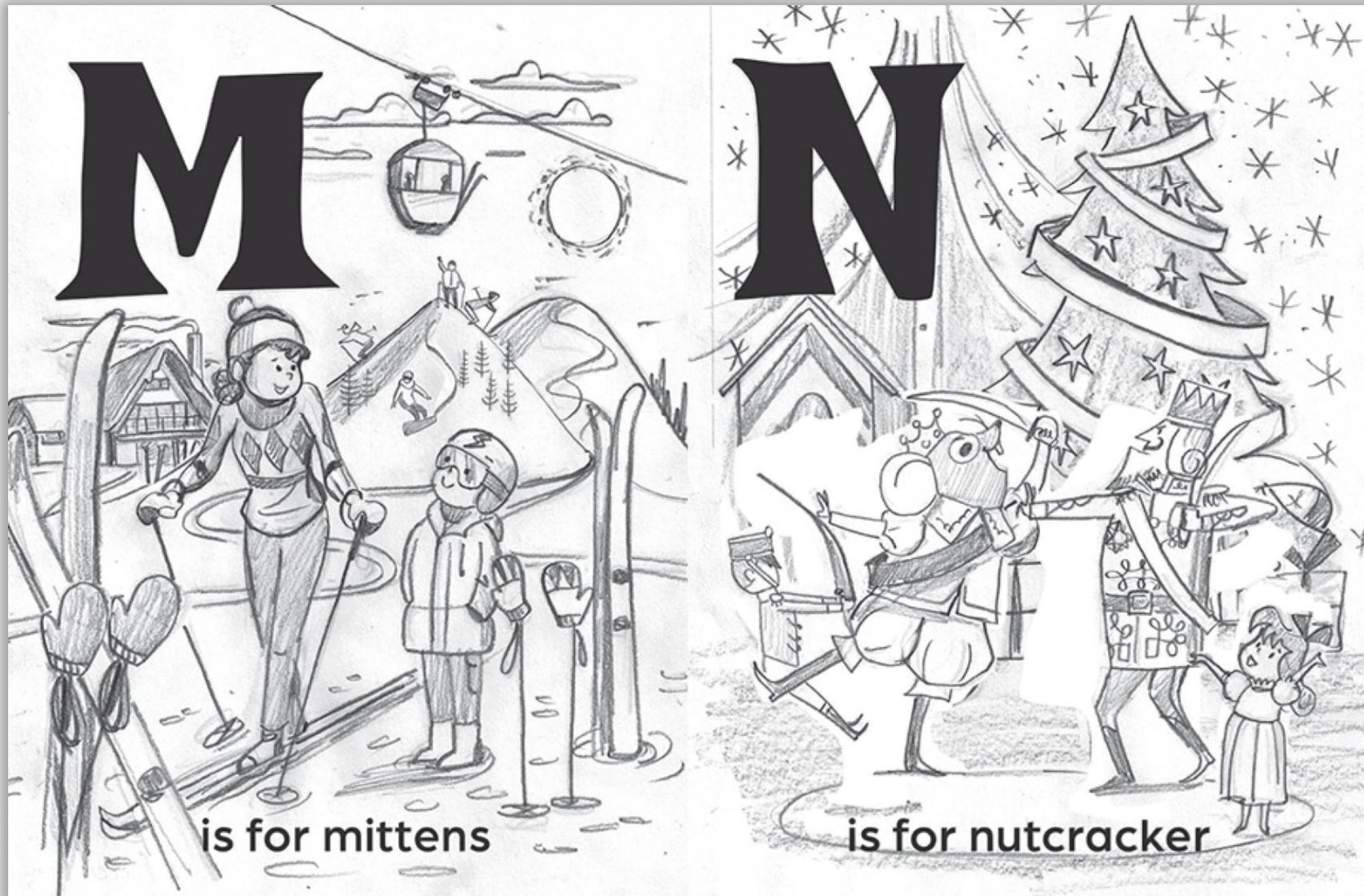
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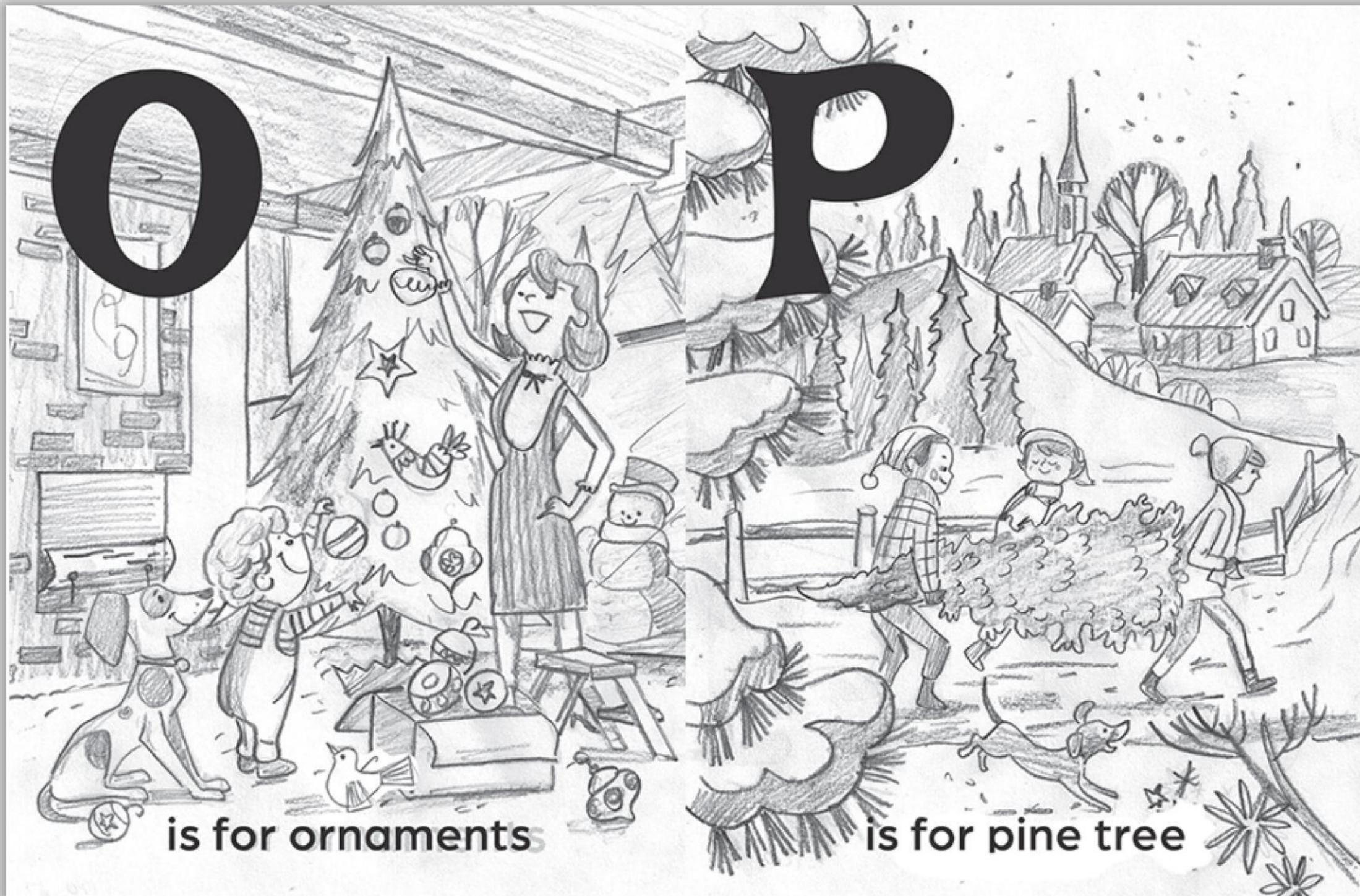
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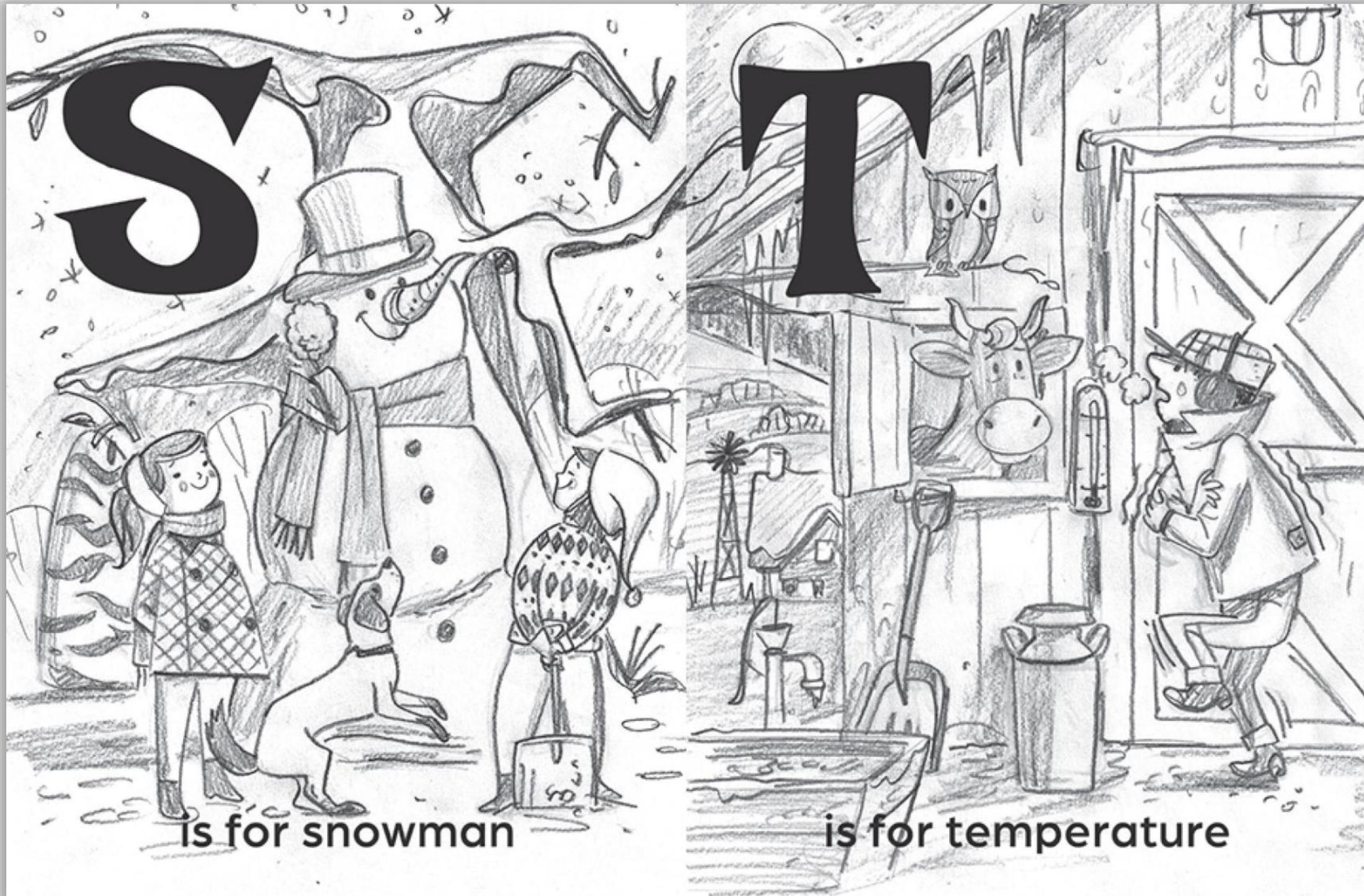
