

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Lane Mortgage Building DRAFT

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if the property is not part of a multiple property listing)

2. Location

Street & number: 200-214 West 8th Street

City or town: Los Angeles

State: CA

County: Los Angeles

Not For Publication: ☐

Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national

___ statewide

___ local

Applicable National Register Criteria:

___ A

___ B

___ C

___ D

_____ Signature of certifying official/Title: _____ State or Federal agency/bureau or Tribal Government	_____ Date
In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official: _____ Title :	_____ Date _____ State or Federal agency/bureau or Tribal Government

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National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

4. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☒
- District ☐
- Site ☐
- Structure ☐
- Object ☐

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5. Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: Business

Current Functions

(Enter categories from instructions.)

DOMESTIC: Hotel

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS: Classical Revival

LATE 19th AND 20th CENTURY AMERICAN MOVEMENTS: Commercial Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete

Walls: Brick, Terra cotta, Glass

Roof: Bitumen

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Narrative Description

*(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)*

Summary Paragraph

The Lane Mortgage Building, located at 200-214 West 8th Street in the historic core of downtown Los Angeles, is a twelve-story brick and terra cotta former office building. The building is set amid a variety of mid-rise buildings from the early twentieth century with interspersed new large-scale development. The Commercial Style building reflects a Classical Revival design influence. Completed in 1923, it was designed by prominent local architect Loy Lester Smith and has a classical base-shaft-capital composition on the exterior. The two-story base is comprised of terra cotta, the shaft is masonry with medallions in the spandrels, and the two-story brick capital features tripartite windows with a molded cornice and projecting soffit. The main public interior space is the lobby, which features an exceptional installation of Batchelder tile that includes the original stairs, mezzanine and a variety of feature tiles. The upper floors consist of hotel rooms accessed via single-loaded corridors that are generally consistent in layout and finish. The building is in excellent condition and retains all seven aspects of integrity. Built during a period of substantial expansion for Los Angeles, the Lane Mortgage Building reflects its original style of design, historic use as a twentieth century mid-rise office building, and retains a rare and original Batchelder tile lobby.

Narrative Description

Setting and Site

The Lane Mortgage Building is located within a dense urban setting in the historic core of downtown Los Angeles. As the central business district, the area largely consists of twentieth century mid-rise mixed-use developments that formerly served as banks, theaters, department stores and other commercial uses. Two National Register Historic Districts are adjacent, the Spring Street Financial District (1903-1931 period of significance) and the Broadway Theater and Commercial District (1894-1931 period of significance), which today house a mix of residential, office and commercial uses interspersed with new high-rise development and surface parking lots.

The office building is located at the southwest corner of West 8th and South Spring streets on an 8,200 square foot parcel. A surface parking lot abuts the south lot line while a service alley is located immediately to the west. The Lane Mortgage Building footprint occupies the entirety of the parcel. The urban setting prohibits site features other than the modern concrete sidewalk and one street tree along Spring Street.

Exterior

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The Lane Mortgage Building is a twelve-story Commercial Style office building with a Classical Revival influence that features a light brick and terra cotta exterior. The classical base-shaft-capital composition is illustrated by the two-story terra cotta base, masonry shaft (floors three through ten), and two-story capital which is separated by a belt course and differentiated by the tripartite window configuration. The primary elevations are the north and east façades, which face 8th and Spring streets; the primary central entrance is located along 8th Street. The west elevation is secondary while the south elevation is tertiary, being void of ornamentation and consisting of painted concrete. The base terra cotta detailing is most prominent along the two street-facing elevations (north and east) and consists of smooth finished pilasters that have an ashlar masonry pattern with a belt course above the second floor; the western elevation features only the belt course. A second terra cotta belt course separates the shaft from the capital between the tenth and eleventh floors on three elevations. Along 8th Street, the building has one main central entrance with an original canopy and three secondary retail entrances. The eastern elevation fronting Spring Street has one additional retail entrance and the western (alley) elevation has two service entries. Retail bays along the north and east elevations have large metal storefront windows with upper transoms. The second floor has a tripartite window configuration within each bay. Upper floors consist of one-over-one wood windows, two per bay, except for the top two floors, which also feature a tripartite window configuration.

North Façade

The primary elevation is symmetrical with nine bays and a main center entrance in bay five (west to east) that leads to the upper floors. The base consists of the ground floor retail and second story, which are clad in terra cotta with a smooth finish, laid in an ashlar masonry pattern. The base rises to a projecting torus molding at the bottom of the third-story windows.

The most prominent feature of the ground floor is the original canopy that marks the recessed main entrance in the center. With original detailing that resembles a stylized acanthus leaf, the projecting canopy is supported by steel tie rod assemblies with turnbuckles and oval chains anchored to the face of the building. The canopy is composed of a thin concrete slab edged with a decorative cast iron perimeter frame. The art glass within the frame is reproduction, based on the original design. A three-part transom window is above the canopy.

The recessed entrance features an historic Carrera marble floor with a black tile border (per original drawings). One historic glass block sidewalk panel remains within the adjacent sidewalk. The walls of the entrance are GFRC panels consistent in appearance with the terra cotta comprising the exterior wall. The original doors are glass with metal bronze framing which access the interior hotel lobby.

Eighth Street originally had four recessed storefront entrances with upper transoms (west to east, Bays 1, 3, 6, and 8). Today, three retail entrances have been reproduced within their historic bays (2024), based on the original design (Bays 1, 3 and 6). All storefronts originally had recessed canted entrance bays and Luxfer prisms in the transom panels. Today, the reconstructed entries again have canted bays with paneled bulkheads, and rectangular transoms comprised of three, square windows separated by metal mullions.

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The shaft (floors three through ten) is clad in a light-colored tan brick and accented by slightly darker diamond patterned brick “medallions” set within the wall at each spandrel and pier intersection, supplied by the Los Angeles Pressed Brick Company.¹ Each bay has paired windows separated by a brick mullion, and framed by a brick pier that rises the full facade. Each window pair has a solid brick sill course that slightly protrudes from the plane of the facade and a concrete lintel above each opening. Windows are original one-over-one with wood sash.

A second terra cotta torus-shaped belt course separates the shaft from the two-story capital. The brick pattern changes slightly on these two upper stories to outline a tripartite window configuration. The vertical piers of the lower facade continue upward maintaining the vertical character and bay divisions expressed by the shaft. Accentuating the two-story capital are narrow brick pilasters applied to each pier, which provides additional refinement. A terra cotta capital tops each brick pilaster with a molded cornice above. Windows are one-over-one with a wood sash. The roofline is articulated by a projecting metal soffit with pressed molding on the fascia.

East Elevation

This three-bay, street-facing elevation is largely consistent with the classical configuration and detailing of the primary (north) facade. Originally, there were two recessed storefronts along Spring Street with a display window at the northeast corner. Today, one retail entrance is within the southernmost bay, comprised of a recessed canted entrance bay with side and upper transom windows. A vertical vent is housed in place of the southern side transom window. Storefront bays are consistent in configuration and material with those along the primary facade. The shaft and capital replicate the same brickwork and fenestration pattern with wood sash, one-over-one windows.

South Elevation

The south tertiary elevation is nine bays wide, comprised of painted poured-form concrete and void of ornamentation. The ground floor is painted off-white while the upper floors are light brown. Bay 1 (west to east) has three miscellaneous spaced windows and additional columns of windows are located in Bays 2, 3, 7 and 8. One recessed lightwell is within Bay 3. These windows are comprised of a steel sash, some with chicken or diamond wired glass due to their location along the property line. A rectangular elevator penthouse is visible above the central bay (Bay 5).

West Elevation

Fronting an alley, this three-bay elevation is largely similar to the two primary elevations with differences at the base only. While the terra cotta belt course is present, the spandrel between the two base floors is brick. The northern and middle bays are comprised of stucco infill with upper vents to support the adjacent retail uses. The southernmost bay houses two metal service doors. The double door leads to the back of house, and a second single door accesses the basement stairs. Above these doors is a fixed window with five lights and one vent.

¹ “Enduring Beauty Assured By Clay Products Supplied by L.A.P.B. Co.,” *Los Angeles Times*, December 24, 1922, accessed December 2025, Newspapers.com.

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The shaft and capital replicate the same brickwork and fenestration pattern with wood sash, one-over-one windows. A metal fire escape extends from the second floor to the cornice.

Roof

The rectangular flat roof features a simple parapet wall (36" tall) with a cornice at the roofline. The cornice projects from the primary north, east, and west elevations. Sheathed in a bitumen roofing system, the roof deck has a slight center ridge and slopes to the east and west.

An adjoining elevator and stair penthouse is at the center of the southern perimeter wall. Comprised of poured concrete, the exterior is a textured concrete wall surface that is 8'-2" tall above the roof deck.

A large steel-grate platform is in the approximate center of the roof supporting HVAC units and miscellaneous mechanical equipment for the ground floor restaurant and retail spaces. Pedestals, anchors and walking pavers are located along the perimeter of the parapet wall.

Interior

The interior of the Lane Mortgage Building was originally offices (floors two through twelve) with ground floor retail and an unfinished basement. Completed in 2022, the upper floors are now an extended stay hotel while the ground floor features three retail/restaurant spaces and support spaces are in the basement. In addition to the ground floor retail, there is a central hotel lobby located along West 8th Street. Historic interior finishes are located primarily within the lobby which features an impressive and rare installation of Batchelder tile that includes the lobby stairs, mezzanine, and several feature tiles. Upper floors and retail spaces are comprised of contemporary finishes due to prior renovations as well as the basement, which was historically unfinished.

First Floor: Historic Lobby with Mezzanine

The original lobby is the building's primary character-defining interior space. The lobby retains its remarkably intact Batchelder tile finish and historic circulation patterns. An L-shaped space with an 18-foot ceiling height, the lobby extends south from the main entrance toward a bank of three elevators which forms a western "L." Beyond the elevators is a service corridor that terminates at the western perimeter wall and includes basement stair access and retail refuse rooms.

The historic tiled stair to the mezzanine is along the western lobby wall, which leads to a narrow east-west mezzanine with a tiled, solid balustrade. A tiled arch at the eastern end of the mezzanine leads to a stairwell and a contemporary wooden door at the western end accesses storage. Additionally, a narrow lightwell/window is at the top of the stairs adjacent to the storage room door. Below the stairs, facing north, is the historic tiled basement stair. An elegant volute curve is formed within the opening between the two stairs that becomes the balustrade and newel post on the basement stair. This shape is often associated with Classical Revival style interiors.

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Additionally, the basement stairs, walls and ceiling are consistent with the lobby in their tiled finish.

Historic lobby finishes also include the Carrera marble floor that continues from the outer entry vestibule, including the black marble border. The lower walls, both staircases, and mezzanine are clad in variegated ceramic tiles while the elevator bank is tiled up to and including the ceiling. Various feature tiles are present throughout and described below, all of which are documented within the 1923 Batchelder tile catalog.² The balustrade coping and stair treads are comprised of a larger variegated brown tile. The mezzanine and basement stair treads have a slightly different varied brown hue, which could indicate replacement tile, but still appear period appropriate. Additionally, a heavy Classical-style cornice with modillions frames the ceiling along three walls (north, east and west). These lobby features are documented within historic blueprints.³ Other historic features include a brass directory on the eastern wall and a decorative letter box on the northern wall across from the elevators.

The Batchelder tiles present within the lobby are listed within the 1923 catalogue, *Batchelder Tiles: A Catalogue of Hand Made Tiles*.⁴ The variegated tiles located throughout the lobby, which form the base of the larger installation, are positioned on the walls, mezzanine and stair balustrade and the ceilings above the elevator and the basement stairs. Explained within the catalogue as a "Full Medley," colors include muted hues of red, blue, orange, green and brown.⁵ These tiles are predominantly 4"x 4" but, where imagery tile is present, smaller 2" x 2" tiles are utilized to help highlight the feature tiles by creating a geometric frame. This technique is used within the mezzanine balustrade around the central clock and the tree/river scenic tiles (8" x 8") on either side. These tree/river scenes are each different scenes and two more are located along the stair balustrade, between the mezzanine and basements stairs, which are also highlighted by the same type of tiled frame. These scenic tiles are further emphasized by the 4" x 4" floral and bird imagery tiles set at the corners of each scenic tile (6 total), and another set of 4" x 4" feature tiles are located at the outer four corners of these interior corners. Together, these frames within a frame create a larger focal mosaic within this wall. At the back of the lobby, between the three elevators are two 12" x 12" tiles that feature a floral and bird motif outlined by 2" square tiles. Lastly, within the ceiling above the elevators and at the height of the volute curve that forms the basement stairs is a repeated floral tile (8" x 8") which is surrounded by 2" square tiles. All these feature tiles are identified within the 1923 catalogue and included within Figure 5, listed within the order described above.

The lobby also retains some modified historic features (2024). One example is the replacement transom above the main entrance that consists of a divided light wood transom with frosted

² Batchelder-Wilson Co., *Batchelder Tiles: A Catalog of Tile Products Made in Los Angeles* (Los Angeles: Batchelder-Wilson Co., 1923), accessed December 2025, <https://archive.org/details/batcheldertilesc00batc/page/n29/mode/2up>.

³ Loy L Smith, Lane Mortgage Building S.W. Cor. 8th & Spring Los Angeles, January 4, 1922, City of Los Angeles, Department of Building and Safety, <https://ladbsdoc.lacity.org/>.

