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A FLORAL DESIGNER'S LOS ANGELES APARTMENT

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Floral designer David Jones recently consolidated his business and living quarters under one roof in West Hollywood, California. ABOVE: With the help of architect Ronald Smith, he renovated the building "in the style of an eighteenth-century *hôtel particulier*," explains Jones.

He composes elaborate floral arrangements for such society maven as Nancy Reagan. He is known for his garden designs. His former house in Toluca Lake, a suburb of Los Angeles (see *Architectural Digest*, February 1991), was abundant with flowers, shrubs and trees blooming in a hundred shades of white. Yet, in mock exasperation, David Jones quips, "I'm sick of gardens."

Quickly he demurs. What Jones means to say is that he has simplified his life, moving his living quarters and the contents of his Sunset Plaza shop into a single building in West Hollywood. The bottom two floors are devoted to the David Jones floral,

RIGHT: Among Jones's collection of mostly French antiques in the library are a pair of late-19th-century fauteuils and an Aubusson tapestry. Hanging near the table, which is covered with a fringed fabric from Brunschwig & Fils, is a painting in the style of 18th-century artist Jean-Baptiste Huet.





OPPOSITE: In the living room, Jones has placed a coromandel screen behind a pair of 18th-century bergères. Resting on the Louis XVI-style buffet are animal bronzes by Barye and Chinese porcelains. A Royal Doulton bowl sits on the Chinese chest.

ABOVE: Displayed in the master bedroom is a carved silver-and-gilt Régence panel. Louis XIII-style chairs flank a Louis XV-style *bureau plat*, which holds a 19th-century French bronze-doré lamp and an Indo-Chinese vase. The carpet is an Ushak.

garden and antiques business. He added a third floor for his penthouse apartment. Jones, tired of negotiating the freeways, has reduced his commute to a mere elevator ride. "My perfect little lair," he calls it.

On the penthouse terrace, white azaleas spill out of terra-cotta planters, and espalier ivy is trained along the walls, but the effect is quiet and contained. "This is all the space I need," he says. "I was up at six A.M.

trimming, clipping and manicuring."

Where his Toluca Lake residence evoked his passion for Provence, the new apartment recalls the boulevard Haussmann. Working with architect Ronald Smith, Jones spent five years renovating an existing building in the style of an eighteenth-century *hôtel particulier* in Paris. "I didn't let the previous exterior limit me in doing the scale correctly," says Jones. The building is now sheathed in pale gray



ABOVE: "The walls were sponged a soft parchment to echo the master bedroom," says Jones of the master bath. A buffet is fitted with a brass sink and fixtures. On the base of the lamp is an Art Déco vase.



stone. He extended the top panels of the first-floor windows onto the second floor to give the effect of the grand and symmetrical fenestration of chic Parisian houses.

Jones is accustomed to creating the appearance of great scale in floral and garden design. To achieve the same in his apartment, he raised and covered the ceilings. "I wanted to emulate a little French pied-à-terre," he says. In the living room, the Louis XVI mirror above the marble mantel and a selection of chairs and tables drawn from

the period and style of the last French monarchy set a distinctly formal tone. A pair of damask bergères, a subdued eighteenth-century cane fauteuil and a bright gilt Louis XV-style fauteuil upholstered in satin illustrate one of his collecting passions. "I have a thing for chairs," he explains. "I love to mix them up together."

Refined though his taste may be, Jones is an ebullient personality. He craves the balance of intimacy and has a fondness for whimsy. He points to such eccentricities as the nine-

teenth-century chandelier, signed by Micholet, which is supported by wood carved to look like fabric. "The room is formal," he says. "If you have a few things like those, it takes the edge off so it's not so serious."

There may be a few museum-quality pieces, but this is not a Versailles wanna-be. Jones and his partner, Jean-François Herbert, combed Paris and the south of France for furniture with quirky appeal and, predictably, any reference to the worlds of flora and fauna. That means animal-footed fur-



LEFT: Arrayed on the walls of the master bedroom are 19th-century colored prints, an 18th-century gold-framed lithograph and, above the 1920s brass bed, drawings by Jean-Paul Laurens. The side chairs are 19th-century French.



ABOVE: French doors in the master bedroom open onto the slate-floored terrace. A 15th-century Moorish oil jar and terra-cotta planters overflow with azaleas, ivy and cyclamens. The garden furniture is French.

niture, and everywhere there seem to be statuettes, paintings and prints of children, dogs, birds, cows and, of course, flowers. "If I could buy period paintings, I'd like Boucher and Fragonard," he admits. "I can't afford them, so I just buy things I like."

Since there are only half a dozen rooms, some provide more than one function. The master bedroom doubles as the study. When alone, he'll dine before the fire at his Louis XV-style *bureau plat*, working while surrounded by things he loves. A pastel

of a Brussels griffon that looks like Jones's pet, Margaret, was a present to the feisty dog from antiques dealer Charles Pollock. "He gave it to her one Christmas," recalls Jones. He delights in a carved wood Régence altarpiece painted in gold, silver and green. "I love the fact that it was an altarpiece!" It hangs regally above a Louis XIV commode that he bought at auction in Monte Carlo.

In the library, a Louis XV-style canapé and a pair of fauteuils are gathered around a skirted table. A

slight readjustment of the furniture and it becomes the guest bedroom. The toile chandelier is painted with dancing monkeys in eighteenth-century costumes. An "old rug" given him by a friend turned out to be an Aubusson tapestry; it now hangs on the wall. A small painted chair holds a collection of books. "It takes time," says Jones. "It's a matter of getting the right ingredients. Most people don't know how to edit; they put too much salt in the soup. I know what harmonizes with what." □