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FASHION
**YOUNG
RICH
AND
BLASÉ**



WEDDINGS!

**ART + HOME
TONYA RINER'S
DREAM
SCAPE**

PHOTOGRAPHY MINDY BYRD FOR THE PHOTO DIVISION. ART DIRECTOR MICHELLE AVIÑA.
STYLE EDITOR FRANCINE BALLARD; MODEL VALEN CUSTER FOR PAGE PARKES. ROBERTO CAVALLI
SILK LACE TOP \$1,605, ROBERTO CAVALLI JACKET AND PANT, BOTH PRICE UPON REQUEST,
AT NEIMAN MARCUS, TOOTSIES. ALEJANDRO INGELMO FLAVIA ACID LEATHER PUMP \$850,
AT SAKSFIFTHAVENUE.COM. LAI JEWELRY ASYMMETRICAL DIAMOND EAR CUFFS IN 18K WHITE
GOLD \$28,300, AT SLOAN/HALL. HAIR CABE NOWLEN FOR CRAFT SALON & STYLE BAR.
MAKEUP TONYA RINER. ASSISTANT STYLE EDITOR MOLLY JODEIT. PHOTOGRAPHED AT THE
MILES REDD-DESIGNED HOME OF GERVAISE AND GARY PETERSEN.

In Tonya Riner's study, an inspiration wall includes the *Vogue* tear sheet that inspired the house's color palette, as well as notes from friends, quotes and a photo of a Steve Perry impersonator her friends brought to her birthday party, along with a poem by Edgar Lee Masters. Horn chair was a Round Top find, reupholstered in Kravet velvet.



-beyond-

FLORA AND FAUNA

HOW LICHEN AND LE CORBUSIER CONVERGE IN A MEMORIAL-AREA HOME. REBECCA SHERMAN STUDIES THE DICHOTOMY AT WORK. INTERIOR DESIGN LUCINDA LOYA.

When I ask Tonya Riner to tell me about her house, she doesn't start with the dazzling 18th-century French baroque settee, upholstered in smoky Pollack mohair, angled just so in the living room. There's no mention until much later of the fine R & Y Augousti shagreen table and vanity, the custom sofas or the glamorous Donghia sheer wool wall coverings and Kravet velvets. Instead, she cuts straight to the heart and talks about her collection of lichen.

"I'm a forager. I recently read *The Forest Unseen*,

and I learned about how lichen was formed and how that correlates with humanity. I get inspired by something like a book, and then I'm never the same," she says of biologist David George Haskell's beautifully composed meditations on a patch of old-growth forest in Tennessee. "I'm always on the hunt for lichen now." Tonya's overflowing collection has been pared down to 10 stellar examples, many found while riding her bike through the Memorial neighborhood where she and husband Wade built their two-story home in 2012. In pale greens and grays, the delicate lichen blooms like flowers, showcased on a low tray table next to the

gilt settee along with an intricate birdcage made from twigs and heart-shaped natural objects — leaves and a worn sand dollar — found by sons Pierson, 13, and Oliver, 11.

I wasn't expecting Tonya Riner to be a naturalist. Here's what I knew going in: At 42, she makes her living in the world of fashion, as a makeup artist with Page Parkes for the past 25 years; she's also a principal in Beauty for Real, the cosmetics company she co-founded in 2012 with Miami-based makeup artist Leslie Munsell. She pens a column on the website Feminine Collective, crammed with useful makeup

ART DIRECTION MICHELLE AVIÑA. PHOTOGRAPHY CASEY DUNN.

In the dining room, antique doors from a French chateau were hinged together and mirrored. Beneath, a custom iron table covered in Designer's Guild Blue Roseus wallpaper. Farmhouse table and wingback chairs from Restoration Hardware. Framed antique pattern studies for wallpaper are from New Orleans. Window coverings are in sheer Pollack wool. Designer Lucinda Loya studies the room.



In the living room, wood floors are over-scaled herringbone pattern. Eighteenth-century baroque sofa upholstered in Pollack Smoke mohair. Artwork: Large work by Dornith Doherty from McMurtrey Gallery; reversal drawing by Randy Twaddle from Moody Gallery; photographs Frazier King; images from Tonya Riner's test photo shoots. A low tray next to the antique sofa holds a lichen and a twig birdcage.