⁴ Batchelder-Wilson Co., *Batchelder Tiles*, 1923, accessed December 2025. See Figure 5 for photographs of each figure tile that is present and their affiliated catalogue page number, product number, and image.

⁵ Batchelder-Wilson Co., *Batchelder Tiles*, 1923, accessed December 2025, p. 16.

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glazing in the upper half and louvers for ventilation in the lower half. Another example is the infilled door openings on either side of the entrance that originally accessed the adjacent retail spaces. Today, wood paneling is set within each opening (a fire/life safety requirement) to emphasize the historic feature. At the back of the lobby, three elevators remain in their original locations with antique bronze doors, framing and floor indicators.

Other non-historic features of the lobby include painted terrazzo tiles comprising the upper walls (c. 1964) and a guest check-in counter (c. 2022) within the eastern wall where a display window was previously located.

First Floor Retail and Restaurant Spaces

There are three ground floor retail/restaurant spaces with a core and shell finish for future tenants.

Retail Area #1 is square in shape (1,004 square feet) and located at the western end of 8th Street. This space has an entrance in Bay 1 (west to east) and includes a historic terrazzo floor. The interior has exposed concrete columns, gypsum board demising walls (south and west), one modern concrete dividing wall (east), and a white-painted concrete ceiling with exposed MEP.

Retail Area #2 is also square in shape (1,050 square feet) and located between retail #1 and the hotel lobby. With an entrance in Bay 3, this space features historic mosaic tile just beyond the threshold that reads “212.” This feature has been retained from the original tenant, Gene Murphy, who operated a men’s clothing store at this location. The interior has an exposed concrete floor, a white-painted concrete ceiling, gypsum board southern demising wall, and concrete dividing walls to the east and west.

Restaurant #1 encompasses the eastern half of the ground floor (2,877 square feet) with two entrances. One entrance is within Bay 6 along 8th Street and a second is within Bay 3 (north to south) along Spring Street. The vestibule along Spring Street comprises an accessible ramp and short stair. Finishes are consistent with exposed and painted concrete, and gypsum demising walls.

Basement

This level is not a public space and is primarily composed of support spaces and MEP rooms for the various retail/restaurant and hotel uses. In addition to an elevator lobby and two stair access corridors, this floor includes storage and office space, an electrical room, water heater room, IT room, and fire pump room. Historically an unfinished space, today the basement continues to have exposed and painted concrete. Floors are exposed concrete while walls are painted concrete and gypsum board. Ceilings are painted concrete with exposed MEP infrastructure.

Floors 2-12

The second through twelfth floors are largely identical in plan and finish. Each floor comprises ten units with single-loaded east-west corridors orienting units north-south. One of the only

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differences is that floors two and twelve have tripartite window configurations. Units range from 379 to 512 square feet for studios and one two-bedroom unit at 1,050 square feet per floor.

Historic features include the circulation corridor that remains in its original location on each floor. This corridor includes a modest elevator lobby and terrazzo flooring that runs from the elevators toward the west end of the building (stopping several feet before the perimeter wall). There is no terrazzo at the eastern end, which has a sealed concrete finish. Historic mailboxes are typically retained on each floor across from the elevator bank. Additional historic flooring remains sporadic, such as within unit 204, which consists of black and white mosaic tiles. All other floors are sealed concrete. Walls are painted gypsum. Ceilings are either painted gypsum, where soffits are present for utilities, or painted concrete at the historic ceiling heights.

Alterations

The Lane Mortgage Building has experienced a variety of interior changes since construction due to its original use as an office building with ground floor retail. Early on, two of the retail spaces constructed mezzanines to serve as office or storage spaces. Over the decades, the upper floors have encountered numerous tenant improvements, particularly the construction and removal of partition walls to fit individual tenant needs. About 2015-2016, two garment manufacturers were located on the seventh and eighth floors, which may have been when the partition walls and finishes were removed for those floors. However, permits as late as 1995 indicate the building continued to be used as office space.

The most substantial change was the recent conversion to a hotel/short-term residential use beginning in 2022. This adaptive reuse restored many interior and exterior features, established three ground floor retail/restaurant spaces, and created 110 hotel rooms.⁶

Condition

The building condition overall is good due to completion of the recent (2022) restoration/rehabilitation project. This project restored exterior and interior historic features and introduced a new hotel/short-term residential use. The ground floor retail/restaurant spaces are currently unfinished for new tenants to finish in accordance with specific guidelines that ensure adherence to the Secretary of the Interior Standards. The upper floors (2-12) are finished with ten hotel/short-term residential units per floor.

Integrity

The Lane Mortgage Building retains sufficient integrity to support National Register listing under Criterion C as an excellent and intact Commercial Style former office building with a Classical Revival influence. Exterior character defining features such as the façade composition, detailing, cladding and canopy are intact and recently restored. On the interior, the original Batchelder tile lobby installation stands out for its scale, office building context, and scarcity within the City of Los Angeles.

⁶ Los Angeles Department of Building and Safety, building permit records, accessed January 2026, <https://ladbsdoc.lacity.org/>.

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Location

The Lane Mortgage Building remains in its original location at the corner of West 8th Street and Spring Street, occupying a prominent corner along a main thoroughfare (Spring Street) within the central business district. The property retains integrity of location.

Design

The Lane Mortgage Building retains integrity of design through the retention of character-defining exterior and interior features. The building retains its historic twelve-story height as well as basement and stair/elevator penthouse. The fenestration materials and configuration have been largely retained or were recently restored through the historic tax credit program in accordance with the Secretary of the Interior Standards for Rehabilitation.

Designed in the Commercial Style with a Classical Revival influence, the intact and character-defining Batchelder tile lobby installation also reflects a modest Classical Revival aesthetic. Exterior structural and stylistic elements that demonstrate the main Commercial Style are the steel-frame construction with large plate-glass windows, vertical emphasis (base-shaft-cornice) with minimal ornamentation, brick and terra cotta cladding, and flat roof with a simple cornice line. The Classical Revival influence on the exterior is illustrated by the symmetrical and balanced composition of the exterior which has strong horizontal divisions through the torus molded belt courses (top and bottom of shaft) as well as the use of pilasters. On the interior, the style is more modestly represented by the tiled cornices, modillions, and volutes.

The most character-defining feature of the interior, the enchanting Batchelder-tiled lobby, has been retained and restored. Batchelder tile is rarely seen within office buildings in Los Angeles, and its retention here is notable. While the ground floor retail units have been altered over the years, the recent project restored the recessed canted entrance bays, paneled bulkheads, and the window and door configurations according to original plans and historic photographs. The upper floors also retain their original circulation pattern with a single-loaded corridor near the southern perimeter wall and terrazzo flooring.

Setting

Completed in 1923, the Lane Mortgage Building is set among a variety of mid-rise buildings from the early twentieth century interspersed with new large-scale development and surface parking lots. Congestion of the initial business area surrounding North Main Street pushed commercial office buildings and retailers south throughout the first half of the twentieth century. Within a few decades, the center of the central business district moved to Broadway and 7th Street, one block west of the Lane Mortgage Building. By 1920, the business district covered fifty square blocks with the intersection of 8th and Spring streets being a prime location. The surrounding early twentieth building stock reflects development resulting from the expansion of economic activity that began in the late nineteenth century. This period building stock is largely uniform with maximum heights of 150 feet that reflect the maximum allowable height limit until the mid-1960s. Architectural styles, particularly along Spring Street (which encompasses the Spring Street Financial National Register Historic District), exemplify the City Beautiful

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Movement and include several Commercial Style buildings; however, a variety of styles are present throughout the central core.

Materials and Workmanship

The Lane Mortgage Building retains strong integrity of materials and workmanship as it maintains nearly all its historic materials and design elements on all elevations. On the exterior, this includes the historic brick and terra cotta cladding, wood and steel sash windows on the upper floors, main entrance canopy and detailing, and recessed canted storefront window and door configurations. Retail #1 also retains historic mosaic floor tiles at the entry.

On the interior, the historic Classical Revival influenced Batchelder tile lobby is an intact and unique feature within the city. As a two-story installation with several scenic tiles, this feature encompasses the lower walls, two stairs, a mezzanine, ceiling, and crown molding. The upper floors feature modest elevator lobbies with historic terrazzo flooring along the original corridor, mailboxes, and the historic wooden handrail of the original access stair. The overall historic character of the building and its original public interior (lobby) remains intact.

Feeling and Association

The twelve-story Lane Mortgage Building, with its Commercial Style and Classical Revival detailing, intact fenestration and historic construction materials, continues to convey strong integrity of feeling and association. Original design elements and materials reflect its historic use as an office building with ground floor retail. The setting and scale of surrounding twentieth century buildings also contribute to the strong sense of place that supports integrity of feeling and association for the Lane Mortgage Building.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1922-1923

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Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Loy Lester Smith, Architect

Clinton Construction Company, Builder

Statement of Significance Summary Paragraph *(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)*

The Lane Mortgage Building, located in the central business district of Los Angeles, California, is a twelve-story office building constructed in 1922-23. This mid-rise office tower is locally significant under National Register Criterion C in the area of ARCHITECTURE as an excellent example of a Commercial Style office building with a strong Classical Revival style influence that extends to the rare interior tiled lobby. Designed by the Los Angeles architect Loy Lester Smith (1885-1956), the building historically operated as an office tower for tenants who primarily worked in the financial, investment, and mortgage industries during the early to mid-twentieth century. The Commercial Style is exemplified through the building's steel construction, tripartite organization, vertical emphasis with minimal ornamentation, brick and terra cotta cladding, and flat roof with a simple projecting cornice. On the exterior, the Classical Revival influence is represented by the symmetrical and balanced composition of the facades, the strong horizontal divisions of the torus molded belt courses (top and bottom of shaft), and the use of pilasters with simplified bases and capitals. On the interior, this aesthetic is adapted for the Batchelder tile two-story lobby. While tilework of this scale is rare within Los Angeles, it is especially unique for an office building lobby and extraordinary that it is of the Batchelder variety. The lobby's character-defining tile includes the lower walls with featured imagery tiles, two stairs, a volute curve balustrade and newel post, mezzanine balustrade, crown molding, and partial ceiling. The period of significance is 1922-23, which includes the building's design and construction phases.⁷

⁷ Los Angeles Department of Building and Safety, building permit records. Permit #4165, February 7, 1922.

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Narrative Statement of Significance (*Provide at least **one** paragraph for each area of significance.*)

Historic Context: Development of Downtown Los Angeles

Beginning c. 1869, Los Angeles began to experience successive periods of substantial population growth as multiple new railroad lines ended the city's geographic isolation. As the city expanded with each railroad, it became increasingly urban. After rapid development around the central plaza, built during the city's pueblo period, significant new development shifted south as investors honed in on the local real estate potential.⁸ A civic core emerged along Main Street, comprised of commercial blocks and government buildings, which began south of the plaza and extended through Second Street.⁹

Between 1890 and 1900, Los Angeles doubled in population, from 50,000 to 102,000 residents. Starting just before the turn of the century, commercial buildings began to be constructed south of the civic core. As the twentieth century emerged, the congested business area pushed commercial buildings and retailers further outward, followed by entertainment venues. As a result, Los Angeles began to significantly develop south and west of Main Street¹⁰ and, in 1906, the *Los Angeles Herald* published its first reference to "Downtown Los Angeles."¹¹

As buildings continued to increase in height, city officials established a 150-foot limit in 1905 to mitigate concerns about density and congestion¹², which ultimately created a consistent skyline during this substantial development period.¹³ Coinciding with the City Beautiful Movement (1890s-1920s), the Commercial Style was a natural complement to the height limit and paired well with Classical Revival styles to show strength, status and permanence. High-quality, height-limit buildings downtown were viewed by merchants and the general public as the essential expression of a successful metropolis.¹⁴

This downtown trend continued for more than two decades with the intersection of 8th and Spring streets (the site of the Lane Mortgage Building) being a prime downtown location. Six thousand

⁸ City of Los Angeles, Department of City Planning, Office of Historic Resources, *SurveyLA: Central City Community Plan Area Historic Resources Survey Report*, prepared by Architectural Resources Group (Los Angeles: City of Los Angeles, September 2016), <https://planning.lacity.gov/about-department/office-historic-resources/surveyla>, p. 16.

⁹ Ibid.

¹⁰ Curtis C. Roseman, et al., *The Historic Core of Los Angeles* (Charleston, SC: Arcadia Publishing, 2004), <https://books.google.com/books?id=kd41ThcBj18C&printsec=copyright#v=onepage&q&f=false>, p. 7.

¹¹ Nathan Masters, "How Los Angeles Got a 'Downtown,'" KCET, Jan. 9, 2015, <https://www.pbssocal.org/shows/lost-la/how-los-angeles-got-a-downtown>.

¹² Ray Hebert, "No Tall Buildings: Aesthetics, Not Quakes, Kept Lid On," *Los Angeles Times*, July 8, 1985, <https://www.latimes.com/archives/la-xpm-1985-07-08-me-9715-story.html>.

¹³ SurveyLA: Central City Community Plan Area Historic Resources Survey Report, p. 19.

¹⁴ Teresa Grimes. "Historic Architectural Survey and Evaluation Report and Finding of No Adverse Effect: Broadway from Second to Olympic Boulevard, City of Los Angeles, County of Los Angeles," 1998, p. 3-4; Richard Longstreth, *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1959* (Cambridge, MA: MIT Press, 1967), p. 11.

