

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

**DATE:** December 7, 2006  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

### CASE NO.: CHC-2006-8700-HCM

Location: 455 S. Lorraine Boulevard  
Council District: 4  
Community Plan Area: Wilshire  
Area Planning Commission: Central  
Neighborhood Council: Greater Wilshire  
Legal Description: Tract 1390, Lot FR 104

**PROJECT:** Historic-Cultural Monument Application for  
"LOS TIEMPOS" – THE CHANDLER ESTATE

**REQUEST:** Declare the building a Historic-Cultural Monument

**APPLICANT &  
OWNER:** Joseph P. Handleman  
12094 Summit Circle  
Beverly Hills, CA 90210

### RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Section 22.125.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, Manager  
Office of Historic Resources

Prepared by:

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Edgar Garcia, Preservation Planner  
Office of Historic Resources

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Lambert M. Giessinger, Architect  
Office of Historic Resources

Attached Exhibits: July 18, 2006 Historic-Cultural Monument Application

## **FINDINGS**

- 1) The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of Beaux-Arts style residential architecture.
- 2) The building is associated with a master builder, designer, or architect, as a work of architect Julia Morgan (1887-1953).
- 3) The property is identified with historic personages, with that of Norman Chandler (1899-1973) and Dorothy Buffum Chandler (1901-1997), owners of the *Los Angeles Times* newspaper and major cultural figures in the growth and development of Los Angeles in the twentieth century.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age. At issue is whether the Commissioners determine the building is significant enough to warrant designation.

## **DISCUSSION**

Built in 1913, this two-story residential building exhibits character-defining features of the Beaux Arts style. The building is symmetrical in plan with a centered arched entrance flanked by a portico of Ionic columns, Palladian windows, and balconies. The building has a stone finish with a medium gable roof of hand glazed ceramic tile. Windows are double-hung casement windows and have balustraded window sills. The house’s formal exterior also includes wrought-iron work, open porches with round columns, three chimneys, and a mahogany front door. Significant interior spaces include hand-carved mahogany wood paneling lining the house’s walls, ceiling, staircase, and fireplaces. Also significant are pillars in the living room brought from a Venetian palazzo, paneling in the formal dining room from a French chateau, and a large music room with hand-painted silk panels imported from Germany or Austria. The property also boasts over extensive landscaping, antique statuary, a reflecting pool, fountain and pool.

The house was built for Dr. Peter Janss, who with his sons Edwin and Harold, developed Westwood and many other subdivisions throughout the Los Angeles area. The home was designed by Julia Morgan, J. Martyn Haenke and William Dodd. Morgan went on to a career as one of the pioneering women in architecture, best known for projects such as the San Simeon Estate for William Randolph Hearst, several prominent YWCA buildings, and the Los Angeles Herald-Examiner Building (on which Haenke and Dodd collaborated with Morgan). Dodd designed many homes for prominent Los Angeles residents in the 1910s and 1920s, as well as the Uplifters Club building in Rustic Canyon (Historic-Cultural Monument #663). Haenke also designed the entrance gates to the nearby Fremont Place neighborhood.

The proposed Los Tiempos historic monument was the home of Norman and Dorothy Chandler, the owners of the *Los Angeles Times* and major contributors to the political and cultural development of Los Angeles. The Chandlers purchased the home in 1950 and dubbed it "Los Tiempos," (Spanish for "The Times") as a reference to the family newspaper. The home served as an unofficial "Western White House": Presidents Eisenhower, Kennedy, Johnson and Nixon were all frequent guests. Los Tiempos served as Dorothy Chandler's command post for the massive fundraising campaign to build the Music Center – a campaign that represented a significant "coming of age" for Los Angeles' as a cultural destination. Dorothy Chandler lived in the home until her death in 1997, when it was sold to designers Timothy Corrigan and Kathleen Scheinfeld.

The Los Tiempos House successfully meets three of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," 2) is associated with a master builder, designer, or architect, and 3) is identified with historic personages. As a residential building designed in the Beaux Arts style by noted architect Julia Morgan and occupied by members of the Chandler family, the property clearly qualifies for designation as a Historic-Cultural Monument based on these criteria.

