



Clockwise from top left: A breakfast nook off the chef's kitchen looks out into the backyard; the open family room has French doors out to the pool area and also opens up into the kitchen; a grand piano anchors the formal living room, located off the front foyer.

...CONTINUED Wall art is equally unexpected. A Jane Dixon highway painting hanging in a hallway "is so Texas," Pulaski says. Indeed, it's painted on AstroTurf, the artificial grass invented for the world's first roofed stadium, Houston's Astrodome. Even wallpaper, from Studio Printworks, proves quirky. At first, a powder room's burnt orange print seems to be a French pastoral toile, but upon a closer look, one can see its Texas twist: tiny cowboys on horseback.

Heirlooms have followed Pulaski from home to home. They include a 90-foot French dressmakers' table that serves as her desk and a vintage mahogany baby grand Steinway bought at an auction. They are the centerpieces around which she uses tints and textures to create a flow from room to room. "It's a dance, one step at a time." A curved cafe au lait master bedroom sofa echoes the rounded back Windsor Smith sapphire silk velvet chairs in the dining room, which are "not practical, but fabulous."

The custom "crazy pink" Marc Phillips Tibetan silk and wool rug connects with softer pink high-

back chairs and pillows in the family room. And the pink-rose-adorned butter yellow needlepoint chairs in the study reflect the matching pillows in the master bedroom. Now that her eldest daughter, 18, is attending University of Southern California in Los Angeles, Pulaski and her heirlooms will hit the road after nine years.

Within a week of its listing, the home went into contract and was sold to a family of five enthralled with its bold walls—a fortuitous bonus for Pulaski and Villegas. "I decided it was the right time. I pictured my younger daughter, 16, and me in a contemporary, open, bright space."

She's thrilled with her latest design challenge: a 3,000-square-foot penthouse perch with floor-to-ceiling windows in Gerald Hines' The Southmore in the Museum District.

"I'm excited to know my art and furniture will be reborn in a modern space with so much light," Pulaski says. "It will be fun, and I'll take it one step at a time, editing as I go." ■

