

DRAB TO FAB: REMODELING IDEAS FROM TOP DESIGNERS

# ATLANTA HOMES & LIFESTYLES

## Best of Summer!

45 PAGES OF NEW IDEAS  
FOR INSIDE & OUT

DECORATING TIPS  
FOR SMALL, SEXY  
SPACES

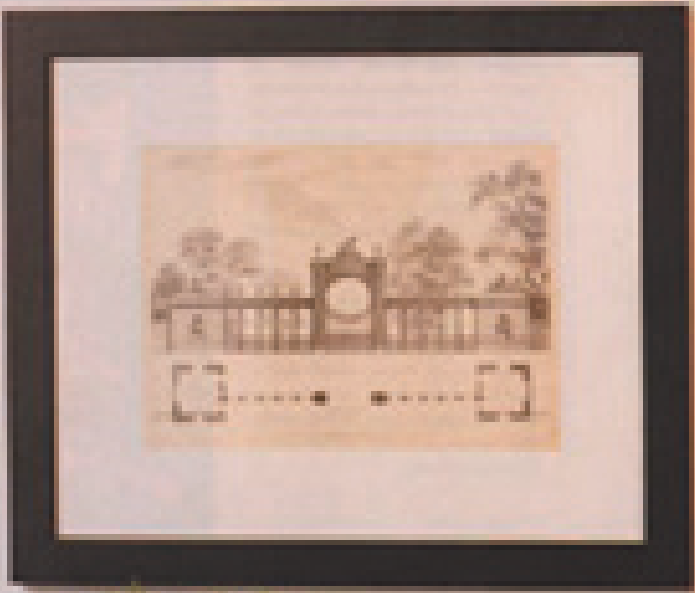
CREATE THE  
PERFECT  
MEDIA ROOM

CLASSIC SUMMER  
RECIPES FROM  
NATHALIE DUPREE



Discover  
A Gardener's  
Private Eden

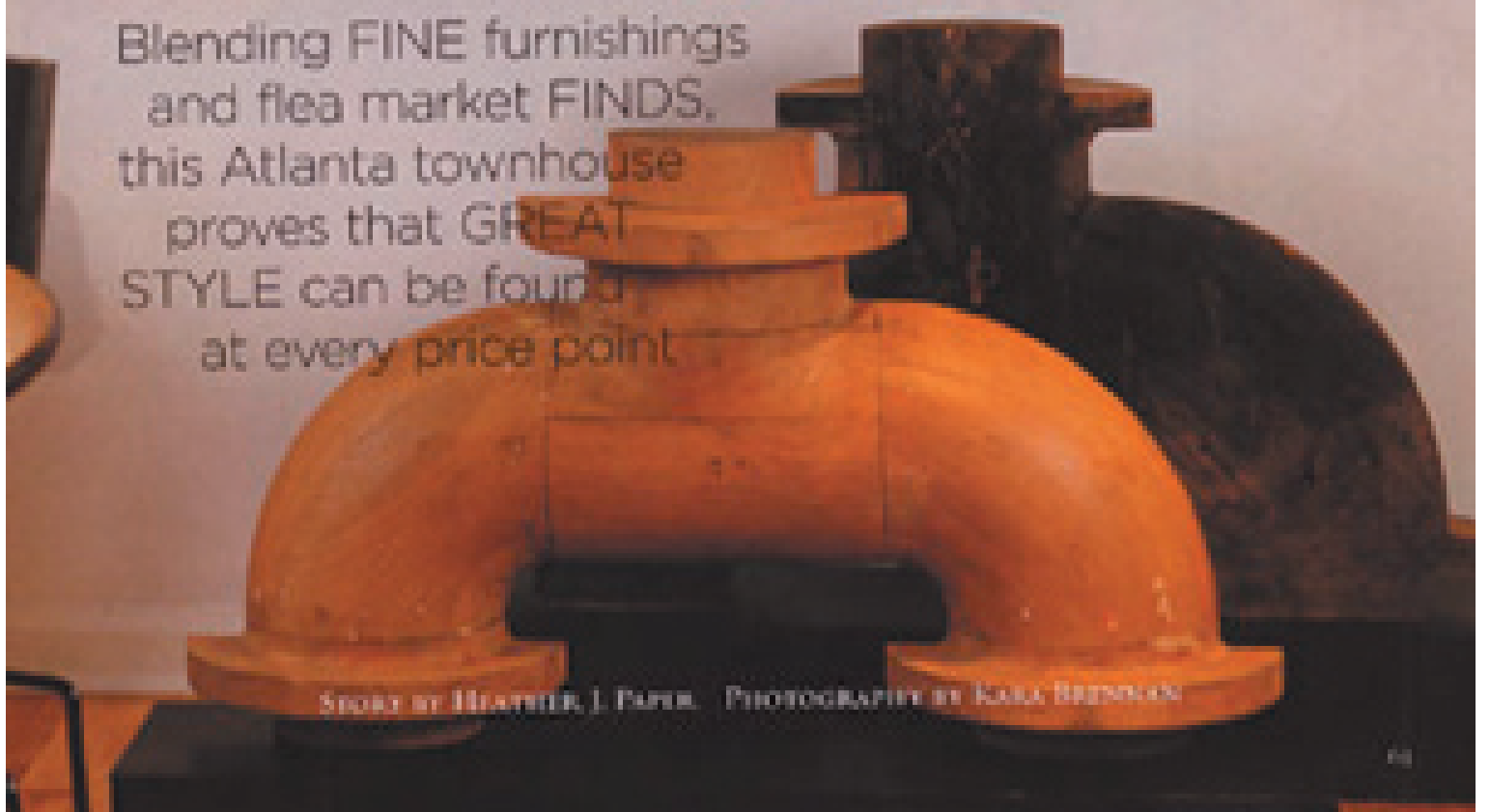
Accessorizing the dining area, made up of a vintage Joe Dixon table and Douglas stacking chairs, is a collection of artworks underscored by a single black shelf. Restricting the works to black-and-white makes them read as more of a single element. Meanwhile, the requisite punch of color comes from a red African headless, Dining Chairs, Douglas, ADAC, (404) 842-0760. Sculpture (Horns), Love Train Artworks, (404) 808-8000.