In recent years, a previous property owner added a wrought iron fence and high landscaping in front of the home. This addition considerably exceeds the City's 3 ½-foot front yard fence and hedge height limitations, and has been the subject of a Department of Building and Safety code enforcement action since 2003. The applicant (and new property owner) has indicated to the Office of Historic Resources staff that he intends to correct this code violation in the coming weeks. While this addition is incompatible with the open, park-like streetscape setting of the Windsor Square neighborhood, it does not significantly undermine the property's intrinsic historic and architectural significance under the criteria of the Cultural Heritage Ordinance.

## **BACKGROUND**

At its meeting of October 19, 2006, the Cultural Heritage Commission voted to take the application under consideration. On November 16, 2006, the Cultural Heritage Commission toured the subject property.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

**DATE:** October 19, 2006  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

### CASE NO.: CHC-2006-8700-HCM

Location: 455 S. Lorraine Boulevard  
Council District: 4  
Community Plan Area: Wilshire  
Area Planning Commission: Central  
Neighborhood Council: Greater Wilshire  
Legal Description: Tract 1390, Lot FR 104

**PROJECT:** Historic-Cultural Monument Application for  
"LOS TIEMPOS" – THE CHANDLER ESTATE  
**REQUEST:** Declare the building a Historic-Cultural Monument  
**APPLICANT:** Joseph P. Handleman  
12094 Summit Circle  
Beverly Hills, CA 90210

### RECOMMENDATION

#### **That the Cultural Heritage Commission:**

1. **Take the building under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Section 22.125 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP  
Director of Planning

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Ken Bernstein, Manager  
Office of Historic Resources

Attachments: July 18, 2006 Historic-Cultural Monument Application  
ZIMAS Report

## **SUMMARY**

Built in 1913, this two-story Beaux Arts house was the home of Norman and Dorothy Chandler, the owners of the Los Angeles Times and major contributors to the political and cultural development of Los Angeles. The Chandlers purchased the home in 1950 and dubbed it "Los Tiempos," (Spanish for "The Times") as a reference to the family newspaper. The home served as an unofficial "Western White House": Presidents Eisenhower, Kennedy, Johnson and Nixon were all frequent guests.

Los Tiempos served as Dorothy Chandler's command post for the massive fundraising campaign to build the Music Center – a campaign that represented a significant "coming of age" for Los Angeles' as a cultural destination. Dorothy Chandler lived in the home until her death in 1997, when it was sold to designers Timothy Corrigan and Kathleen Scheinfeld. The applicant who submitted this Historic-Cultural Monument nomination is in escrow to purchase the home.

The house was built in 1913 for Dr. Peter Janss, who, with his sons Edwin and Harold, developed Westwood and many other subdivisions throughout the Los Angeles area. The home was designed by Julia Morgan, J. Martyn Haenke and William Dodd. Morgan went on to a career as one of the pioneering women in architecture, best known for projects such as the San Simeon Estate for William Randolph Hearst, several prominent YWCA buildings, and the Los Angeles Herald-Examiner Building (on which Haenke and Dodd collaborated with Morgan). Dodd designed many homes for the Los Angeles-area elite in the 1910s and 1920s, as well as the Uplifters Club building in Rustic Canyon (Historic-Cultural Monument #663). Haenke also designed the entrance gates to the nearby Fremont Place neighborhood.

The home's formal exterior includes wrought-iron gates, open porches with round columns, three chimneys, and an ornamental, Mahogany front door. Hand-carved Mahogany wood paneling lines the home's walls, ceiling, staircase, and fireplaces. Significant interior spaces include pillars in the living room brought from a Venetian palazzo, paneling in the formal dining room from a French chateau, and a large music room, imported from Germany or Austria, with hand-painted silk panels. The property also boasts over 1,000 trees, antique statuary, a reflecting pool, fountain and pool.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

## **FINDINGS**

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property is significant enough to warrant further investigation as a potential Historic-Cultural Monument.

