

PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN SEPTEMBER 2024



HARRIS TRUST & SAVINGS BANK
111 W. MONROE STREET



CITY OF CHICAGO
Brandon Johnson, Mayor

Department of Planning and Development
Ciere Boatright, Commissioner

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

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HARRIS TRUST & SAVINGS BANK

111 W. MONROE ST.

CONSTRUCTED: 1911, 1960

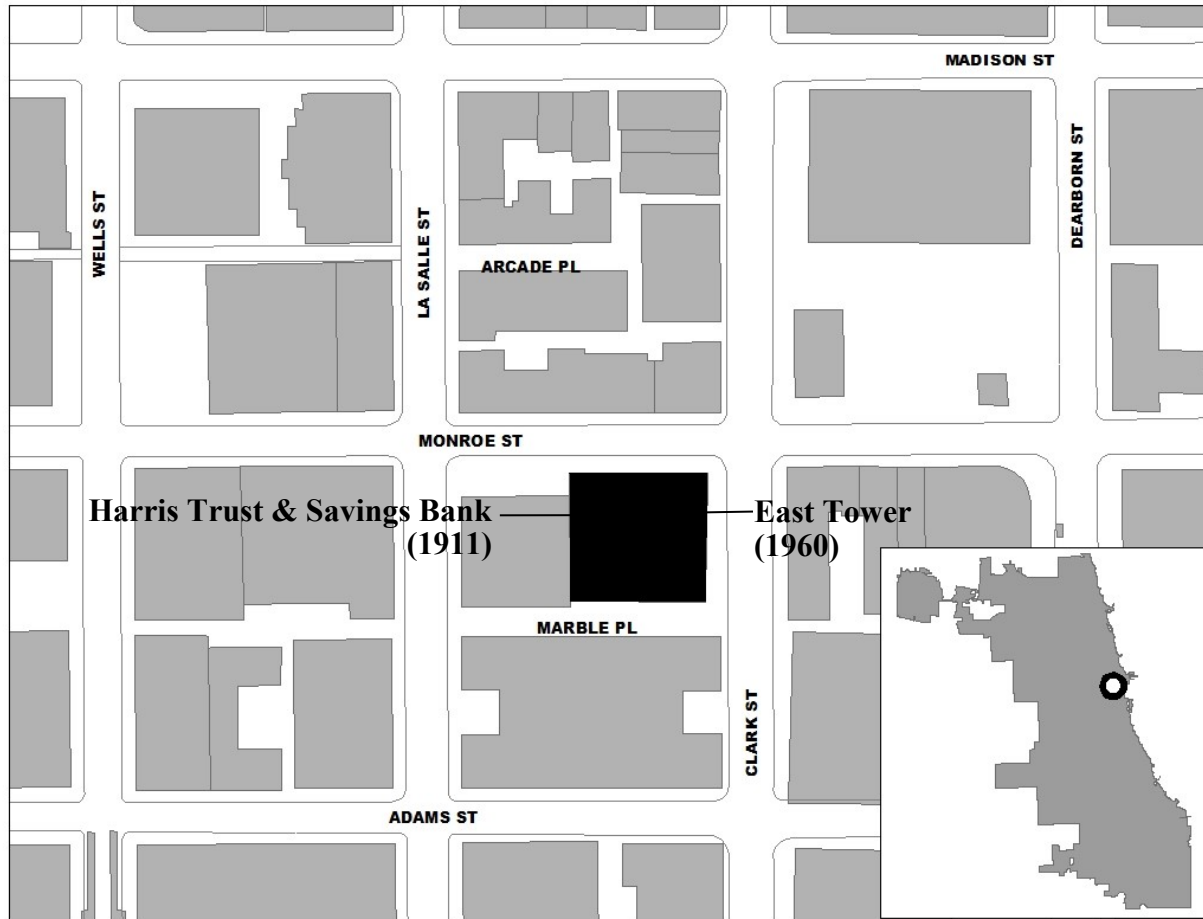
ARCHITECTS: SHEPLEY, RUTAN, & COOLIDGE (1911)

SKIDMORE, OWINGS, & MERRILL (1960)

The Harris Trust & Savings Bank at 111 W. Monroe Street consists of a traditional Classical Revival skyscraper built in 1911 and an East Tower addition from 1960 designed in the modern idiom. The subject site measures approximately one acre, and the buildings are constructed to the sidewalks along the southwest corner of the intersection of Clark and Monroe streets.

