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ISSUE 005
January 2019

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6 // BLUE HILLS AT ROUND TOP
Building on Success

18 // A LIFESTYLE BY DESIGN
Kathy and Frank Johnston's
Round Top Home

24 // THE SECRETS OF A
WELL-DRESSED BED
Tips from Designer Cindy Radle
of Leftovers Antiques

32 // ON THE PORCH
A Passion for Antiques
by Anita Joyce, Cedar Hill Farmhouse

36 // FROM HARPER VALLEY TO BRENHAM
Jeannie C. Riley's Winding Road

44 // TEXAS QUILT MUSEUM
Showcasing the Art of Quilting

50 // TASTEMAKER
North African Squash and Apple Soup
by Coryanne Ettiene, Ettiene Market

52 // WINTER 2019 ROUND TOP
ANTIQUES SHOW
An Exceptional Opportunity

56 // SIMPLY INSPIRED CREATIVITY
The Artistic Life of Kwaku and
and Barbara Bediko

// PUBLISHER'S LETTER // Howdy. Welcome. Jak se máš.

The intersection of art, creativity and the countryside inspires people to live life on their own stylish terms throughout the Roundtopolis™. Of course, the presence of the renowned bi-annual antiques show and the ever-growing community of local artisans makes stylish self-expression easy.

This issue introduces you to Kathy and Frank Johnston, whose homestead was designed to reflect the life they built in Round Top, as well as singer Jeannie C. Riley, whose long and winding road brought her from Harper Valley to Brenham. Metal sculptor Kwaku and his wife Barbara Bediko's global travels inspire art and hospitality near Round Top. Purveyors of taste Anita Joyce, Coryanne Ettiene and Cindy Radle share their expertise that ranges from incorporating antiques into your home to preparing soul-warming soup and creating a personal "nest."

Our cover feature acquaints you with the next generation of ownership at the venerable antiques destination, Blue Hills. And while you're making your antiques show plans, don't miss the upcoming winter show, which offers the same exceptional shopping experience on a smaller scale.

Come savor our life and style.... *Katie*

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ABOUT THE COVER

Brenham-based photographer Natalie Lacy Lange discovered her favorite medium about 20 years ago in a photography class at the University of Texas in Austin. The signature style of Kathy and Frank Johnston's Round Top home welcomed her camera as surely as it welcomes family and friends. Her work has been published in *Country Living*, *Southern Lady* and *Better Homes & Gardens*.

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BLUE HILLS

AT ROUND TOP

BLUE HILLS AT ROUND TOP

by Roundtop.com Staff • photos courtesy of Blue Hills at Round Top

BUILDING ON SUCCESS

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**2019 Spring Round Top
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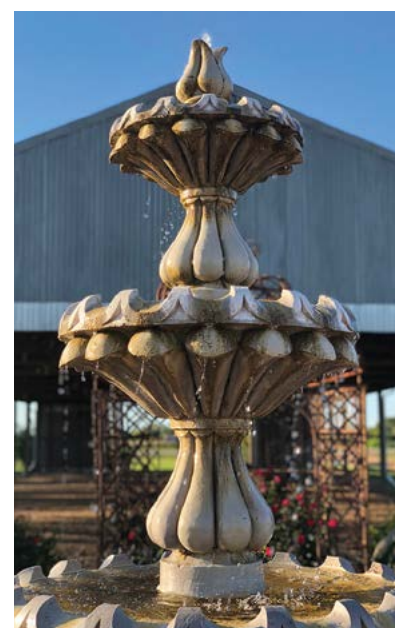
Blue Hills, the venerable 25-acre shopping destination on Highway 237 between Carmine and Round Top, will move into the next generation of creativity and commerce under the direction of new owners in 2019.

“Previous owners Mike Peters and Milton Grin did an exceptional job of creating something special,” said Corey Layne who, along with his sister Stephanie Layne Disney, will manage the venue on behalf of their Houston-based family business, Sixth Layne. “Blue Hills—as a brand and a venue—is built on a strong foundation of quality. Our vision is to enhance its existing excellence.”

Blue Hills will open March 23 – April 6 for the 2019 Spring Round Top Antiques Show. For the show, Sixth Layne is also adding about 4,800 square feet of tent space. The team anticipates having about 55 dealers including most of the dealers from the 2018 fall show along with some new faces.

“We’re excited to work with the stellar lineup of dealers who have long been part of the Blue Hills family,” Layne said. “They’ve been gracious in their welcome and in sharing their expertise.”

“THE BEST-DESIGNED AND BEST-LIVING HOMES, IN MY OPINION, COMBINE OLD AND NEW. IT ALLOWS FUNCTIONALITY AND ELEGANCE.”—Stephanie Layne Disney



MIXING IT UP

Since its founding, Blue Hills has attracted shoppers with an eclectic, high-quality mix of superior antiques, quality vintage, repurposed finds and art—fine and funky.

“Blue Hills has long been one of our family’s favorite destinations because of the incredible mix of goods—both old and new,” said Disney, an interior designer who began shopping the Round Top Antiques Show alongside her mother. “I don’t anticipate that ever changing.”

In fact, Disney, who will be responsible for curating the show, sees the mix as a competitive advantage because it reflects the trends driving home design.

“The best-designed and best-living homes, in my opinion, combine old and new,” she said. “It allows functionality and elegance.”

The 30-something professional, who is relocating from Los Angeles to Austin, sees it as a trend that is here to stay.

“Over the past several years, I’ve seen my peers begin to gravitate toward old things with stories to tell, but they’re incorporating them into a more minimalist lifestyle,” she said.

In her home, where she and her husband are the parents to two active boys, Disney has several well-loved antiques alongside contemporary furniture upholstered in durable fabric.

“Young professionals and young families appreciate the elegance of bygone days, but they’re selective in what they choose—and the pieces have to fit into their lives,” Disney said.

Over time, Disney’s goal is curating the mix of goods at Blue Hills so the venue is recognized as a one-stop shop for expressing personal style.

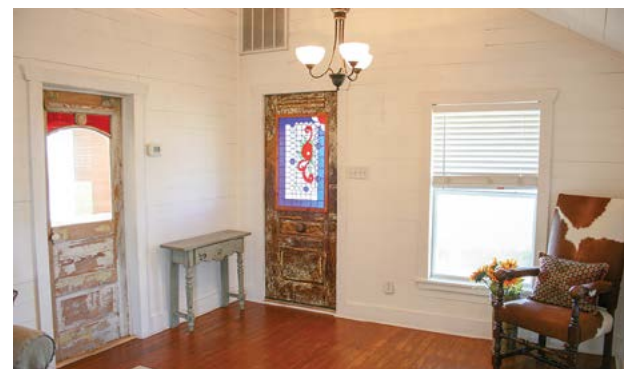
“Right now, for example, a Blue Hills shopper can purchase an elegant French dining table and walk across the courtyard to find funky, fun linens to give them a 21st century pop,” Disney said. “Over time, I hope to enhance the experience with a subtle, overarching cohesiveness that makes it easy to pull a signature look together.”

The mix also provides something for everyone at a variety of price points.

“Blue Hills is accessible for people with a variety of tastes and a variety of budgets,” Disney said. “We’re going to continue in the tradition of having something for everyone.”

FUTURE FOCUS

The broad offering of accessible merchandise has always been showcased against a pleasant shopping experience featuring well-arranged barns, easy, free parking, clean permanent restrooms, good food and country charm.



“Blue Hills delivers the shopping experience that I think people expect in Round Top—grass under their feet, open air barns and stunning views of the rolling hills,” said Layne, who brings years of commercial real estate experience in Texas to bear in the new venture.

In the near-term, the Sixth Layne team is tweaking that signature experience by broadening food offerings and hosting on-site events.

“Keep an eye on our website and social media channels to get the details as they become available,” Layne said.

To take advantage of the idyllic setting and demand for lodging, Disney has already re-done the interiors of the 3-bedroom/3-bath house and the bunkhouse on the property. “The Hideaway,” a small on-site apartment, is next up for a facelift.

“All of our dealers told us that finding lodging is a big deal—for themselves and shoppers,” Layne said. “We took that to heart.”

All of the properties will be available to rent through VRBO. Disney has plans to post their transformation on the venue’s social media channels to give people a taste of her aesthetic and extend the reach of Round Top.

“This is a relational business,” Disney said. “Using social media and other communication channels, we want to help people

discover the magic of Round Top and become part of the Blue Hills family of shoppers.”

In the long-term, the Sixth Layne teams wants the Blue Hills experience to be expansive and multi-faceted enough to hold shoppers from early morning to late evening.

“Right now we’re listening a lot, learning a lot and planning a lot,” Layne said. “We’re not in a hurry because we want to get the details exactly right and make Blue Hills a destination where shoppers don’t just pop in to visit a favorite dealer or two but plan on spending the day with us.”

PLANTED IN ROUND TOP

While the Layne family is new to the antiques business, they aren’t new to the Roundtopolis™.

“Our family had a weekend home in the Burton area for years,” Layne said. “We also had a place near Independence. I think when our family sold those properties we really knew we’d be back some day.”

