

HOUSE & GARDEN[®]

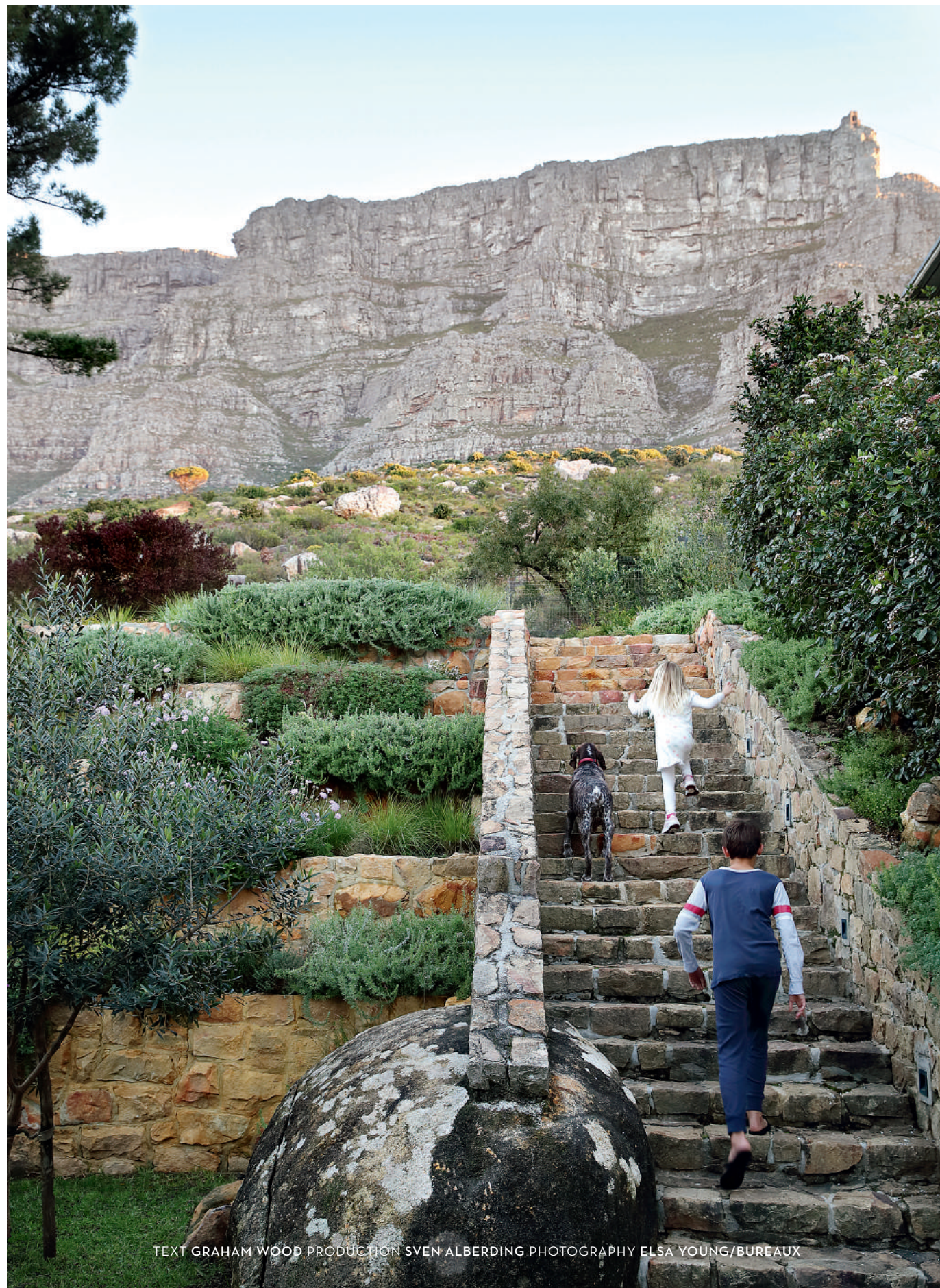
SOUTH
AFRICA