# mastering the mix

Blending FINE furnishings  
and flea market FINDS,  
this Atlanta townhouse  
proves that GREAT  
STYLE can be found  
at every price point



STORY BY HEATHER J. PAPER PHOTOGRAPHY BY KAJA BRENNAN



**OPPOSITE:** Chair, vintage Barcelona. Floor lamp, Santa & Cole, Domus. (404) 875-1050. Vessels, Jonathan Adler, Belvedere. (804) 332-7842. Fireplace screen, Restoration Hardware (various Atlanta locations). Paint, "White Dove" by Benjamin Moore. Farmington Seagrass rug, Designer Carpets. (404) 262-1700. **ABOVE:**

While staying true to their design philosophy of spending good money on upholstery, Corey and Charles saved on the original artwork. "We wanted something big and bold and had seen a similar piece but it wasn't quite the right size. So we stretched our own canvas, jumped back to our design school days, and painted this ourselves," says Charles. Cotton velvet sofa fabric, Norbert, Charles Osborne Co., ADAC. (404) 231-0634. Chair upholstery, Craig Swanson, (404) 799-0305. Chair fabric, "Santa Barbara" by Knapp & Co., Jerry Pan, ADAC. (800) 367-7342. Staircase model, Interiors Market, (404) 352-0055. Solid teak drink table, Ben Boyce, (404) 358-0291. Silk pillow fabrics, Randolph & Hein, Janssen/Hoan, ADAC. (404) 231-8387. Wall scones, Artemide "Solomon" Nightlights, (404) 264-1009. Drapery fabric, "Gazpar" by Rogers and Goffigon, (770) 488-3242.

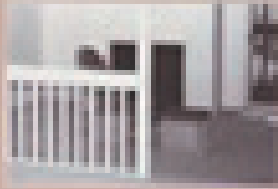
**O**n a daily basis, designers Corey Mulrosh and Charles Novitsky create a wide variety of interiors for their respective clients. But when it came to their own Atlanta home, the talented team had a single vision.

Given the nondescript townhouse that they started with, it took plenty of sweat and tears. "Basically, we gutted the place," says Corey. "It had that creepy ceiling, we stripped it, did three coats of mud, and added the recessed lighting. We also removed ceilings throughout the house. Plus we replaced the sliding glass doors with French doors."