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT "Los Tiempos" The Chandler Estate
2. STREET ADDRESS 455 South Lorraine Boulevard  
CITY Los Angeles ZIP CODE 90020 COUNCIL DISTRICT 4
3. ASSESSOR'S PARCEL NO. 5504 003 011
4. COMPLETE LEGAL DESCRIPTION: TRACT 1390  
BLOCK none LOT(S) 104 ARB. NO. none
5. RANGE OF ADDRESSES ON PROPERTY \_\_\_\_\_  
\_\_\_\_\_
6. PRESENT OWNER Timothy Corrigan  
STREET ADDRESS 455 South Lorraine Boulevard E-MAIL ADDRESS: \_\_\_\_\_  
CITY Los Angeles STATE CA ZIP CODE 90020 PHONE (323) 525-1802  
OWNERSHIP: PRIVATE: Residence PUBLIC \_\_\_\_\_
7. PRESENT USE Residence ORIGINAL USE Residence

**DESCRIPTION**

8. ARCHITECTURAL STYLE Beaux-Arts Revival  
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)  
Please see attachment - Description Work Sheet  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

NAME OF PROPOSED MONUMENT "Los Tiempos" The Chandler Estate

10. CONSTRUCTION DATE: 1913 FACTUAL:  ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Julia Morgan, Martyn Haenke & W.J. Dodd

12. CONTRACTOR OR OTHER BUILDER \_\_\_\_\_

13. DATES OF ENCLOSED PHOTOGRAPHS Recent; within the last year

(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL.HERITAGE.COMMISSION@LACITY.ORG)

14. CONDITION:  EXCELLENT  GOOD  FAIR  DETERIORATED  NO LONGER IN EXISTENCE

15. ALTERATIONS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

16. THREATS TO SITE:  NONE KNOWN  PRIVATE DEVELOPMENT  VANDALISM  PUBLIC WORKS PROJECT  
 ZONING  OTHER \_\_\_\_\_

17. IS THE STRUCTURE:  ON ITS ORIGINAL SITE  MOVED  UNKNOWN

**SIGNIFICANCE**

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET: 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS) Please see attachment 1

Designed by the architectural team of Julia Morgan (Hearst Castle), Norman & Dorothy Chandler acquired the home in the 1950's and the home served as the unofficial "Western White House"; Presidents Eisenhower, Kennedy, Johnson & Nixon were all frequent guests. The Chandlers owned the Los Angeles Times, built the Music Center downtown and used the home as a showcase for a city emerging as a cultural center. The marble used to build the Music Center is used in the house along with centuries old rooms brought over from Europe.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) "Dream Palaces of Hollywood's Golden Age" (Wallace 2006); "Mansions of L.A." (Regan 1965); "Wilshire Blvd. Grand Concourse" (Roderick 2005); "Architect Tours L.A." (Smith 2005); Countless magazines, including July 2006 "C California Style" magazine.

20. DATE FORM PREPARED 07/18/2006 PREPARER'S NAME Joseph P. Handleman

ORGANIZATION Future owner in escrow on the house STREET ADDRESS 12094 Summit Circle

CITY Beverly Hills STATE CA ZIP CODE 90210 PHONE (310) 273-0982

E-MAIL ADDRESS: jphpostbox@yahoo.com

## DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE "Los Tiempos" The Chandler Estate IS A 2-STORY,  
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Beaux-Arts Revival , 2.Rectangular PLAN Residence  
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A Stone FINISH AND Wood TRIM.  
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S 4.Medium Gable ROOF IS Imported, hand glazed ceramic tile , wood  
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

double hung, casement, French WINDOWS ARE PART OF THE DESIGN.  
WINDOW TYPE (DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.)

