

A Northwestern Passage

Sculptural Forms Lend New Vigor to a Residence in Seattle

INTERIOR DESIGN BY TERRY HUNZIKER

TEXT BY HUNTER DROHOJOWSKA

PHOTOGRAPHY BY JOHN VAUGHAN

THE HOUSE IS Georgian style, set on a wooded knoll in Seattle looking west over Puget Sound to the Olympic Mountains. Traditional, even rustic, décor was the predictable solution. But the young couple who bought the place, Daniel and Karen Prentice, are owners of Generra Sportswear and have a more up-to-date sense of style. They sought out Seattle-based designer Terry Hunziker to provide them with a contemporary, spacious

interior without losing the refinements of an earlier era.

The sixteen-room brick house was built in the 1930s and outfitted with quirky Art Déco details. Hunziker used them as emblems of high elegance. The pewter-finished Art Déco banister that curves along the entrance staircase prompted Hunziker to buy an Art Déco table as the first piece of furniture for the house. He added the marble floors, the muted

wall color and the sculpture by Manuel Neri. The simplicity of line and the surface patinas in the entrance hall set the tone for the palette and materials in other rooms.

"The house was jarringly different when they bought it," says Hunziker. "All the wall- and floorcoverings were different from room to room. It didn't show off how really serene and beautiful the space is. We stripped everything to create a background that

"My objective was to bring the space back to its original architectural purity," says Terry Hunziker of a 1930s Georgian-style house in Seattle he designed for Daniel and Karen Prentice. BELOW: Manuel Neri's *Rosa Negra* #2, 1982-83, stands in the entrance hall. The Art Déco staircase rail is finished in pewter. OPPOSITE: Hunziker designed reeded-glass screens with silver-leafed frames for the living room to add "reflection and light." The cast-glass sculpture at the window is Howard Ben Tre's *Dedicant* #4, 1986. A pair of Swedish Biedermeier chairs from Newel Art Galleries stand by the Hunziker-designed Art Déco-style table. The bronze monkey is Japanese.





was fairly neutral, so that everything would flow."

Aside from adding a porte cochere and updating the baths, the greatest structural change involved replacing an enclosed patio that had been added in the 1950s. Working with architect George Suyama, Hunziker recessed the floor of the new garden room and set the windows to take advantage of the spectacular view to the west. The heightened ceilings and the abundance of light combine with classical proportions in a room of relaxed sophistication.

Hunziker selected a Philip Guston lithograph, *Sea Group*, for the informal dining area of the garden room. There, and throughout the house, the designer helped the Prentices make informed choices in building their collection of contemporary art.

The selections are complemented by the understated quality of the furniture and fabrics. The garden room dining table and love seat are Hunziker's designs. The rattan sofa and chairs in an adjacent area were given a dressy taupe finish and paired with tables of bleached oak to lend authority to the room. "The rest of the house was dark, and the living room is set deep within," explains Hunziker. "Yet the Prentices wanted a clean, classic environment. They wanted to keep it light." To resolve that dilemma, Hunziker designed reeded-glass screens for the corners of the east wall of the living room to capture and reflect the light pouring through the garden room windows to the west. Between the screens stands a shimmering cabinet by the designer's longtime associate Kurt Beardslee. The rest of the furniture is largely of Hunziker's design.

"Seventy-five percent of what I do

"It's wonderful for entertaining," says Karen Prentice. "We especially enjoy having parties for our family." Hunziker designed the sofa, low table, metal-base lamp and saber-leg chair in the living room. A French Art Déco side chair is near the fireplace. Atop the mantel are antique Japanese bronze carp. The low table holds an Imari bowl, an antique French bronze rabbit and an antique bronze-and-bamboo container from Japan. Donghia chenille.





is custom," notes Hunziker. "I find that too much furniture has a lot of extra detail, which I try not to use. I get an idea for form and shape, draw it, then edit it back down to basics, eliminating detail. I like raw, simple forms." As influences, he cites sculptor Constantin Brancusi and designer Pierre Chareau, known for his *Maison de Verre* in Paris.

Both influences are apparent in the living room, where the low table is a sculptural form covered with individual square glass tiles, each with a smaller raised square in the middle. The surface has been sandblasted and rubbed with lacquer for an effect that is both industrial and seductive. The silver-leafed lamp and the ceruse-rubbed oak sofa table—also designed by Hunziker—extend the theme of

modern shapes sensuously expressed.

Hunziker's armchairs—arabesques of bird's-eye maple—echo the shapes of a pair of Swedish Biedermeier chairs. Hunziker paired the antiques with an Art Déco-style table in another area of the living room.

Other chairs emulate the harder edge of French Art Déco. Antique Aubusson tapestry throw pillows on sofas covered in a weave of cotton and chenille lend a plush comfort.

The dining table is covered in a silver metal that has been photo-etched in three different scales of pattern. The metal was covered with bronze lacquer, then rubbed back, leaving the warm color in the surface depressions. Hunziker gives Beardslee credit for developing the metallic covering.

The dining chairs, which Hunziker

modeled after a Biedermeier chair of his own, were executed in bird's-eye maple and upholstered in a cut frieze that enhances the geometry of the table. A pair of Biedermeier console tables add symmetry to the space. "The Prentices wanted a formal dining room with a dressy feeling," the designer says. "The concept was to bring in an element of antique furniture without sacrificing the idea that it is still a contemporary space."

Throughout the house, Hunziker found that his clients' instincts leaned toward the complex and formal while his inclination was less refined, more basic. The result is an interior where the urgent quality of late-twentieth-century life, often best served by the simplicity of modern design, is softened by the amenities of tradition. □

BELOW: An untitled 1985 work by Manuel Neri hangs above a Rockefeller-edition Giacometti console in the living room. A metal-and-lacquer table surrounded by Swedish Biedermeier-style chairs is the focus of the dining room. The Biedermeier consoles are from Newel. Clarence House fabric on dining chairs. OPPOSITE: In the "more subdued and private" library, an untitled 1986 Mimmo Paladino oil is mounted above the fireplace. Hunziker designed the ceruse-rubbed table and black-leather chairs. Edward Fields carpet.

