



MOORISH ACCENT

WRITTEN BY **PATRICK SORAN**
 PHOTOGRAPHY BY **BRIAN THOMAS JONES**

HOMEOWNERS SCOTT AND JAN DEE KNEW EXACTLY WHAT THEY WANTED WHEN THEY SAT DOWN WITH ARCHITECT ROB SINCLAIR OF SINCLAIR ASSOCIATES ARCHITECTS. “We love Moorish design,” says Scott Dee. “It fits perfectly with our tastes in furniture, fabrics and lighting,” his wife adds. The pair travel extensively throughout the Mediterranean and bring back more than the usual bags of booty. Their travel trinkets are as likely to be entire slabs of rare marble or crate loads of antique brick flooring. When they get home, they have these treasures crafted locally into elements to use in their 6,800-square-foot Shady Canyon home. If you think the world needs more drama in its home design, their home definitely has Moor drama.

ARCHITECT Rob Sinclair		
INTERIOR DESIGNERS Scott and Jan Dee		
BEDROOMS 4	BATHROOMS 6	SQUARE FEET 6,800



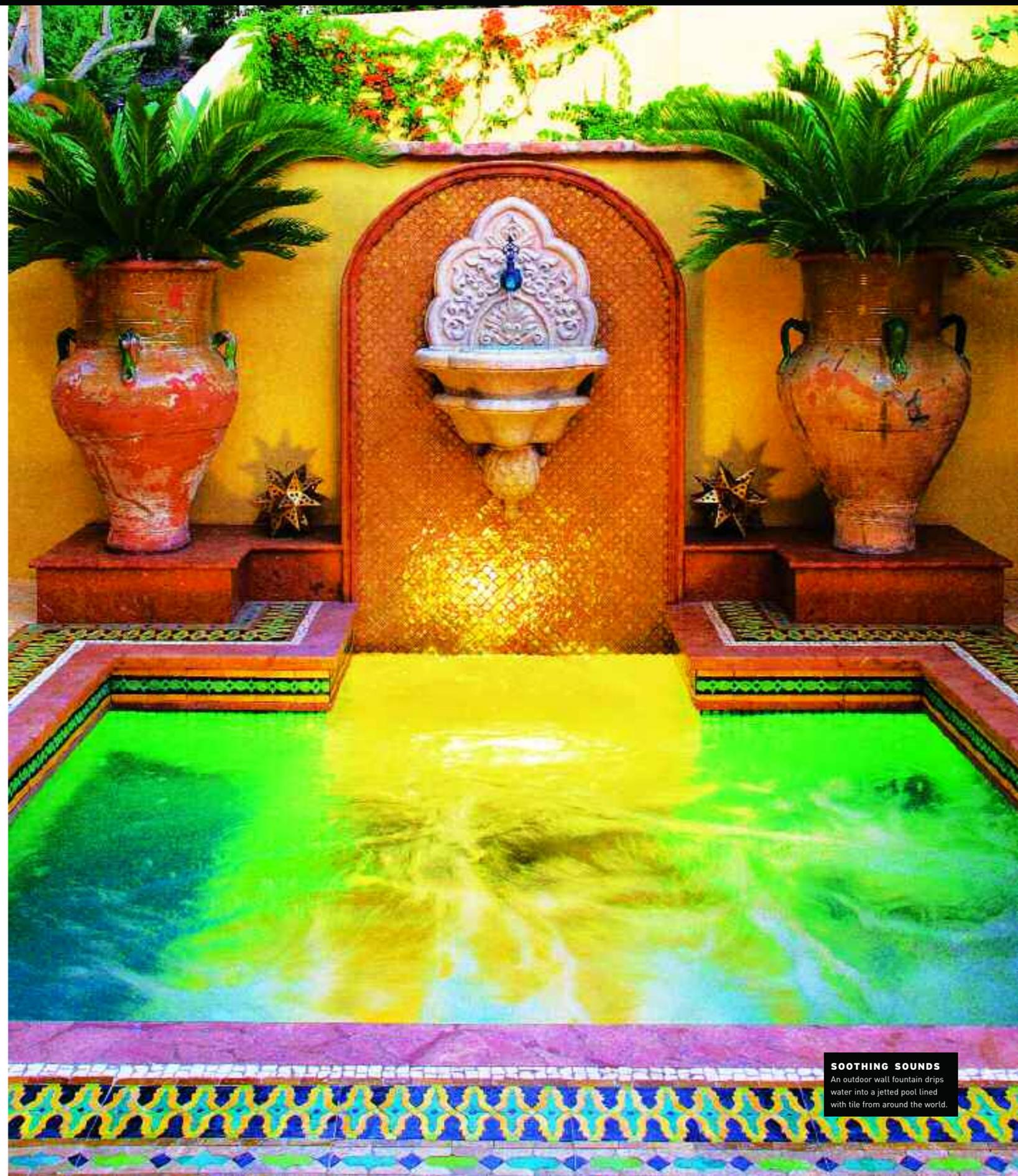
STYLE SELECTION

Abundant with details signifying Asian influence, this modern-day chest serves double-duty, boasting hidden workspaces like a pull-out tray. The "Mark" Sabreleg Chest, \$3,896; scottarthurkey.com



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"This house is thick with rich detail," describes architect Sinclair, "because these are sophisticated, educated owners who are willing to take risks to guide their own environment." Such a home doesn't begin with the spectacular details, though; it begins with a smart backdrop. Sinclair likes to start with three