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Beautiful Bedrooms



ELEGANT RETREAT Creating an oasis atop a former Newport firehouse. PAGE 22



THE ART OF THE GUEST ROOM

A condo's dual-purpose den, a former porch, and a century-old garage demonstrate three different ways to keep visitors comfy. BY JACI CONRY



MOVING PARTS A nifty height-adjustable piece (above) serves as coffee table or worktable, then can be tucked away to make room when the sofa is unfolded (top) to a bed.

A QUICK CONVERSION

BOSTON-BASED LISA Buyuk of Buyuk Interiors faced a challenge common to city living spaces when she designed the second bedroom in a 1,500-square-foot Back Bay condo. "While the space functions as a den and work space most of the time, it must transform to become a comfortable guest room," says Buyuk.

She started by looking for furnishings that were movable and adjustable. "When the sofa is opened to a bed, you can't have the furni-

ture awkwardly displaced," Buyuk explains. "You need to be able to walk around the room; you don't want to be stubbing your toe on the foot of the bed."

Oftentimes in spaces like this, Buyuk points out, people try to solve the problem with a Murphy bed, thinking they have a whole room to use when the bed is in the wall. "But when the bed comes down," she says, "you're scrambling around trying to figure out where to put chairs and tables."

Instead, Buyuk opted for a full-size sleeper sofa, in a natural linen fabric, that she found at Montage in

Boston. A versatile white glass and metal piece by Ligne Roset Boston serves as a coffee table; it has two leaves and its height can be raised—the condo's owner, an avid quilter, uses it as a sewing table. When it's time to unfold the sofa, the table slides easily under a built-in console table on the opposite wall that serves as a dressing table when guests are around.

A comfortable yet lightweight chair by B&B Italia from Montage takes up minimal space and has wheels, so it's easily maneuvered around the room. Small end tables double as night stands. Buyuk had



lamps mounted on the wall on both sides of the sofa so that when the bed is unfolded, they're just the right height for reading.

"Details like these have a big impact" on a guest's comfort, she says.

THE TWIN BED SOLUTION

BECAUSE OF ITS location, the bedroom at the top of a stair landing in a historic house in Wellesley was "perfect for a guest room," says Weston interior designer Katie Rosenfeld. "This room is very public; it's open to anyone coming up the stairs," she says. It's also very visible, so Rosenfeld set her sights on creating an inviting, approachable, and uncluttered space.

A wall of long windows—relics from when the room might have served as a sleeping porch in the early 1900s—fills the room with natural light. Charming as the windows are, they provided a bit of a design challenge. "Since the room

is also very small, we were dealing with a tricky layout," Rosenfeld explains. "It wasn't possible to put a queen bed in the room because it would block the windows or inhibit traffic flow."

Rosenfeld's solution was to use twin beds from Ballard Designs—with very low headboards that don't obstruct the view—placed flush against the window wall. "People can be afraid of twin beds. They think they're dated," says Rosenfeld. "But they are super flexible, which makes them the practical choice for guest rooms. They're great for kids or for people who aren't married. For a couple, it's no big deal not to sleep in the same bed."

A desk placed between the beds also serves as a shared night stand. "You need to have breathing space between twin beds, at least 36 to 48 inches. It looks awkward if they are too close together," says Rosenfeld. The desk is big enough to hold reading lamps for both beds and gives



DOUBLING UP A desk with lamps placed between the beds (top) serves as a night stand for both; carefully chosen splurges include custom window treatments (above) and a luxurious wool rug.

guests a place to put their things.

"You don't want to break the bank in a space that doesn't get used very often," says Rosenfeld, who recommends reserving splurges for important things like window treatments. "You want to be sure that light is blocked, so your guests are able to sleep." In the Wellesley house, she chose custom shades made with Osborne & Little fabric. The woven wool rug—thick and luxurious underfoot—bought at Stark Carpet at the Boston Design Center was another splurge.

When Rosenfeld joined the redesign project, the walls had already been painted a custom lilac, and the room's double doors had green glass knobs, so she stuck with a color scheme of purple and green, along with creamy beige, gray, and pink. "Nothing matches exactly, but I like to play with the depths and range of color."

"Pale, soft, and serene is the theme of the room," she says. "It's very welcoming."