



• Intriguing furnishings such as a silk velvet sofa, a faux fur throw, and a handcarved twelve-arm candelabra table lamp mix with dramatic effect in Keyvan Talebi's penthouse condo at The Carlyle.

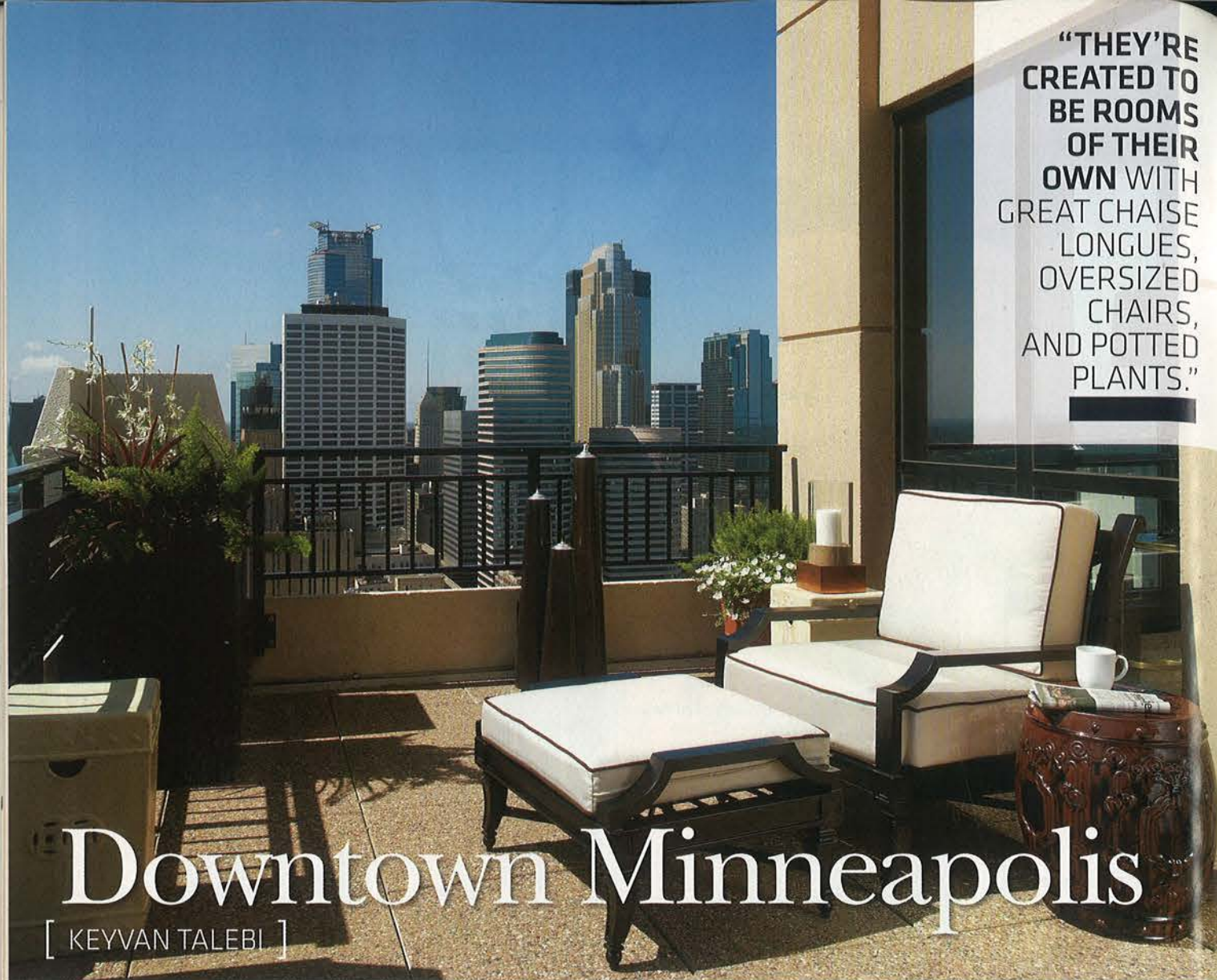
# 2008 HOME TOURS

From penthouse condos to pastoral retreats, homes in the Twin Cities are as beautifully diverse as the people who live in them. This issue celebrates our fifth year of sharing the homes of some of the most interesting people around us. It also represents the strongest mix of design styles and backstories yet. Enjoy!

BY SHAWN GILLIAM // PHOTOGRAPHS BY KAREN MELVIN



• The circular foyer is the first spot where Talebi greets guests when he and girlfriend Laura Schara are entertaining. Stunning mother of pearl tiles—which came in sheets so that they could be installed like a wall covering—wrap the space.



**"THEY'RE CREATED TO BE ROOMS OF THEIR OWN WITH GREAT CHAISE LONGUES, OVERSIZED CHAIRS, AND POTTED PLANTS."**

# Downtown Minneapolis

[ KEYVAN TALEBI ]

**WARM AND WELCOMING** easily describe Keyvan Talebi at work. "I'm passionate about personalized service and making sure people have memorable experiences," he says. One of the original and current owners of hot spot Bellanotte, he also owns The View at Calhoun Beach Club, Crave at Galleria, and reVamp! salonspa in Uptown. "Crave has been extremely successful, and we're excited about growing it," he says. "The next store will be opening up at the Mall of America soon, and other locations are in the works." Considering his businesses are design successes, as well, it's no surprise that design plays a key role in his penthouse condo at The Carlyle in Minneapolis, where he's lived since its completion four months ago. "It's just breathtaking," he says. "At times you feel like you're at the Ritz-Carlton."