basics: the site, the history and the light. The nearly acre piece of land rises slightly, so he drafted a series of stepped courtyard entry spaces. The forecourts lead through a brick-lined, marble-trimmed gate frame and into an inner courtyard with a fountain beyond. Thus, all the basics are united. "The essence of Moorish architecture is sequencing spaces along axes," Sinclair explains, "through areas of light and shade." Each area entices you further inside.



SOOTHING SOUNDS
An outdoor wall fountain drips water into a jetted pool lined with tile from around the world.



STYLE SELECTION

To complement spaces bedecked in bold tones of gold and yellow, try a metallic accessory like this antique bronze-finish lidded urn. *Copper Luster Lidded Urn, approximately \$102; arteriorshome.com*

OUTDOOR LIVING
A delicately inlaid Moroccan trunk barely competes with the level of hand-carved detail in the frieze banding the outdoor loggia. Opening from one exterior space into another, the room is anchored by a fireplace and furnished with pillowed wicker pieces.



MOORISH MOMENT
The fragile tendril of a Moorish arch is the focal point of the columned loggia.



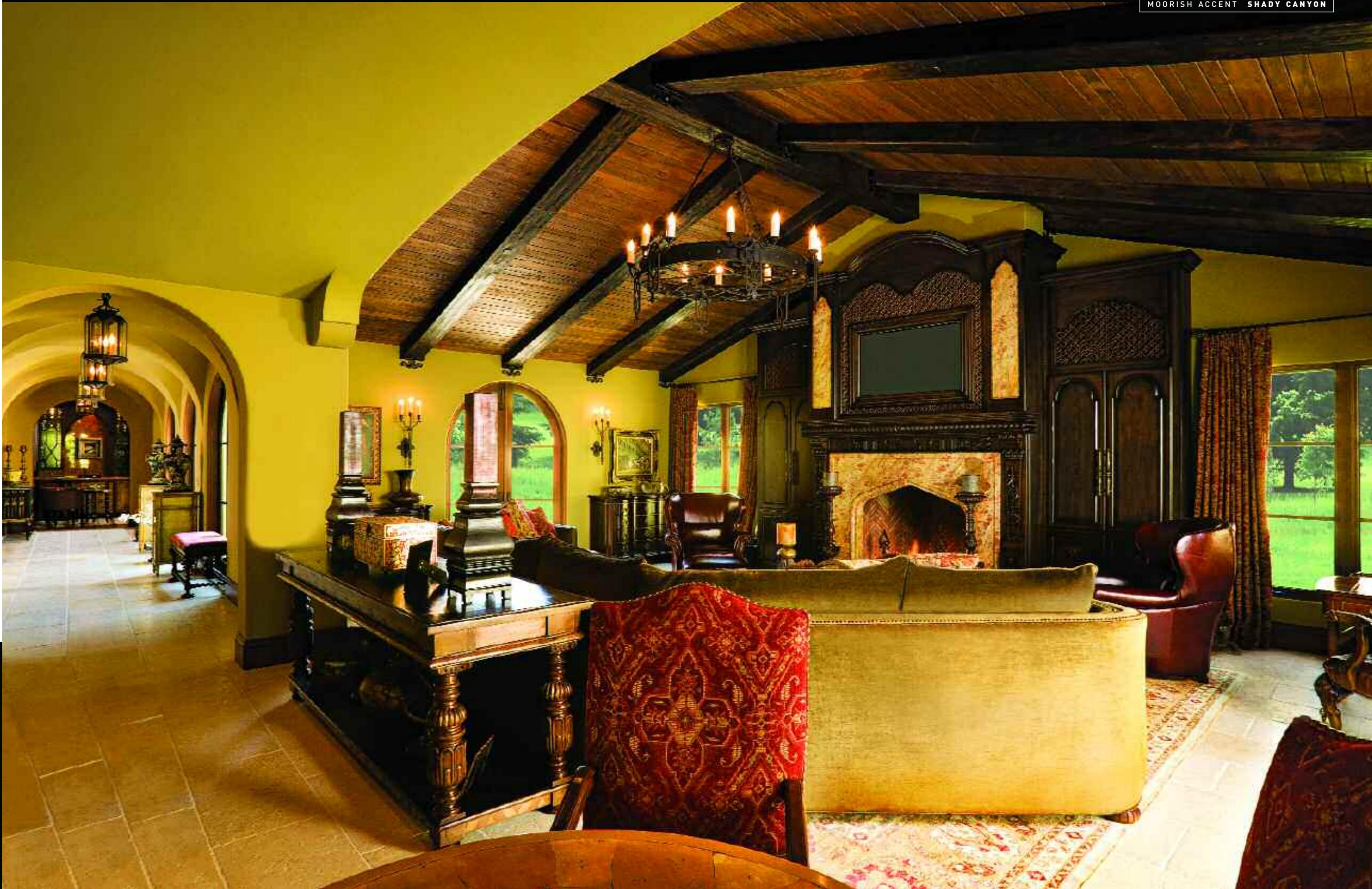
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Sinclair continues the progressions in area after area. Sunny courtyards are on line with cool, shady rooms lined with tile and having hand-carved focal points. Long galleries open onto water-dappled stonework. Balcony galleries reveal themselves through arched windows.