The Harris Trust & Savings Bank was incorporated in Chicago in 1907 by founder N. W. Harris. At the time, Chicago was a fast-growing financial center in the United States, with many prominent financial and banking institutions concentrated along Monroe, Clark, and LaSalle streets. Harris' firm specialized in the buying and selling of bonds and was incredibly successful. Soon after incorporating, Harris commissioned Shepley, Rutan, & Coolidge to design a headquarters for the bank, and the Harris Trust & Savings Bank was completed in 1911. The architects employed the then-popular Classical Revival style, which exhibits character-defining features such as the giant order pink granite columns at the building's base.

Harris Bank continued to grow, and by the mid-twentieth century, more office space was needed. In 1960, the East Tower addition was finished, designed by prominent Chicago-based firm Skidmore, Owings, & Merrill (SOM). SOM were leaders in modern skyscrapers, and for the East Tower, the architects used the tenets of the International Style – lack of ornamentation and rectilinearity, among others – to design a modern high-rise alongside the 1911 bank building. The Harris Trust & Savings Bank and East Tower are respectively excellent examples of Classical Revival and International Style skyscrapers in Chicago designed by preeminent architecture firms. The site is also an important representation of the success of the Harris Trust & Savings Bank as a financial institution and the reflects Chicago's position as a significant American financial center during twentieth century.

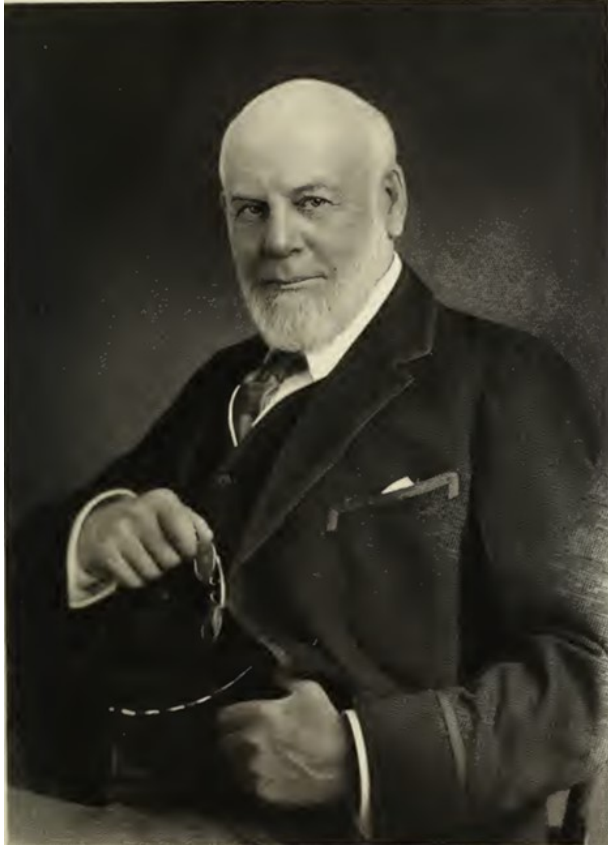


The Harris Trust & Savings Bank is located at 111 W. Monroe. The 1911 building was designed in the Classical Revival Style by Shepley, Rutan, & Coolidge. The 1960 East Tower addition was designed in the International Style by Skidmore, Owings, & Merrill.

HISTORY OF THE HARRIS TRUST & SAVINGS BANK

By the late-nineteenth century, Chicago was quickly developing into a center of financial industry, and many new banks and related institutions were opening in the city's downtown. The Harris Bank was founded during this early commercial period by Norman Walt Harris as the N.W. Harris Company in 1882. Harris had first started working in the insurance industry at 18 years old in his home state of Massachusetts before going west. In 1867, he became secretary and manager of the New York Equitable Life Insurance Company in that firm's Cincinnati office at just twenty years old. He built a reputation of success and integrity before leaving the company in 1881, when he decided to go into the banking and investment industry.