THE ENTRY FEATURES A Centered ,  
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

11. Six or More Panels DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS  
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE Open Porches with round columns  
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

3 chimneys, decorative columns & balustrades, bay windows, hand glazed ceramic tiles  
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

Ornamental, carved Mahogany front door, wall panels, staircase & railings, marble fireplaces, bay windows  
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

Very formal exterior with wrought iron gates, foliage covering exterior walls  
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A 3 car garage with 2 bedroom guest house attached  
IDENTIFY GARAGE, GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE Venetian pillars in living room brought from an 16th century palazzo. Wood and  
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

silk boiserie paneling imported from the German castle of a patron of Mozart, where he lived and composed. Hand -  
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

carved Mahogany wood panelling on walls, ceilings, staircase, fireplaces.

IMPORTANT LANDSCAPING INCLUDES Over 1,000 trees on property, antique statuary, reflecting pool, fountain & pool.  
IDENTIFY NOTABLE MATURE TREES AND SHRUBS



**SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

*Complete One or Both of the Upper and Lower Portions of This Page*

**ARCHITECTURAL SIGNIFICANCE**

THE "Los Tiempos" The Chandler Estate IS AN IMPORTANT EXAMPLE OF  
NAME OF PROPOSED MONUMENT

Beaux-Arts Revival ARCHITECTURE  
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

**A N D / O R**

**HISTORICAL SIGNIFICANCE**

THE "Los Tiempos" The Chandler Estate WAS BUILT IN 1913  
NAME OF PROPOSED MONUMENT YEAR BUILT

Norman & Dorothy Chandler WAS IMPORTANT TO THE  
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE The Chandlers were the owners of the Los Angeles Times (hence the name of the house "Los Tiempos"). This house is one of the last remaining examples of Beaux-Arts architecture designed by renowned architect, Julia Morgan, who also designed Hearst Castle, The Herald Examiner building & the DuPont Mansion. Presidents Eisenhower, Kennedy, Johnson & Nixon were frequent guests. Los Tiempos was known as the "Western White House" during the Chandler's ownership. Mrs. Chandler used the house to entertain diplomats and other luminaries in her efforts to raise money to build the Music Center complex downtown.

As noted in the Preface, many of the houses visited in this book are based on fantasy, designed to resemble Mayan temples, Venetian palazzi, and the like. The design of this house, however, drew its roots from the classical wellspring that inspired the designs of many turn-of-the-century palaces funded by banking and corporate tycoons along New York City's Fifth Avenue and in Newport, Rhode Island. The style is called Beaux-Arts.

Based on ideas taught at Paris's legendary École des Beaux-Arts between 1885 and 1920, this style was widely proselytized by many American graduates of the school. It is characterized by a grandiosity derived from formal planning and frequently over-rich decoration and the use of columns, pilasters, and balustrades. Accordingly, it quickly became the favorite for courthouses, museums, and railroad terminals. By the mid-twentieth century, the style had fallen from popularity. Frank Lloyd Wright called Beaux-Arts homes and buildings "Frenchite pastry."

18 years, the seat  
Los Angeles was  
Beaux-Arts mansion,  
Los Angeles Times  
critic Chandler  
Chandler's wife, Dorothy  
Chandler.

Attachment 2.



The formal living room of the Chandler mansion.

But in 1911, when architects J. Martyn Haenke, William Dodd, and Julia Morgan designed a house for Dr. Peter Janss here on Lorraine Boulevard in what is now the Hancock Park section of Los Angeles, Beaux-Arts was the last word in design. Morgan was born in San Francisco and studied at the École des Beaux-Arts (after being refused admission for two years because of her gender). Among her most famous designs and collaborations are the Fairmont Hotel in her home town; the iconic Hopi gift shop at the Grand Canyon; and numerous projects for publisher William Randolph Hearst, including his flamboyant San Simeon estate, the Los Angeles Examiner building, and Ocean House, the gigantic beach house in Santa Monica designed for Hearst and his mistress, the actress Marion Davies.