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new building permits were issued in 1918 when the United States was still involved in World War I. The following year, the number of building permits more than doubled. By 1920, Los Angeles had become the largest city in California with a population of nearly 600,000.¹⁵ While more than 37,000 new permits were issued the following year,¹⁶ this staggering development period peaked in 1923.¹⁷

Known as the Jazz Age, the 1920s were a time of exponential expansion for Los Angeles. With a substantial and growing theatre district, headquarters of the motion picture industry, and as a center for aviation pioneers, the city became known for its sophisticated and glamorous metropolis.¹⁸ Within downtown, the nearby Spring Street Financial District (National Register listed in 1979) developed as a concentration of insurance, mortgage, and investment companies as well as banks and the stock exchange. Known as “Wall Street of the West,” it was not just the city’s center of economic activity, the decision-making here reverberated throughout Southern California.¹⁹ This same period saw development of the Broadway Theater and Commercial District (National Register listed in 1979). As a theatrical, entertainment and shopping center, this corridor housed major venues including the Mason Opera House and the Orpheum as well as various other movie palaces.²⁰

By 1930, within a decade, the city had more than doubled in population, becoming the most populous city within California.²¹ The central business district was largely established, extending approximately fifty square blocks, with the district center at approximately 7th Street and Broadway. This built out downtown district was considered the most prominent location for commercial office buildings.

Lane Mortgage Building: Development & Tenant History

In January 1921, it was already anticipated that Los Angeles construction activity would set a new record from the previous year, for both residential and commercial activity, when the *Los Angeles Examiner* announced several buildings exceeding \$1,000,000 were to begin construction in the coming months. Among them was the Lane Mortgage Building, intended as a modern 12-story office and loft building.²² By October 1921, preliminary plans had been completed, and the investment rose to \$1.5 million. A real estate investment with a 99-year lease to the San Joaquin

¹⁵ “Population of Los Angeles-Households and Families,” L.A. Almanac, accessed January 2026, <https://www.laalmanac.com/population/po02.php>.

¹⁶ Kevin Starr. *Material Dreams* (New York: Oxford University Press, 1990), p. 69.

¹⁷ Ibid.

¹⁸ “The Fine Arts Building: Art, Artifice, and Illegal Operations in L.A.’s Commercial Cathedral,” PBS SoCal, accessed January 2026, <https://www.pbssocal.org/history-society/the-fine-arts-building-art-artifice-and-illegal-operations-in-l-a-s-commercial-cathedral>.

¹⁹ SurveyLA: Central City Community Plan Area Historic Resources Survey Report, p. 19; National Park Service, *National Register of Historic Places Registration Form: Spring Street Financial District (Los Angeles, California)*, 1979, accessed January 2026, <https://npgallery.nps.gov/pdfhost/docs/NRHP/Text/79000489.pdf>, p. 10.

²⁰ National Park Service, “Broadway Theater and Commercial District,” accessed January 2026, <https://www.nps.gov/places/broadway-theater-and-commercial-district.htm>.

²¹ “Population of Los Angeles-Household and Families,” L.A. Almanac.

²² “Watching Los Angeles Grow,” *Los Angeles Examiner*, January 15, 1922, accessed January 2026, Newspapers.com.

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Valley Hotel Corporation, led by W. W. Paden (president) and C. H. Price (secretary), the upper floors would be customized for financial and investment tenants while the second floor would be dedicated to the Lane Mortgage Company, the building's namesake. Designed by local architect Loy L. Smith and constructed by the Clinton Construction Company for \$331,755, the building was estimated to be completed within eight months.²³

While under construction, the San Joaquin Valley Hotel Corporation, still spearheaded by Paden and Price, purchased the site. However, shortly before completion, they sold the building for \$850,000 to Crenshaw and Smailes who would occupy the 12th floor.²⁴ Completed in early 1923, many of the initial tenants would occupy entire floors in addition to the Lane Mortgage Company, who focused on realty loans for properties within the downtown business district.²⁵ Other full floor tenants included the Commonwealth Trust Company, Charles R McCormick Company, Bently and Siens, and Behrens and Company. Additional lessees included Prudential Life Insurance Company, Northwestern Fire Insurance Company, and Birnbaum Investment Company.²⁶ With major tenants supporting the financial and investment industries, the Lane Mortgage Building was a considerable addition to the developing Spring Street Financial District upon its opening.²⁷

Over the following decades, the upper floors continued to house offices for a variety of tenants. While the initial years consisted primarily of financial and investment tenants, the subsequent decades became more generalized to include law and architecture firms, even headquarters for political candidates.²⁸ During the 1960s, the building was identified as a fallout shelter that could accommodate 89 people.²⁹ In the 1980s, the intersection of 8th and Spring streets became affiliated with the "garment district," which was rebranded during the 1990s as the Fashion District.³⁰ While two garment contractors are listed at 208 W. 8th Street during 1915-1916,³¹ it is likely during this period that the interior partition walls and finishes of at least these two upper

²³ "Big Building Soon to Rise," *Los Angeles Times*, October 30, 1921, accessed January 2026, Newspapers.com; "New Building for South Spring Street," *Los Angeles Evening Express*, February 11, 1922, accessed January 2026, Genealogy Bank; "Will Construct Lane Mortgage Building," *Los Angeles Evening Examiner*, March 4, 1922, accessed January 2026, Genealogy Bank.

²⁴ "12-Story Building at Spring and Eighth Sold for \$850,000," *Los Angeles Evening Examiner*, December 7, 1922, accessed January 2026, Newspapers.com.

²⁵ "Big Building Soon to Rise," October 30, 1921.

²⁶ "From China To Palos Verdes," *Los Angeles Examiner*, February 25, 1923, accessed January 2026, Genealogy Bank; "Space Leased in New Lane Building," *Los Angeles Times*, January 21, 1923, accessed January 2026, Newspapers.com.

²⁷ "New Building for South Spring Street," February 11, 1922

²⁸ Frank Observer, "Campaign Reflects Struggle Inside GOP," *Daily News*, Los Angeles, April 25, 1941, accessed January 2026, Newspapers.com.

²⁹ "List of Fallout Shelters in L.A.," *The Los Angeles Times*, October 28, 1962, accessed January 2026, Newspapers.com.

³⁰ Nancy Yoshihara, "Garment District Goes Boom," *The Los Angeles Times*, March 7, 1982, accessed January 2026, Newspapers.com; "Building a Thriving Economy in Downtown LA's Historic Fashion District," Planetizen, accessed January 2026, <https://www.planetizen.com/node/87014/building-thriving-economy-downtown-la%E2%80%99s-historic-fashion-district>.

³¹ California Secretary of State, business entity records, W.E. Fashion Inc. and HY Apparel Inc., listing addresses at 208 West 8th Street, Suites 801 and 700, Los Angeles.

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floors were removed, allowing room for the equipment and workspaces necessary to the garment manufacturing industry. By 2019, the upper floors were fully vacant.³²

While the upper floors were earmarked for financial district tenants, the ground floor historically had five retail spaces. Three were accessible from 8th Street and two from Spring Street. Initial tenants in 1923 were:

- 1) Louis Prager, men's clothing (#206 W. 8th Street),
- 2) H.F. Thompson, stationary/prINTER (#210 W. 8th Street),
- 3) Gene Murphy, men's clothing (#212 W. 8th Street), and
- 4) Brennan & Brashear, soft drinks (#214 W. 8th Street).³³

While tenants and their interior spaces changed over the decades, several were located within the building for five years or more. They include:

- 1) Gene Murphy, men's clothing (1923-1928)
- 2) H. F. Thompson, stationary (1923-1930)
- 3) Yamamoto Flower Shop (1925-1929)
- 4) Dinty Moore's (1926-1971)
- 5) United German-American Savings Bank (1928-1934)
- 6) Stationers, Ltd (1935-1939)
- 7) B&M Sandwich Shop (1936-1940)
- 8) Dell's Dresses (1956-1962)
- 9) American Radio; National Stream Electric Co. (1960-1964)

Criterion C: Architectural Significance

Commercial Style Architecture in Los Angeles

The Commercial Style came out of the Chicago School during the late nineteenth century resulting from the city's rebuilding effort after the Great Chicago Fire of 1871. Primarily applied to mid-rise commercial buildings, it addressed the need for fire-safe construction and increased commercial demand. Focused on form and massing as opposed to ornamentation and embellishment, defining features are the steel frame construction, brick and/or terra cotta cladding, flat roof with an overhanging cornice, and a classical composition consisting of base-shaft-capital. The Commercial Style also limits ornamentation, which is why these buildings often incorporate motifs influenced by other architectural styles such as Classical Revival, Beaux Arts, or Renaissance Revival. Since these more decorative styles are characterized by their classical and often symmetrical features (such columns, arches, pediments, and masonry exteriors), they pair well with the limited ornamentation and defining features of the Commercial Style (c. 1890-1920).

³² Los Angeles Department of Building and Safety, building permit records, accessed January 2026, <https://ladbsdoc.lacity.org/>.

³³ *Los Angeles City Directory*, 1923-1964 (Los Angeles: [publisher varies]).

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The Commercial Style spread across the country as an alternative to the heavy ornamentation and often asymmetry of Victorian style architecture. As the style gained additional popularity for its adaptability to a variety of building types and heights, the Commercial Style could be found within large metropolises and along the commercial thoroughfares of smaller towns or burgeoning suburbs. Additionally, invention of the electric elevator in the late nineteenth century directly supported this first phase of the skyscraper by providing easier access to upper floors.

In Los Angeles, Commercial Style buildings are concentrated within the central business district, which is where commercial development activity expanded when the city's population began to grow exponentially during the early decades of the twentieth century.³⁴ This style supported the City Beautiful Movement, which focused on monumental architecture and civic beautification, and is also why many buildings within the central business district included a Classical Revival stylistic influence. When paired with symmetry and classical features such as arches, columns, pilasters, and belt courses, the building's expression of grandeur and permanence becomes elevated, which is exactly what city leaders and the public viewed as a successful city during this development period.³⁵

Completed in 1923 and located within the central business district to support commercial demand, the Lane Mortgage Building is a good representative of the Commercial Style. As a mid-rise building, the Lane Mortgage Building has a 12-story steel frame, a fire-safe brick and terra cotta exterior, flat roof with simple molded cornice, and tripartite configuration. Also limited in ornamentation, the Classical Revival influence is modestly present in the two torus belt courses, pilasters, and the overall symmetrical and balanced composition.

Commercial Style Comparison

Examples of the Commercial Style within downtown Los Angeles are plentiful and include those listed below. Like the Lane Mortgage Building, these commercial resources have good integrity with a similar date of construction, scale, exterior cladding, and each is designed by a local architect or firm. Additionally, these buildings have a classical influence, either the Beaux Arts or Renaissance Revival style. However, these Commercial Style buildings are more heavily ornamented, which makes the Lane Mortgage Building stand out for its restraint in Classical Revival detail.

- 1060 S. Broadway, Los Angeles Railway Building – Constructed in 1922 and designed by Noerenberg and Johnson, this Commercial Style building features a Beaux Arts influence. Retaining good integrity, it's also comparable to the subject building in style and classical influence, year of construction, scale (10 stories), brick and terra cotta exterior cladding, and design by a local architect.³⁶ Exterior features include the two-story base with

³⁴ SurveyLA: Central City Community Plan Area Historic Resources Survey Report, p. 19.

³⁵ Grimes, "Historic Architectural Survey and Evaluation Report," 1998, p. 3-4; Longstreth, *City Center to Regional Mall*, p. 11.

³⁶ City of Los Angeles, Department of City Planning, "HistoricPlacesLA Search," accessed January 2026, <https://hpla.lacity.org/search>.

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decorated spandrels and frieze, pilasters and capitals as well as the detailed building capital comprising tiled pilasters, terra cotta parapet, and the decorated cornice featuring dentil work. Recently rehabilitated as the Hoxton Hotel, the interior lobby retains historic features such as the chevron flooring and molding.³⁷

- 1031 S. Broadway, Western Pacific Building – Constructed in 1925 and designed by Walker and Eisen, this Commercial Style building features a Renaissance Revival influence. Retaining good integrity, it's comparable to the subject building in style and classical influence, year of construction, scale (12 stories), brick and terra cotta exterior cladding, and design by a local architect.³⁸ Exterior features include a two-story base with paneled spandrels and an ornamented frieze with dentil work, pilasters and capitals. Additionally, the detailed third story has columned window mullions and stone headers with dentil work while the building capital features scored terra cotta for texture, two-story arched windows with a detailed spandrel, and fluted cornice line. Currently used as office, the elevator bank appears to have retained its historic marble floor and walls as well as its elaborate vaulted ceiling.³⁹
- 510 W. 6th Street, Pacific Finance Building – Constructed in 1921 and designed by Dodds and Richards, this Commercial Style building features a Renaissance Revival influence. Demonstrating good integrity, it compares to the subject building in style and classical influence, construction date, scale (12 stories), brick and terra cotta exterior cladding, and design by a local architect.⁴⁰ Exterior features include the elaborate two-story base with decorative panels along the second floor, the repeated horizontal wave embellishment, dentil work and decorative frieze. Additionally, the third story is highlighted by an upper belt course while the ribboned window bays of the shaft have embellished spandrels. The capital is also elaborate with paired arched windows that have ribbon detailing and iron railings, a variegated brick exterior, and a highly ornamented cornice and frieze. Known as the Heron Building today, this office building features historic marble walls within the lobby.⁴¹

These three buildings are similar in many respects to the Lane Mortgage Building, as explained above. However, the subject building stands out for its restrained Classical Revival influence in combination with the Commercial Style. As demonstrated by these comparisons, the Commercial Style is often paired with stylistic influences that feature arched windows, textured stone, columns, dentil work, decorative friezes, and overall, more ornamentation. While these embellishments were popular among clients and the public, the modest Classical Revival expression of the Lane Mortgage Building sets it apart and gives it distinction. Its restrained

³⁷ The Hoxton, "Downtown LA," *The Hoxton*, accessed January 2026, <https://thehoxton.com/downtown-la/>.

