



BACHELOR PAD 101

DESIGNER CYNTHIA ROWLEY OFFERS DECORATING TIPS FOR ED ROLAND OF COLLECTIVE SOUL.

BY TRAVIS NEIGHBOR WARD

THERE ARE THOSE WHO approach home decorating according to guidelines set by others. Then there are those who do whatever the heck they want because it looks cool—like Cynthia Rowley, fashion designer and co-author of the book *Home Swell Home: Designing Your Dream Pad*. With her new line of *Swell* home products at Target—and her TV show and column in *Glamour* magazine—Rowley is reinventing décor for the 21st century. What's not new is that her advice is aimed at "chicks" 18

to 40 years old. How about the decorating guy? Can *Swell* apply to him, too? To get the answer, we recently asked Cynthia to critique one of the most rocking bachelor pads in Atlanta: the one belonging to her friend Ed Roland, lead singer and guitarist for the band Collective Soul.

If you haven't met Ed in person, it

LOOKING SWELL

Rowley claims her advice for Roland applies to every bachelor pad.

Most guys don't own pianos that used to belong to Elton John.

may come as a surprise that he and his 5-year-old son, Lindsey Kris, share just 1,000 square feet of an intown rental apartment. But Ed, a Georgia native, is as down-to-earth as rockers come, and he prefers the intimate size to a McMansion. "My previous home was 5,500 square feet and it seemed too large," he says. "I'm looking to buy or build, but I'll stay small. I'd rather have nice things and cool gadgets than a lot of rooms we don't use."

It's a mini-loft with an open floor plan, which affords little privacy—not a problem since Ed mainly hangs there

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The mini-loft apartment is open and airy to allow for entertaining—and for tours on the Radio Flyer around the furniture.

with his son and his brother, Dean, also in the band. The space is divided into two sleeping areas, a dining area, a living room area, a kitchen and two bathrooms. To separate the zones, there's a bookcase, a structural column and a black baby grand piano, a gift from Elton John. Two black leather, low-seated Cassina sofas and a red leather swivel chair form an L-shaped conversation nook. Ed's bed, in full view just steps away, is no more than a mattress on the floor in front of a flat-screen TV and stereo system. Overhead, shiny metal ductwork snakes across the ceiling. A couple of guitars are perched here and there, where coffee tables and floor lamps would normally stand. "I have too many instruments to keep them here—they're in storage," Ed says. "And I try to separate work and home. Otherwise I might not get any sleep."

It's sleek and spare without feeling cold, and is for the most part understated—except for the art. Everywhere you look—hung on the walls, propped up against furniture—is a fabulous collection of works by the likes of Andy Warhol, Robert Mapplethorpe, Kojo Griffin, Mike and Doug Starn, Todd Murphy. But the most surprising detail is that the raciest part of the house is the "race track" he's mapped out for his son around the furniture. "We literally chase each other around the sofa and the bed, playing tag," he smiles. "I planned it to my advantage, so I have somewhere soft to land."

When asked for her first impression, Cynthia gives a thumbs-up. "I think it's

great, the perfect blend of masculine and artistic," she says. "There's music, paintings, fun kids' stuff. To me, music and art are the sexiest things you can have in an apartment—and a sexy guy, of course. In this apartment, I wouldn't make any major changes; I'd enhance what's here. You wouldn't want to put too much junk around because the art is the beautiful thing." And how would a *Stwell* chick feel walking into this place? "She'd be a bit intimidated because it's so stylish and cool," she admits.

Still, she did have some comments and suggestions . . .

New bedtime routine: Cynthia says that the mattress on the floor thing is "pretty good" (Ed could add a little platform, she notes), and so are the gray cotton sheets and matching avocado-and-brown fake fur pillow shams and coverlet—for fall. In spring, he's gotta lighten up. "I'd add tons of eggshell-white pillows," Cynthia says, "then put one on for color." Ed is all for it. "I love white," he says. "We could do all white, like a John-Yoko thing."

Window makeover: Out with the vertical blinds and in with soft sheer curtains—a whole wall of them, punctuated only by the art hanging in between. "I'd do white, but a bit opaque, to give more of a cottony feeling," Cynthia says. It would also help hide the parking deck across the way, while still letting in light.