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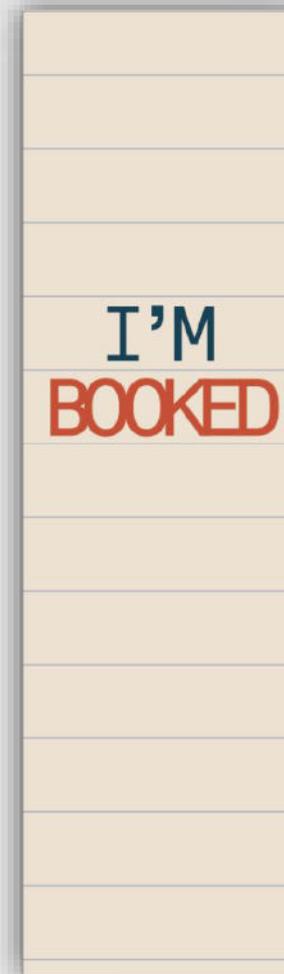
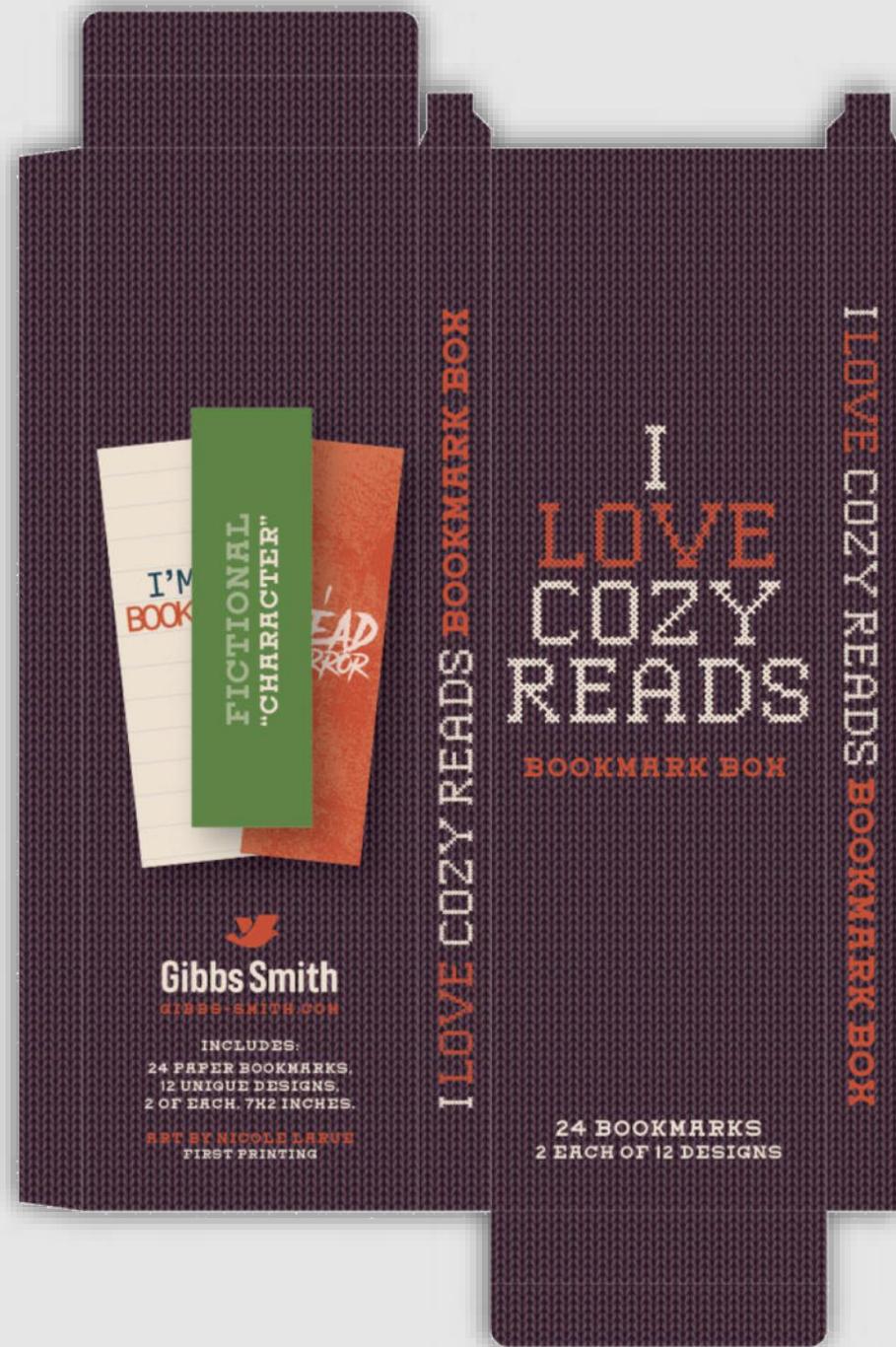


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