

Valentine's Days
at Penn Station

The Big Day:
A Stapler Sparked
Their Romance

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Plus:
Seven Trends
Homeowners Are
Embracing

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Interiors in Jamaica Plain, Milton, and Newry, Maine,
warm the spirits. BY MARNI ELYSE KATZ

Your Home | *Getting Cozy*



Drenched in



The mohair velvet chair matches the performance fabric on the sofa, but varies in texture, while the spindle chair seat cushions inject more blue.

history

The owners of a Jamaica Plain Victorian find contentment in hues that speak to the past but still feel fresh.

BY MARNI ELYSE KATZ
PHOTOGRAPHS BY JARED KUZIA

Linda Weisberg loves historic homes and antiques — and clients who feel the same. Matthew Bruno and Joe Grim, who relocated from Denver to an 1895 Queen Anne Victorian in Jamaica Plain, were the perfect match for her. “We wanted to lean into the character and history of New England while making sure it was comfortable, not stiff or dark,” Grim says.

The colors of the original stained-glass windows in the stairwell — salmon, turquoise, and yellow — are the basis of the color palette for the entire home. “When I first saw the windows, I thought, *What am I going to do with this crazy color combination?*” the designer admits. Her solution was to embrace it, albeit in duskier iterations that feel appropriate to both the home’s era and the couple’s desire for soft, livable spaces.

Weisberg set the tone right up front, painting the entry a peach-tinged terracotta, Benjamin Moore’s Italianate. For the trim and entirety of the staircase, she chose a creamy beige, Benjamin Moore’s Oakwood Manor. The resulting space is suffused in dreamy color, yet sufficiently light.

Vintage rugs from Landry & Arcari and 19th-century Hudson River Valley oil paintings from antiques shops in the Berkshires infuse patina and a sense of place in the entry and beyond. Weisberg finds the bucolic landscapes, which align with the home’s provenance, hard to resist. “They have a storied charm and convey harmony between humans and nature,” she says.

In the primary bedroom, Hwang Bishop lamps sit atop Art Deco-style cabinets by French furniture maker Charles Dudouyt.



To keep the entry from feeling dark, the team painted the stair a creamy beige and added a light stair runner sporting bright blue binding that ties to the stained glass.

The entry opens into a snug living room, painted from top-to-bottom in that same beige. The accent colors are bolder. Weisberg began with the rug, a vintage Persian Heriz in a saturated salmon with blues that range from robin's egg to sapphire. Teal drapery lush with terracotta flora and fauna — Mulberry's Fantasia — dresses the bay window behind a subdued rust sofa nestled between new built-in bookshelves. Mismatched chairs and an antique camphor wood campaign chest enhance the space with color and character.

The back of the house is open and airy thanks to a renovation by the prior owners, though an original brick chimney between the kitchen and dining area imparts personality and grit. Responding to Bruno and Grim's request for a green kitchen, Weisberg painted the base cabinets Benjamin Moore's Louisburg Green, a cool, muted shade that offers just enough color in the filtered light. "We left the upper cabinetry white so the room remains bright," she says.

The designer played off the green paint and the outdoors by wrapping the upper portion of the breakfast nook and dining area in Morris & Co. Willow Boughs wallpaper, a climbing leaf pattern designed in 1887. Below it, she added beadboard wainscoting for texture and charm. "It's less formal than a full wall of wallpaper, and works with the home, which is really an urban farmhouse," she says.

A vintage Turkish Kars rug in khakis and creams provides subdued color and pattern underfoot. Weisberg surrounded the farm table



Natural woven shades make the dining room feel less formal while upping the cozy factor.

from Leonards New England, a favorite resource of hers, with midcentury Paul McCobb Windsor chairs, and hung a gently swooped, linear chandelier over it. Eclectic, artful touches, including a primitive landscape painting and a playful Renoir sketch of curvy nudes that the couple brought with them, dot the walls.

Upstairs in the primary bedroom, Bruno and Grim asked for lots of color. Weisberg again started with a rug, a new Afghani piece with Persian motifs in dusty pink, rosy red, cream, and sky blue. On a Zoom call — most of the project planning happened remotely — the couple showed her a picture of a bed with fanciful, monochromatic linen upholstery, which Weisberg promptly

produced. “Every time we showed her inspiration, she’d whip out the exact fabric swatch,” Bruno says with a laugh.

Weisberg credits Bruno for choosing Farrow & Ball’s Cord, an earthy yellow, for the ceiling and trim, to complement the earthy pink Farrow & Ball Yukutori wallpaper. It’s a bold combination, she says, that would not have occurred to her. She ran with it, adding mustard and pink paisley drapes and a saffron floral chair — both Lisa Fine Textiles from her basket.

“The room — the whole house really — is a cozy, warm embrace,” Grim says. ■

Send comments to magazine@globe.com.

Below: Stools with natural rush seats from Redford House soften the feel of the kitchen. The Morris & Co. Fruit wallpaper in the powder room was the first element Weisberg chose for the home.



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