The demolition was perhaps the scariest aspect of the 16-month renovation. "The fun part was razing everything out," says Charles. "The drama is fun and goes fast; you feel so good because all that stuff is gone. And then you have to deal with putting something back in." It put the two designers in a new position, too, as they

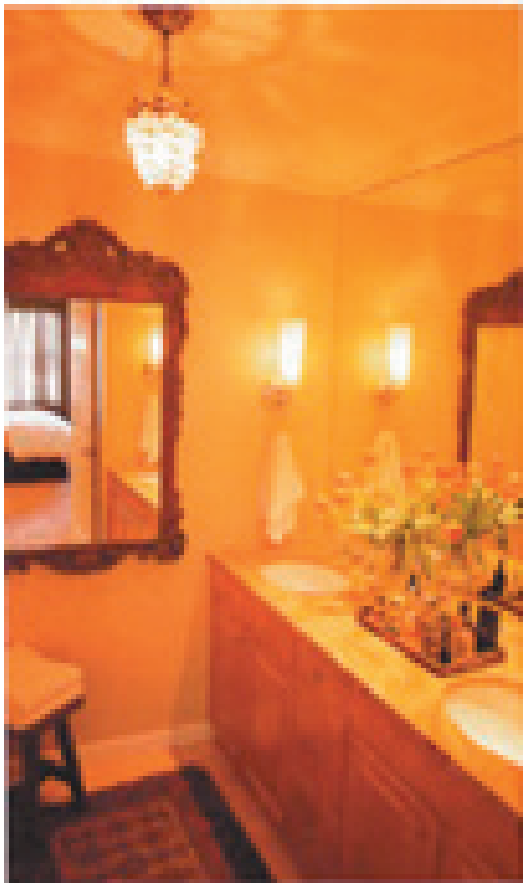
discussed for themselves just how much patience a project of this scope really takes. "We're accustomed to doing this for others," he adds, "but it's different when you have to live through the process yourself."

To keep costs down, Corey and Charles did the majority of the work themselves. Everything, in fact, but the kitchen counters, hardwood floors and carpet. That left more of the budget for design elements, but even then, they were selective about where to spend their money. Throughout the residence, little pieces are right at home next to flea-market finds. "We like to mix things up," says Corey, referring to both style and pedigree. "If a particular item is the perfect thing, we'll spend the money on it. For instance, the floor lamp in the living room is relatively expensive, about \$450. But the vintage table next to it was found at a flea market for about \$45."



**Balance**  
The living and dining areas were originally separated by a wooden railing. The only color that was used in an outdoor area.





**OPPOSITE:** Due to the connecting process, the master bath had only half the under-counter storage space that it does now. Plus, a protruding corner of the door being set at bad angles. By extending the adjacent wall just a few inches, the designers easily solved the problem.

**OPPOSITE:** "We both feel that it's really important to spend good money on upholstery," says Corey. "If you find nice pieces or lamps or accessories that you love—and they're inexpensive—that's great. But it's really important to put good money into upholstery because you sit on it every day. It needs to be comfortable. It needs to have eight-way, hand-tied springs and down cushions, or at least partially down, so that it keeps its life." **BELOW:** Throughout the first floor, walls—with the exception of the fireplace—were intentionally kept white. "It was important to paint everything the same color because it's all so open," says Corey. The bedrooms, though, were another matter. With definitive starting and stopping points, color, such as the pale green in the master bedroom, could easily be incorporated. **Headboard:** Palmetto's Customhouse, (770) 265-9896. **Headboard fabric:** Poplar Street. **Christopher Norman, Grizzle and Hane, ADAC, (404) 261-9812.** **Seconoa, JH Lighting, Panamartin, ADAC, (404) 266-0776.** **Table:** Indo Pot, (404) 261-9225. **Paint, "Coastal Fog" by Benjamin Moore.**

In fact, another good example of the deft re-design is in the nearby fireplace. "It had just a cheap fireplace insert and, instead of trying to make it something it's not—giving it a curbside made of stone or something else—we just decided to make it all the same color and sort of make it go away," says Corey. "It's surprising what a difference a can of black paint can make!"

The piece de résistance, however, is the artwork that's undeniably the focal point of this space. At first glance, it appears to be a Louise Manderson sculpture. But in truth, it's further evidence of a discerning eye when it comes to fine market finds. "It reminded me of a Manderson, but it's not even made of wood. It's really made of resin made to look like wood," admits Corey. "We maybe paid \$75 for it."

"Here you have that very smooth black wall and the artwork that has all that texture and movement," explains Charles. "We both feel that juxtaposition is an important component to successful design. Smooth versus rough. Quiet versus vibrant."