Serendipity helped Talebi land the penthouse address. His girlfriend, Laura Schara, a TV host and fashion trend expert for Macy's who also serves as the fashion producer for Macy's Glamorama, received a marketing piece about The Carlyle in the mail, and she loved the way it looked. "She said, 'Keyvan, you need to take a look at this new development. It's very New Yorkish and has a hip look,'" remembers Talebi. The pair went to check out the building's open house, or so they thought. "We had the date wrong and found out the grand opening was for the following Saturday," Talebi says. But that day they also learned

from an office staffer that they may need to get in line the night before to pounce on one of the penthouse units. "I thought, 'What, are you kidding me?'" Talebi says. "Sure enough, a week goes by, and I drove by a tent they'd set up for the next morning and a few people were there with backpacks. They were going to spend the night there!" Talebi paid a kid to wait in line for him, then returned at seven the next morning. "There must have been 300 people outside," he says. "It was a frenzy."

Talebi's spot in line helped secure the prime unit he now calls home. "There's no doubt that I have a passion for beautiful views," he says. Complementing the dramatic view (the penthouse offers commanding views to the south, east, and west) is a dramatic interior. Working with Riehl Designs and sister-in-law Sara Talebi, he overhauled the floor plan, creating a circular entry and improving the traffic flow for entertaining. He and the design team also layered the space with elegant finishes, including mother of pearl on the entry walls, and fixtures such as Murano crystal chandeliers in the living and dining rooms. "Lighting is vital for me, and these fixtures are works of art themselves," he says. As with his businesses, the effect is exquisite. "The sensory stimulation really does make people feel good," he says, "and I really wanted that experience throughout my place."

## [ What Caught Our Eye ]

- **Fashion Influence.** Although Schara's expertise with Macy's and Glamorama has earned her spots on TV shows for the Style Network and TLC, her personal interest extends to home fashion. "To be in that world, you definitely need to have a great sense of style in general," Talebi says. During the condo's planning stages, Schara often returned from travels with product ideas and constantly tore pages out of home magazines to share with designer Shelly Riehl.
- **Luxurious Finishes and Furnishings.** In many respects, the sophisticated design seen in Talebi's businesses has made its way into his home. Walls in the living and dining rooms are painted in what designer Riehl calls a dusty amethyst color, and a mix of modern and traditional chairs, sofas, settees, and ottomans creates an intriguing and comfortable setting for parties.
- **Outdoor Escapes.** Talebi chose the highest-level condo with terraces. (Two higher levels do not have outdoor terraces, just smaller balconies.) "They're created to be rooms of their own with great chaise longues, oversized chairs, and potted plants," Talebi says of the three spaces adjoining the living room, family room, and master suite.

← • Plantings by Tangletown Gardens and comfy oversized furniture by Cast Classics soften the hard concrete-and-steel edges of the thirty-seventh-level terrace. Garden stools serve as side tables and extra seating for parties.

→ • A Murano crystal chandelier and a pair of Dutch wire floor lamps with silk shades illuminate the dining room. A black harlequin pattern painted over the walls' base color adds sophisticated detail.

↓ • The family room just off the kitchen is what Keyvan Talebi calls "a relaxing chill-out space." It boasts one of the condo's gas fireplaces (the other is in the master suite) as well as easy access to a terrace with a dining table and grill.



# Mill District

[ WILL HOPKINS AND MARY K. BAUMANN ]

**MANY PEOPLE WOULD SAY** Will Hopkins and Mary K. Baumann look "so New York" (after all, it's where they lived and worked for more than thirty years), but the art directors' move to Minneapolis last fall was a bit of a homecoming. Baumann, originally from Roseville, met Hopkins in 1972 at the University of Minnesota, where he was a visiting lecturer. After gaining acclaim in magazine and book design (he served as art director at *Look* magazine and has redesigned such magazines as *Forbes*, *Sports Afield*, and *Food & Wine*; she served as an art director at *Life* magazine and has redesigned such magazines as *People* and *Money*), the two married in 1987 and went on to develop their own company redesigning magazines and producing exquisite books and *Kids Discover* magazine. When it came time to streamline their high-overhead New York office and home, they decided to bring everything together at a live/work loft—in Minneapolis. "Even if we didn't have a connection, we think this is one of the most exciting cities around," Baumann says.

They particularly fell in love with a space at the Whitney, the mill-turned-hotel-turned-condo development. "We both knew immediately that it had the right vibe," Baumann says. "And to have the river, the Guthrie, the farmers' market, great restaurants, the library, the U of M—it's close to all the things we want and need."

The loft's materials—stonework, bricks, concrete, and post-and-beam structural elements—created what Baumann calls an "archaeological quality." The intriguing mix indicates how the industrial needs of the space changed with time. "You can tell how people added brick or concrete block to the stone walls over time," Hopkins says. "It was a working place, and you can see that."

The couple decided that that spirit was perfect for their live/work needs, so they hired architect Geoffrey Warner of Alchemy Architects to update the space in a surprising way. Key to his design is a "house-within-a-house" structure that contains a small guest suite and defines the kitchen, dining room, office, and library on the outside. "In the mill, they had a crib where they threw things, and it was made of wood slats," Hopkins says. This version, designed by Warner and built by Kurt Albrecht of Grand Rapids, Minnesota, is made of rough-sawn lumber and put together "like Jenga blocks," Baumann says. "It has a criblike effect, but it's more streamlined and it's painted white."

Several talented design professionals joined the project—including Scott McGlasson, who designed and built many of the furnishings, and Jim Marvy, who came up with a lighting scheme to keep the cavernous space bright. So when the couple moved in last year just before Thanksgiving, they didn't just prepare a meal for family and friends. "We called every single person who worked on the job and thanked them for making such a fabulous home for us," Baumann says. "They all got kind of choked up because they cared so much about the place. They felt they were doing something different. We never would have expected it, but they really touched us too."