In fact, parents Paul and Penny Layne found the Blue Hills listing while they were searching for a weekend property. The family, whose primary business is commercial real estate, was excited by

the prospect of owning an established antiques venue, and due diligence ensued.

“Since we were kids, we’ve talked about starting a family business,” said Layne, noting Sixth Layne includes the six Layne siblings and their parents. “Blue Hills was an unexpected opportunity.”

Disney concurred, “We’ve always wanted a business where we could use our respective talents and build something together.”

The family’s talent pool includes four siblings with commercial real estate experience as well as an artist and an interior designer. Three of the Layne children are married, and their spouses bring accounting, marketing and media experience.

“Blue Hills lets us all do what we do best,” Disney said.

Layne continued, “It’s all we talk about when we sit around the table.”

Their excitement about the future is grounded in their history in the area. Disney recalled attending her first Christmas parade in Round Top when she was about 12.

“It was the most charming thing I’d ever experienced,” she said. “Round Top was unlike any place that I’d ever been—and I decided then it was a place that I’d like to be part of one day.”

Layne, who grew up spending weekends in the area, attended his first antiques show in the fall as a serious shopper and was “blown away by the experience.”

“To my knowledge, the Round Top Antiques Show is the largest vintage and antiques show in country—and perhaps the world,” Layne said. “The curation of the community as a whole is unreal, but the real magic is the people. Everyone is so passionate about what they do, and they’re having the time of their lives. It’s like a holiday on steroids.”

While Disney is an antiques show veteran, the fall show was the first time she’d attended since relocating to California several years ago.

“Things have changed since I was here last,” she said. “There are more options for shopping, dining and having fun after hours. Round Top, during the show and year-round, is now a destination.”

But, even with the changes, some things remain the constant.

“Round Top’s charm is intact—and so is the thrill of the antiques show hunt,” Disney said. “No matter how many times you come to show, there is always something more to find.” ★

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KATHY AND FRANK JOHNSTON A LIFESTYLE BY DESIGN

by Lorie A. Woodward • photos by Natalie Lacy Lange Natalie Lacy Lange Photography

When Kathy and Frank Johnston of Round Top decided to put down roots among the live oaks of Fayette County just over 22 years ago, their preferred lifestyle dictated their home's design.

"By choosing Round Top we'd identified our preferred environment—it was the place where we wanted to be," Kathy said. "Our lifestyle is what we chose—and continue to choose—to layer on that environment."

Today, Kathy and husband Frank stay busy in what she terms "semi-retirement." Kathy produces The Compound Antique Show for its owner and her client Mark Massey; Kathy and Massey also are partners in the Round Top Arts Festival (formerly WinterFest). Frank is the founding broker/owner of Heritage Texas Country Properties. Although he sold the company to long-time Brenham sales manager Cathy Cole two years ago, Frank continues serve as the company's broker in addition to listing and selling properties.

The Johnstons surround themselves with friends and family, frequently entertaining in their home. The first floor of the 5,000+ square-foot house, built in a custom "Round Top style," includes the kitchen, dining room, living room and gallery, which Kathy describes as the home's heart.

"We live in every square inch of the bottom floor," said Kathy, noting that they designed the house to be open and airy with separate yet connected spaces.

The layout allows people to mix, mingle and relax throughout. Originally, the house was about 3,700 square feet, but they added a second master suite so Kathy's mother could live with them, which she did for a very short time until her death.

"Our home is a gathering place where we celebrate relationships," said Kathy, who identifies cooking and setting beautiful tables as

twin passions. "These days our favorite number to have at the table is six to eight because the intimacy allows everyone to really focus and enjoy each other."

French doors and oversized windows with custom casements not only showcase Craftsman style but bring the outdoors inside seamlessly and deliberately. The four bedroom, 3.5 bath home is surrounded by sprawling porches and multi-layered decks, so the parties can spill over to the outside.

"We are porch people," Kathy said. "This property afforded us stunning views from every side, so we built with that in mind. And now we live on these porches with our friends—and by ourselves at the beginning and end of each day."

One of the things that attracted the Johnstons to the land, which is less than two miles from the center of Round Top but feels much farther away, was the heritage live oaks. As luck would have it, the only "bald spot" on the property was the ideal building site; the couple didn't remove a single tree. The home's foundation is pier-and-beam, which allowed its construction without damaging nearby tree roots. The outlying decks were designed around the trees.

"These trees are majestic—and they were here first," Kathy said. "Their shapes and textures define the landscape."

In addition to emphasizing the trees, the expansive network of porches and decks also allows the Johnstons to accommodate a crowd. The couple stays engaged in their adopted hometown and the surrounding area, so they often open their home and host

fundraising events to support local causes and organizations. Recent examples include a brunch benefiting the Round Top Family Library and a South American-themed party benefiting the Fayetteville Chamber Music Festival. Both events were held on the home's porches and decks.

"I love entertaining on a grander scale and helping worthy causes along the way," Kathy said. "Events allow us to share our home in a different way."

THE DESIGN PROCESS

The Johnstons hired Chris Travis, a Round Top based designer who now lives and works in Colorado, to design their permanent country home. Early on Travis assigned the couple some extensive homework.

"First, we each had to complete a very long and very thorough questionnaire that made us think through our home project in great detail," Kathy said. "Then, we each were tasked with creating a workbook that included our list of wants and needs in a home, photos from magazines of styles and colors we liked and examples of things that just moved our souls."

She continued, "We had 30 days to complete the assignment, but we couldn't discuss our workbooks or show them to one another."

A month later the Johnstons met with Travis, gave him their books and waited as he flipped through the pages. The designer, who had come into the meeting expecting to act as a mediator, began to smile as he realized that his clients had remarkably similar tastes and goals for their home.



“GOOD DESIGN IS GOOD DESIGN. IT STANDS THE TEST OF TIME, WHICH IS IMPORTANT WHEN YOU’RE BUILDING YOUR FOREVER HOME.” *Kathy Johnston*

“Frank and I are both very independent, and I have to admit that we had trepidations entering into this process,” Kathy said. “I had heard that the stress of the design/build process could tear a couple apart. So, it was an emotional experience to realize how closely aligned we were about the things that mattered and moved us.”

The Johnstons both respected the area’s character and heritage.

“We wanted our home be a natural reflection of this place, not an ostentatious representation of somewhere else,” Kathy said. “It needed to look like it fit beneath the oak trees.”

They both appreciated the warmth of wood and the power of good design.

“Good design is good design,” Kathy said. “It stands the test of time, which is important when you’re building your forever home.”

They both understood the power of personalization and valued original art, classic furnishings including antiques and one-of-a-kind architectural elements.

“The most inviting homes are a reflection of the people who live in them,” Kathy said.

To that end, the bricked in gallery was conceived as a place to showcase their eclectic art collection.

“If you look up from the gallery, you’ll see windows that open out into the space from our guest bedrooms,” Kathy said. “No one but us would know this, but we designed them to reference our love of Italy.”

Like the Italian versions, these windows open up to their own points of view.

“I’ve had family members lean out over the gallery and call for morning coffee, just as the Italians traditionally call out to each other from their second stories to the village streets below,” she said.

The Johnstons also included plenty of custom woodwork but avoided rusticity because their more classically-styled furnishings didn’t lend themselves to that look. They identified places in their home to incorporate architectural elements such as the Italian antique peach toned leaded glass transom and sidelights that once flanked the front door of their Houston home. The transom enhances the entrance to the dining room, and the sidelights serve as doors on built in china cabinets.



Two years passed from the time the Johnstons bought the land and began making improvements until they moved in. When the process was complete, Kathy grieved.

“Building our home was joyful,” Kathy said. “I mourned when we were done—and began wondering what can we do next?”

The first next thing was stonework and gardens designed by Jack Finke, the local artisan and stonemason responsible for numerous projects on the grounds of nearby Festival Hill.

“Jack was a master craftsman and creative beyond compare,” Kathy said. “Generally, I’d give him a broad outline of my vision for a project and then just give him free rein.”

She continued, “I never knew exactly what the end result would be, but I grew to trust that his vision, with a tiny tweak or two, would match mine. He never disappointed.”

Finke crafted the entrance gate to the property, the waterfall and patio area at the front of the house, a decorative stacked stone well near the garden room and the bridge spanning the wet weather creek.

“I didn’t want to look at a ditch, so I had him design a system that turns the often dry creek bed into a flowing creek with the flip of a switch,” Kathy said. “It’s one of my favorite landscaping feature.”

KEEPING IT FRESH

While the Johnstons have lived in their home for 14 years, it’s as fresh and on point today as it was the first time they welcomed guests.

“There’s very little I’d change about the footprint of the house,” Kathy said. “It lives well.”

The earthy color palette, which juxtaposes reds, navy, greens, creams against the warm wood, is another classic. Kathy keeps it current by updating textiles.



“I’ve always had an eye for color and texture,” Kathy said. “As time passed, I’ve reupholstered my furniture and purchased new rugs, both of which can totally change the feel of a room.”

Kathy also admits to being a serial furniture arranger.

“When my sister comes to visit, we have the best time moving things around,” Kathy said. “Frank doesn’t think it’s nearly as fun.”