The architect is playing out more than mere axes though. In the spirit of Andalusia, which is the specific Moorish-influenced region that Sinclair chose to reference, he is opening spaces up to darkly toned ceilings, matching Romeo balconies with Juliet balconies, and pairing fireplaces with matched doorways. Carved stone stairs sweep aloft, allowing peeks into serene corridors as they rise to a tile-roofed tower looking out over

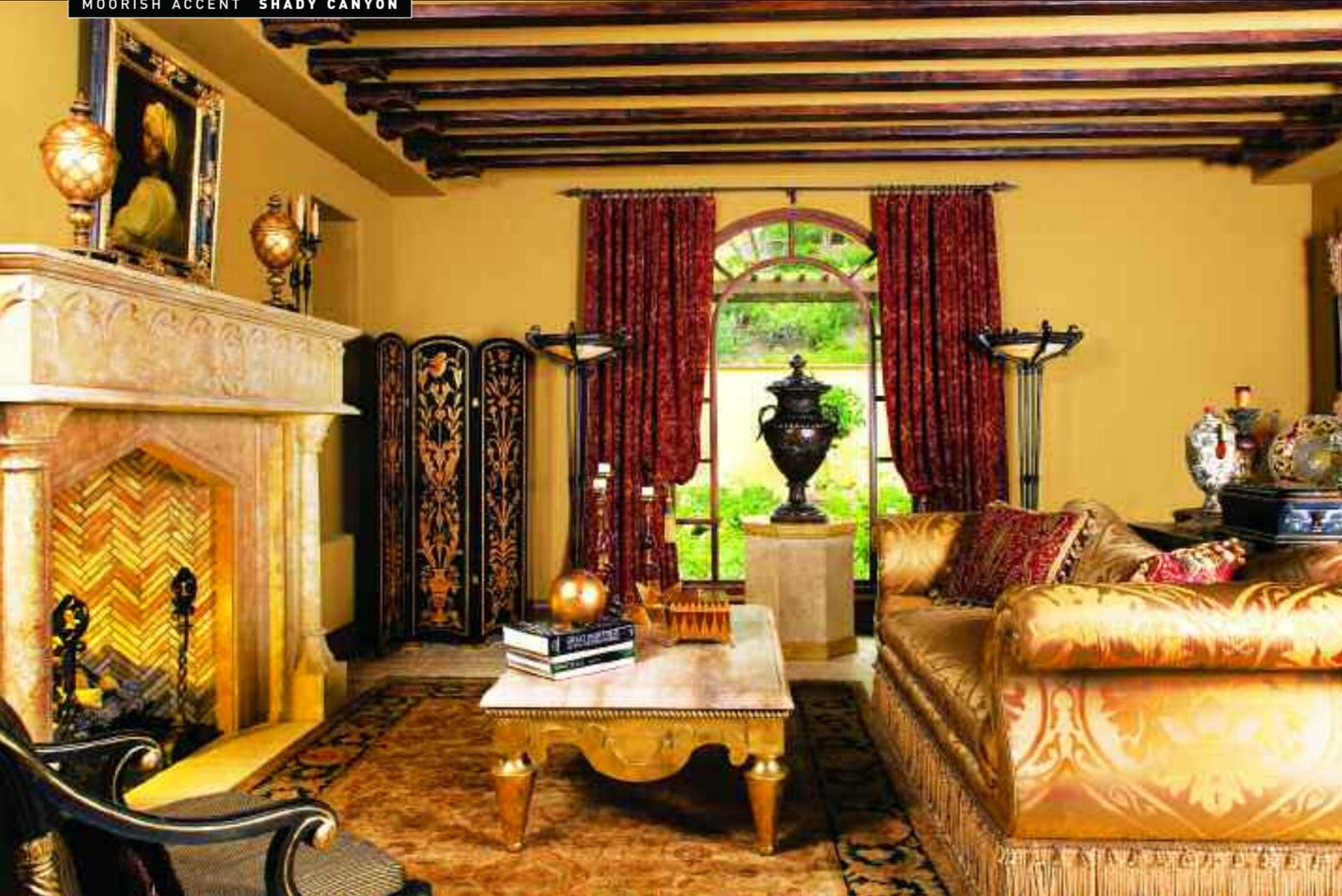
LEATHER GOODS

A floor of walnut, rosewood and leather supports the billiard table.



DARK SPLENDOR

The hand-carved mantel of Veronese Gallo Reale marble dominates this room with its rich Venetian colors and finishes. Silk sofa from Baker; chairs from Maitland-Smith.



CLASSIC COLORWAY

The rich, deep reds and golds of the fabrics and rug echo the reddish gold of the fireplace and contrast the dark Douglas fir ceiling beams.

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the landscape—not of Andalusia, of course, but of the shaggy hills of southern California. “The architecture generates a lot of drama,” Sinclair says, “which Scott and Jan use to great advantage.”

“We just tried to carry Rob’s thinking to its natural conclusions,” begins Jan Dee. “And we have a passion for fine furniture,” her husband adds. The pair complete each other’s sentences frequently, similar to how they work together as a team to develop each design idea. Here’s how: They start with a concept, talk it over, do some sketches then find a local artisan to execute their thinking. The overmantel in the family room is a good example. They sent