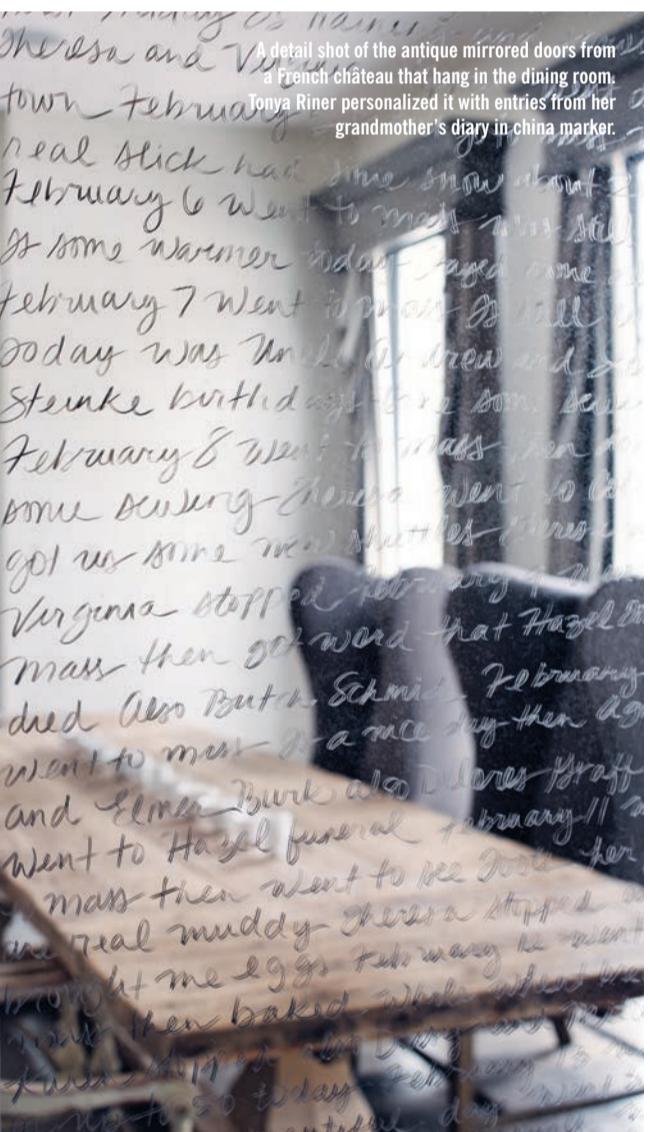


tips. Her personal style is all about looking natural and keeping things real; talk to her five minutes, and you realize the type of beauty she peddles is much more than skin-deep. It's an authenticity she's translated at home with the nurturing help of her best friend, interior designer Lucinda Loya of Houston-based Lucinda Loya Interiors.

Tonya was 17 and fresh from Kansas when she met Loya, then 24 and dating Tonya's brother. A transplant from Louisville, Kentucky, Loya saw a kindred small-town spirit in her new friend. "The minute we met, she became my soul sister," says Loya. Twenty years ago, they began making twice-a-year trips to Round Top together, "sweating it out in the fields with lemonade and Rice Krispies treats," Loya remembers, and hauling treasures and "rubbish" back in the car

"piled so high we couldn't see each other, so talking was all we could do." Those car rides home, filled with "intimate conversations and laughs," helped build an enduring bond between the two women.

Much of what they bought over the decades at Round Top has ended up in Tonya's last three houses. Some things worked; others didn't. "When she and I started antiquing together, we had so much fun discovering that we gathered up everything we loved before we could make sense of it all," says Loya, who founded her firm 17 years ago. "Through the years, our tastes have evolved into a more reinforced esthetic, cleaning up our act along the way. Tonya's previous home was decorated with some influences of a French farmhouse from all that had been collected — hornet's nests, driftwood remnants, flower vases,



china doll legs, broken angel wings. Now I've tweaked it by adding cleaner lines with newly purchased furniture [such as an oversized farmhouse table in the dining room, R & Y Augousti shagreen tables spotted on a trip they made to Barneys New York, and a Corbusier leather chair from Internum], adding art of larger scale and just taking a more modern approach, such as angling the antique sofa from the wall in a somewhat awkward and unexpected way. Truth be told, we jokingly call it 'farm tweak.'"