"WE KNEW IMMEDIATELY THAT IT HAD THE RIGHT VIBE. AND ... IT'S CLOSE TO ALL THE THINGS WE WANT AND NEED."



• A pair of sleek yet simple range hoods provides ventilation for the five-burner gas cooktop. Arches in the brick wall and window beyond date to the space's early years as a mill.



• Will Hopkins and Mary K. Baumann worked with Alchemy Architects and other local design firms to bring a distinctive look to their loft, right down to the hefty pivot door between the living room and master suite.



• The couple's library near the entry and office area boasts 200 linear feet of bookshelves. Hopkins came up with the efficient design using Superstrut steel and apple plywood.





**“THERE’S A DIVISION AND YET THERE’S A CONNECTION, AND FOR OUR BUSINESS THAT WORKS VERY WELL.”**

## [ What Caught Our Eye ]

- **Mill Qualities.** Tables set into aluminum tracks in the concrete floor and Artemide light fixtures suspended by sisal rope and pulleys are modern features that recall the loft’s industrial history. “Water came in below the arch and turned a turbine and ran pulleys all the way through the building,” Hopkins says, noting how the mill’s power was generated in the area that’s now home to their loft.
- **Prize-Winning Photography.** Given their backgrounds at such magazines as *Look*, *People*, and *American Photography*, the couple have amassed a significant collection of photographs, many of which are hung throughout the loft. Among their favorites are a James Karales shot of the Selma march. “It’s a great celebration of black culture and one of the signature images of the Civil Rights movement,” Hopkins says.
- **Love of Craft.** The couple started buying pottery on trips to Minnesota. “There’s something about photography and ceramics that goes together,” Baumann says. “Maybe it’s the mechanics of the photography and the handmade quality of ceramics that’s appealing. And it goes with the stone and brick and concrete.”
- **Gourmet Kitchen.** Hopkins and Baumann enjoy cooking and entertaining, so the open kitchen design is perfect for them. “Until now, we’ve never had a kitchen where you could cook and visit at the same time,” Baumann says. The storage-savvy white oak Valcucine cabinets complement the architecture of the loft.
- **Live/Work Design.** “Work is really a part of our life,” Baumann says. “Sometimes we do something personal in the day and sometimes we work late at night. And if we get into trouble, we don’t need to get into a subway or a car and go to the office. We can do it here.” Thanks to the loft’s design, the bank of desks that can comfortably accommodate Hopkins, Baumann, and four other workers feels separate. “There’s a division and yet there’s a connection, and for our business that works very well,” Hopkins says.



• The house-within-a-house structure, inspired by mill cribs and made of rough-sawn lumber, defines spaces within the loft and ensures comfortable room scale.



• Architect Geoffrey Warner came up with the idea for tables with wheels set into a track. The design enables Hopkins and Baumann to easily move the tables for dining and conference purposes; it also harkens back to mill days.



• Newer concrete walls give the master bedroom a modern look. The living area sits just beyond the room’s wide swinging door.



"I'VE ALWAYS WANTED TO MAKE SURE WE LIVE IN EVERY ROOM OF THE HOUSE."

# Wayzata

[ CHRIS AND DAVID PLANTAN ]

**FLEXIBILITY COMES FIRST** for Chris Plantan, founder, president, and creative director of chic office supply company russell+hazel. It's a feature that applies as much to her home as to her beautiful line of binders and planners, now sold in nearly 300 stores worldwide. "I've always wanted to make sure we live in every room of the house," she says of the 1946 Cape Cod she shares with husband, David, a financial consultant, and their family. "We don't have a basement rec room or a great room addition, but our house is very livable for two teenagers and all of their friends, two dogs, and our businesses."

Multifunction space planning is a natural for Chris: She spent twenty years in architecture before starting russell+hazel. But

her previous profession's biggest impact was on her future business. "Architects often differentiate themselves by having the best pad of paper or the best pen, and when I couldn't find them I'd make them myself," she says. "When it was time for my daughter to go to school, she wasn't going to have Britney Spears or burgundy or green binders, so I'd make them, and then her friends would say, 'Here's \$5, I want one.'"

This marriage of practical and beautiful takes shape throughout the house as well. Not surprisingly, every room features a desk or work surface. "It gets to the core of russell+hazel," Chris says, "and there's always a place to sit down to get your homework done or to get organized."

← • Colorful russell+hazel binders join other office supplies in the dining room's china cabinet, which is put to practical use for the Plantan family. The large-format notebooks featuring numerals are part of an upcoming product line.

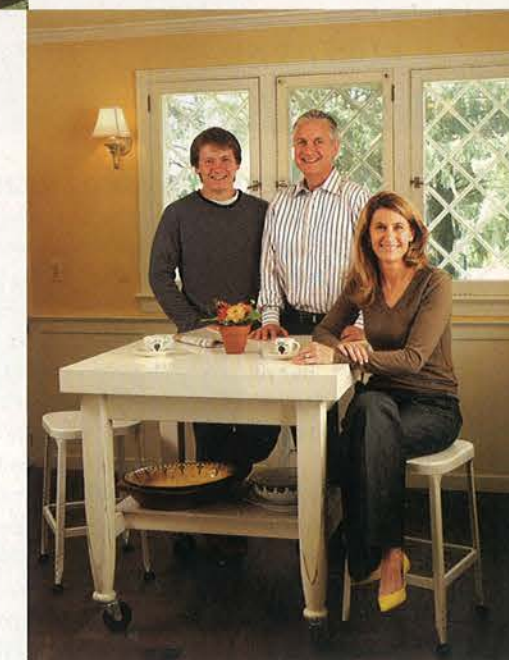


← • The living room's unconventional furniture arrangement creates comfortable conversation areas and allows the Plantans to display favorite books. It also accommodates the room's function as a passageway.