³⁸ City of Los Angeles, *HistoricPlacesLA Search*.

³⁹ LoopNet, "1031 S. Broadway, Los Angeles, CA," listing ID 32391142, accessed January 2026, <https://www.loopnet.com/Listing/1031-S-Broadway-Los-Angeles-CA/32391142/>.

⁴⁰ City of Los Angeles, *HistoricPlacesLA Search*.

⁴¹ The Location Portal, "Heron Building," accessed January 2026, <https://www.thelocationportal.com/heron-building/#:~:text=Class%20A%20office%20building%20located,Crew%20parking%20available>.

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Classical Revival aesthetic is primarily represented by the symmetrical and balanced exterior composition, simplistic torus molded belt courses (top and bottom of shaft), and use of pilasters with simplified bases and capitals. In addition, the grand Batchelder tiled lobby is an exceptionally rare architectural feature that remains intact and further distinguishes the Lane Mortgage Building from other Commercial Style buildings with a classical influence. Although the comparable buildings do have some historic elements within their lobbies, none are fully intact, and none have architectural tile as a minimal feature (even if not of the Batchelder variety).

Architectural Significance of Batchelder Tile Lobby

California Tile

In addition to the City Beautiful Movement and the Jazz Age, the early twentieth century also included the Arts and Crafts Movement. Focused on craftsmanship and simplicity as a reaction to the dehumanizing impacts of industrialization, the movement was expressed through a wide variety of decorative and building arts (i.e. textiles, furniture design, tilework, metalwork, etc.). At the center of this movement was California tile. Not only was ceramic tile an aesthetically pleasing, durable, and fireproof material, but as an organic and ancient artistic medium, it paired well with popular architectural revival styles. While decorative tilework was commonly featured within residences built during this time, such as for fireplaces, fountains, and stairs, it was a versatile artform that could be applied to a variety of contexts.

With clay a plentiful local material, and the Arts and Crafts Movement a popular influence, ceramic tile became a common finish for a variety of public interiors including commercial buildings. As the first opportunity to make an impression when entering a building, public lobbies were another way for commercial buildings to convey prestige, status and permanence. Further, ceramic tiles also served an architectural purpose. Complimenting the exterior,⁴² decorative tile could transfer style to public interiors as the finish to a multitude of stylistic features such as stairs, walls/ceilings, archways and molding.

As the Arts and Crafts Movement gained momentum and populations grew along the Pacific Coast, the resulting development brought with it a demand for ceramic tilework. The demand and abundant clay deposits established an industry that was concentrated in California.⁴³ As the industry took shape, two distinct aesthetics emerged. One emphasized earthy tones and hand craftsmanship while the other focused on heavy colorful glazing and geometric designs.⁴⁴ The Batchelder Tile Company is arguably the most well-known of the manufacturers associated with the muted aesthetic. Established in 1910 in Pasadena, CA, Batchelder was one of the first companies to manufacture high quality decorative tiles within the area; the company remained in operation until 1935. Today, Batchelder is recognized as one of the premier tilemakers from that

⁴² California Heritage Museum, *California Tile: The Golden Era, 1910–1940: Acme to Handcraft* (Atglen, PA: Schiffer Publishing, 2003), p. 9.

⁴³ California Heritage Museum, *California Tile: The Golden Era 1910–1940*, p. 9.

⁴⁴ Ibid.

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period of tile production.⁴⁵ The second style first appeared in 1914, produced by the California China Products Company in National City, south of San Diego.⁴⁶ The 1920s were the peak in decorative tile production,⁴⁷ and both styles were featured within residential and public interiors.

Batchelder Tile Company (1910-1935): Significance

Numerous tile manufacturers originated during the Golden Era of California Tile (1910-1940), but each typically focused on one style. The Batchelder Tile Company developed their aesthetic early in the Golden Era, with other companies seeking to emulate Batchelder products. Claycraft Potteries, Acme Tile Company, and Tudor Potteries are three well-known examples that established similar reputable product lines focused on earthy muted tones.⁴⁸ However, the Batchelder Tile Company, established in 1910 by Ernest Batchelder, emerged as the premier tile manufacturer of the Golden Era. First, as an educator, designer, and original manufacturer of high quality decorative tile within the Los Angeles area, Ernest was at the forefront of the tile industry, influencing other craftsman and artists as a leader in the American Arts and Crafts Movement.⁴⁹ Second, his distinctive handmade and englobe style, and design influence that drew from the Middle Ages⁵⁰ elevated Batchelder's status as the "preeminent leader of handmade tiles in the West."⁵¹ Lastly, the company's product affordability, marketing techniques, and installation instructions contributed to the volume and popularity of Batchelder's business, which further set him apart from his contemporaries. The Batchelder name continues to be recognizable, connotating prestige and simple elegance, while their tiles and ceramic products exhibit high-quality craftsmanship, durability and individuality, and are still highly valued and sought after today nearly a century later.

Batchelder Tile Company: Origins

Born in New Hampshire in 1875, Ernest Batchelder came from a family of bricklayers and carpenters.⁵² In 1895, Batchelder graduated from the Massachusetts Normal Art Institute in Boston and, a few years later, assisted at the Harvard Summer School of Design. Making his way to Pasadena, California in 1901, he began teaching in the art department at Throop Polytechnic Institute, which became the California Institute of Technology (CalTech).⁵³ Due to concern that the Arts and Crafts Movement might not be adequately represented at the Louisiana Purchase International Exposition in 1904, Batchelder assisted in assembling the Southwestern Arts and Crafts exhibit. After taking a leave of absence from Throop, he received an arts education at the

⁴⁵ Pasadena Museum of History, "Ernest Batchelder: Educator, Designer and Tilemaker: Part II," accessed January 2026, <https://pasadenahistory.org/batchelder-part-2/>.

⁴⁶ California Heritage Museum, *California Tile: The Golden Era 1910-1940*, p. 85.

⁴⁷ California Heritage Museum, *California Tile: The Golden Era 1910-1940*, p. 9.

⁴⁸ Ibid.

⁴⁹ Pasadena Museum of History, "Ernest Batchelder: Educator, Designer and Tilemaker: Part I," accessed January 2026, <https://pasadenahistory.org/batchelder-part-1/>.

⁵⁰ Liz Arnold, "Century-Old Batchelder Tiles Ignite LA's Preservationists," Curbed, July 9, 2014, <https://archive.curbed.com/2014/7/9/10080352/century-old-batchelder-tiles-ignite-las-preservationists>.

⁵¹ Robert Winter, *Ernest A. Batchelder: His Life and Work* (Pasadena, CA: Pasadena Museum of History, 2009), p. 10.

⁵² Pasadena Museum of History, "Ernest Batchelder: Educator, Designer and Tilemaker: Part I."

⁵³ Winter, *Ernest A. Batchelder*, p. 106.

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Birmingham School of Arts and Crafts in England in 1906. Ernest published his first book, *The Principles of Design* in 1908 and his second, *Design in Theory and Practice*, two years later.⁵⁴ Prominent within the Southern California art community, Batchelder helped found the Pasadena Art Institute and was highly involved with the Pasadena Society of Artists and the Pasadena Playhouse.⁵⁵

In 1909, Batchelder resigned from Throop, where he had become director, and purchased property in Pasadena along the Arroyo Seco (which means dry stream and refers to a seasonal river that runs through Pasadena) where he built his own shop and “School of Design and Handicraft.” Opening in February 1910 but lasting less than a year, the school had teachers in various arts that included pottery and metalwork.⁵⁶ Later that same year, Batchelder began producing tiles in his backyard. His tile quality was immediately recognized by architects Greene and Greene who incorporated his tilework in the design of the Cordelia Culbertson House (1911) at 1188 Hillcrest Avenue in Pasadena (National Register listed in 1985).⁵⁷

Taking on partners in 1912, namely Frederick L. Brown and son, the name of the firm changed to Batchelder and Brown, which is when their first catalogue was issued, and the business relocated to 769 South Broadway (today the Arroyo Parkway), Pasadena.⁵⁸ The Chocolate Shop at 217 W. 6th Street in Los Angeles (still extant) was his first commercial commission, received in 1914 when the company had only four employees. This was a hugely significant commission, one that the Tile Heritage Foundation believes “propelled him into the forefront of architectural ceramic design in Southern California.”⁵⁹ Outgrowing the Arroyo Parkway site in 1920, the company moved to 2633 Artesian Street in Los Angeles, which included a blower house, boiler house, warehouse and shipping unit. Ultimately, the factory reached seven acres, and by 1925 the company had 175 employees. During the 1920s, commissions came from around the country and the company had showrooms in Chicago and New York. After peaking in 1928 with \$473,000 in sales, production fell due to the stock market crash and the bank eventually foreclosed on the factory in 1935.⁶⁰

Batchelder Tile Company: Style and Preeminence

⁵⁴ California Heritage Museum, *California Tile: The Golden Era 1910–1940*, p. 35.

⁵⁵ archINFORM, “Entry 103290,” accessed January 2026, <https://www.archinform.net/arch/109290.htm>.

⁵⁶ National Park Service, *National Register of Historic Places Registration Form: Ernest A. and Alice (Coleman) Batchelder House*, (NRHP Reference No. 78000695), accessed January 2026, https://npgallery.nps.gov/NRHP/GetAsset/NRHP/78000695_text; Pasadena Museum of History, “Ernest Batchelder: Educator, Designer and Tilemaker: Part I.”

⁵⁷ National Park Service, *National Register of Historic Places Registration Form: Ernest A. and Alice (Coleman) Batchelder House*; National Park Service, *National Register of Historic Places Registration Form: Cordelia A. Culbertson House*, (NRHP Reference No. 85002198), accessed January 2026, https://npgallery.nps.gov/NRHP/GetAsset/NRHP/85002198_text.

⁵⁸ Pasadena Museum of History, “Ernest Batchelder: Educator, Designer and Tilemaker: Part I.”

⁵⁹ City of Los Angeles, Cultural Heritage Commission, *Partial Application for Historic-Cultural Monument No. 137: The Dutch Chocolate Shoppe, 217 West 6th Street, Los Angeles*, 1995, <https://archive.org/details/PartialApplicationForHcm137TheDutchChocolateShoppeLosAngeles>, p. 1.

⁶⁰ Pasadena Museum of History, “Ernest Batchelder: Educator, Designer and Tilemaker: Part II.”

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Batchelder became popular for his engobe style and hand-finished process. The engobe process is a single-fire technique where colored slips settle into the recessed areas of the tile before firing, which colors the clay itself as opposed to a surface glaze. His handmade aesthetic introduced a level of individuality and irregularity for each tile or product, which is consistent with the Arts and Crafts ideals. He was also known for his designs that evoked the Middle Ages, which often incorporated plant and tree forms such as flowers, vines, and California oaks; peacocks and other birds, geometric forms and Mayan designs.⁶¹

Batchelder's engobe style and design imagery set him apart from his contemporaries,⁶² but so did his design diversity and the sheer volume of work.⁶³ While Batchelder tiles were not inexpensive, they were meant to be affordable to those with more modest incomes. This accessibility contributed to the popularity and interest in his craft that ultimately led to hundreds of homes across the country incorporating Batchelder tile into their fireplaces, fountains, archways, stairs and other architectural features.⁶⁴ In addition to their affordability, Batchelder's creative advertising and simplistic installation made it easy for contractors to understand what to purchase and how to install these products, which also contributed to the growing volume of business. Marketing presented tiles as "versatile" and "eloquently expressive," and by the 1920s, additional catalogues were published that focused on separate products such as tiles, fountains, and fireplaces.⁶⁵

A leader in the architectural ceramic tile industry from the beginning, Batchelder held this position until his company fell victim to the Great Depression in 1932. One of few American craftsmen to have attained such recognition and prestige, Ernest Batchelder is known "internationally for his achievements in ceramic design and installation" and is well known as one of the American founders of the Arts and Crafts Movement.⁶⁶ He educated, influenced and inspired countless artisans with his words, craftsmanship and passion for the arts for over a century.

Within Los Angeles (and throughout Southern California), Batchelder tile was regularly used during the early twentieth century for both small- and large-scale project interiors. Since the company's savvy marketing made Batchelder products easy to install and accessible for all, individual residences as well as grand public interiors utilized their ceramic products. Through architectural salvage and specialty stores, historic Batchelder tiles and products can still be purchased; however, this once common character-defining feature has become increasingly special within residences and scarce within public interiors, especially at a significant scale or volume. Additionally, factory records have never been found for his business that operated from 1910 through 1932,⁶⁷ so authentication of existing installations can be difficult to verify without

⁶¹ Arnold, "Century-Old Batchelder Tiles Ignite LA's Preservationists."

⁶² Ibid.

⁶³ Winter, *Ernest A. Batchelder*, p. 10.