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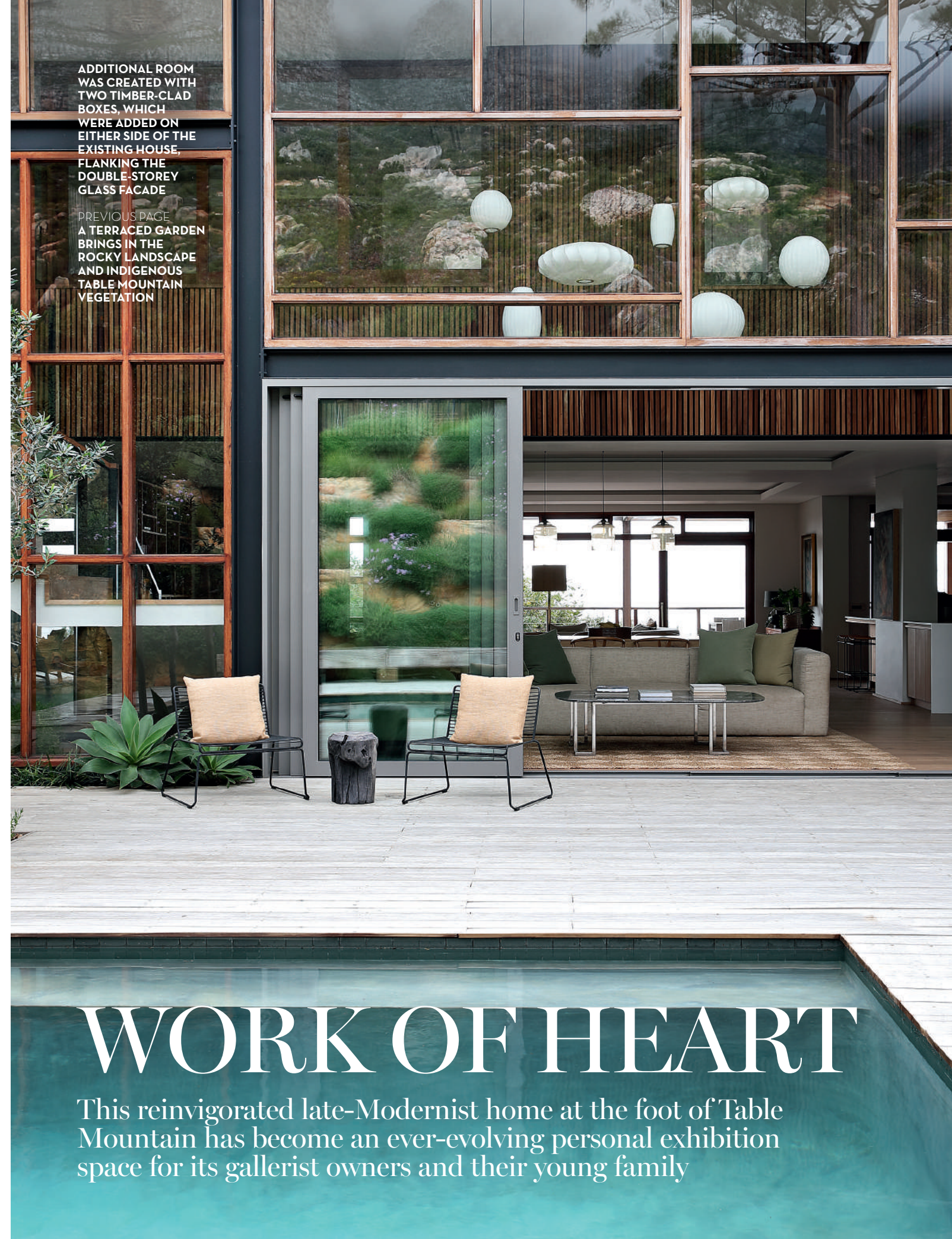
NEW *Season* CHIC

