



Stephen Bastone

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WHAT IS YOUR DESIGN PHILOSOPHY? I feel that it is very important to know the rules before you break them. When you are mixing old and new, you must be aware of the history of the pieces you intend to incorporate into a room. There is no bad style, just as there are no bad colors; it is all about where and how you use them. I have worked with clients who like

both classical English and French design, and work to reinterpret traditional pieces into a modern 21st century environment. You have to have an understanding of where something comes from; then you can deconstruct it. When I do modern, which to me is early 20th century, I tend to use more classical, Old World architecture.



WHAT DISTINGUISHES YOU FROM OTHERS IN YOUR FIELD?

"Good" will always be good; my standards of what quality is, are very high. There is only one "best"; I still reference materials and resources that I was introduced to by Vincent Fourcade in the 1980s. I have found over the years that continuing to support these fine old European artisans and traditions has allowed me to maintain the luxury my clients appreciate.

WHERE DO YOU FIND INSPIRATION FOR YOUR DESIGNS AND THE MATERIALS YOU USE?

I have used a fabric from Prella [Manufacture], which sums up my design sensibility. It is a textile from the Bizarre silk period, which was from 1690 to 1720. It looks incredibly modern; at the same time, it also encompasses all the Old World European elements. The contradiction is fascinating.

GIVE US AN EXAMPLE OF AN OBSTACLE THAT CAME UP ON A PROJECT AND THE CREATIVE WAY YOU WERE ABLE TO SOLVE THE PROBLEM.

Doing 20th century contemporary rooms, I have found that night tables from that period, by people like Osvaldo Borsani, Paolo Buffa and Giò Ponti, are smaller than what my clients find practical, so I have created a small collection of night tables in that style that keep the integrity of the period. I have amped them up to be more functional, while still keeping the integrity of the period.