





WHEN OLD COLLEGE FRIENDS OF RODOLFO CASTRO. ultra-matte polyurethane, "It was important to go with matte owner of Castro Design Studio first approached the residential designer to repoyate their circa, 1960 Decatur ranch he set to work conceiving a home that was both modern and conducive to living with young children, "We wanted the house to feel familiar but also new," Castro explains. "It was important that we create a light and airy space that could be both elegant and family-friendly."

Building upon the foundation of the original single-story house. Castro worked with the family to design a home that would also be respectful of the scale and fabric of the neighborhood. He presented his clients with a concept sketcha modern interpretation of a farmhouse. The result is a two-story brick exterior (painted in Benjamin Moore China White), with concrete patios and a metal roof punctuated by dark, aluminum-elad windows.

The basic form, says Castro, is fairly traditional, but he imbued it with modern flair by stripping the facade of any ornament and adding a covered front porch. "We wanted the house to be honest," he offers, "I thought that if the right materials were used, we would not need any embellishments." Likewise, the interiors, entrusted to designer Julie Witzel. display nary a trace of crown molding or window casings.

Since light was of great importance to their clients, the two talents opted for a light stain on the floor and white walls. For the wide-planked white oak floors, Witzel brought on a floor expert from Great American Floor, whom Castro dubs "part scientist, and part saint." Following the applica-

finish because with all the natural light that comes into this home we did not want to see a distracting glare "Witzel says

Another design decision that contributed to its light and clean interior; painting the walls Benjamin Moore's Simply White in satin so the interiors would feel "gallery-esque" and bright. "We knew art was going to be a major factor and our main source of color so we really wanted the pieces to stand out."Witzel declares.

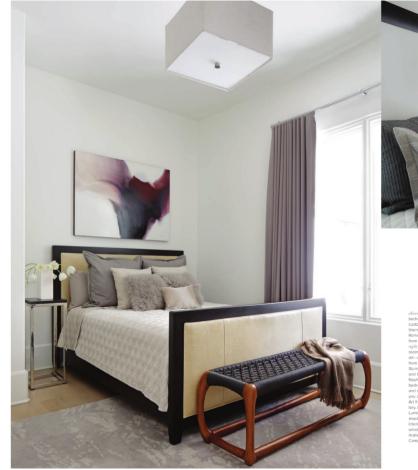
That said, "There are small children in this home, so durability was key," she notes. Working with a palate of warm grays and whites, she espoused natural materials over synthetics to inject warmth to the modern interior. Solid woods and hard-wearing fabrics were chosen for easy cleaning. Clean-lined antique pieces were selected to incorporate character into a mix that includes some of the homeowner's personal treasures as well works of art with an emphasis on color and texture for added dimension.

To counteract the white walls (and ample natural light), Witzel employed custom-designed sheer window treatments from J. Lass and Company for the public rooms and blackout linings for the sleeping quarters. In the bathrooms and laundry room, she used large-format ceramic tiles in a grid format with minimal grout spacing for a cleanlined feel. Most of the furnishings she sourced locally, with the exception of items such as the unique "Claro" walnut dining table. Cut from a single slab of wood with a distinctive crack from where an 80-year-old tree grew around a coil, it's a metaphor for an updated house tion of a custom-mixed stain, the floors were finished with an that feels as original as its owners. See Resources, Back of Book.



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The kitchen was designed by Mary küthyn Timoney of Design Galleria Kitchen and Barth Studio. Breedikst table by Skyler Morgan Furniture - Besgin. Art from Anne Inwin Fine Art. alows The IWing room opens to the dingroom and expansive backyard. Art from Bill Lowe Gallery. Custom sofiss by TecnoSedia.



slaw in the master bedroom, Wittel custom designed bed linears using fabor. It on custom designed bed linears using fabor. It on the custom designed bed linears using fabor. It on from Bill Low Galley, right The master bathroom is state-of bed earl—and flus-free Art flush of the Company. Same stool by China on the China of the C