Through the years Kathy has ascribed to the design theory of “more is more,” but recently has imposed a degree of restraint.

“For every new piece of décor that I acquire, I have to give up two. I’m winnowing everything except art,” Kathy said. “There is no such thing as too much art.”

To that end she rotates her collection, displaying different pieces, at different times, in varying places. It’s one more way she keeps the interior fresh and engaging.

“I’m visually oriented—and I love to feel embraced when I walk into someone’s home,” Kathy said. “I hope our home warmly embraces people as soon as they come inside.”

BONUS CONTENT

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The Secrets of a Well-dressed Bed

by Lorie A. Woodward • photos by Natalie Lacy Lange, Natalie Lacy Lange Photography

While furnishings, lighting, art and accessories are all important components of a well-designed bedroom, a well-dressed bed is the focal point.

“Your bed is like your nest. It should be your refuge, full of luxurious textures and softness that beg to be touched,” said Cindy Radle, manager at Leftovers Antiques in Brenham, a design emporium known in part for its custom-made iron beds and luxurious bedding. “You should be drawn to the bedding because it is full of your personal preferences including the colors and textures.”

Creating a tempting nest is a building process that involves mixing and matching.

“The idea of matchy, matchy bedding in a bag is dated and needs to leave our bedrooms,” said Radle, who designs beds for the showroom and clients. “Today’s designers are mixing and matching elements of all kinds.”

.....*Building the Basics*.....

The foundation elements of a well-dressed bed are the duvet or bedspread, the back layer of pillows and the dust ruffle or bed skirt.

“Generally when I design a bed, I begin with the primary bed covering, the back

pillows that will line the headboard and the dust ruffle all in similar tones,” Radle said, noting that she uses oversized pillows such as deluxe (extra-large king pillows) or euro as the back layer. “After that I start to add layers by bringing in additional colors and textures just like an artist would do in a painting.”

The primary bed covering is a matter of personal preference. A duvet offers more loft and creates a softer look than a bedspread. A bedspread lends itself to layering.

“A duvet isn’t better than a bedspread or vice versa,” Radle said. “They accomplish the same thing in slightly different ways.”

Regardless of the type of bed covering, reversibility in a complementary color or pattern expands the design options.

“The reversibility of the bedspread makes it more versatile because you can enjoy a new look by simply turning the cover over,” Radle said. “You essentially get two looks in one.”

For the record, a bed scarf is only decorative.

“A bed scarf isn’t added for its functionality but for a pop of color that ties all of the different elements together,” Radle said.

.....*Picking a Palette*.....

Neutral solids such as white, cream, taupe and gray, as well as muted blues and greens, provide a classic foundation and maximum design flexibility.

“With neutrals you can design a tone-on-tone bedscape, or you can add pops of color with accent pillows and throws,” Radle said. “If you’re using a neutral foundation, you can change the look and feel of the bed by changing a few key pieces instead of investing in a completely new bedding set.”

For instance, using a floral print on accent pillows and a bed scarf at the foot of the bed can add a touch of femininity without overpowering the room with flowers.

“By sticking with a neutral foundation, you can add a favorite pattern or a bold color without fear of an over commitment,” Radle said.

White as a primary or secondary color brings crispness to a look. White or cream used as a secondary color can also break up a “sea of color,” which also adds visual interest to the bed.

....*Texturizing for Touchability*....

Different textures hold the eye and tempt the fingers.

“I like to mix several textures,” Radle said. “Chenille, linen, silk and velvet can all work well together to make the bed interesting to look at as well as to touch.”

.....*Piling on Pillows*.....

Layers of pillows dressed in complementary shams form an appealing cloud of comfort.

“There is no rule of thumb for the number of pillows used to dress up your bed,” Radle said. “It’s a matter of personal preference and what is practical for you.”

Practicality comes into play every night when the layers of pillows are removed and every morning when they have to be replaced and arranged. In Radle’s experience, some people are fine with dealing with four or five layers of pillows, while others only have patience for one or two at the most.

“While there’s no perfect number, I do suggest staggering the sizes of the pillows,” Radle said. “If all of the pillows are the same standard size, you can’t see any of them.”

When she designs a bed, Radle starts with

the largest pillows in the back and steps them down in each succeeding layer. A four-layer design might begin with euros, step down to deluxes, then kings or standards, finishing with an accent pillow or two.

.....*Detailing*.....

Tiny details such as buttons on a pillow sham can make a big style statement.

“I like to add little interesting touches to the different layers,” Radle said. “A unique button or zipper, added to a pillow, can really catch your eye.”

Many of the bedding lines Radle works with use buttons as fasteners on the pillow shams. As she’s layering the pillows, she will turn the buttoned back to the front for one layer to add one more textural element.

“I like to include unexpected things to grab your attention,” Radle said.

.....*Investing in Quality*.....

An investment in quality bedding pays dividends in durability.

“Bedding is not inexpensive, but like so many things, you get what you pay for,” Radle said. “High-quality bedding wears and washes well. It keeps its shape and it maintains the fabrics’ original textures.”

And, as people are purchasing their bedding, Radle encourages them to think about the filling for the duvets and shams. The inserts are an important part of the tactile experience.

“An insert made from down is completely different than an insert made from polyester,” Radle said. “Down gives the pillows a plumper, softer look. It’s loftier. Polyfills can be stiff and rigid.”

.....*Personalizing*.....

The best bedrooms express the personality of the people who inhabit them.

“There aren’t any rules when designing your own retreat,” Radle said. “Your personal choices make it special.”

There is a place for Grandma’s quilt or Great Aunt’s tatted lace. Of course, they may need to be repurposed into pillow shams or a bed scarf.

“By incorporating things that are special to you in your bedroom, you add a layer of meaning,” Radle said. “Ultimately, you’ve added another reason to love the space you live in.” ★



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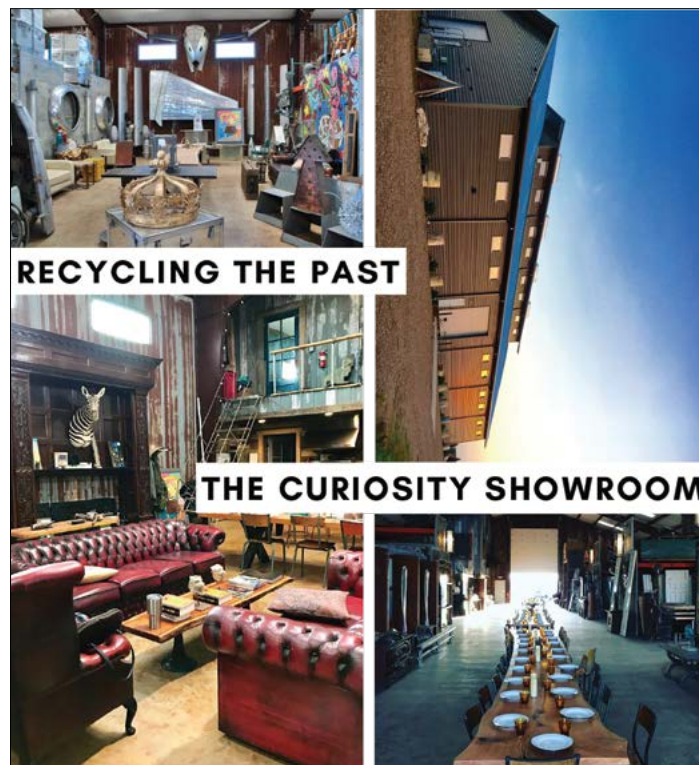
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A PASSION FOR ANTIQUES

ARTICLE AND PHOTOS BY ANITA JOYCE • cedarhillfarmhouse.com



Our local pizza place offered buttons that read, “Pizza Makes Me Passionate.”

At 13 I wasn’t sure what “passionate” meant, so I asked my mother. This is the same woman who disapproved of me wearing makeup or pants, cutting my hair, attending school dances and listening to rock and roll. Basically, she disliked everything about 1970s popular culture.

If I had known the word’s meaning, I wouldn’t have asked my mom, not only because asking would’ve been unnecessary but because I would’ve realized that I had stumbled into the forbidden territory of s-e-x; therefore, her answer would be a non-answer delivered with a disapproving look and a lifting of prayers for my soul later that night.

Not long after this I became passionate—but I didn’t use that word around my mom—about historical fiction. The novels featured grand homes, horses, trains and long dresses, always. Although my mom would have been all for me wearing long dresses to cover my legs, she wasn’t going to buy me any or send me on a grand tour of Europe or pay for riding lessons.

My options for pretending I lived in 1875 or thereabouts were limited until I discovered I could take a train from my grandparents’ home in Oklahoma to our home in Texas. Before our annual Oklahoma trip, I suggested extending my stay a week longer than my parents and returning to Texas by train by myself. My brother and parents wouldn’t be on the train to ruin my romantic experience or embarrass me. Magically, they agreed!



The magic didn’t last. The train station was in Purcell along with the prison. Purcell and the train station were dreary, sad and decidedly unromantic. I, on the alert for any escaped convicts traveling with a disguise, scanned the faces of the other passengers. Sadly, everyone appeared to be upstanding, boring citizens.