↓ • Chris and David Plantan relax in the kitchen with their seventeen-year-old son, Stephen. Daughter Michelle, nineteen, spent the summer opening a boutique at the elegant Henri Bendel department store on Fifth Avenue in New York.

## [ What Caught Our Eye ]

- **Cozy Qualities.** Chris finds delight in small-scale design. "We can overlook it in this age of consumerism's more and more," she says, "but the best gifts often come in small packages." She and David "fell into a gem," she says when they purchased the 1946 Cape Cod ten years ago from its original owner. The cottage was a departure from their previous home (they relocated from Phoenix) with its ten-foot ceilings and sprawling plan. "It was a challenge at first, but we loved the charm and felt it was indicative of Minneapolis," she says. "It's the 'little house that could.'"
- **Family Furnishings.** Cherished furniture fills the home. Among Chris's favorites are a chair of her grandfather's and a desk that belonged to her grandmother. Her business, which bears her maternal grandparents' given names, Russell and Hazel, pays homage to her affinity for the pair—and for office tools, an interest she traces to recollections of back-to-school packages filled with new supplies.
- **Adaptable Design.** Just as the home's rooms are flexible, so are its furnishings. "We're always transforming things," Chris says. "A lot of our furniture is on wheels so we can move things around." One of the best examples of this adaptability is seen in the dining room china cabinet once owned by David's mother. "At one time it had china in it, and I thought, 'This is silly,' so I loaded it up with binders and dictionaries and cups of pencils." The decision suits the way the Plantans live right now, with school projects often taking over the dining table. "At another point in life, it might be filled with fabulous glassware," Chris says.





# Lake Calhoun

[ ROBERT ALEXANDER AND LARS PETERSSEN ]

**ROBERT ALEXANDER LAUGHS WHEN** he talks about how his partner, architect Lars Peterssen, has dealt with living in a home of his own design. "I think it's been a little hard for Lars—it would be like me living in a book," says writer Alexander, whose works include national bestsellers *The Kitchen Boy*, *Rasputin's Daughter*, and *The Romanov Bride*. "But you can never quite escape a house. I'm always going, 'Isn't this beautiful, isn't this great,' and Lars is saying, 'I should have done it this way, I should have done it that way.'"

Despite such inevitable second guesses, designing and now inhabiting the penthouse condo in the new Edgewater Building on Lake Calhoun has been rewarding for Peterssen, who, along with colleagues at Domain Architecture & Design, was responsible for eleven other units in the building as well as the lobby and all common areas. (Domain also served as the architectural firm for the 2008 ASID Showcase Home sponsored by *Mpls.St.Paul Magazine*.) "Part of the interesting thing about the Edgewater is that you buy the shell—the windows, the concrete floor, and the ceiling—and you take it from there," Peterssen says. "It's really appealing because it allows you to move out of a house and into a condo that's perfect for you. It gives you

freedom to go really contemporary or really traditional, and we've done both and everything in between."

The contemporary space is a departure for the two, who met while studying at Leningrad State University in 1976 and lived in a more traditional home until their move last fall. When Alexander asked Peterssen, who was already working on the Edgewater, what he thought about moving there, Peterssen was surprised. "He loved our old house on Lake of the Isles and its beautiful view, so I figured there was no way we were ever going to leave," he says. "I was totally shocked he was even interested because I had never brought it up." But Alexander had one condition: "I told him he could make it as modern as he wanted, but it had to be warm, which is why we have so many natural materials," he says.

The two now enjoy 3,000 square feet of space enveloped with rift-sawn white oak walls and walnut floors. But the expansive windows with views of downtown Minneapolis, Lake of the Isles, and Lake Calhoun are perhaps the most exciting feature. "It's so incredibly entertaining, to look out and see ten kids like Lilliputians put a sailboat in the water," Alexander says. "And to see osprey and bald eagles go by and to watch it snowing. It's like living in one of those snow globes."

"I TOLD HIM HE COULD MAKE IT AS MODERN AS HE WANTED, BUT IT HAD TO BE WARM, WHICH IS WHY WE HAVE SO MANY NATURAL MATERIALS."



• The entry turns into a gallerylike hall that showcases favorite works of art, including several from Russia.

• Pronto and Loki join Robert Alexander and Lars Peterssen on the spiral stair made of walnut, steel, and glass, which leads to a rooftop terrace.

• Cabinets made of straight-grain fir outfit Alexander's office, where he's hosted webcasts and national TV interviews related to his books. "He has about the best spot in the condo," Peterssen says, noting that the narrow space boasts an especially close-up view of the Minneapolis skyline.



