

WHERE  
EXCEPTIONAL  
TASTE LIVES

# VERANDA

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## HOUSES *with* HISTORY

THE  
PRESERVATION  
ISSUE





# REVERBERES of HOME

*How are we shaped by our earliest environments?  
Three design visionaries share the enduring  
imprints of significant childhood spaces,  
recreated as memory-inspired tableaux.*



## *Wambui Ippolito's Window of Wonder*

THE NEW YORK LANDSCAPE DESIGNER'S  
KENYAN BEDROOM BRIDGED AFRICA WITH  
THE WEST, OUTDOORS TO IN.

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From her childhood bedroom in her family's maisonette in Nairobi, Kenya, Wambui Ippolito listened to "a cacophony of birdsong, especially in the early morning, like they were calling the sun in," she recalls. Around her, in the room she shared with her older sister, continents converged, in part because her mother had attended school in England, her father in the U.S. Pale brown Scandinavian-style twin beds dressed in British floral bedcoverings rested among African carved stools and paintings of idyllic village scenes from the Democratic Republic of the Congo. Curtains of vibrant, splashy Kenyan-made fabric framed a wide window overlooking her family's "wild, almost untended" garden, alive particularly with mushrooms after a rain shower. She smelled the cilantro, frying onions, garlic, and ginger of her father's fresh-picked vegetable soups as he stirred along to Harry Belafonte's "Yellow Bird."

"Our home was very industrious in domesticity," she says, noting school-day afternoons spent immersed in the garden alongside her mother and grandmother. "Kenyans live outside," she adds. "My mom set order in our house, but we were very free to be ourselves, so when I talk about how I work in terms of design, it's about this sense of freedom and not feeling restricted in whatever landscape you live in." Her profession, it seems, is an extension of this early outlook. "I felt there was something different about how gardens are designed in the U.S. compared to Kenya; in America they are more observational. My design aesthetic was influenced by wanting to live in and experience the outdoors. It's meant to be felt and touched."

For buying information, see page 102.

PORTRAIT BY JOHN JACONO.





## Noz Nozarawa's Secret Garden

THE GREEN CARPETED LIVING ROOM OF A CALIFORNIA RENTAL CONJURED A STORYBOOK PLAYGROUND FOR THE SAN FRANCISCO INTERIOR DESIGNER.

"Everything around me was magic," recalls Noz Nozarawa of the San Pedro, California, midcentury rental home from her toddler-age years. The images of its sunken living room return in vivid technicolor: "Whoever designed the house created a bizarre universe where the thing I loved most was

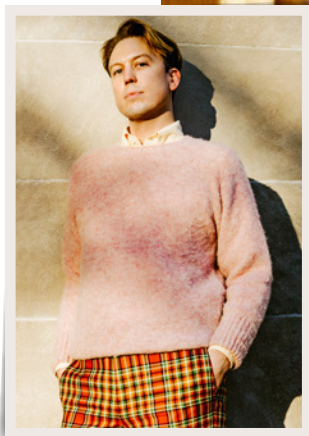
the living room's polyester, high-pile, bright, bright hunter green carpet. I would roll around on it and run my fingers through it," she says. "This core memory represents the tactile, sensorial experience of design that I love, like running my feet and hands through that plush carpet. To this day, it's important for me to run my skin against things like upholstery and textiles." A beige jacquard sofa and a gargantuan (in the eyes of a small child) travertine-topped coffee table with green-tinged brass legs stood atop the carpet, and the room was permeated with the nostalgic rose and jasmine scents of visiting family friends, who smelled of the "heady, petal-rich, '90s-era perfume."

Just beyond the living room in the foyer sat a decorative fountain. "It was a total storybook well of a fountain, with a cylindrical base paved in stone. River pebbles sat in the basin. It was topped with a conical gazebo-like structure," she says. "Closer to when we moved, I was taller and finally able to peer into the well. At the bottom sat a plastic Mary Jane doll shoe. I felt a sense of wonderment from the realization that somebody else had lived in that house. My dad built our next home, where I grew up, so there was nothing to discover about the ghosts of the people who were there before me," she says. "But that rental home indirectly influenced the way that I think about space and the way I think about what's worthy of being loved and revered and celebrated."



PREVIOUS SPREAD, CLOCKWISE FROM LEFT: **Sculpted Wood wallcovering**, Phillip Jeffries. • **Ricardo Meadow fabric**, Lee Industries. • Bicchieri di Murano **Tumbler** and Herend **Foret Garland dessert plate**, Table Matters. • **Silvered Amanita mushroom**, Creel and Gow. • **Veggie knife rests**, The Ark Elements. • Michael Michaud **Asparagus cheese knife**, Alkmy. • **Babette fabric**, Virginia Kraft. • Paul Arnhold **Candy dish**, Houses & Parties. • Pink House by Rebecca Cole **1804 trim**, Brooks Thomas. • **Onde and Angolo wood inlay boxes**, Abask. • Marie Christophe **Goldfinch bird**, R. Runberg Curiosities. ABOVE, CLOCKWISE FROM RIGHT: **Garden Folly box**, Pentreath & Hall. • **Solid Cut mohair rug**, Marc Phillips. • **Bohemian fabric**, Lauren Hwang New York. • **No. 73050 Empire keyplate**, P.E. Guerin. • **Flo tray**, Anastasio Home. • **Porcelain Snail salt and pepper cellars**, Ted Muehling. • Daum **Rose Romance flower**, ABC Carpet & Home





## Michael Diaz-Griffith's Heirloom-Filled Eden

HIS GRANDPARENTS' ALABAMA PARLOR AND ITS WARM ASSEMBLY OF ANTIQUES SPARKED A PASSION FOR COLLECTING IN *THE NEW ANTIQUARIANS* AUTHOR.

Michael Diaz-Griffith's eye for generational pieces perhaps began in his paternal grandparents' North Alabama craftsman farmhouse. "Their home was a deeply domestic setting of plenitude and comfort," says the executive director of the Design Leadership Network. "I cast my mind back to their parlor," he says of the pine-scented room, "where there was a sense of family heirlooms that had accrued." The son of house flippers, Diaz-Griffith grew up in brand-new homes and relished days surrounded by his grandparents' inherited

furniture, collections from their world travels, and their stories. "The heart of it was a neo-Rococo sofa upholstered in gold brocade," he says, recalling an early 1800s pine corner cabinet; a desk "covered in framed photos, like the royal family"; a Hunzingeresque easy chair with bobbin details; and chantilly lace sheer curtains. "In retrospect, it was the ultimate grandmother-in-Alabama interior," adds Diaz-Griffith, whose 2023 book delves into the meaning of our personal collections. The parlor's white plaster walls glowed golden in the late afternoon light,

with hints of red and blue from colored glassware on display in the adjacent dining room, where the trio gathered over fresh tomatoes and produce from the backyard garden. "They would not have considered their possessions to have importance outside of the family, and that has contributed to my sense of why antiques matter. I also believe in the household preservation practice of caring for your things and planning for their future because of their meaning to you. Clearly these objects are talismans for igniting memory," he says. ♦

**CLOCKWISE FROM LEFT TO RIGHT:** Braquenié **Senlis Damas fabric**, Pierre Frey. • **Eleanor lace** (on wall), MYB Textiles. • **Queen Anne's bud vases**, Table Matters. • **Tole beans**, Casa Gusto. • Tizo **Mid inlaid Italian frame**, Alkmy. • Penkridge **Porcelain cherry tomato**, John Derian. • **Genovese Gold fabric**, Jennifer Shorto. • **Rialto tulip glass**, Sir|Madam