A few hours into the journey the train’s air-conditioning broke. To escape the heat, I spent most of my time standing on a little landing at the end of our car with dust flying in my face.

No one on the train appeared remotely interesting or close to my age. A man in his thirties traveling with his young daughters invited me to join his table for lunch. The dad was a bit dull for my taste, but his girls were sweet.



Anita Joyce has a city house in Houston, a country house near Shelby and a flair for French style. The former engineer is a wife and mother as well as a self-taught photographer, interior designer, blogger and online entrepreneur who founded cedarhillfarmhouse.com in 2011. Today that site alone has 80,000 unique visitors per month.

The Houston station was as neglected and depressing as the one in Purcell. My awaiting father was the only bright spot. Ironically, although the train trip wasn’t as fun as I expected it to be, it probably was similar to train travel a hundred years before.

As I developed this fascination with the past, I also developed a love, or dare I say passion, for antiques. My very first antique was a book written around 1896 titled *The Glory of Woman: Or Love, Marriage and Maternity*. I found it at a library book sale for about a dollar.

It had a place in the front where it could be inscribed and given as a gift. I purchased an ink well and a nib pen. I inscribed it from my mom to me. I figured whatever the book said about s-e-x my mom would be okay with since the book was written by Victorians.

My love of antiques has intensified over time, but I’ve lost my desire to live 150 years ago. I’ve seen enough reality shows about living in Victorian London and Regency England to squelch those fantasies. I’m happy to live with modern conveniences and the right to vote and to live without corsets or sidesaddles.

While I’m not anxious to go back in time, I still admire old things. I just bought some amazing circa 1815 dining room chairs that I am looking forward to living with in the 21st Century.

LIVING WITH ANTIQUES

Although I am a happily modern woman, my heart races when I find an antique treasure. The challenge is incorporating beloved antiques into your home without it looking like the set for *Pride and Prejudice*.

Here are a few of the ways I live with antiques in the 21st Century.

MIX OLD AND NEW. A room filled with only antiques can look stiff and museum-like. Mixing new furniture with antiques keeps the room fresh and new while grounding it in the past.

USE ANTIQUE CHAIRS SPARINGLY. I like to have at least one antique French chair in most rooms to add some elegance. While the antique chairs can be used for overflow seating occasionally, I incorporate newer chairs in the room for primary seating because they are more comfortable and roomier.

FIND AN UPHOLSTERER. Plan on re-covering any antique upholstered furniture you buy. The original fabric rarely works in today’s homes. I love re-covering chairs with old grain sacks or nubby homespun linen. Although the fabric is old, it’s not what would have been on the piece originally. Easy care homespun linen is much more casual, which suits today’s lifestyle much better.

THINK TWICE ABOUT RE-TOUCHING THE FINISH. If the piece is already painted, I try to leave it alone. These chairs are so gorgeous, and I wouldn’t dare touch the paint. I believe the paint is original, and if it is, then painting these chairs would destroy their value. Even if the paint isn’t original, it’s still perfect for me!

If a piece isn’t painted, I think about it long and hard before I apply paint. I did happily paint some very dark oak pieces—and I think they look so much better—but when it comes to walnut, fruitwood, antique pine or anything with an inlaid finish, I leave it alone.

HAVE FUN AND ONLY BUY WHAT YOU LOVE. That’s my most important advice. ★

As I developed this fascination with the past, I also developed a love, or dare I say passion, for antiques.



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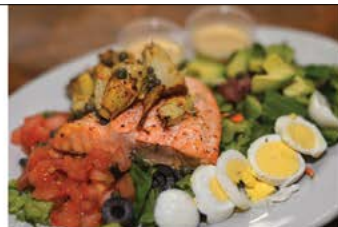
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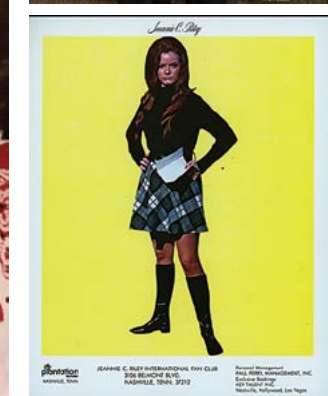
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From Harper Valley to Brenham

THE WINDING ROAD OF JEANNIE C. RILEY

by Lorie A. Woodward
photos by Rachel Alfonso-Smith, Shutterbunny Photography
personal photos courtesy of Jeannie C. Riley

In the tumult of 1968, “Harper Valley PTA,” a catchy pop-tinged country song, caught the attention of a divided nation and catapulted unknown singer Jeannie C. Riley to the top of the music charts and into the spotlight.

“I had no idea that Harper Valley—a song I didn’t want to sing—would have the impact it did on the country, on music or on me,” said Jeannie, an Anson, Texas native who now lives in Brenham with her second husband and first love Billy Starnes, said. “Once it was out in the world, it took on a life of its own and carried me along with it.”

Jeannie, who is recovering from throat surgery with hopes of completing a gospel album in the not-distant future, considers Harper Valley a blessing of the mixed variety.

“Harper Valley took me to the highest highs and opened a lot of doors for me along the way, but it also locked me in a little bitty artistic box that nobody would let me escape,” said the 73-year-old singer, who was born Jeanne Carolyn Stephenson.

THE ROAD TO MUSIC

Jeannie came of age in the 1940s and 50s in Jones County, north of Abilene, where ranching and dryland cotton farming were big business. Her father, Oscar Stephenson, was a sharecropper. Jeannie, along with her mother Nora and her older sister Helen, chopped and picked cotton.

“We worked hard and didn’t have a whole lot,” Jeannie said.

Music and faith were ties that bound the family together. Her maternal grandfather, Rev. William R. Stephenson, was a Nazarene street preacher. Her mother longed to follow in the footsteps of her musical idol Molly O’Day.

“Grandpa would worship to momma’s secular music,” Jeannie said. “My first childhood memory is drifting off to sleep as my daddy played his French harp [harmonica].”

The family’s fortune improved when her father quit farming, became a mechanic and moved to town. Her mother completed nursing school and worked at the Anson General Hospital.

The girls passed their time listening to music. Helen opted for Mozart and Beethoven. Jeannie preferred Little Richard, Lefty Frizzell and the blues. Unbeknownst to anyone, Jeannie was also singing into her hairbrush with the female country greats, especially Patti Page and later Connie Smith.

“Patti Page made me believe in the power of music,” Jeannie said.

But the teenager kept her passion a secret.

“I didn’t sing to the radio,” Jeannie said. “I didn’t sing in church. I didn’t sing anywhere but into my hairbrush in private.”

Her need to sing got the best of her in 1961. Her uncle, Johnny Moore, had scored a modest hit in Nashville with the song “15 Acres of Peanut Land” and was running a monthly showcase, Jones County Jamboree, at the Anson High School auditorium.

“I knew if I wanted to be a singer, I had to bite the bullet,” Jeannie said. “I didn’t want to sing in my hometown, but where else was I going to go?”

One night an hour before the Jamboree started, Jeannie asked Moore if she might perform. Her surprised uncle told her to work something up with the band. She chose Ray Price’s “My Shoes Keep Walking Back to You” and Jean Shepard’s “If You Were Losing Him to Me What Would You Do?” for her public debut. Her father, who didn’t know she was on the bill, was in the audience.

“I gave my daddy a heart attack when they called my name, but I made it through without forgetting the words,” Jeannie said. “My biggest mistake was wearing slacks and a sweater set instead of a dress because people could see my knees slapping together.”

Two songs, two rounds of supportive applause and she was hooked.

“I thought, ‘Man that was scary—sure wish they’d call me back,’” she said.

Jeannie became a regular on the Jamboree. Now as she washed dishes and looked out the window all she saw was Nashville.

“I felt like God had something bigger in mind for me,” Jeannie said.





THE ROAD TO NASHVILLE

Her immediate family, which had grown to include her new husband Mickey Riley, an Anson native whom she married in 1963 when she was 18, supported her dream. In the summer of 1966, Moore organized and funded a three-day family trip to Nashville for Jeannie.

On a backstage tour of the Opry, the family encountered Doyle Wilburn, a Grand Ole Opry performer who had branched into music publishing and television. Wilburn agreed to let Jeannie cut a demo. Her voice got the professional’s attention, but her years of emulating her idol interfered.

Wilburn opined, “The girl’s got a voice, but she sounds too much like Connie Smith. We’ve already got us a Connie Smith.”

The takeaway?

“I had to be myself—and nobody else,” Jeannie said.

The family returned to Anson where Jeannie continued to sing at the Jamboree and cry into her dishwater as she listened to country music and dreamed of a life like that of her all-time favorite Merle Haggard.

Mickey, sensing that Jeannie would never be happy without taking an extended shot at Nashville stardom, made a decision.

“He walked in and said, ‘Jeannie, pack our stuff. In two weeks we’re leaving here—and I’m taking you to your music,’” Jeannie said.