## [ What Caught Our Eye ]

- **Eclectic Style.** Leaving their longtime Lake of the Isles home presented a bit of a challenge for Alexander and Peterssen, who had amassed rooms full of books and art. "Lars and I have been together so long, going to Russia and other places, picking up stuff along the way," Alexander says. "Some of it is of value and some of it is of great sentimental value, and the trick is trying to blend all of that with the architecture of this place." But family antiques and more modern furnishings blend beautifully. "We like living in an eclectic kind of space," Peterssen says.
- **Walls of Glass.** Views feel especially dramatic thanks to almost floor-to-ceiling walls of glass (twelve feet in some spaces). The main architectural firm for the building, Elness Swenson Graham, used Visionwall glass because of its energy-efficiency and sound-control properties. "We're right over Lake Street, so there's a huge amount of noise, but this glass helps tremendously," Peterssen says.
- **Sculptural Room Dividers.** Horizontal bands of rift-sawn white oak create walls that define the condo spaces. "They're almost like gigantic cabinets, with sliding doors, the refrigerator, and all sort of other things hidden in them," Peterssen says. When closed, the doors look like a continuation of the walls. Peterssen credits contractor Gary Michaels for the woodwork's precise craftsmanship.
- **Places for Art.** A niche above the built-in buffet displays an oil painting by German impressionist Adolf Schreyer originally owned by Alexander's great-grandfather, Charles Wacker of Chicago. Too big to hang in one of the couple's previous houses, they loaned it to the Minneapolis Institute of Arts for several years. But they now enjoy it here, hanging on an accent wall papered by designer Andrew Flesher of GunkelmanFlesher. Flesher assisted in choosing many of the finishes and furnishings.
- **Kitchen Comfort.** Although the kitchen sits near the center of the condo, it enjoys dramatic views through the adjacent living and dining rooms. One of its best features, however, is a simple built-in seat. "We've always wanted a place to sit and lounge, so we took a chunk out of one of the oak walls to create a banquette," Peterssen says. "It's perfect for hanging out and having a drink while someone's working in the kitchen."
- **Rooftop Bonus.** Each of the building's three penthouse units features its own copper-and-glass "cube" with access to a small terrace. The rest of the rooftop is filled with low-maintenance plants that will thicken with time. "This kind of green roof prevents storm water from falling off the site," Peterssen says. "Instead of going into storm drains or directly into the lake, it's used by the plants on the roof."



"THIS KIND OF GREEN ROOF PREVENTS STORM WATER FROM FALLING OFF THE SITE. INSTEAD OF GOING INTO STORM DRAINS . . . IT'S USED BY PLANTS ON THE ROOF."



- A copper-and-glass cube connects the condo's spiral stair to the rooftop terrace. Furniture made of teak and steel is heavy enough to withstand wind gusts.



- Alexander and Peterssen first spotted the dining room's Brand van Egmond nickel-plated steel light fixture at a store in Amsterdam. It plays off the hammered-nickel base of the Julian Chichester table.



- Knoll Imago (fabric cast in resin) panels, used without frames, give the kitchen cabinets a clean, contemporary look. Glass tile on the backsplash "picks up on the shimmery quality of the lake," Peterssen says.



# Linden Hills

[ NINA ROTHSCHILD UTNE ]

**FUTUREFIT IS AN EXPRESSION** Nina Rothschild Utne recently coined and trademarked. The idea came to her as she ruminated about streamlining what she calls her “energy hog 1912 home.” Unlike *retrofit*, which she likens to a Band-Aid, Futurefit suggests a shift to grace and efficiency on multiple levels—from BTUs to design to social organizing. “If things work the way I’m hoping, I’ll have geothermal [heating and cooling] installed in the next month,” she says.

Progressive ideas are part of Utne’s chemistry. Nearly twenty-five years ago, she and ex-husband Eric Utne founded *Utne Reader*, a magazine that has “been a sort of cultural beacon,” she says, covering environmentalism, alternative medicine, spirituality, yoga, and other topics now part of mainstream culture. (Utne recently sold the bimonthly magazine, but still serves as editor at large and writes a column.)

Utne’s ideals extend to her volunteer work: She helped found women’s peace organization Code Pink and Minneapolis’s Headwaters Foundation for Justice, and she was a founder of the City of Lakes Waldorf School, which sons Sam, now twenty-six, Oliver, twenty-two, and Eli, seventeen, all attended. But life has always centered on home. “The way it’s designed—by pure luck—many kids and dogs can run in circles on every floor except the basement, so it absorbs activity,” Utne says. “It was a wonderful place for the boys to grow up and now for them to come home to.”

The house has always held extended family, she says, noting that ex-husband Eric now lives two blocks down the street. “Our family was never nuclear because stepfamilies, which we have always been, are permeable by nature,” she says. “We’re just evolving into our next form of family.”

With change constantly in the air, Utne is considering ways to Futurefit the house beyond the geothermal system. “It’s a big house designed for a big family, so part of the challenge now is to see if it can reincarnate for another purpose. I’ve got big dreams for Futurefit—maybe they’ll grow here.”



**“IT’S A BIG HOUSE DESIGNED FOR A BIG FAMILY, SO PART OF THE CHALLENGE NOW IS TO SEE IF IT CAN REINCARNATE FOR ANOTHER PURPOSE.”**



• The breakfast bay “is where everyone ends up hanging out,” says Nina Rothschild Utne. The table and chairs were among several items that came with the house when she and Eric purchased it twenty-three years ago.



• Upper cabinets with glass fronts and backs are installed over windows, making the most of storage and sunlight. Glass and china from Utne’s parents and grandparents fill the shelves, as does pottery made by her sons. “Not much matches,” Utne laughs.



• Utne takes a backyard break with sons Sam, visiting from New York, where he now lives; Oliver, who was about to embark on a trip to Argentina; and Eli, who lives at home and attends Southwest High School.