The architecture of the Riners' current house was designed by husband Wade, a real estate investor, "who had this house in his head forever," says Tonya. "He is good with all the spatial things I don't understand." Clean-lined and modern in slabs of marble and oversized chevron wood flooring and

Portraits of Tonya's sons Pierson and Oliver hang in the master bath. Victoria + Albert tub. Over-scaled chevron-patterned limestone floors from Ann Sacks.



massive glass and iron windows, the architecture is the perfect foil for Tonya's antiques. "The contrast was intentional," she says. "If the lines of the house are clean, the pieces inside have a better chance to shine. It also saves you from living on the set of a Jane Austen adaptation."

Editing worked wonders, too. Loya says, "A no-clutter approach makes things look fresh and current," while custom pieces such as the master bed and living-room sofas add a bespoke touch, and floating draperies in the entry and living room "feel very boutique hotel and current."

The house's striking putty, nude and gunmetal color palette started with a Dior editorial that Tonya tore out of *Vogue*. "It showed a girl against a charcoal-gray background, wearing a nude jacket over a gray dress and wearing camel boots," Tonya recalls. "I gave it to Lucinda and said, 'This is what I want my whole house to look like.'" That image is now a part of Tonya's inspiration wall in her study, along with cherished notes from friends, quotes and poetry.

The master bedroom's dark gray walls, rendered in Benjamin Moore Affinity in Flint, became the launching point for the rest of the house. "I designed the bed and curtains in the darker, richer tones

pulled from the editorial," says Loya. "Tonya's study needed to be a calm place, so we used the softer, more feminine shades from the palette. That's when I suggested we do it in all nude hues [the walls are bathed in Benjamin Moore Affinity in Serendipity]. Tonya loved the idea, and we believe it to be the prettiest room — and our favorite in the house!"

There are some truly knock-'em-dead pieces, including a trio of antique doors purchased from a Houston family's warehouse of dismantled French châteaux — but Tonya is happiest when there's a personal connection. She hinged the doors together, added a mirror and had them hung in the dining room. Then she made them her own: "When I was 12, I gave my grandma a diary. She wrote in it every day that year and gave it back to me," she recalls. "Then I used a china marker to write my favorite entries from the diary on the door's mirror." The resulting Cy Twombly scrawl transforms the antique into art. In the master bedroom, Lucinda grouped Tonya's favorite vintage mirrors found over the years at Round Top above an R&Y Augousti shagreen vanity "so that it's the first thing I see when I walk into the room," Tonya says. "It's very personal. What's so great about Lucinda is that she has this really intense glamorous side, but

she's also incredibly practical. She knows how to make what's important to me work in my house."

Loya also gently nudges her friend towards a more modern way of designing. "Less lichen, more clean lines!" Tonya says. "I understand the importance of needing a mix, but we love what we love; we are drawn to what we are drawn to. Lucinda and I have never butted heads about it." Instead, they joke about their decorating differences. "Lucinda will hold up a stick I found and say, 'I'm sure this twig means something to you ...' or I'll show her the most amazing hornet's nest I just bought, and she'll say, 'It's gorgeous, but I'm sure it had a bug in it, so don't get it anywhere near me!'" They laugh. Beauty is in the eye of the beholder.

I can't help but wonder: When your client is also your best friend, can't things get tricky? Says Loya: "With our incredible history, Tonya and I have a clear understanding of each other, but I would say it's our great deal of respect toward one another that keeps us connected. We usually see eye to eye and share a solid base of trust. We also believe in each other's wild ideas and have a blast realizing them together." *To shop the look of this home and more like it, go to papercitymag.com/interiors.*

The kitchen's travertine floors and book-matched marble on wall are from Walker Zanger. Lamp from Brown.



Tonya Riner on a custom sofa from Kuhl-Linscomb.
Vintage cart from Round Top.



Right: In the living area, the R & Y Augousti table was purchased at Barneys New York. Charcoal drawings of saints were renderings for a church's stained-glass window, found rolled up in a box under a table in a Round Top booth. Leather Le Corbusier chair from Internum.