In early fall 1966, Uncle Johnny Moore bought a gas station in downtown Nashville that Mickey managed. Mickey played Jeannie’s demo tape at the station. It caught the ear of Nashville businessman and music industry insider Jerry Chestnut.



THE ROAD TO THE TOP

A confluence of circumstances put her on a collision course with “Harper Valley PTA.” First, Chestnut, impressed by her initial demo tape, hired Jeannie to be his receptionist at his publishing company, Passkey Music. Second, Jeannie recorded a demo of “Old Town Drunk,” a song with a hard-edged, sarcastic tone, for her songwriter friend Royce Clark. Third, producer Shelby Singleton heard the second demo soon after he’d heard “Harper Valley PTA,” written by then-unknown Tom Hall. (Hall added the “T.” to his name after Harper Valley became a hit for Jeannie C.)

“Something clicked, and Shelby told people, ‘If you get me that girl on the demo, I’ll cut you a million seller,’” Jeannie said.

Their first meeting left Jeannie cold.

Singleton promised to deliver a pop hit. Jeannie wanted to sing traditional country. She hated the song, which was originally arranged in the ballad style of “Ode to Billy Jo,” leaving it lifeless.

Then, Singleton demanded a three-year contract with troublesome provisions. Finally, he wanted to change her name to Rhonda Renae because “there were just too many Jeannies in Nashville.”

“I hated the idea of performing with somebody else’s name because how would the folks at home ever know it was me when they heard me on the radio?” Jeannie said.

Singleton pulled out the stops to gain her cooperation promising the B-side of the record to Clark and his wife Jerri, who were her best friends in addition to being songwriters. As authors of the B-side single, the couple would receive the same royalties as Hall for every copy sold. The Clarks applied emotional pressure, and Jeannie gave in. Singleton booked a studio at Columbia for the last Friday night in July 1968.

“I was mad. I hated everything about the whole deal,” Jeannie said. “I didn’t look at the song until I walked into the studio.”

Studio time was booked in three-hour increments. While the band warmed up, Jeannie glanced at the lyrics. She stepped up to the mic and let her anger rip.

Take one.

Singleton’s wife suggested changing the last line of the song from “. . . the day my momma broke up the Harper Valley PTA. . . ” to “. . . the day my momma socked it to the Harper Valley PTA.”

Take two.

When Jeannie finished the second take after only 15 minutes, everyone knew they’d created something that was going to roar onto the scene. In the excitement, Singleton conceded to the name Jeannie C. Riley. The production team began creating acetates, copies that could be played at the radio stations, for distribution the next day.

“If I’d cared about it, I’d never been able to sing it that way,” Jeannie said. “I needed to be mad and reckless.”

The song, which eventually sold 6 million copies, spurred a phenomenon.

By the next weekend, Jeannie was on television. Soon she began headlining shows, some of which attracted 80,000 people on the power of one song. Experienced stars such as Charley Pride, Waylon Jennings, Faron Young and Merle Haggard found themselves opening for the newcomer. She sang for President Nixon. The gossip rags had a field day when she and Elvis crossed paths in Vegas as headliners.

“I was too green and naïve to know to be scared,” Jeannie said. “Harper Valley was the biggest thing in the nation straight out of the chute. I had to learn to be an entertainer with the world watching.”

The song was requested so often that a deejay at Lubbock’s KLLL locked himself in his booth and played Harper Valley for 36 hours straight, so people would quit asking to hear it.

The record’s literal overnight success didn’t inspire the country music establishment to open its arms; instead many country luminaries closed ranks rallying around the cries of “lucky break and no talent.”

The fact that her management and her public demanded she appear in mini-skirts instead of the long, elegant gowns that were industry standard widened the chasm. Decades later she is haunted by the memory of commissioning a long, multi-tiered gown for the Country Music Awards where she and Harper Valley earned nominations. When Jeannie arrived pre-show to pick up the gown, she discovered Singleton had redesigned it as mini-dress complete with silver go-go boots.

As she prepared to perform Harper Valley at the awards show in the tiny dress, Jeannie heard one of the reigning queens of country exclaim, “Well shit!” as the diva took in the outfit.

“I prayed Harper Valley wouldn’t win,” Jeannie said. “I didn’t want to set foot back on the stage because I knew what people were thinking.”

The conflict between the rebellious mini-skirted country pop star contrived by the industry and traditional country queen that she longed to be created a gap that remained unbridged. When Jeannie released “When Love has Gone Away,” a song she considers one of her best, a deejay’s review read: “This is one of Jeannie C. Riley’s best performances, but nobody wants to hear her sing like this. Give us that sass and we’ll play her records.”

The negativity took its toll.

“Those words were confidence robbers,” Jeannie said. “They made me wonder whether I was a viable artist . . . and that wondering went on for decades.”



THE ROAD TO CONTENTMENT

Jeannie continued to tour and perform as a country singer and later as a gospel artist until she retired in the early 1990s. Along the way she divorced and married Mickey twice. She battled bipolar disorder that left her bedridden with debilitating depression for months at a time. She lost her faith but found it again on her knees in the Mount Hope Cemetery near Anson, where she and God had a heartfelt conversation that sent her back to the Scriptures.

“I left there with hope and new hunger for the Word,” Jeannie said.

As she found her peace, she also reconnected with her first love, Billy Starnes. They married in 2012 and now live a life overflowing with family and friends in Tennessee and Brenham. Jeannie, who fills her days with an informal prayer ministry, is resting her voice for a new gospel album and preparing her memoirs. She smiles and laughs a lot.

“I’ve got the love of my life and the love of Jesus,” Jeannie said. “I traveled a lot of roads to find my way home, but here I am, contented and happy.” ★



HARPER VALLEY PTA

Performed by Jeannie C. Riley • Written by Tom T. Hall
Released July 1968 • Sold more than 6 million copies.

*Jeannie C. Riley won a Grammy for “Best Female Vocal Country Performance” in 1968.
**“Harper Valley PTA” was named “Single of the Year” by the Country Music Association in 1968.*

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THE ROAD TO LOVE

Jeannie C. Riley and Billy Starnes fell in love when they were 13 and 15 respectively, but their twisting and turning journey to the altar took 54 years.

“Our love story would make a good love song,” Jeannie said.

To read their love story, see www.roundtop.com. ▶▶

MEMORIES OF NASHVILLE

Jeannie C. Riley rocketed to the top of country music in the late 1960s, which put her in the same orbit with luminaries such as Merle Haggard, Johnny Paycheck and Dolly Parton.