⁶⁴ Pasadena Museum of History, "Museum Collections: Batchelder Tile Registry," accessed January 2026, <https://pasadenahistory.org/research/museum-collections-batchelder-tile-registry/>.

⁶⁵ Winter, *Ernest A. Batchelder*, p. 10-11.

⁶⁶ City of Los Angeles, *HCM No. 137: The Dutch Chocolate Shoppe*.

⁶⁷ Pasadena Museum of History, "Batchelder Tile Registry."

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an expert or removing the tile to locate a stamp if installation contracts, newspaper articles, or similar sources aren't available.⁶⁸ Too often, Batchelder tiles are unknowingly (and knowingly) removed during renovations, and altered through paint, shellac or other materials. As a result, this once common material is now highly significant, especially when located within its original context like the lobby of the Lane Mortgage Building.⁶⁹

Batchelder Tile Comparison

Within the City of Los Angeles, there are two Batchelder tile public interiors known to remain of a comparable scale. While substantially smaller public interior installations and residences with tile features (fountains, mantels and arches) are more common, public spaces that are either wholly comprised of Batchelder tile or that scale two-stories are scarce. Further, of those that remain, one has been altered through paint and shellac, which diminishes the integrity of the installation. While it is possible new interiors could be revealed in the future, other issues such as integrity, authentication and theft remain of concern,⁷⁰ which elevates the historic significance and cultural value of the interiors known to remain.

The Fine Arts Building at 811-815 W. 7th Street in downtown Los Angeles retains the most intact Batchelder tile comparable installation and exemplifies a similar exterior style. Listed as a Los Angeles Historic-Cultural Monument (HCM #124) and constructed in 1926, the Fine Arts Building was designed by the notable firm Walker and Eisen in the Commercial Style with a strong Romanesque Revival influence. This aesthetic is reflected through the proportions and symmetry, arched windows and deeply recessed main entrance, stone exterior and applied ornamentation. Rising 12 stories, the Fine Arts Building was built as a "Temple to the Arts" to house the galleries and residences of local artists.⁷¹ Similar to the Commercial Style comparisons discussed above, it too, has a highly embellished exterior. The two-story lobby houses custom-designed Batchelder tiles that are integrated within wall surfaces, arches and architectural panels as well as flooring which embody the Arts and Crafts movement. An elegant and expansive interior, this impressive 3,000 square foot installation supports the historic purpose of the building but also includes murals and paintings by A. B. Heinsbergen, a Dutch American designer and muralist.⁷²

Focusing on the public interior, this grand space is vastly different from the Lane Mortgage Building lobby. First, these two buildings were constructed for different purposes; one was to sell art and the other to support financial endeavors. The lobby of the Fine Arts Building serves to immerse the patron within the larger realm of the arts while the Lane Mortgage Building aims to demonstrate wealth and prestige. Although both installations are a two-story scale, the more modest size of the Lane Mortgage Building lobby is consistent with its construction purpose which devoted a majority of its interior to financial and investment tenants whereas the other was

⁶⁸ City of Los Angeles, *HCM No. 137: The Dutch Chocolate Shoppe*.

⁶⁹ Arnold, "Century-Old Batchelder Tiles Ignite LA's Preservationists."

⁷⁰ Ibid.

⁷¹ Historical Marker Database, "The Fine Arts Building," accessed January 2026, <https://www.hmdb.org/m.asp?m=231295>.

⁷² PBS SoCal, "The Fine Arts Building: Art, Artifice, and Illegal Operations."

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intended to be similar to a museum, displaying several bronze and glass cases comprised of art.⁷³ Second, the Fine Arts Building features custom tiles whereas the Lane Mortgage Building interior was designed and purchased from a catalogue. The tiles of the Fine Arts Building were conceptually intended to be a unique installation whereas the Lane Mortgage Building represents what could be purchased and installed by a typical contractor during the height of downtown development. Both are important but each represents what was available for different clientele, a custom versus common installation. However, both interiors do demonstrate the use of Batchelder tile beyond residential features, and how this type of craftsmanship can unify a building's exterior and interior architecture beyond the styles associated with the Arts and Crafts Movement. The Fine Arts Building lobby is an exceptional and unique interior, but so is the Lane Mortgage Building lobby, because it served an entirely different use and represents a more typical commercial building installation. It's additionally special because these once commonly tiled commercial lobbies are now incredibly scarce. Overall, these two buildings represent a similar style, period of construction, and scale in addition to having the same craftsman manufacture the tiles for their lobbies; however, they are each significant for different reasons related to building use and clientele.

The second Batchelder tile interior is also iconic and well-known, the Dutch Chocolate Shop at 217 W. 6th Street, but it unfortunately has integrity issues. Designated as a HCM #137 in 1975⁷⁴ and a contributor to the Broadway Theater and Commercial National Register District (listed 1979) in downtown, this is a four-story brick building constructed in 1904 and remodeled in 1914 to include the famous tiled interior.⁷⁵ This building is different in scale and construction period but does have some classical influence in the balanced exterior, window grid and cornice detail. Architects Plummer and Feil commissioned Batchelder for restaurant tilework on the ground floor, which became one of his most well-known commissions. Their remodel of the ground floor left only the upper floor supports in place; designed as an independent structure, the Batchelder installation was designed to represent a German Beer hall.⁷⁶ Unrelated to the exterior style, this installation is also different from the Lane Mortgage Building, where the tiled lobby was part of the historic design and intended to complement the exterior architecture. Last, the interior of the Chocolate Shop has stunning floor to ceiling Batchelder tile (walls, floor, pillars and vaulted ceiling) depicting custom Dutch scenes and figures. However, the integrity is compromised due to a chocolate brown paint and shellac that discolored the tiles shortly after their installation at the request of the lessees.⁷⁷ Ultimately, while the building scale, period of construction, integrity and origin of the installation differ from the Lane Mortgage Building, this magnificent tilework is still a significant and important work of Batchelder. However, due to these differences, the Dutch Chocolate Shop is not a good comparison to the lobby of the Lane Mortgage Building.

⁷³ Historical Marker Database, "The Fine Arts Building."

⁷⁴ City of Los Angeles, *HCM No. 137: The Dutch Chocolate Shoppe*.

⁷⁵ National Park Service, "Broadway Theater and Commercial District."

⁷⁶ Pasadena Museum of History, "Ernest Batchelder: Educator, Designer and Tilemaker: Part II;" City of Los Angeles, *HCM No. 137: The Dutch Chocolate Shoppe*, p. 4; *The Western Architect*, September 1924, 105, accessed via HathiTrust Digital Library, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015007575031&seq=281>, p. 105.

⁷⁷ Arnold, "Century-Old Batchelder Tiles Ignite LA's Preservationists."

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Two other installations, while substantially smaller in scale, help provide a broader context for the scarcity of Batchelder's commercial work within Los Angeles. First, the Hollywood YMCA at 1553 Schrader Boulevard is a four-story Spanish Colonial Revival style building that features a Batchelder tile wainscoting within the Social Room. Initially constructed in 1921 by Hunt and Burns, it was expanded in 1928-32 by the noted African American architect Paul R. Williams.⁷⁸ While it is unknown if the installation was part of the initial construction or installed during the remodel and enlargement period, there are several repeated feature tiles that are present within the 1923 catalogue.⁷⁹ These imagery tiles include men on horseback, birds, river scenes, flowers, and Viking boats. Although the scale of this interior feature is small when compared to the Lane Mortgage building, it is another example that represents a catalogue purchase and installation by a typical builder and helps to show the volume of Batchelder's work as well as the accessibility of his products.

The last example is an even smaller scale but represents custom tiles within the lobby at the John A. Roebling's Sons Company plant, now Angel City Brewery at 216 Alameda Street in the Arts District. Constructed in 1913, this three-story brick warehouse was built as a wire cable distribution hub to support West Coast operations. Within the lobby, inlaid within the white-painted brick walls, are custom tiles that explain the myriad of uses for wire-rope suspension cable, a tribute to its inventor John A. Roebling, and a product that modernized bridge building.⁸⁰ Consisting of 44 pieces of various sizes that recount the life of Roebling and the company he built, this collection also includes a Batchelder sign that reads, "Presented by the employees of the John A Roebling's Sons Co of California."⁸¹ An unusual custom installation especially for a warehouse lobby, this example has no similarity to the Lane Mortgage Building. However, it is another example that demonstrates the accessibility of Batchelder's products and diversity of his designs which contributed to the overall volume and popularity of his products.

Within Los Angeles, the predominant type of documented Batchelder tile installations is within private residences,⁸² which is why these scarce public interior examples are especially significant. However, they are each remarkably different from the Lane Mortgage Building lobby, primarily in scale, integrity, and clientele. The lobby of the Lane Mortgage Building is distinct and notable because it represents how Batchelder tile could be used to complement exterior style through interior finish and as an example of a more common catalogue installation,

⁷⁸ Historic Hollywood Photographs, "YMCA Hollywood," accessed January 2026, <https://www.hollywoodphotographs.com/gallery/YMCA-Hollywood/G0000CJx7mF73zqg/>.

⁷⁹ Batchelder Wilson Co., Batchelder Tiles, 1923, accessed December 2025, p. 33-34; Hollywood YMCA, 1553 Schrader Boulevard, virtual site visit January 21, 2026.

⁸⁰ Esotouric, "Wire Works," accessed January 2026, <https://esotouric.com/wireworks/>; Arnold, "Century-Old Batchelder Tiles Ignite LA's Preservationists."

⁸¹ Angel City Brewery, "WTF Is That? – The Batchelder Tiles," accessed January 2026, <https://angelcitybrewery.com/wtf-batchelder-tiles/>; Esotouric, "Brian Kaiser's LAVA Tile Talk on Ernest Batchelder & the Roebling Building (September 2013)," YouTube video, September 2013, <https://www.youtube.com/watch?v=K11T3cgNbL>.

⁸² Pasadena Museum of History. Email communications with Iris Shih, Project Archivist for Batchelder Tile Registry, January 2026.

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which, during the early twentieth century, was a typical treatment used to elevate the status of commercial buildings. Further, as the premiere artisan tilemaker, this installation is exceptional because so few of these installations are known to exist with Los Angeles at a two-story scale with strong integrity.

Architect: Loy Lester Smith

The Lane Mortgage Building is the work of Los Angeles-based architect Loy Lester Smith (1885-1956), who designed the building from 1921-22. Born in Pomona, California, Smith graduated from Pomona College in 1903⁸³ and, in 1908, received a Diploma of Architectural Design from the Pratt Institute in New York.⁸⁴ Returning to California, he worked for Hunt and Grey, a local firm known for their work in churches, hotels, and schools. In 1910, Smith formed a partnership with George W. Webber, who had also worked with Hunt and Grey, and they focused on small-scale residential design.⁸⁵ Smith became a partner in the building firm of Harry E. Jones and Company (later Master Builders of Los Angeles) in 1912, where he continued to focus on large homes and small apartment buildings.⁸⁶

After marrying Bertha May Loring in Portland, Oregon during June 1910,⁸⁷ Smith eventually settled in Portland, working for the Boise, Idaho firm of Tourtellotte & Hummell in 1916.⁸⁸ Two years later, he relocated to Seattle, Washington, and worked for a shipbuilding firm, the Foundation Company, as an architect and construction supervisor.⁸⁹ In late 1921, Smith was granted a certificate to practice architecture in California,⁹⁰ which is when he returned to California and shifted to designing commercial buildings.

Following the Lane Mortgage building (1921-22), Smith went on to design other commercial structures in downtown Los Angeles. These include the City Club Building (1924) located nearby at 835 South Spring Street and the Hotel Cecil (1924) at 640 South Main Street. Smith also designed the City of Los Angeles Fire Department Engine Company #54 Station #1 Building (1924) at 5730 Crenshaw Boulevard.⁹¹

⁸³ Pomona College, *The Pomona College Catalogue, 1901-1902* (Claremont, CA: Pomona College, 1902), p. 22.

⁸⁴ "450 Pratt Graduates Hold Commencement," *Brooklyn Daily Eagle*, June 19, 1908.

⁸⁵ "Construction News." *Southwest Contractor and Manufacturer*, June 4, 1910, p. 1.

⁸⁶ Florence Collins Porter and Helen Brown Trask, eds., *Maine Men and Women in Southern California* (Los Angeles: Kingsley, Mason, & Collins, 1913), p. 32.

⁸⁷ FamilySearch, "Loy Lester Smith (1885-1956)," accessed January 2026, <https://ancestors.familysearch.org/en/LV1L-L4V/loy-lester-smith-1885-1956>; Marriage record, June 22, 1910, Portland, Multnomah County, Oregon.

⁸⁸ *Portland City Directory, 1916-1917* (Portland, OR: n.p., 1916-1917), p. 574 and p. 1089.

⁸⁹ *Seattle City Directory 1918* (Seattle, WA: n.p., 1918), p. 109.

⁹⁰ "Southwest Builder and Contractor," *Southwest Builder and Contractor*, December 16, 1921, accessed January 2026, <https://babel.hathitrust.org/cgi/pt?id=uc1.c2602504&seq=696>, p. 8.

⁹¹ National Park Service, *National Register of Historic Places Registration Form: Cecil Hotel* (Washington, DC: U.S. Department of the Interior, n.d.).