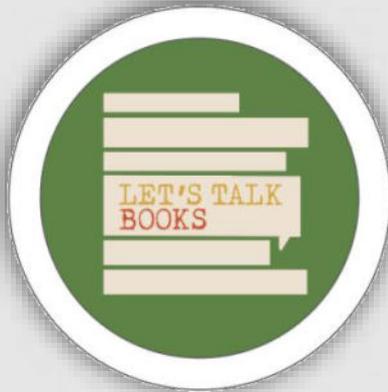


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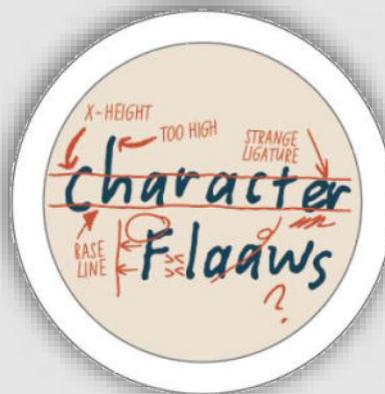
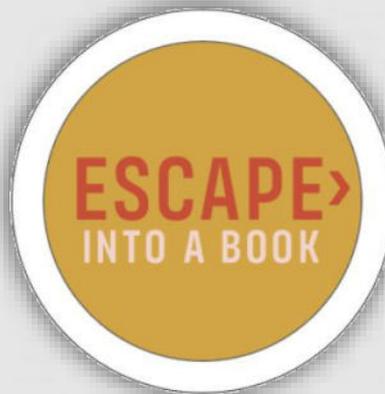
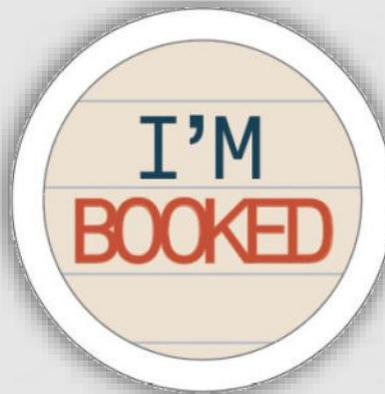