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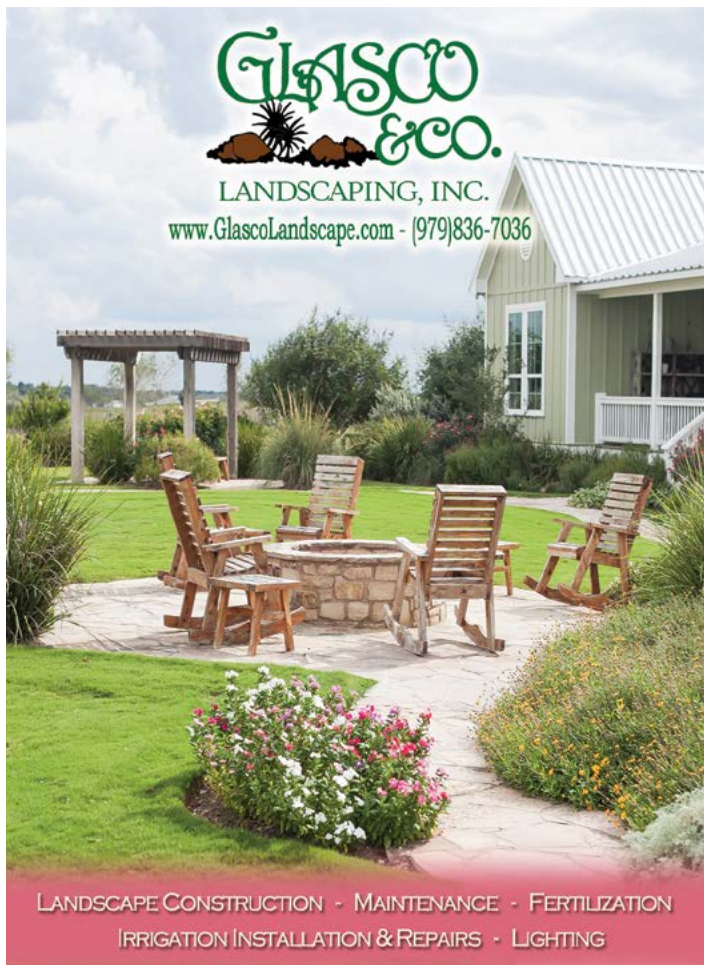
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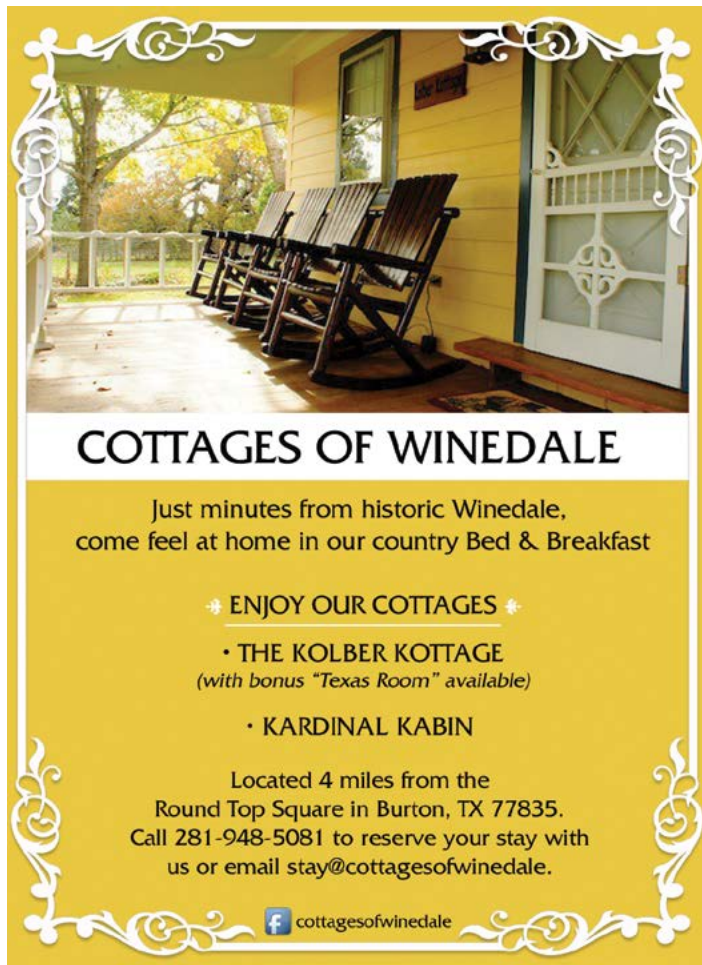
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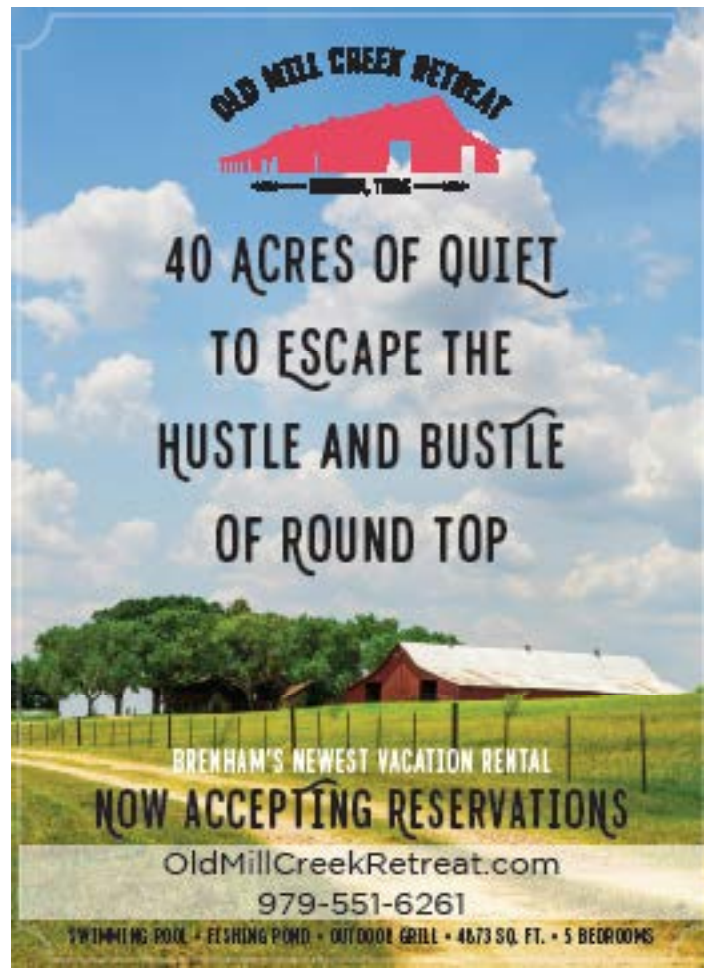
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Texas Quilt Museum

SHOWCASING THE ART OF QUILTING

by Lorie A. Woodward • photos by Rachel Alfonso-Smith, Shutterbunny Photography

Texas Quilt Museum • 140 W. Colorado St. • La Grange, Texas 78945 • 979-968-3104 • texasquiltmuseum.org
projects@texasquiltmuseum.org • Hours: Thursday – Saturday, 10 a.m. – 4 p.m., Sunday Noon – 4 p.m.

The non-profit museum, which opened in 2011, is housed in two historic 1890s buildings with high ceilings, brick walls and original hardwood floors that provide a striking backdrop for textiles.

Houston architect and historical preservation specialist Barry Moore also maintained many of the original railings, moldings and other architecturally significant features to further enhance the visual experience. (Moore, the nephew of Faith and Charles Bybee, actively participates in the Faith P. and Charles L. Bybee Foundation, which supports historical preservation and other causes throughout the Roundtopolis™.)

The museum was founded by fifth-generation Texas quilters and cousins Karey Bresenhan, CEO of Quilts, Inc., and Nancy Puentes, executive vice president

of Quilts, Inc. The corporation produces the annual International Quilt Festival in Houston in addition to other quilt shows and quilt-related trade shows.

Since 1975, thousands of quilts passed through Texas as part of the annual International Quilt Festival. The experience was magnificent but fleeting. The duo dreamed of having a place where artfully crafted quilts could hang for longer periods of time—and the Texas Quilt Museum was born.

Museum staff members curate a new exhibit every three months using the three available galleries. Generally, the exhibits include a mix of traditional, contemporary, art and antique quilts, so the full-range of expression is on display at any given time in the 10,000 square foot space.

Art graces the museum's exterior as well. A bold mural on the west side of the taller structure—the 1893 Reichert and Kneip Furniture Store—boasts a finely detailed image of colorful quilts draped over a clothesline. The mural is complemented by “Grandmother’s Flower Garden,” a period garden patterned after a typical 1890s city garden in Fayette County and named after a beloved Depression-era quilt pattern.

The Texas Quilt Museum, which is open Thursday – Sunday year-round, attracts quilt enthusiasts from around the world.

Join us for a look inside the museum—and the art of quilting.



A Quick Q&A about Quilts

At the time of this writing, Texas Quilt Museum founders Karey Bresenhan and Nancy Puentes were in the throes of hosting the International Quilt Festival, which includes exhibits, classes and a trade show spread over a week. It fills the George R. Brown Center and attracts thousands of people from around the world. Despite her schedule, Puentes and I “pieced together” an e-mail interview about all things quilt.

RTTLS: Why was La Grange chosen as the home for the quilt museum?

NP: We’re often asked why we chose La Grange as the home of the Texas Quilt museum, but it makes perfect sense. La Grange is just about the same distance from three of Texas’ . . . and the United States’ . . . largest cities: Houston, Austin and San Antonio, a little over an hour’s drive on good highways. . . and it’s not too far from Dallas and Fort Worth.

But the high quality of museum’s exhibits, and its growing recognition as one of the very best places to see fine antique and contemporary quilt art, mean it is drawing visitors not only from across the country but also internationally. As a matter of fact, visitors from 58 countries have visited the Museum since its opening in 2011.

RTTLS: Historically, what roles did quilts play in American homes?

NP: Quilts were a vital necessity from the time of the earliest settlements in the U.S. Colonists brought quilts and quilting techniques with them, and the need to recycle worn textiles into usable warm bedding ensured that quilting would continue in America. Textiles were especially valuable because there was no textile industry in the colonies.

RTTLS: When did quilts transition from a “practical handcraft” to a fine art form?

NP: Quilters have always made “special” quilts, even though only recently has the term “art” been applied to them. Those quilts might have been made for a young woman’s hope chest, for a visiting minister or as a gift to a beloved family member or friend. A woman’s special quilts displayed not only her creativity in selecting a design, colors and fabrics but also her quilting technique.

Of course, there were always a few individuals who “broke the rules” and came up with a completely new theme for a quilt. Many of those became cherished folk art quilts passed down for generations.

RTTLS: How has technology (e.g., sewing machines, computers, etc.) transformed quilting as an art form and as a social activity?

NP: Technology is not new in quilting. The American sewing machine was invented in 1846 and quickly spread throughout the country as a prized timesaver.

Now sewing machines are computerized, and large quilting machines are available to speed up the quilting process. Some quilters design their quilts on the computer or use the computer to tap into design ideas. One thing today’s quilters have is the ability to network 24/7 with other creative and like-minded individuals.