A mansion designed in the latest style was important to Dr. Janss. Janss was a major figure in the development of Los Angeles. He arrived in the city in 1893 to practice medicine, but by 1906 he had discovered there was a lot more money in property than in prescriptions, and formed an investment company with his sons Edwin and Harold. The still relatively exclusive Hancock Park enclave was one of his projects, but it was secondary to his success in subdividing L.A.'s Boyle Heights neighborhood (where buyers were lured with purchase plans as low as \$5 down and \$5 a month); Van Nuys and Canoga Park in the San Fernando Valley; and, on a 10,000-acre ranch, much of Thousand Oaks. But the Janss family's most significant development was elsewhere. In 1911, the same year he built his Beaux-Arts mansion, Janss bought a 3,000-acre ranch on the city's west side, on which he convinced the state to build U.C.L.A. Then, surrounding the campus, he developed Westwood, today one of the city's most popular neighborhoods.

The 9,500-square-foot house was built on a one-acre site, which also hosted a guest cottage, a three-car garage with a staff apartment, and a reflecting pool,

Opposite: As in the entrance hall, much of the downstairs of the Chandler mansion is sheathed in intricately decorated walnut and mahogany paneling.

Attachment 1

and was lavishly finished. Acres of walnut and oak paneling cover the walls of the entrance hall and living room, which also boasts eighteenth-century columns and a wall fresco from a Venetian palazzo. The formal dining room is paneled in eighteenth-century boiserie from a French chateau. The spectacular kitchen and family room encompass four rooms that were combined, but many of the details—faucets, sinks, and the like—are original. The downstairs room that impresses people most is the 32-x-23-foot music room. It was brought from an Austrian or German castle—boiserie, hand-painted silk panels, and all. Although erroneously described as "originally created for Wolfgang Amadeus Mozart," the room probably does date from the late eighteenth century and could well have been one of the many where Mozart played during his tours as a child prodigy.

It was a spectacular setting for the fundraising parties hosted by the wife of the next owner of the house, who had decided to save the Hollywood Bowl. She went on to use the house as a stage when she raised \$19 million to build the city's Music Center complex in the early 1960s, an accomplishment honored by a December 1964 Time cover. She was Mrs. Norman Buffum Chandler, once universally known as "Buff."

It was during this time that the house assumed its position—unchallenged for decades—as the seat of true power in Los Angeles. The main reason for this was Buff's husband, Norman Chandler, publisher from 1944 to 1960 of the Los Angeles Times, who oversaw the transformation of the paper from a conservative regional journal into one of the largest and best respected papers in the country. Buff had more than a little to do with this change in the paper; at the 1952 Republican convention, when Norman was leaning toward an endorsement of the conservative Robert



The master bedroom.

ing the restoration, original fixtures including the master bath.

Attachment 1



Golden Gate Grandeur—the restored Chandler mansion by night.

Taft, Buff took him aside and told him she would never sleep with him again if he did. Norman switched his support to the more moderate Dwight Eisenhower.) In 1960, he was succeeded as publisher by the couple's son, Otis.

After the Chandlers bought the place in 1950, they named it *Los Tiempos*—"The Times" in Spanish. They moved from the Pasadena area so Buff could be nearer Jewish enclaves like the Hillcrest Country Club, a major source for arts-related fundraising. As long as Norman lived, the powerful and the famous beat a path to his door, including president-to-be Nixon, Kennedy, and Johnson, all of whom stayed in the upstairs bedroom next to the publisher's small exercise room when seeking Chandler's support. After Norman's death in 1973, Buff Chandler continued to reign as the city's grandest dame until her death in 1997 at the age of ninety-six.

Not long ago, the house was bought by designers Kathleen Scheinfeld and Timothy Corrigan. They have since removed an outside wall built by the Chandlers so their guests wouldn't have to see the servants working in the kitchen wing, repainted several rooms in appropriate colors, and planted many new trees on the property.

Standing on a credenza at the top of the sweeping staircase is a marble bust of the Roman Emperor Nero. To some visitors this may be seen as an impressive part of the furnishings of the mansion, or to those of a more cynical bent, as an accurate metaphor for the absolute power exercised by the publisher and the breathtaking majesty of the house itself.

Not even the legendary opulence of Nero's fabled "Golden House" on Rome's Esquiline Hill could match what the *Los Angeles Times* recently called, "without a doubt, one of L.A.'s grandest homes."

Attachment 1



