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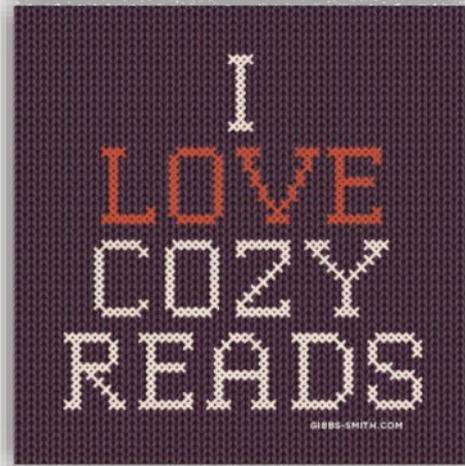


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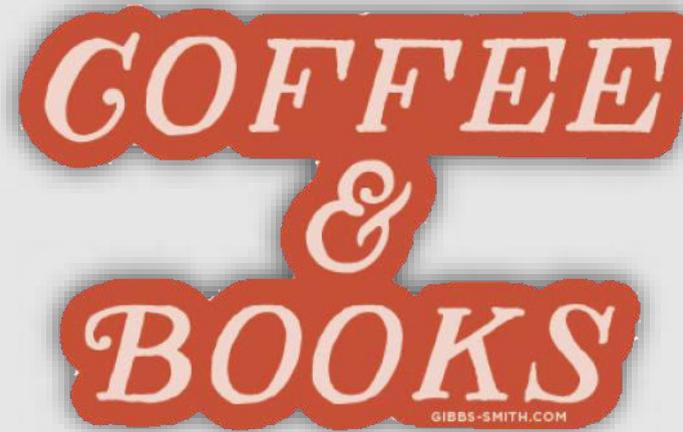