stone that they had fallen in love with back from Tuscany. When they returned home, they drew up the plan for the mantel, the cabinetry surround and the firebrick—all with Moorish accents. Then they turned to a group of crafters they had worked with



COURT TO COURT

Framed and trimmed with rosa antiqua marble, the Andalusian-style arch frames the outdoor sitting area and a fountain in the courtyard.

RISING STEADILY
The architect arranged the masses of the house atop smallish courtyards, building up to the tower with a small reading area.



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many times before. They did the same with the kitchen—adding Spanish bricks into the ceiling and a mural of a hillside scene made with a trove of lapis, malachite and jade above the stove. River rock from India became the courtyard flooring. A rack of marble was turned into the exterior trim for doors, windows and the tower's roof eave. In detail after detail the Dees provide material and drawings, and people of talent build beautiful things for their home.

The process is slightly different for the furniture. The Dees enjoy well-designed, well-made furniture and fittings, so in this case, they turn to names like Maitland-Smith and Baker. Lamps are Murano glass or Fortuny fabric. They select rich silk and leather upholsteries to complement—and compliment—their own creative impulses.

Modernist designers may say that less is more. But for the Dees, Moor is more. **L**

BRICK BY BRICK

Brick flooring pavers were cut and laid into the curved ceiling, giving a decidedly Mediterranean feel to the kitchen.