THE ESSENTIAL GUIDE TO AUTUMN STYLE
BRILLIANT IDEAS TO UPDATE YOUR KITCHEN
DESIGN INDABA'S AGENTS OF CHANGE





TEXT GRAHAM WOOD PRODUCTION SVEN ALBERDING PHOTOGRAPHY ELSA YOUNG/BUREAUX



ADDITIONAL ROOM
WAS CREATED WITH
TWO TIMBER-CLAD
BOXES, WHICH
WERE ADDED ON
EITHER SIDE OF THE
EXISTING HOUSE,
FLANKING THE
DOUBLE-STOREY
GLASS FACADE

PREVIOUS PAGE
A TERRACED GARDEN
BRINGS IN THE
ROCKY LANDSCAPE
AND INDIGENOUS
TABLE MOUNTAIN
VEGETATION

WORK OF HEART

This reinvigorated late-Modernist home at the foot of Table Mountain has become an ever-evolving personal exhibition space for its gallerist owners and their young family

Candace and William Marshall-Smith decided to refurbish their Cape Town home while Candace was still energised after the renovation of her fine art gallery, SMITH, in the CBD.

Not long after moving from Joburg to Cape Town with their young family, Candace and William found a house in the City Bowl suburb of Oranjezicht. The house itself was a fairly unremarkable '70s double-storey. 'It looked like a school building,' laughs Candace, 'but it had a wonderful sense of space, which is rare in Cape Town. It had incredible views of the city and Lion's Head to one side, and it's right at the foot of Table Mountain.'

A terraced, rocky garden with a beautiful stone staircase seems to bring the mountain right down to the edge of the house, giving it a strong sense of place. Yet, somehow, its potential had been overlooked, perhaps because of its inelegant architecture. But the position, and 360-degree outlook, were enough for the couple. 'I just remember being astonished at the views,' says Candace. And they could see potential in some of the house's late mid-century features.

Nevertheless, she and William didn't renovate immediately. 'We lived in it for three years,' she says. 'We had time to consider what we wanted to do.'

Besides, Candace was rather taken up with the launch of her gallery in a beautiful idiosyncratic heritage building in Church Street. After the success of that project, however, she was ready for another challenge, and decided to renovate. 'I was excited to start the project,' she says, adding that they had decided to have a third child, so she finally knew how many bedrooms to plan for.

She and William worked with architects Stuart Thompson and Matt Pretorius of STARC to convert the existing house into the mid-century dream Candace had been nurturing in her imagination. They managed a remarkable alteration, retaining many of the late-Modernist features Candace and William had grown fond of, such as the fireplace and the stairway with its glazed facade on the southern side of the house, which let in views of the mountain and lovely soft natural light. They largely stripped out the rest of the interiors and added space ▶



THE LIGHT IN THE SOUTH-SIDE LIVING ROOM IS SOFT AND INDIRECT. THE GEORGE-NELSON-STYLE PENDANT LIGHTS ARE FROM SPAZIO

RIGHT THE DINING ROOM TABLE IS BY JAMES MUDGE, SURROUNDED BY WISHBONE-STYLE CHAIRS FROM BLOCK & CHISEL. THE ARTWORK BETWEEN THE DINING AND KITCHEN AREA IS BY KATHERINE BULL



THE KITCHEN JOINERY WAS BY COASTAL KITCHENS IN CAPE TOWN. THE BAR STOOLS ARE FROM STOKPERD AND THE CERAMICS ARE FROM VORSTER & BRAVE





IN THE LIVING ROOM, A DOUBLE-VOLUME SPACE WITH FLOOR-TO-CEILING WINDOWS LETS IN VIEWS OF TABLE MOUNTAIN

RIGHT THE KITCHEN OPENS PARTIALLY TO THE LOUNGE, WITH A BREAKFAST BAR FORMING A LOW BARRIER BETWEEN THEM, DEMARCATING THE SPACE WHILE KEEPING THE TREETOP VIEW THROUGH A PICTURE WINDOW UNOBSURED