**"THE HOUSE IS MADE TO BE LIVED IN—PARTICULARLY SINCE THE BOYS GENERATE LOTS OF AIRBORNE OBJECTS."**

## [ What Caught Our Eye ]

- **Bright Spaces.** At least part of the house is light and airy no matter the time of day or year, Utne says. Much of that sunny quality comes thanks to a renovation with architect Tom Ellison seventeen years ago that opened the kitchen to the breakfast room, created a master suite and an office, and boosted the number of windows in the home. Utne recently refreshed the spaces by repainting them in bright hues with low-VOC Yolo paint, which she purchased at Natural Built Home.
- **Pieces with Meaning.** "Most of the home's contents are sort of accidental," Utne says. "Yes, things have meanings and stories, and certainly some I'd prefer weren't broken, but the house is made to be lived in—particularly since the boys generate lots of airborne objects." Utne's favorite pieces that have been spared from total destruction include a slightly damaged wire-and-glass tree on a mirrored base (shown here on the living room coffee table; the piece usually sits high on the entry foyer chest) that once belonged to her grandmother. "It was always on her dining room table, and I have no idea how old it is or where it came from," Utne says. "I just liked the way the light hit it."
- **Room for Music.** Son Eli's guitar is one of a number of musical instruments put to frequent use for impromptu jamming in the Utne house. (Besides Eli, stepson Leif, who now lives in Seattle, is also a musician.) It fits in beautifully with books, photographs of family and friends, and art objects that include a wire sculpture of family dog Ozzy—now buried in the side yard—made by Eric.
- **Neighborhood Ties.** The family prizes living within easy walking distance of a strong neighborhood. "Being close to Linden Hills and the lakes allowed the kids lots of childhood freedom, which was important to me," she says. "And we've got this amazing backyard, so it feels like we're in the country."
- **Calm Retreat.** Utne's second-level bedroom faces tall trees in the backyard. Once a rabbit's warren of spaces such as a sleeping porch, a "shaking porch" (from which maids would have shaken rugs to the yard), and small closets, it now serves as her personal getaway. Bedside lamps from her grandmother illuminate a wall draped in silk that beautifully contrasts with a simple handmade bedcover.



↑ • The recently reupholstered window seat provides a sunny spot to stretch out. The sofa in the foreground once belonged to Utne's grandmother. The tall sailboat in the corner was a gift from a friend and former co-worker given to her shortly after taking over at *Utne Reader*. "I grew up crewing on big boats, but I started having a recurring dream that I was the captain and didn't know what to do," Utne says. "It was a metaphor—time to step up and trust that I knew enough to figure things out."

← • Ottomans covered with rug fragments flank the living room's wood-burning stove. The three floral prints are by local artist Joan Solomon. Books and art objects, gifts from friends and family, come from around the world.

→ • Utne's bedroom includes a bedcover made by a Tibetan friend and a framed piece embroidered by a Hmong woman whose family the Utnes sponsored. "It's of these two mermaid women sitting and facing each other, and to me, it's about the quality and the potential of feminine friendship," Utne says.



# Dellwood

[ MARGARET HUMPHREY ]



"WE WANTED THE ADDITION TO MAKE SENSE AESTHETICALLY, TO BE COMPATIBLE WITHOUT IMITATING MIDCENTURY-MODERN STYLE."

## [ What Caught Our Eye ]

- **Special Salvage.** After hearing news that the Walker addition would require demolishing the 1948 Allianz Building, Humphrey secured rights to obtain a great deal of the building's architectural salvage, including twenty walnut doors, several sheets of walnut paneling, granite slabs a minimum of six inches thick, and commercial windows. "The materials and the house came together at a poignant moment," she says, noting that the elements from the Allianz Building were period appropriate for her midcentury-modern home. "It's as though the house was calling for the materials." Architect Tim Stefan designed the renovation. "I felt that he was the only person who could make sense of the elements coming together," Humphrey says.
- **Blend of Old and New.** Many of the salvaged windows went into the kitchen/family room addition, which replaced what Humphrey laughingly remembers as a "dysfunctional 1970s rec room space." Constantly mindful of salvage opportunities, however, the designer repurposed the rec room's old ridgeline beam as a long bench against the addition's main window wall. The new space now has all black-painted steel beams instead of wooden ones for a slightly edgier look.
- **Thoughtful Finishes.** Floors in the addition are concrete to match those in the original living room, dining room, and entry. Fir warms up the ceiling. "In a way, I wanted to reverse the typical finished feel," she says. "Instead of a light ceiling and a dark floor, I wanted to have a dark ceiling and a light floor."



- From the covered patio off the family room, Margaret Humphrey and her son, Gabriel Seaver, a budding artist, have sweeping wetland views.
- Humphrey added ebonized walnut bookcases and a forest brown marble-clad fireplace to the living room. "The marble was overstock from a marble company that didn't want to carry sheet material anymore, so I got it inexpensively," she says.