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By the early 1940s, Smith was working for the Los Angeles County Department of Building and Safety. In the early 1950s, he moved to Kern County, California where he died in 1956 at the age of 71.⁹²

Conclusion

The Lane Mortgage Building, completed in 1923, is a notable example of a twentieth century Commercial Style building with modest Classical Revival influences that most importantly include the historic Batchelder tile lobby, a rare architectural feature in Los Angeles. Batchelder tiled public interiors are both rare and special as Ernest Batchelder is prolifically known for being at the forefront of the artisan tile industry, for his signature englobe and handmade style, and as an American leader in the Arts and Crafts Movement. The Lane Mortgage Building was designed by local architect Loy Lester Smith and constructed for the Lane Mortgage Company, the original second floor tenant, to support expansion of the central business district by providing rental office space for financial and insurance businesses. An excellent commercial building example that conveys strong integrity through its exterior and interior public spaces, the Lane Mortgage Building is locally significant under National Register Criterion C in the area of Architecture with a 1922-23 period of significance.

⁹² FamilySearch, "Loy Lester Smith (1885–1956)," <https://ancestors.familysearch.org/en/LV1L-L4V>.

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Previous documentation on file (NPS):

☒ preliminary determination of individual listing (36 CFR 67) has been requested
(Approved 2/18/2018)

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey # _____

☐ recorded by Historic American Engineering Record # _____

☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

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 University
 Other

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than 1 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.043190

Longitude: -118.253943

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary corresponds to the legal boundary with the City and County of Los Angeles Assessor, parcel number 5144016058 (accessed January 2026). Located at the southwest corner of West 8th and South Spring streets, the parcel is bound by West 8th Street to the north, South Spring Street to the east, 805 South Spring Street to the south, and 2018-228 West 8th Street to the west.

Boundary Justification (Explain why the boundaries were selected.)

The boundary corresponds to the legal boundary on the parcel which has been historically associated with since its construction in 1922-1923 and through its period of significance, 1922-1923.

11. Form Prepared By

name/title: Amie Gutierrez, Architectural Historian
organization: Ryan LLC
street & number: 501 W. Broadway, Suite 1300
city or town: San Diego state: CA zip code: 92101

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e-mail: Amie.Gutierrez@Ryan.com
telephone: (585) 330-6934
date: March 16, 2026

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Lane Mortgage Building		
City or Vicinity:	Los Angeles		
County:	Los Angeles	State:	CA
Photographer:	Tara Hamacher, Historic Consultants		
Date Photographed:	February 15, 2026		

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 20: (CA_LosAngeles_LaneMortgageBuilding_0001.tif)
View southwest of primary (north) facade from intersection of West 8th and South Spring streets.

2 of 20: (CA_LosAngeles_LaneMortgageBuilding_0002.tif)
View southeast of primary (north) and west elevations from West 8th Street.

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3 of 20: (CA_LosAngeles_LaneMortgageBuilding_0003.tif)

View northwest of east and south elevations from rooftop of 800 South Spring Street.

4 of 20: (CA_LosAngeles_LaneMortgageBuilding_0004.tif)

View west of eastern elevation building shaft from rooftop of 800 South Spring Street.

5 of 20: (CA_LosAngeles_LaneMortgageBuilding_0005.tif)

View west of eastern elevation building capital from rooftop of 800 South Spring Street.

6 of 20: (CA_LosAngeles_LaneMortgageBuilding_0006.tif)

View southeast of canopied main entrance from sidewalk along West 8th Street.

7 of 20: (CA_LosAngeles_LaneMortgageBuilding_0007.tif)

View south of recessed foyer and lobby entrance from sidewalk along West 8th Street.

8 of 20: (CA_LosAngeles_LaneMortgageBuilding_0008.tif)

Lobby: View south from lobby entrance of Batchelder tiled walls, stair and balustrades.

9 of 20: (CA_LosAngeles_LaneMortgageBuilding_0009.tif)

Lobby: View west of stair balustrade with volute curve and various feature and "Full Medley" tiles.

10 of 20: (CA_LosAngeles_LaneMortgageBuilding_0010.tif)

Lobby: View west of elevator bank, volute curve at basement stair, tiled ceiling and original mailbox (just beyond stairs).

11 of 20: (CA_LosAngeles_LaneMortgageBuilding_00011.tif)

Lobby: View west of the feature tile mosaic on the stair balustrade.

12 of 20: (CA_LosAngeles_LaneMortgageBuilding_0012.tif)

Mezzanine: View southwest from the stairs of feature tiles and clock that comprise the mezzanine balustrade.

13 of 20: (CA_LosAngeles_LaneMortgageBuilding_0013.tif)

Mezzanine: View northwest of lobby illustrating balustrade, coping, and cornice.

14 of 20: (CA_LosAngeles_LaneMortgageBuilding_0014.tif)

Retail 1: View southwest of retail space including concrete columns and terrazzo floor.

15 of 20: (CA_LosAngeles_LaneMortgageBuilding_0015.tif)

Retail 2: View northwest of retail space including original "212" floor mosaic.

16 of 20: (CA_LosAngeles_LaneMortgageBuilding_0016.tif)

Retail 3: View southeast within retail toward South Spring Street entrance.

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17 of 20: (CA_LosAngeles_LaneMortgageBuilding_0017.tif)
Floor 2: View west from elevator lobby including terrazzo floor.

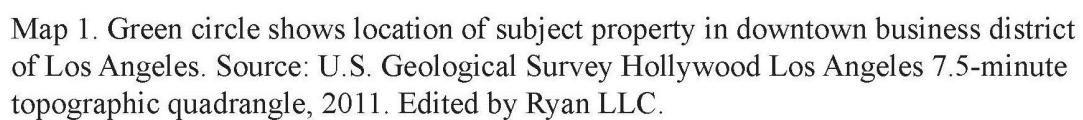
18 of 20: (CA_LosAngeles_LaneMortgageBuilding_0018.tif)
Floor 2: View north from Unit 204 entrance including original mosaic floor tiles.

19 of 20: (CA_LosAngeles_LaneMortgageBuilding_0019.tif)
Floor 8: View east from elevator lobby including terrazzo floor.

20 of 20: (CA_LosAngeles_LaneMortgageBuilding_0020.tif)
Floor 8: View northwest from Unit 801 entrance.

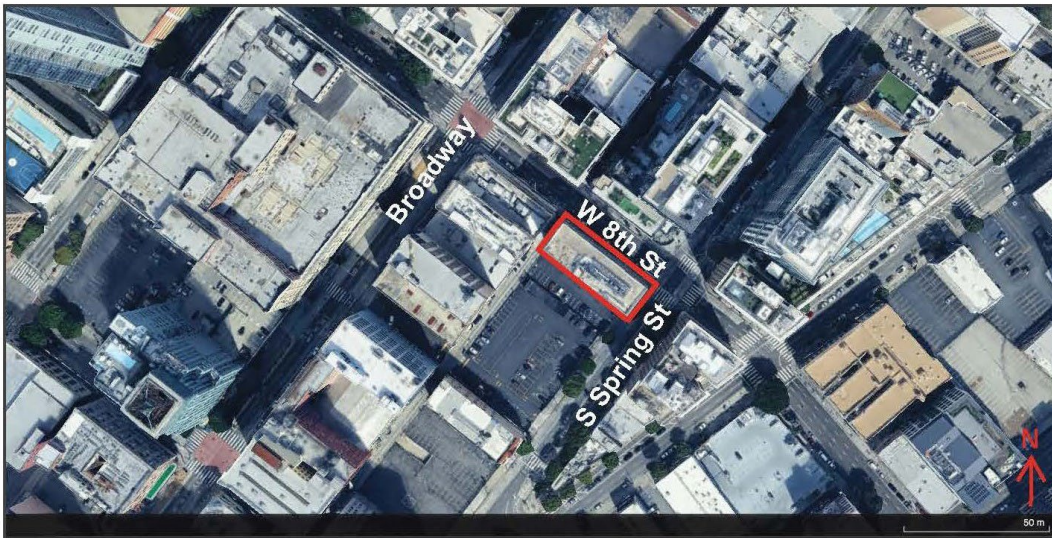
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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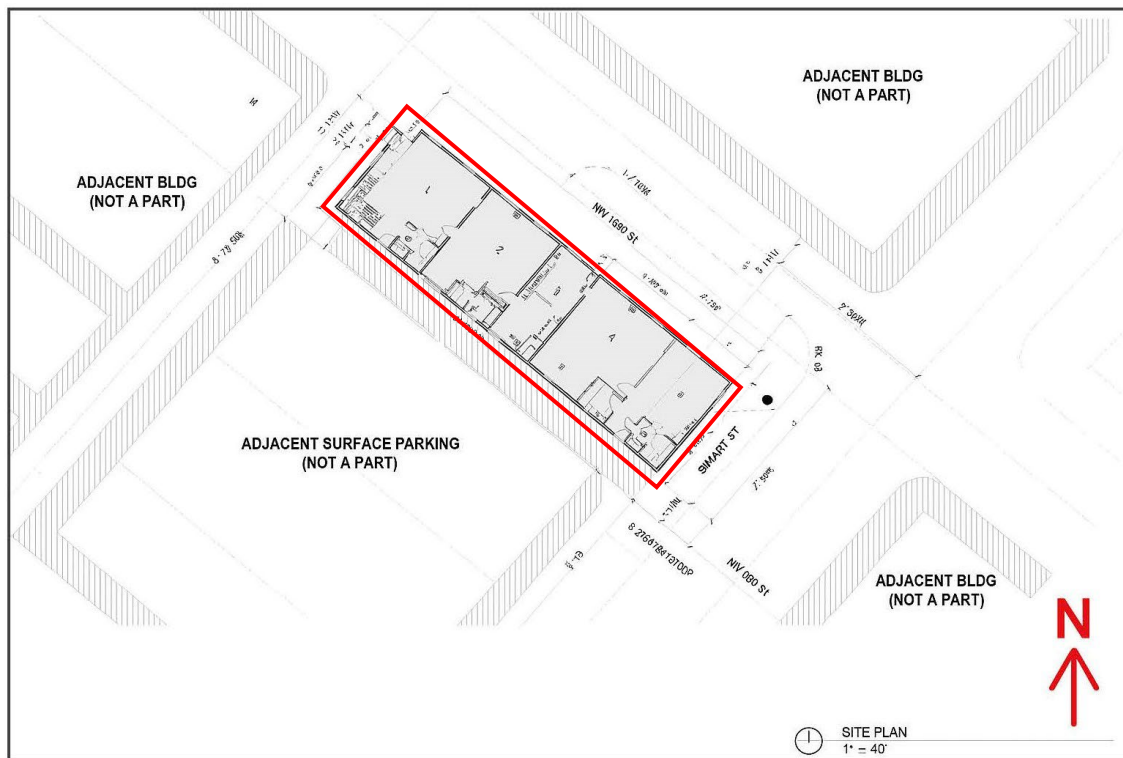
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Map 2. Red outline shows location of subject property in downtown business district of Los Angeles. Source: GoogleEarth, 2026. Edited by Ryan LLC.

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Name of Property

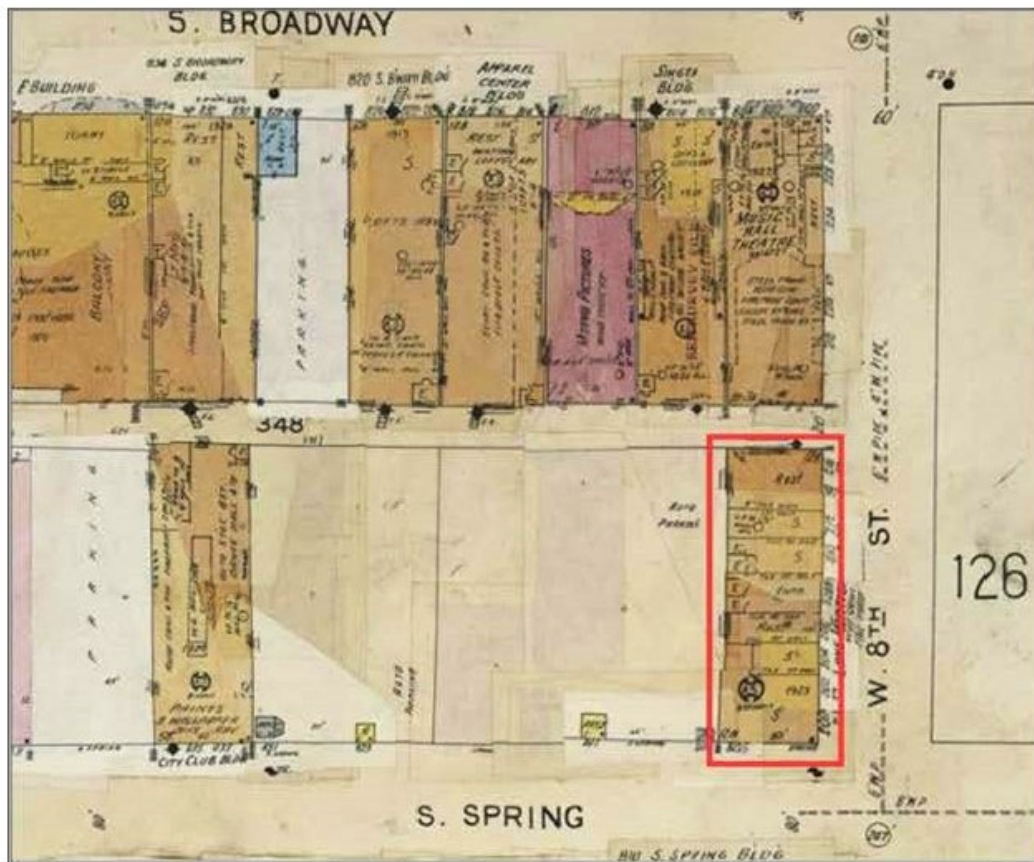
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Map 3. Red outline shows location of subject property in downtown business district of Los Angeles. Source: Omgivning