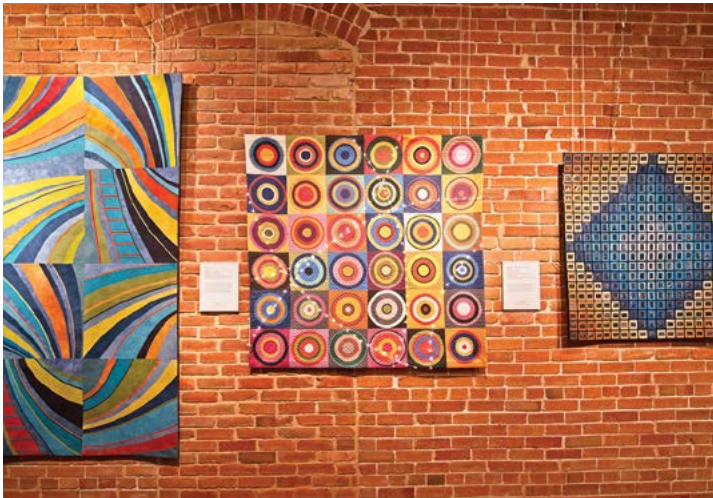
But however much technology has changed quilting for some, there are still quilters who love the process of working by hand on every aspect of their quilts. Some describe quilting by hand as akin to meditation.

RTTLS: What qualifies a piece as an art quilt or a work of fiber art? How does that differ from traditional patterned quilt?

NP: Art quilt? Fiber art? Traditional quilt? As in a painting, art is in the eye of the beholder when it comes to quilts. Some think abstract, geometric or folk-themed quilts are unique to today’s quilter, but all have been made by quilters for generations.

RTTLS: In your opinion, what is it about the art of quilting that inspires so many different expressions of creativity?

NP: Making a quilt has the same scope for creativity as making a painting. . . it’s just that the materials used are different. Where a painter uses canvas, brushes and paint, the quilter uses needle, thread and fabric. Therefore, both painter and quilter are free to express whatever they want, providing each with unlimited potential for creativity.



A Night at the Museum

As part of its offerings, the Texas Quilt Museum regularly offers lectures. In late October, the guest speaker was London-based Kaffe Fassett, an internationally recognized textile designer who created knitware for Italy’s Missoni family before launching his own line that now includes patchwork as well as knitware and needlepoint. One expert estimated Fassett, the author of 30 books, is responsible for designing about 50 percent of fabrics used in today’s quilts. A series of his quilts taken from his latest book featuring his fabrics were on display in the main gallery.

I break a panicked sweat when I attempt to thread a needle, so I stuck out like a hand-quilter’s thumb sans a thimble at Kaffe Fassett’s (rhymes with Safe Asset) lecture. The woman to my right, now a grandmother, had been sewing since she was four years old. She was the rule. I was the exception.

The excitement was palpable. The predominantly female crowd was twittering like my big-haired friends and I used to do before big-haired metal bands took the stage in the 80s.

“You know, he’s the rock star of the quilting world,” my seatmate said as way of explanation.

It was a sold-out crowd. As a writer, I was a last-minute guest. I stood to offer my back-row seat to someone I thought was a latecomer. I had failed to recognize museum co-founders Karey Bresenhan and Nancy Puentes, who had been detained in Houston traffic making their way from the International Quilt Festival to La Grange. Along with the founders, I was ushered to a front-row seat that had been reserved for me.

“I think you’re going to enjoy him,” Puentes said.

Understatement of the night.

In addition to having, as Bresenhan described, “an eye for color that is breathtaking,” Fassett wove a story of his life, career and inspiration that was equal parts humorous observation and telling detail. The accompanying slide show provided peeks of personal history, career defining fabrics and inspiration.

Fassett, who was reared in northern California near Big Sur when “there were 300 people spread over 72 miles,” relocated to England in 1964.

“England was a good finishing school,” Fassett said. “There was a wonderful patina—everything was shredded with age and history—and people just lived with abandon surrounded by it all.”

In England he journeyed to Scotland with a young designer to assist with a collection of Tartans. Fassett was smitten by the hues of the landscape that were replicated in the yarn in the mills. Inspired by the palette, he cajoled a stranger on a train into teaching him to knit. The lesson lasted 20 minutes. He knitted a waistcoat using all 20 colors of yarn he had available in it—and then delivered it to *British Vogue*.

The editors opined he’d one day design for Missoni. They published a photo of the waistcoat. The Missoni family called wanting to see his collection.

“I invited them to my showroom—my tiny flat, and I showed them my collection—a single sweater,” Fassett said.

The one-piece collection earned him the job of a Missoni designer, which served as a launch pad for his career, which now includes an international design empire.

“People often ask where I get my ideas from,” Fassett said, bringing a photo of a potted palm on the screen and laughing. “By going to

a drunken lunch with a friend and spotting a fabulous palm in a fabulous planter and then going home and painting it.”

Chinese porcelain, aboriginal paintings, Moroccan mosaics, and nature’s forms all serve as inspiration.

“My first fabric design involved a giant purple kale,” Fassett said. “It scared the hell out of the Thimbleberries [a fabric company with traditional patterns] people.”

While he continues to create prolifically, Fassett also finds satisfaction in seeing his work provide the foundation for others’ creativity.

“It is really good to see when talented artists make your raw fabrics sing,” Fassett said.

Despite decades of success, the designer still appreciates a well-designed exhibit of his work such as the one at the Texas Quilt Museum.

“I tend to keep my work stored in a dusty garret,” he said. “To have it brought out, beautifully lit and hung with respect is a wonderful treat and honor for an artist.” ★

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Article and photos by Coryanne Ettiene
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Nothing battles winter’s chill like a warm bowl of soup. There is something so comforting about slowly warming yourself from the inside one spoonful at a time.

The moment the temperature drops, I go gaga for the heartiness of squash and how beautifully it pairs with fresh apples. I first tried a variation of this soup in North Africa and have since made it a staple in my kitchen every winter.

The original inspiration for this soup was a broth-like soup made from simmering squash with heavy seasoning. The soup was delicate but delivered the warmth of a thousand blankets. That first taste left me hungering for more and prompted a quest to find a recipe that included the flavors but fed me more like a meal than a starter.

What makes this soup different from all other roasted squash soups you may have tried is that the Honeycrisp apples add a subtle sweetness that blends deliciously with the squash’s buttery and nutty flavors. And when you add Shawarma West spices into the mix, it offers deep, earthy flavors inspired by the western Mediterranean cuisine and delivers notes of cumin and turmeric.

This is the perfect recipe for lunch with friends. You can also transform it into a fun canape by offering this soup in shot glasses served with a cheese straw and dusted with smoked paprika.

No matter how you serve it, the end result is a boldly colored soup that warms you from within, feeding your wanderlust for flavor and substance.

NORTH AFRICAN SQUASH AND APPLE SOUP



- | | |
|-----------------------------------------------|--------------------------------------------------------------------|
| 1 medium butternut squash, peeled and seeded | 1/4 cup extra virgin olive oil |
| 1 medium acorn squash, peeled and seeded | 1 teaspoon salt |
| 2 medium yellow onions, diced | 4 cups vegetable stock |
| 2 garlic cloves, quartered | 1 teaspoon preserved lemon paste*
OR 1 teaspoon preserved lemon |
| 2 Honeycrisp apples, peeled and cored | 1 pinch your favorite pepper blend (optional) |
| 2 teaspoons Shawarma West* ground spice blend | 1 splash cream for garnish |

Preheat oven to 400°F.

Peel, core/seed and cut the squash, onions and apples into equal-sized quarters. Place on a roasting pan with the garlic cloves. Season with Shawarma West spice blend. Generously drizzle olive oil across the top.

Roast for 40 minutes or until tender.

Remove the roasted vegetables from the oven and allow to cool for 10 minutes. Add roasted vegetables to a food processor along with the stock. Blitz the ingredients together until smooth.

Return the pureed mixture to a saucepan and simmer on medium heat. Add the preserved lemon and optional pepper

blend. Stir until fully blended. Warm through. Whisk in the cream and serve immediately garnished with warm flatbread.

Note: Leftovers may be stored in the refrigerator for three days or frozen for up to six months. If you can’t find Honeycrisp apples, opt for apples with a similar sweet and tart flavor profile such as Gala.

**Shawarma West ground spice blend and preserved lemon paste can be purchased on ettienemarket.com. (Recipes for both ingredients are widely available on the Internet if you prefer to make your own. Taste will vary depending on recipe selected.)*

Coryanne Ettiene is a globetrotting entrepreneur who reluctantly embraced domesticity only to uncover her hidden passion for home and cooking. As a food and lifestyle expert, Ettiene entertained national TV audiences and wrote for publications such as Better Homes and Gardens, Traditional Home and the Huffington Post for nearly a decade. In 2015, she founded Ettiene Market, an award-winning kitchenware and fine ingredients store, in downtown McKinney. Ettiene Market Round Top will open in early 2019.