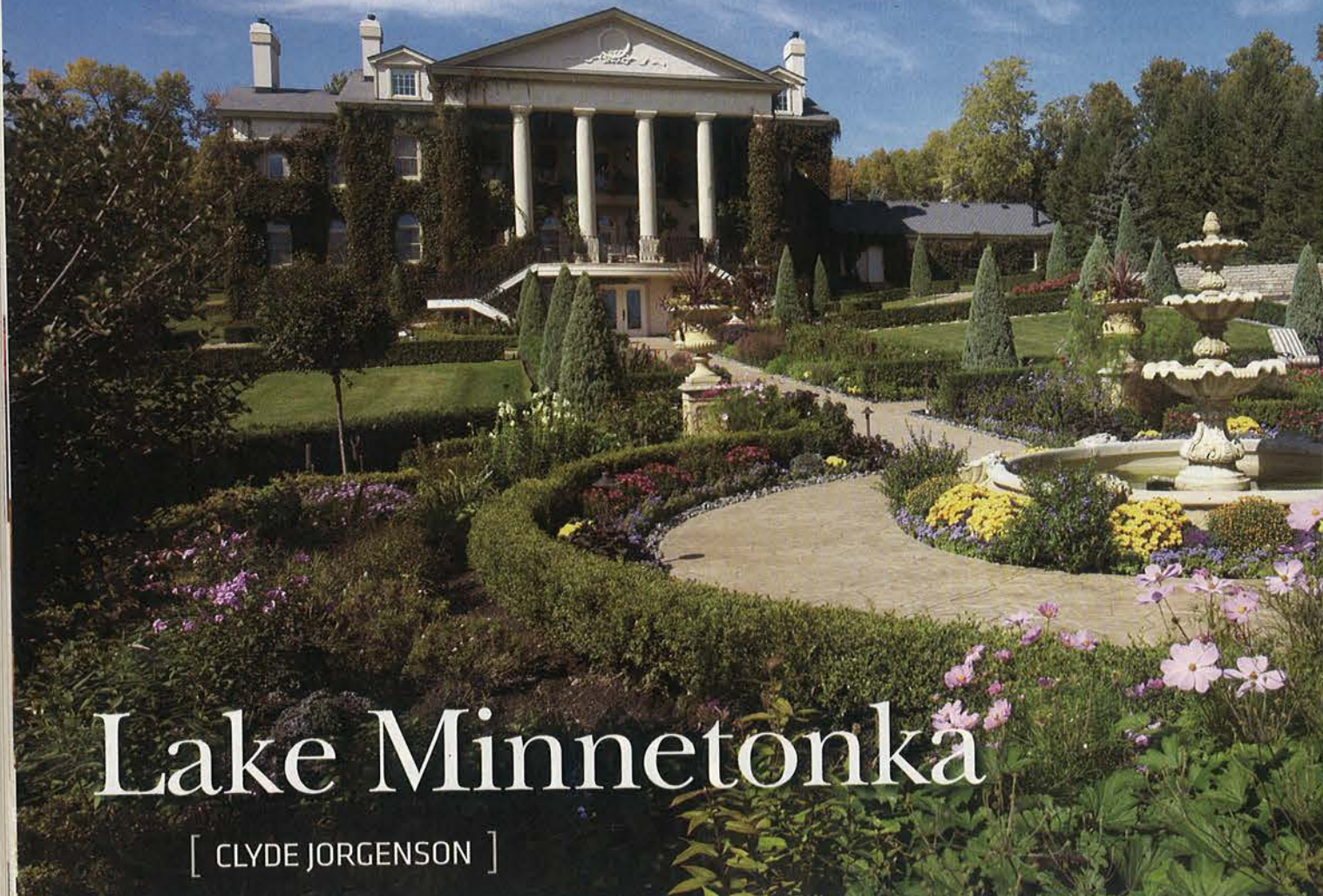
**ART HAS BEEN A CONSTANT** in violinist Margaret Humphrey's life, so it's natural that her 1955 home reflects art in every possible way, right down to its architectural bones. In her home's renovation, Humphrey, a violinist with the Minnesota Opera orchestra and a founding member of the Belladonna Baroque Quartet, put to use architectural salvage from one of Minneapolis's highest-profile recent teardowns—the Allianz Building that stood where the Walker Art Center's Herzog & de Meuron addition was constructed.

Even the landscape boasts this pedigreed salvage: Granite slabs form terraced steps that connect the home to a wetland. "One perch originally held the buffalo statue from the building," Humphrey says. "You can still see where it stood, the silhouette, on that gigantic piece of granite."

The sculpture is now on display in Allianz's new North America headquarters in Golden Valley, but Humphrey has filled her home with more personal works of art from her late father, John Humphrey, who was an amateur sculptor, and her brother, David Humphrey, a professional painter and winner of the Rome Prize for visual arts. Even the works of her nine-year-old son, Gabriel Seaver, are displayed occasionally throughout the house. "Art is part of the fabric of life," Humphrey says, "and, ideally, we gather it from friends, family, and the community."

- ↑ • Horizontal bands of copper clad the home's family room/kitchen addition. Its shape and scale depart from the low-slung structure of the original home. "We wanted the addition to make sense aesthetically, to be compatible without imitating midcentury-modern style," Humphrey says.
- ← • The family room addition features two walls of windows (including several from the Allianz Building) overlooking the patio and wetlands beyond. Humphrey found the vintage chartreuse chairs in the classifieds and purchased the coffee table at an auction. The new black leather sofa is from Gabberts.





# Lake Minnetonka

[ CLYDE JORGENSON ]

**THE ESTATE THAT SELF-MADE ENTREPRENEUR**

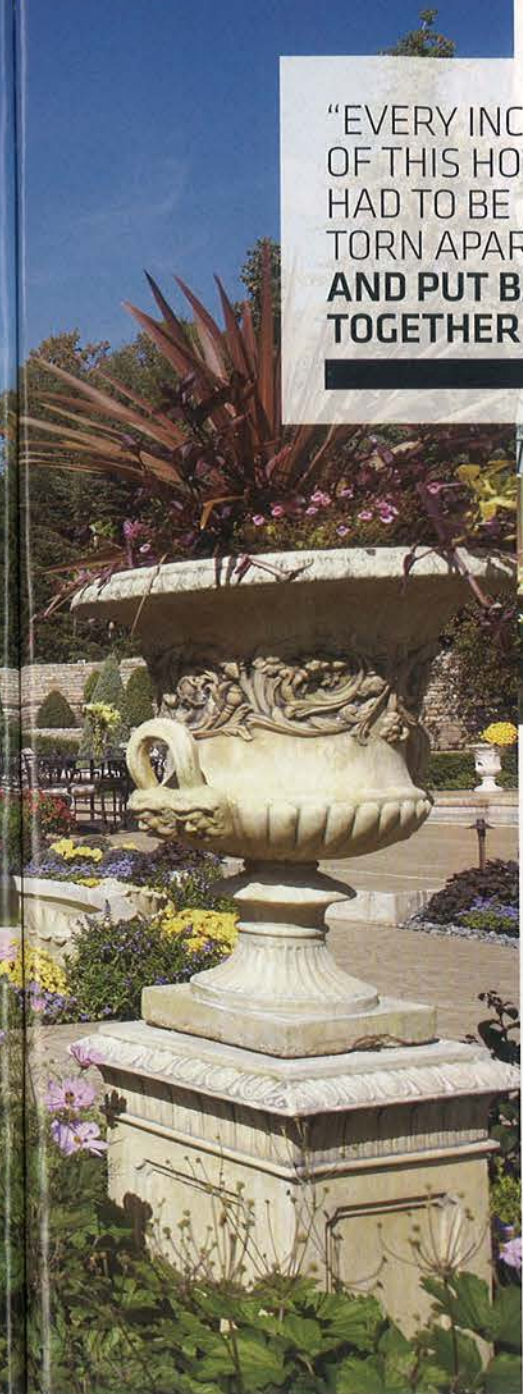
Clyde Jorgenson now calls home has always been one of the most striking sights on the Lake Minnetonka shore. Built by the Northrup Family (of the Northrup-King Seed Company) in 1894, it used to be called the "White House of Lake Minnetonka" because of its big white pillars, says Jorgenson. The home was in dire condition when Jorgenson purchased it thirteen years ago. "The roof was sagging, and you could push your fingers through the siding," he says. "The air conditioning and furnaces were shot, snow was blowing under the doors, and squirrels would pretty much come and go."