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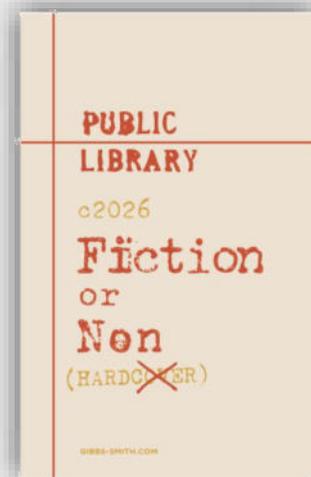
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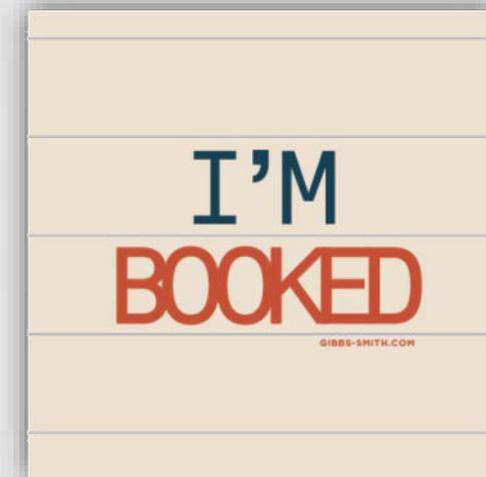
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