Harris moved to Chicago, a fast-growing financial center, to start his own business. He planned for the N. W. Harris Co. to buy bonds in the Midwest and sell them on the East Coast, since he



Norman Walt Harris founded the N.W. Harris Co. in Chicago in 1882, which would become Harris Trust & Savings Bank in 1907. Credit: *Financing an Empire: History of Banking in Illinois*



Norman Walt Harris's son, Albert Harris, took over as the bank's president in 1913 and oversaw the bank's expansion in the early years. Credit: *Financing an Empire: History of Banking in Illinois*

saw a potential market for the development for the midwestern and southwestern states. Harris began his company by himself in downtown Chicago, renting an office at the law firm of Willard & Driggs at 59 Clark Street. As the enterprise grew, the office moved around downtown for more space. In the early years of the N.W. Harris Company, most of the business consisted of real estate loans and farm mortgages, but Harris never lost faith in the business of buying and selling corporate bonds. Another important aspect of the enterprise was training salesmen, and new employees learned the bond business from Harris. They traveled and spread the word about the potential wealth of bonds, and Chicago gradually became a leader in the sale of bonds. The public became aware of the securities and investment potential of bonds through this educational campaign spearheaded by Harris. While the N. W. Harris Co. was primarily Chicago-based, the success of the bond business called for more offices across the country and, eventually, Canada.

When the Harris Bank first opened his business, he specialized in municipal bonds, and later the enterprise grew to encompass the securities of railroads, public utility, and other corporations,

and the Chicago location became a bank. As Chicago grew in population and wealth, the headquarters became mainly a buying and a selling office. In 1907, the company was officially incorporated as the Harris Trust and Savings Bank, and at the time it was selling about \$70 million worth of bonds a year.

In 1909, the site on Monroe Street was purchased, and the bank's headquarters, a Classical Revival building designed by Shepley, Rutan, & Coolidge, officially opened on September 16, 1911. At the time, Monroe Street was growing rapidly as a financial center in Chicago, and the street had a high density of Chicago's, and the country's at large, financial institutions. Banking in Chicago expanded rapidly from 1900 to 1928, as reflected in the scale of new buildings constructed along Monroe, LaSalle, Clark, and Dearborn streets, which were typically between twelve and twenty-one stories tall.

Soon after the Harris Bank Building opened, in 1913, Harris retired as president and his son Albert Harris, previously the bank's vice president, took over. The elder Harris remained chairman of the board of directors until his death on July 15, 1916. The Economist of Chicago wrote of Harris: "Norman W. Harris expressed in his life and in his thirty-four years of activities in this city more of the great economic change in the west, more of the elevating contact of man with man and more of the stimulating and regulating function of fixed principles than any other resident of Chicago." The younger Harris continued his father's legacy, and in 1925, there were 40 offices of the Harris Trust & Savings Bank in United States, Canada, and England, serving over 100,000 clients, with a combined resources over \$75 million. At the end of decade, the bank employed nearly 500 people and had over \$100 million in assets. Overall, between 1900 and 1928, the net worth of Chicago banks increased by nearly six-fold and by the end of the 1920s Chicago ranked behind only New York and London as a great financial center.

In 1929, the financial industry was upturned by the stock market crash, and many banks suffered because most of their assets consisted of commercial loans and credits. Harris Bank felt the effects of the Great Depression on Monroe Street but by the 1940s, it had successfully overcome the economic downturn. In 1945, the four largest banks in Chicago had more than doubled their assets. Before the crash, in 1929, Harris Trust and Savings Bank had total resources of \$106 million, and by 1945, assets totaled \$535 million. This growth continued in the postwar period, and by the mid-twentieth century, the Harris Trust and Savings Bank required additional office space in downtown Chicago. As such, a new building was constructed, the East Tower, adjacent the 1911 building to have enough room for the 1,700 employees as well as leasable offices and commercial space. The East Tower, an International Style skyscraper, was designed by Skidmore, Owings, & Merrill and finished in 1960.

In the 1970s, Harris Bank's assets passed \$4 billion, and, at the time, it employed approximately 3,500 people in the Chicago area. To accommodate the increase in employees, a new building, also designed by SOM and abutting the 1911 building on its west side, was completed in 1974. This 1974 West Tower building, though originally interconnected with the 1911 building, is no longer interconnected to the Harris Bank Building and is not included in

this nomination. In 1984, when Harris Bank was the third-largest bank in Chicago, it was purchased by the Bank of Montreal, which kept the Harris Bank building in operation. In the early twenty-first century, the bank was known as BMO Harris Bank, before dropping the Harris name and being rebranded as BMO in 2022. That same year, the company vacated its former headquarters on Monroe Street, moving to a new 50-story skyscraper about a mile southwest at 320 S. Canal Street. In 2023, BMO was the eighth-largest bank in the country with offices in 32 states.