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ROUND TOP WINTER ANTIQUES SHOW

An Exceptional Opportunity



Map Legend

Venues Open During
2019 Winter Antiques Show

1. BOOTLEGGER'S ANTIQUES (Open year round.)
2. MCCALL STYLE (Open year round.)
3. CARMINE Y (Multiple venues)
4. ORIGINAL ROUND TOP ANTIQUES FAIR @ THE BIG RED BARN WITH COUNTRY ACCENTS, ANTIQUE ROVERS & MAIN STREET ANTIQUES (Jan. 25-26)
5. THE VENUE (Jan. 25-26)
(Former location of Old Henry Farm.)
6. MCLAREN'S ANTIQUES & INTERIORS
(Open select weekends year round.)
7. BILL MOORE ANTIQUES (Jan. 23-27)
8. ROUND TOP VINTAGE MARKET
(Jan. 24-27; open weekends year round.)
9. LEFTOVERS ANTIQUES AT MARKET HILL
(Leftovers open year round in Brenham.)
10. ALISANNE WONDERLAND'S THE FRENCH STONEYARD AT THE BONEYARD (Jan. 17-29)
11. OLD DEPOT VINTAGE MARKET (Jan. 25-27)
12. HUMBLE DONKEY AT HENKEL SQUARE
(Shops open year round.)
13. OLD GLORY TEXAS (Open year round.)
14. BYBEE SQUARE (Shops open year round.)
15. TOWNSEND PROVISION AT RUMMEL SQUARE (Shops open year round.)
16. JUNK GYPSY WORLD HEADQUARTERS
(Open year round.)
17. THE COMPOUND WITH ALISANNE WONDERLAND, OLD WORLD ANTIQUES, SOUTHERN CLASSIC JEWELRY, AXE ANTIQUES, INDIAN CREEK ANTIQUES, NOMAD'S LOOM, MAISON SUD, FRENCH RENAISSANCE, MALLARD BAY (Jan. 25-27)
18. COLE'S ANTIQUES (Jan. 25-27)
19. ANTIQUES & VINTAGE AT THE BULL MARKET (Jan. 25-27 and weekends year round.)
20. EXCESS I & II
(Tailgate shopping weather permitting.)
21. THE CHICKEN RANCH (Jan. 24-27)
22. RECYCLING THE PAST
(Open by app't or by chance year round.)



The 2019 Winter Round Top Antiques Show offers an exceptional opportunity to shop and explore.

Polls of the various shows and year-round antiques and vintage businesses indicates more than 150 dealers will set up at permanent and show-only venues from Jan. 24-27.

"Because of its scale, the winter show is a much more personal experience," said Susan Franks, who hosted the first winter show at the Original Round Top Antiques Fair about 13 years ago and anticipates having about 110 dealers participate in 2019. "Although the mix and quality of merchandise is still spectacular, the pace is slower, so shoppers have a chance to ask questions and forge relationships with knowledgeable dealers who can help them now—and in the future."

The winter show will reach its peak Jan. 25-26.

"The winter show is a great time to be in Round Top, especially for people who have never shopped the spring and fall shows," said Helen McLaren, who co-owns McLaren's Antiques and Interiors with her husband Sean. "This show gives you the time and space to really get to know this special place, and the weather is a lot cooler!"

The McLaren's are showcasing new finds from around the world Jan. 24-27 from 9 a.m. to 6 p.m.; McLaren's Antiques and Interiors is also open select weekends year-round.

In celebration of its second winter show, The Compound is hosting a Preview Party on Jan. 25 from 4 to 6:30 p.m. The venue's stellar line-up of dealers will be on site Jan. 25-27.

"The quality is high, but the crowds are smaller, so people can enjoy everything about Round Top—shopping, restaurants and boutique lodging," said Kathy Johnston, antiques show producer/director at The Compound. "The winter show is a great way to whet your appetite for shopping—and weekend—ing—in Round Top."

Alisanne Frew of Alisanne Wonderland will have her exquisite French antiques, custom limestone, monumental stone and architectural relics at The Compound (Jan. 25-27) and at The Boneyard (Jan. 17-29).

Round Vintage Market's group of dealers, weekend regulars year-round, will be open 9 a.m. to 6 p.m. Jan. 24-27. Guests will discover everything from antiques and vintage furniture to shabby chic, primitives and art within the comfort of the 12,000-square-foot space.

The Venue, located at the former site of Old Henry Farm, will be open during the winter show as will Bill Moore Antiques.



Leftovers Antiques will be hosting shoppers at its flagship Brenham store as well as its Market Hill booth. Other dealers are expected at Market Hill as well.

Old Glory, Humble Donkey and Townsend Provisions, Round Top businesses that deliver vintage style year-round, lead the line-up of permanent businesses ready to take care of winter show shoppers. Shopkeepers, artisans and restaurateurs at Henkel Square, Bybee Square and Rummel Square roll out the red carpet by offering stellar eats, fine arts, hand-crafted artisanal goods, statement-making fashion and unique gifts. As you head south from Round Top, you will find the Junk Gypsy World Headquarters.

Carmine, which calls itself the gateway to the antiques festival, has a number of year-round businesses that also join in the winter show fun. McCall Style will be open as well as several venues at the intersection of Highways 458 and 237.

In Warrenton, Cole's Antiques is opening for the winter show for the second time. Dealers at Ex-Cess I & II may tailgate, weather permitting. Antiques and Vintage – Round Top at The Bull Market is also open for the winter show. The Chicken Ranch is opening as well. Between Warrenton and Ledbetter, on FM 1291, Recycling the Past will throw open its doors to shoppers.

Lodging is available throughout the area.

For more details, see roundtop.com/winter-antiques-show. ★



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SIMPLY INSPIRED CREATIVITY

by Lorie A. Woodward • photos by Rachel Alfonso-Smith, Shutterbunny Photography



Artist Kwaku Bediko and his wife Barbara live a simple life of inspired creativity near Warrenton.

“This work in this place inspires me,” said Kwaku, who is best known for his metal sculpture, particularly his signature palm trees found in Chuy’s restaurants across the country. “Instead of throwing things away, I reinvent them as something new and meaningful.”

The cycle of creative reinvention is one of Kwaku’s foundational philosophies.

“As humans we are all individually shaped by the Creator, so our work and our lives should reflect our individuality, not the stamp of a cookie cutter,” said Kwaku.

For the past 14 years, Kwaku and Barbara have worked side by side bringing their vision for their largest and longest running project, Bediko’s International Hostel, to life.

“Artists do a lot of unusual things because they see the world differently,” said Barbara, who characterizes herself not as an artist but as an artist’s helper. “Sometimes I have to plant my feet a bit, so one of us is grounded.”

Bediko’s International Hostel, which will celebrate its grand opening in March 2019, is located in the heart of Fayette County at the intersection of FM 1291 West and the cosmos. It bears the stamp of the owners’ personalities and lifelong passion for globe-trotting.

“Traveling the world broadens the mind,” Kwaku said. “We’re all kinfolks passing through this world as tourists on our way to another world. We stand on the common ground of humanity.”

Kwaku came to Round Top about 20 years ago as a vendor at the antiques show. He and Barbara, who have known one another since they were elementary school classmates in Houston, made Round Top their home in 2004. They moved from Houston.

“I had to drag Barbara away from the city,” Kwaku said. “Now I would have to drag her away from here—she loves it as much as I do.”

The hostel features four guest rooms that can accommodate eight, a common kitchen, tropically inspired gardens, an outdoor pavilion and a sculpture garden as well as an art showroom

featuring finds from Central America, Africa and Turkey along with Kwaku’s original work.

“When people enter this place, they encounter its spirit,” said Kwaku, who identifies himself as a prayerful person. “When I’m consistent in my prayer life, the Creator rewards me with inspiration and the energy to act on that inspiration immediately.”

Kwaku used on-going inspiration, not an architectural plan, to drive the hostel’s construction.

“We finished one project and jumped right into the next one,” Kwaku said. “The rhythm of progress honored the inspiration.”

Bright spots of inspired creativity abound. While Kwaku is known for his sculpture, he is also an accomplished mosaic artist. A multi-dimensional mosaic featuring portholes made from 747 turbine covers the interior western wall of the outdoor pavilion from floor to ceiling. The portholes frame sculptures in the garden. The sidewalks are a patchwork of multi-colored surfaces that add a touch of whimsy for getting from Point A to Point B.

“From beginning to end there is an organic flow,” Kwaku said.

The end, at least from a construction standpoint, is in sight. The Bedikos are putting the finishing touches on the last casita. Then, after returning from their annual trip to Belize, Kwaku will turn his attention to his “monument to Round Top,” a grove of three over-sized palm trees planted in the heart of the sculpture garden. The leaves, 12-feet long and 4-feet wide, will create a canopy. Guests can gather under the shade.

“People have been gathering since the beginning of time,” Kwaku said. “The simple act of gathering around a fire or under a shade is calming and relaxing. It focuses us on the now and makes us mindful of nature and one another.”

Kwaku hopes the hostel’s environment inspires their guests to simplify their lives and forge relationships.

“People are awed by the simplicity they find here,” Kwaku said. “In this place I hope people are inspired to simplify their own space, to define their own truth and to celebrate our shared humanity.” ★

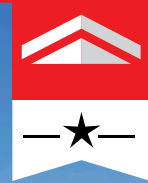




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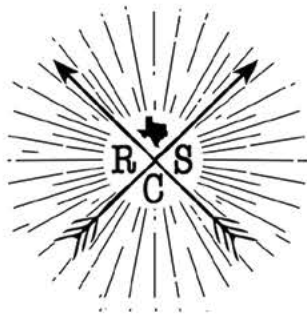
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