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THE URBAN ELECTRIC Co.

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Designer Richard Mishaan, with pieces from his debut lighting collection for the Urban Electric Co. From far left, Monterey and Sagaponack table lamps, King's Road pendant fixture, Athena and Venetian lanterns, and Wainscott ceiling lamp; the Frank table is by Diy. See Resources.

# Bright Outlook

Interior designer Richard Mishaan teams with the Urban Electric Co. for a lighting collection that offers a fresh, urbane take on classic forms

Richard Mishaan has a long history of reinvention. Originally trained as an architect, he went on to make his name in the field of fashion, only to then launch his own New York City interior design office in 1993. "What runs throughout my work is a sense of showmanship," says the Columbia-born Mishaan, whose signature look—a debonair mix of styles and periods—has spawned both a book, *Modern Luxury* (The Monacelli Press, 2009), and a line of furniture for his Manhattan showroom, Homer. Now he is focusing his unerring eye on yet another endeavor: a debut collection of lighting for the Urban Electric Co.

"I immediately fell in love with what they were doing," he recalls of his first visit to the manufacturer's Charleston, South Carolina, workshop, where fixtures are individually created by a team of local artisans. And though Mishaan's designs are typically more contemporary than those of the celebrated lighting firm, which tend toward the classic, the two have in common a commitment to craftsmanship. Says Dave Dawson, the company's founder and president, "We share an appreciation for and attention to fine detail."

Indeed, Mishaan's eclectic collection of a dozen-plus pieces features such bespoke touches as molded edges and rubbed finishes, and makes full use of the firm's extensive custom capabilities. Scalloped copper shades pin-fitted to the blown-glass cylinders of the Wainscott table and ceiling lamps, for instance, can be powder-coated in any Benjamin Moore color. The graphic frame of the Venetian lantern, meanwhile, comes in wood or a wide array of metals, such as blackened pewter and patinated bronze. As the names suggest, travel references abound, from the geometric cutouts of the King's Road pendant (a nod to the swinging '60s street in London) to the shoji-like atabaster glass of the Kyoto sconce. Mishaan, however, sees the lighting as appropriate in any home—his own, especially. Exclaims the designer, "I really want all of them for myself!" **SAMUEL COCHRAN**

CAPTAIN/SONO