DESIGN AND CONSTRUCTION HARRIS TRUST & SAVINGS BANK IN 1911

In 1909, it was announced that Shepley, Rutan, & Coolidge would be designing and constructing a new headquarters for the Harris Trust and Savings Bank on Monroe Street. The site was purchased by the bank from John Barden in August of that year for approximately \$1 million. A six-story brick building known as Taylor Building on the site was demolished to make way for the construction of the new bank building. Original plans from Shepley, Rutan, & Coolidge called for a 21-story building with a basement and subbasement, which was estimated to cost \$2.5 million. The bank would occupy the main, double-height, floor and the basement, and the upper floors would be leasable office space. The bank's new Classical Revival headquarters was ultimately 20 stories and was finished in the fall of 1911.

The Harris Bank Building is an iconic early skyscraper in Chicago, and its Classical Revival architecture stands proud in the Loop. The primary, north, elevation is five window bays wide, is primarily clad with brick and features terra cotta ornament. The building has a pink granite base with a giant order Ionic colonnade of pink granite. At either end of the ground story, there are low-relief bronze sculptures depicting a lion, later named Hubert, which became an important part of Harris Bank marketing campaigns. At the upper levels, the windows are paired and recessed within the brick façade. A simple brick cornice tops the building. The east elevation is obscured as it is connected to the adjacent East Tower. Similarly, the west elevation abuts the West Tower addition built in 1974 and designed by SOM. The West Tower was originally internally connected with the Harris Trust & Savings Bank but are now separate. The south elevation faces the alley and is utilitarian. It is ten window bays wide, clad with brick, and features very limited ornamentation. . At the interior, the former banking hall and atrium comprise the first and second levels, and the upper levels contain leasable office space.

The Classical Revival style mined the architectural traditions of ancient Greece and Rome and was popular in the United States in the late nineteenth and early twentieth century. The style was particularly significant in Chicago since it was widely used at the city's World's Columbian Exposition of 1893, which was a catalyst for the style's popularity across the country. The 1893 World's Fair was largely designed by John Wellborn Root, Daniel Burnham, Fredrick Law Olmsted, and Charles B. Atwood in the Beaux Arts/Classical Revival style. Overall, 28 million people attended the fair, and its buildings had a great impact on architectural trends, tilting the tendencies of American architects towards Classical Revival architecture for decades. Architectural historian Marcus Whiffen argues that the Fine Arts Building (now the



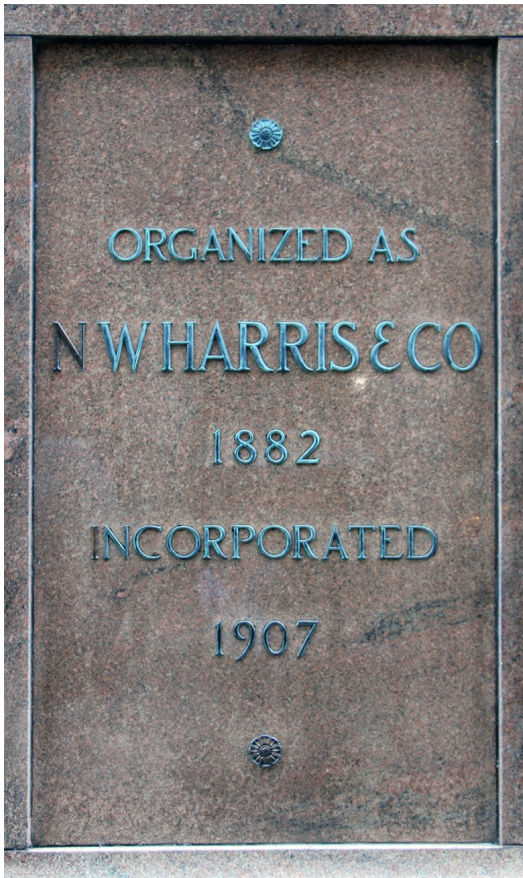
The building has a tripartite façade arrangement with a colonnade at its base, a smooth shaft in the middle, and more ornament at the top, though somewhat diminished by the loss of the original cornice.



The façade features a pair of sculptured bas relief lions cast in bronze by the T. F. McGann & Sons Company of Boston. The lions became a marketing symbol for the bank for decades.



The bases of the giant order columns lend the entrance to the building a sense of permanence and security.



Tablets at the front façade record the history of the financial institution.



Terra cotta ornament adds texture to the top of the building.