After an ambitious renovation lasting several years, it's more stable and sumptuous than ever. "Every inch of this house had to be torn apart and put back together," Jorgenson says. In addition to the 16,000-square-foot main

house, he transformed an 1884 carriage house into guest quarters (creating a bedroom where a 10,000-gallon water tank once stood) and revamped newer pool and lakeside houses. "The little lake house is only six feet from the water, so you could never build that close to the lake anymore," he says. "It was full of gas cans and squirrels, but I've made it into a little guest house on the water."

The property now comfortably accommodates Jorgenson and his children and grandchildren when they visit. "Everyone has their own bed when they stay here, so we have plenty of room," he says.

Jorgenson didn't just settle for square footage, however. He planned for the best fixtures and finishes. "It looks historical, but everything inside is brand new," he says. Inspired by the architecture of Venice, he layered rooms with plaster moldings, some purchased from Decorators



"EVERY INCH OF THIS HOUSE HAD TO BE TORN APART AND PUT BACK TOGETHER."



• Clyde Jorgenson's favorite spot is the veranda with its Lake Minnetonka view. "I love to sit out there with my coffee and newspaper and watch the sailboats go by," he says. His home will be featured in the forthcoming book, *The Legendary Homes of Lake Minnetonka* by Bette Hammel and Karen Melvin (Minnesota Historical Society Press).

• The most dramatic elevation, technically the back of the home, faces lush gardens and the lake. Stone urns punctuate the backyard landscape installed three years ago by Gray Gardens of Excelsior.

• Magnificent thirty-two-inch-wide pillars define the dramatic veranda. "You can't even buy pillars that big anymore," Jorgenson says. Stamped concrete that looks like stone provides a safe, handsome alternative to the slippery, crumbling slate floor it replaced.

Supply Corporation in Chicago, others custom-made. Among his favorite features are the archway pillars, mantels, plaster ceiling embellishments, and ten-inch-wide baseboards.

Along the way, Jorgenson added such modern comforts as gas fireplaces and in-floor radiant heating. "Redoing this property has been the pride of my life," he says. "Considering it had no maintenance for thirty years, it's rewarding to know it's now one of the best properties on the lake."





"I USED TO DREAM AS A CHILD OF SOMEDAY BUYING AN OLD CASTLE . . . SO THIS IS A LONGTIME DREAM COME TRUE."



• Jorgenson designed the parlor's built-in bookcases and plaster millwork and mantel. "They look 100 years old, but they're all new," he says. The wood-burning fireplace is one of three in the home; four others were converted to gas.

• A sweeping stairway built in Wisconsin greets guests. The open, oblong design is new; it replaced a narrow, square staircase and awkwardly placed second-level bedroom, creating airier hallways upstairs and down.

• Russian art purchased through dealer Ray Johnson, founder of The Museum of Russian Art, fills the living room. The piano is from Germany. "My grandson plays like a professional pianist, so there's music in the house when he's here," Jorgenson says.



#### HOME TOURS



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## [ What Caught Our Eye ]

- **Hands-On Design.** Jorgenson knew what it would take to transform the time-worn estate into a grand retreat, so he served as his own architect, general contractor, and designer. "I even drove the Bobcat for all the initial landscaping of the lawn," he says. The first structure he tackled was the 1884 carriage house, converting it into temporary living quarters (it's now a spacious guest house), from which he could comfortably supervise and partake in the ambitious renovation of the main house.
- **Italian Influences.** Elegant architectural details of classical homes and gardens inspired the makeover of the estate. "I got a lot of my ideas in Italy," he says. "The little doors opening to the rooms are now big archways, and I decided to use a lot of Italianate moldings." Even the garland-and-wreath ornamentation on the home's pediment connects to classical architecture.
- **Al Fresco Escape.** Pillars dramatically define the twenty-by-thirty-foot veranda, which steps down to a more sheltered garden room. From there, pathways lead to patio sitting areas within the gardens and near the pool.
- **Accounts of Ghost Sightings.** Jorgenson first heard of a ghost in the main house when a renovation worker saw ghostlike images of an older woman with two children. "After he saw her, he ran to the carriage house, jumping through the snow to tell me about her," Jorgenson says. In subsequent years, he, other workers, and a guest saw, and in some cases felt, the apparition. "At that point, we called in a ghost buster and sent her on her way," Jorgenson says, noting the ghost hasn't been seen for about two years.
- **Noticeable Pride.** "I used to dream as a child of someday buying an old castle and shoveling out spider webs and making a happy home for a happy family," Jorgenson says. "So this is a longtime dream come true."