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Map 4. Red outline shows location of subject property in downtown business district of Los Angeles, 1950 Volume 2, page 125. Edited by Ryan LLC. Source: Library of Congress

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Figure 1. Lane Mortgage Building rendering, February 11, 1922. Source: Los Angeles Evening Express newspaper, accessed from Genealogy Bank

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Figure 2. "Mortgage Company Occupies New Offices," January 18, 1923.
Source: Los Angeles Evening Express newspaper, accessed from Genealogy Bank

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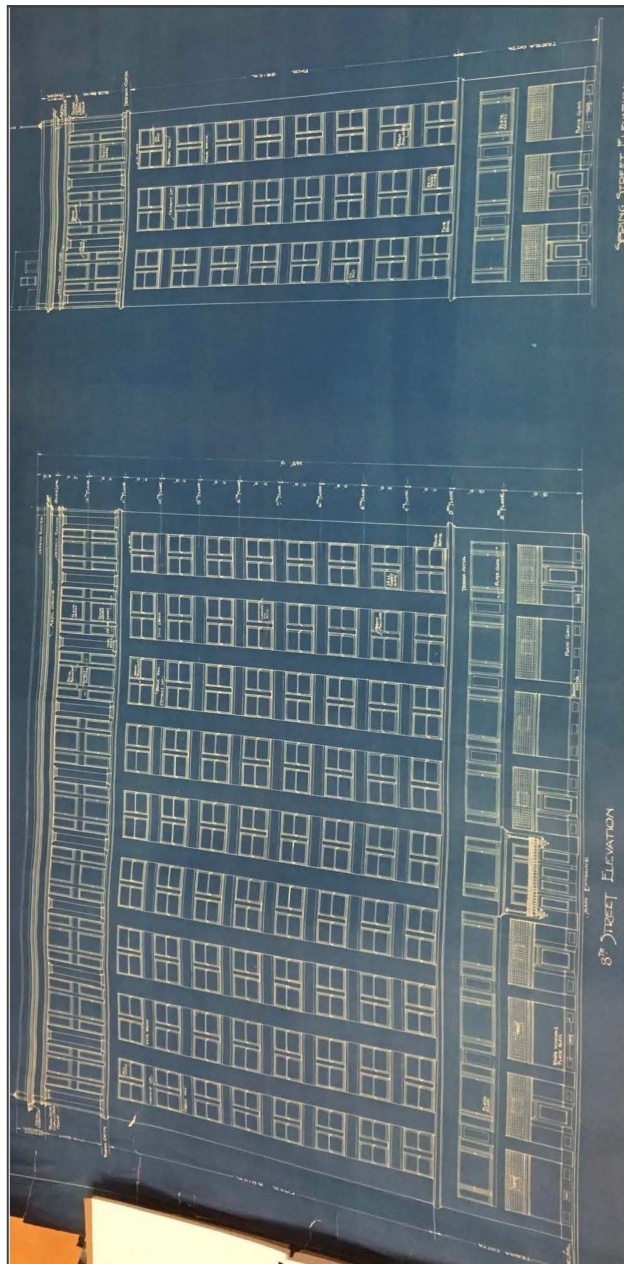


Figure 3. Lane Mortgage Building north and east elevations. Source: Loy L. Smith, "Lane Mortgage Building, S.W. Corner of 8th and Spring Streets, Los Angeles," January 4, 1922, City of Los Angeles, Department of Building and Safety

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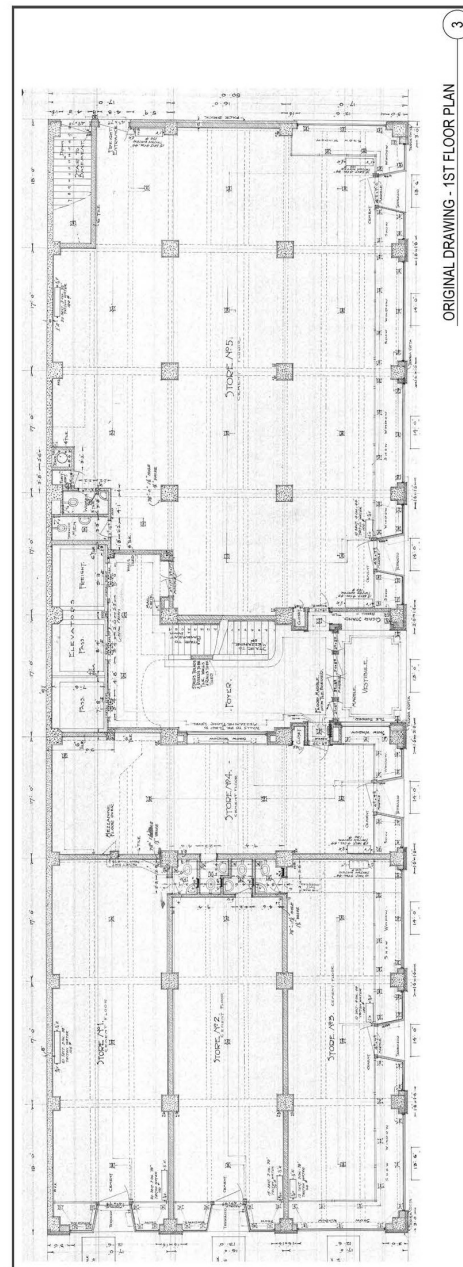


Figure 4. Original first floor plan. Source: Loy L. Smith, "Lane Mortgage Building, S.W. Corner of 8th and Spring Streets, Los Angeles," January 4, 1922, City of Los Angeles, Department of Building and Safety

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Figure 5. *Batchelder Tiles: A Catalogue of Hand Made Tiles* (1923)

The tiles below are the feature tiled located within the lobby of the Lane Mortgage Building.

Source: Internet Archive

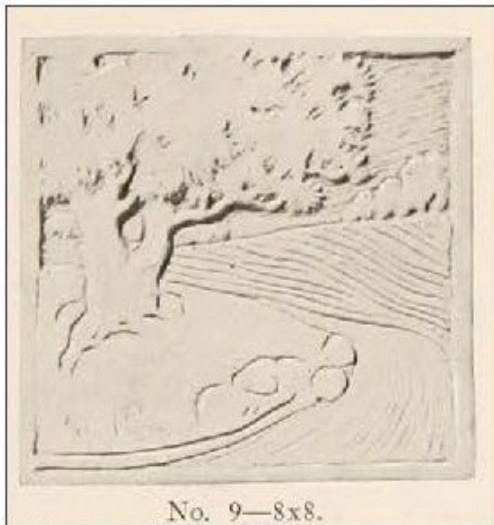


1. Location: Variegated tiles for installation base

Description: "Full Medley"

Catalogue PDF: Page 17

Sizes: 4x4, 2x2 Number: N/A



No. 9—8x8.

2. Location: Left of clock

Description: tree/river scene

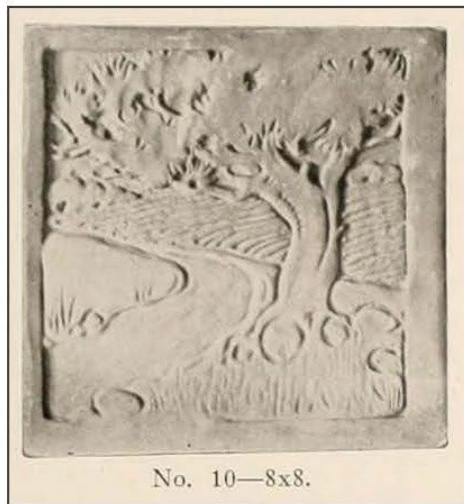
Catalogue PDF: Page 31

Size: 8x8 Number: 9

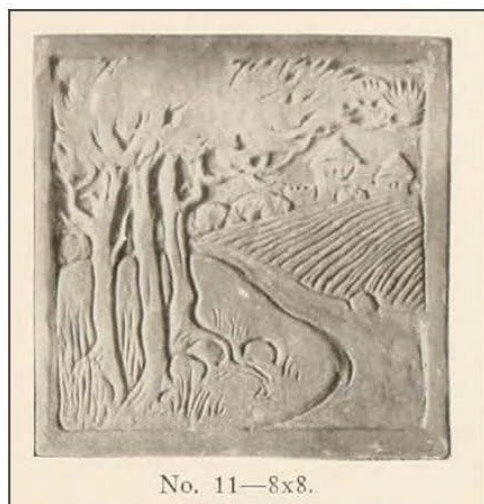


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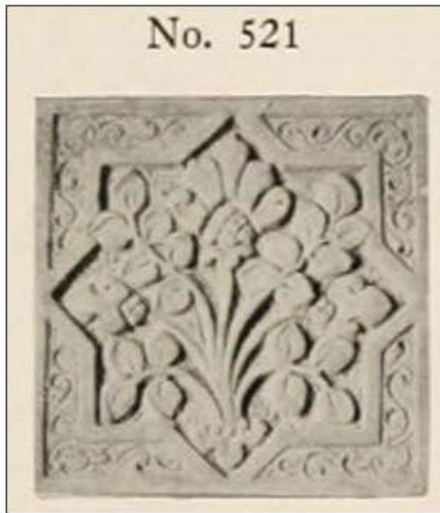
3. Location: Right of clock & stair balustrade (right side)
Description: tree/river scene
Catalogue PDF: Page 31
Size: 8x8 Number: 10



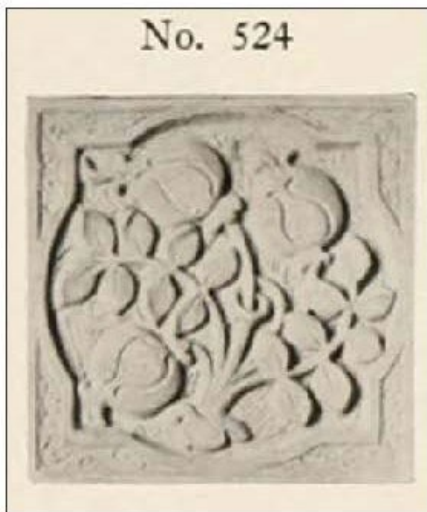
4. Location: Stair balustrade (left)
Description: tree/river scene
Catalogue PDF: Page 31
Size: 8x8 Number: 11

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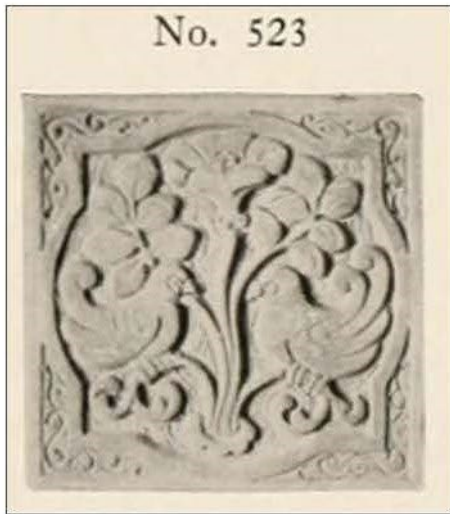
5. Location: Stair balustrade top left corner (outer & inner corners)
Description: floral
Catalogue PDF: Page 33
Size: 4x4 Number: 521



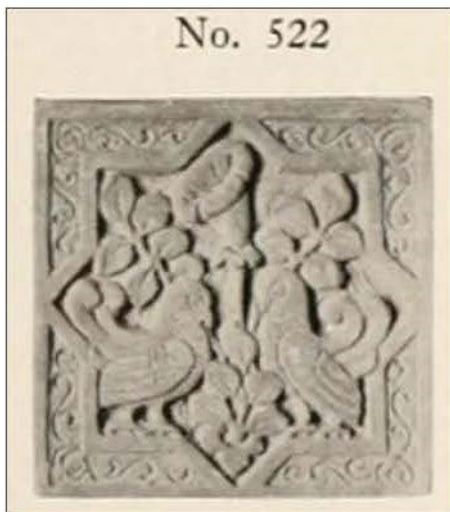
6. Location: Stair balustrade top right corner (outer & inner corners)
Description: floral
Catalogue PDF: Page 33
Size: 4x4 Number: 524

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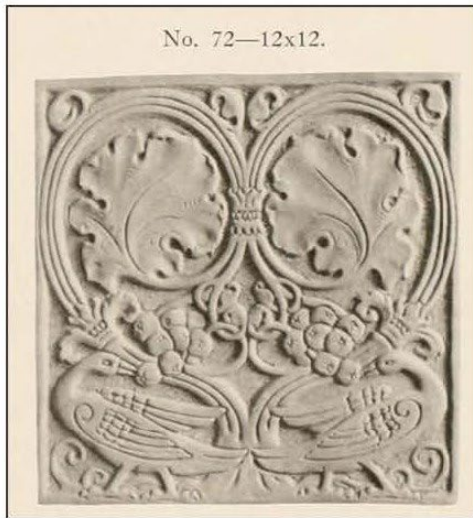
7. Location: stair balustrade bottom left corner (outer & inner corners)
Description: floral/bird
Catalogue PDF: Page 33
Size: 4x4 Number: 523