THE FRONT LOUNGE OPENS ONTO THE DECK, WITH VIEWS OF THE CITY AND HARBOUR. THIS OPEN PLAN ARRANGEMENT IS PREDOMINANTLY MID-CENTURY PIECES

to unlock the hidden potential of the unlikely building. Stuart and Matt opened up the northern views by cleverly lifting the eaves and wrapping the top level of the house with a balcony, which not only created a lovely deck but sheltered the interior from the northern sun. Candace adds that its new sleek horizontal lines also finally undid the impression that the house seemed to loom over them, which she had always found off-putting. Slatted timber screens provided relief from the sun, which tends to beat down quite mercilessly on the rocky mountainside, and clever sheltering devices provided protection from the wind and created cosy nooks for all weather. ‘That’s the benefit of living in the space for three years,’ says Candace. ‘We knew what the elemental challenges were.’

They also extended the grid of wooden windows Candace was so fond of on the southern side, adding a vast Mondrian-like arrangement of windows (actually inspired by the stonework around the fireplace) to let light flood deep into the interiors via the gorgeous double-volume lounge. ▶





Additional timber-clad boxes for a study and bedroom were added.

‘I had quite a specific vision for the interiors,’ says Candace, who was keen to pick up on the mid-century cues in the architecture. ‘I’m a huge fan of furniture that is functional,’ she says. ‘And I love furniture that is fitted.’ Built-in window seats and daybeds have been worked into the bedrooms and study and, for the rest, Candace worked with interior designer and stylist Christine Joubert, who helped bring together a combination of new and vintage pieces to complement their existing collected furnishings and, of course, the art.

Candace values the sense of time that a collector’s sensibility brings to a home, rather than everything looking like ‘it had all been acquired at once’. The sense of an easy-going, evolving interior was exactly what she was after. Restored Modernist pieces picked up at auctions rub shoulders with contemporary Modernist-inspired works by the likes of James Mudge, setting up a lovely sense of dialogue between past and present.

Perhaps inevitably, the house has become something of a gallery in its own right. Candace bemoans the lack of wall space in many extensively glazed contemporary homes, something she was careful to retain during her renovation, balancing the spectacular views with space for art and everyday life. Apart from the southern façade, Candace points out, ‘The views are carefully framed and quite subtle. A lot of houses just maximise the views, which is not always the best solution.’ The result is a much more thoughtful relationship with the home’s beautiful setting.

While she does have a few heirloom artworks and has picked up some 20th-century-Modernist pieces by the likes of Walter Battiss, the majority of the collection is contemporary local art. ‘I really like how contemporary art is pushing the boundaries with medium,’ she says. So, while the architecture and furnishings might harken back to the 20th century, the art is up-to-the-minute. ‘A lot of art is from artists I work with at the gallery,’ she says.

It’s a lovely expression of her belief in the artists she represents, but also brings a wonderful sense of life to the house. With its beautiful light and ample wall space – little nooks as well as large expanses like the stairwell, it really does flatter art as much as life. ■ SMITH  [smithstudio.co.za](https://www.smithstudio.co.za)

IN THE MAIN BEDROOM, THE ROCKING CHAIR IS FROM PEZULA INTERIORS, THE COFFEE TABLE FROM WEYLANDTS AND THE RUG FROM HERRINGBONE. THE ARTWORKS ABOVE THE BED ARE BY DALE LAWRENCE

TOP LEFT CANDACE WITH HER CHILDREN TESSA, MAX AND STELLA

BOTTOM LEFT THE RESTORED DANISH MODERNIST ARMCHAIRS WERE ACQUIRED ON AUCTION



THE BALCONY IN
FRONT OF THE LIVING
ROOM LOOKS OUT
OVER THE CITY.
THE CHAIRS WERE
ACQUIRED AT AN
AUCTION FIND BY
INTERIOR DESIGNER
CHRISTINE JOUBERT

‘The views are
carefully framed
and quite subtle.
A lot of houses
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best solution’

CANDACE MARSHALL-SMITH