8. Location: Stair balustrade bottom right corner (outer & inner corners)
Description: floral/bird
Catalogue PDF: page 33
Size: 4x4 Number: 522

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9. Location: Between elevators
Description: floral/ bird
Catalogue PDF: Page 23
Size: 12x12 Number: 72



10. Location: Ceiling above elevator/ basement stair
Description: floral
Catalogue PDF: Page 32
Size: 8x8 Number: 74

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Figure 6. "Elevated view of Spring Street, looking north from near Ninth Street, February 25, 1931."
Source: California Historical Society Collection, 1860-1960, accessed from Calisphere

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Figure 7. "Spring Street looking north from a point just south of Eighth Street."
Source: USC Libraries

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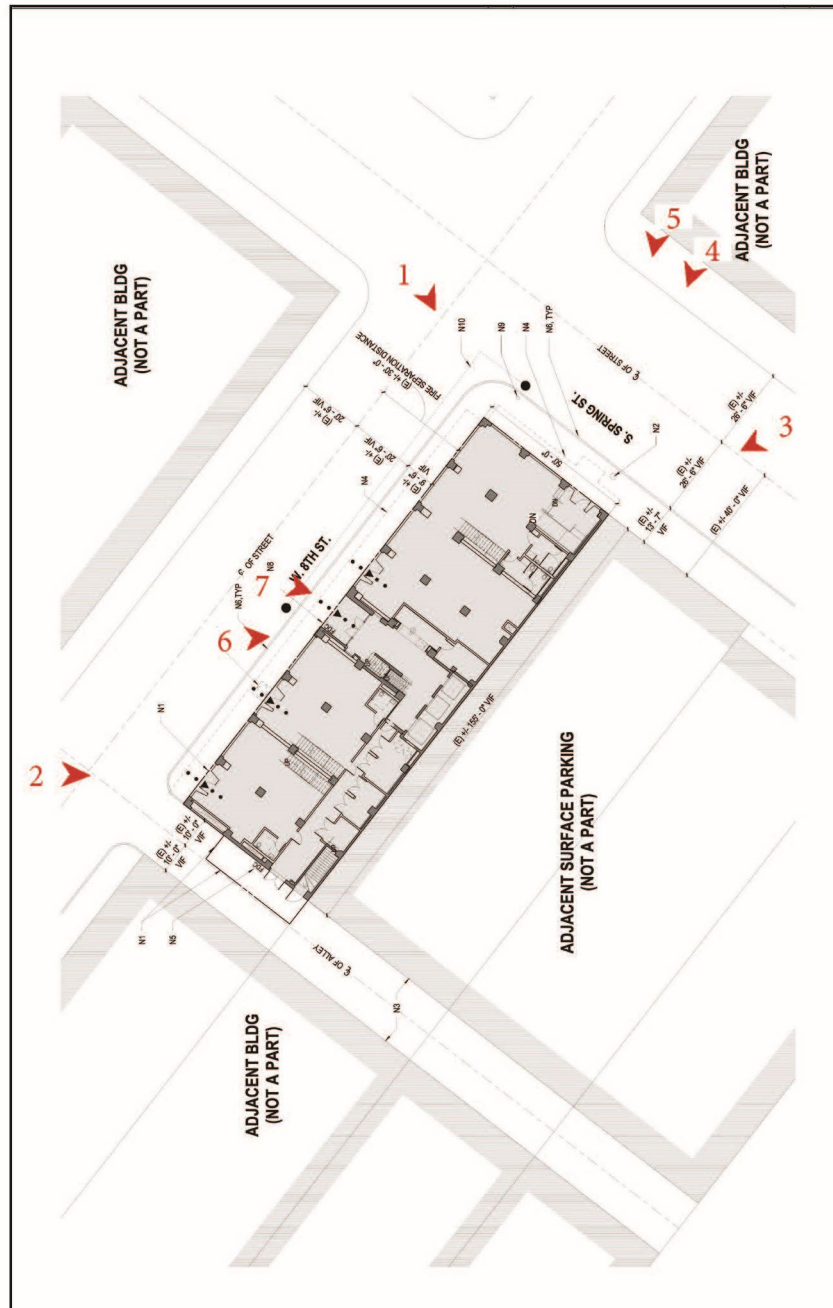


Figure 8. View northwest from the intersection of Spring and Eighth streets.
Source: TESSA Digital Collections of the Los Angeles Public Library.

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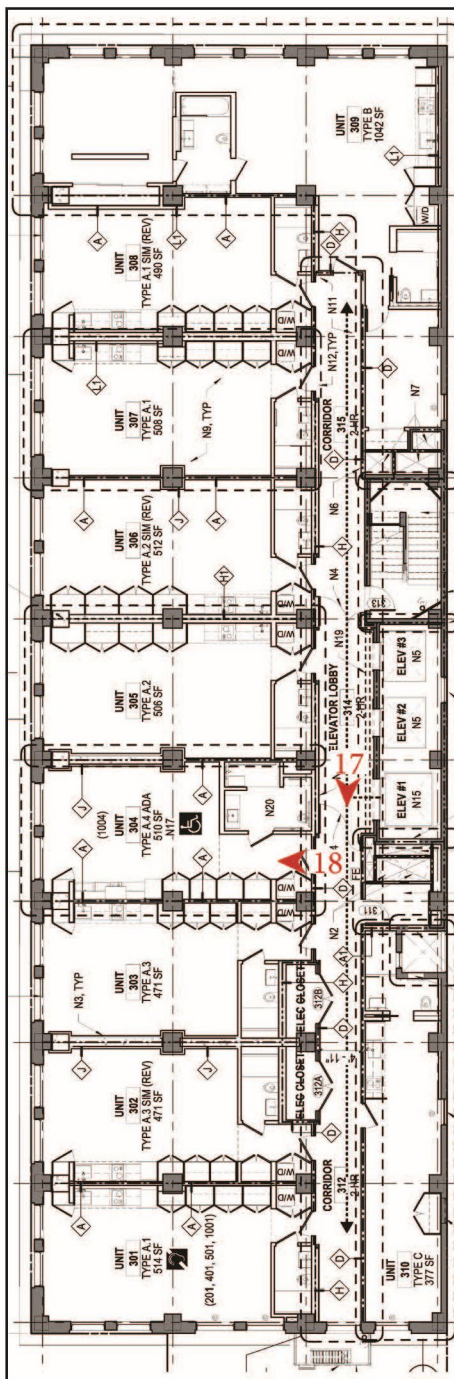
Photo Key: Site Plan



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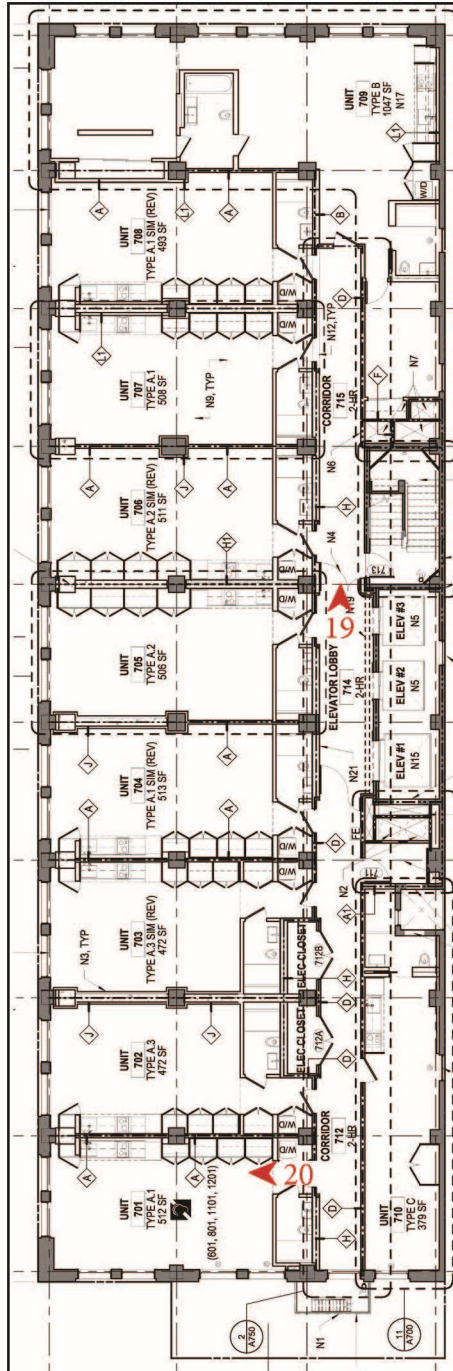
Photo Key: Second Floor



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Photo Key: Eighth Floor



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1. View southwest of primary (north) facade from intersection of West 8th and South Spring streets.

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2. View southeast of primary (north) and west elevations from West 8th Street.

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3. View northwest of east and south elevations from rooftop of 800 South Spring Street.

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4. View west of eastern elevation building shaft from rooftop of 800 South Spring Street.

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5. View west of eastern elevation building capital from rooftop of 800 South Spring Street.

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6. View southeast of canopied main entrance from sidewalk along West 8th Street.

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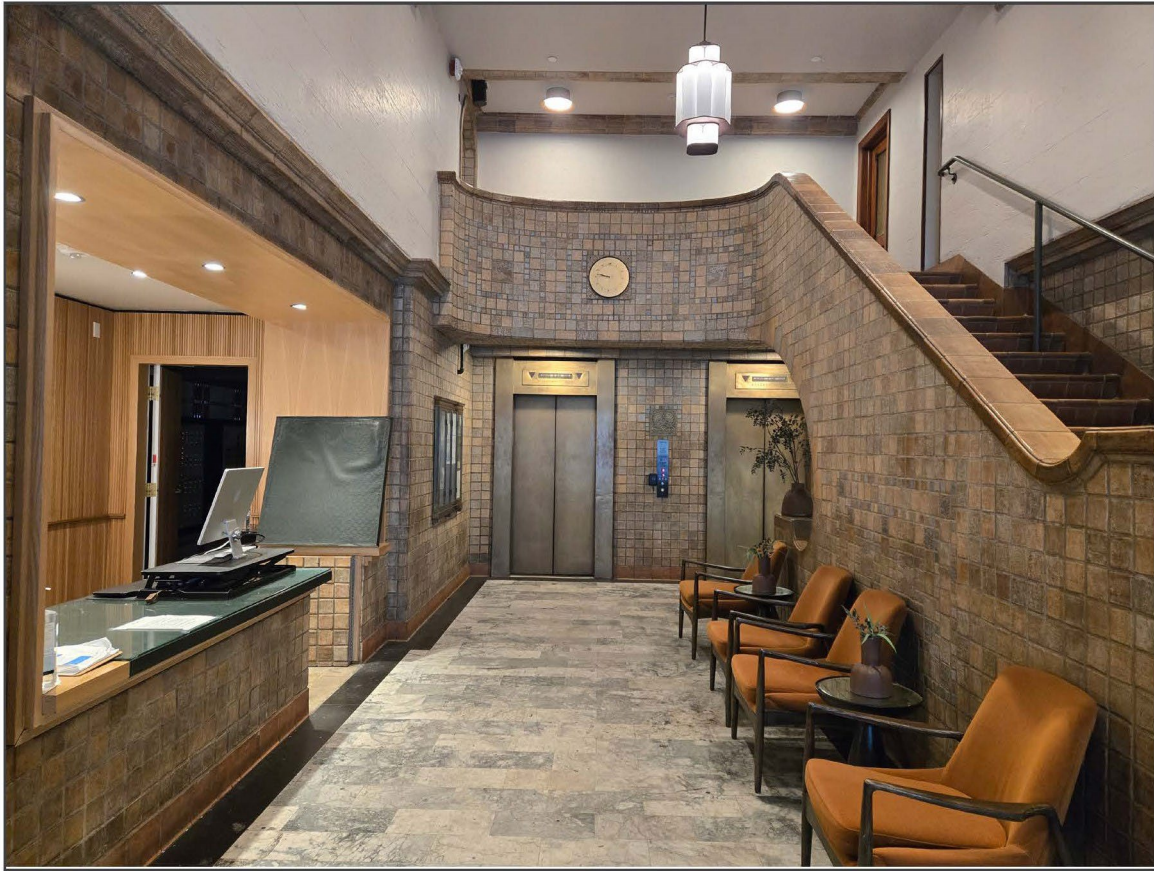
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7. View south of recessed foyer and lobby entrance from sidewalk along West 8th Street.

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8. Lobby: View south from lobby entrance of Batchelder tiled walls, stair and balustrades.

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9. Lobby: View west of stair balustrade with volute curve and various feature and "Full Medley" tiles.

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10. Lobby: View west of elevator bank, volute curve at basement stair, tiled ceiling and original mailbox (just beyond stairs).

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11. Lobby: View west of the feature tile mosaic on the stair balustrade.

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12. Mezzanine: View southwest from the stairs of feature tiles and clock that comprise the mezzanine balustrade.

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13. Mezzanine: View northwest of lobby illustrating balustrade, coping, and cornice.

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14. Retail 1: View southwest of retail space including concrete columns and terrazzo floor.

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15. Retail 2: View northwest of retail space including original "212" floor mosaic.

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16. Retail 3: View southeast within retail toward South Spring Street entrance.

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17. Floor 2: View west from elevator lobby including terrazzo floor.

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18. Floor 2: View north from Unit 204 entrance including original mosaic floor tiles.

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19. Floor 8: View east from elevator lobby including terrazzo floor.

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20. Floor 8: View northwest from Unit 801 entrance.