The highlight of the design are the three-story tall Ionic columns rendered in polished granite.

Museum of Science and Industry) designed by Charles B. Atwood defined the Classical Revival style as a simplified, modernized version of Classical architecture with the same motifs but with less angles and projections and more expanses of plain wall surface. Character defining features of the style in Chicago include symmetry, classical ornament such as columns and cornices, and a wide variety of materials like stone, terra cotta, and wood.

The Harris Bank Building displays all of the key elements of a Classical Revival building, and in particular a Classical Revival building in Chicago, including the aforementioned symmetrical design arranged in a tripartite configuration. The style was often used for public buildings, like those at the 1893 World's Fair, and financial institutions, like the Harris Bank Building, because its associations with Greek and Roman society projected strength and stability for clients and locals.

The Classical Revival style, particularly the use of columns, is continued at the interior of Shepley, Rutan, & Coolidge's design, namely within the former banking hall. The former banking hall is a centrally located, double-height space that runs north-south. Within the atrium, a series of four double-height Ionic columns run along both the east and west edges of the atrium, mirroring the design of the north elevation. There are four additional double-height columns in the series, two at the north end of the atrium and two at the south end, that feature Doric instead of Ionic capitals. The columns and capitals are painted plaster and raised slightly on octagonal, granite pedestals. The floors in the atrium is marble tile with areas of carpet. The ceiling within the north-south double-height space is ornamental painted plaster with decorative geometric motifs. The monumental columns continued to emphasize the stability of the enterprise to clients as they conducted transactions and entrusted their finances to the Harris Trust and Savings Bank. These main public facing areas of the building – the primary façade and the banking hall – were the most highly ornamented with Classical Revival motifs since the upper levels were leasable office space that would be utilized and rearranged by the individual tenants as necessary.

The exterior features a mix of materials and grand columns as elements of the Classical Revival style, and it also exhibits typical elements of Chicago architecture, such as the terracotta trim, which is present throughout the brick shaft of the building but is particularly concentrated at the Harris Bank Building's brick capital. The use of terracotta ornament became common amongst Chicago architects after the Great Chicago Fire of 1871, which destroyed 17,500 buildings and 73 miles of street. After the devastation of the fire, architects turned to terracotta as a fireproof way to add ornament to their designs as the city was rapidly being rebuilt. Terracotta ornament was widespread during the era after the fire, and though it was built decades years later, the Harris Trust and Savings Bank Building embraced the decorative staple of late nineteenth century Chicago architecture. In addition, the bank building was constructed at twenty stories during a time when architects in Chicago were experimenting with new technologies to build taller buildings, an example of the prevalence of early skyscrapers at this time in the city's history.

When the Harris Bank building opened in 1911, local periodicals raved, the building “seemed destined to be an embellishment to the architecture of the city, as well as providing handsome quarters for its patrons.” It retains its monumental colonnades and remains an excellent example of Classical Revival architecture in Chicago, employing a style directly tied to the city’s incredibly influential world’s exposition. It also exhibits typical elements of Chicago architecture of the late-nineteenth and early-twentieth centuries as an early skyscraper with terracotta trim.

SHEPLEY, RUTAN, & COOLIDGE, ARCHITECTS OF THE 1911 HARRIS TRUST & SAVINGS BANK

The Harris Bank Building was designed by Shepley, Rutan & Coolidge in 1911. George Shepley (1858-1903), Charles Rutan (1851-1914), and Charles Coolidge (1858-1936) met while working in the firm of prominent Boston architect Henry Hobson Richardson, who was known for his use of the Romanesque style. Shepley, Rutan, & Coolidge, however, turned away from the Romanesque and embraced classical design.

Shepley studied at Washington University in St. Louis and the Massachusetts Institute of Technology. Rutan had no formal academic training and was an apprentice at the New York firm Gambrell & Richardson, following Richardson when he started his own firm. Coolidge studied at Harvard University and the Massachusetts Institute of Technology. After Richardson’s death in 1886, the three architects inherited his projects and reputation, and they became a well-known firm in their own right. They went on to design buildings on university campuses, train stations, libraries, and civic buildings. Many of Shepley, Rutan, and Coolidge’s designs incorporated revival styles, just like the Harris Bank Building.

Shepley, Rutan, & Coolidge were prominent architects at the 1893 World Columbian Exposition. Their first major commission in Chicago was for the fair, and the firm designed the Art Institute of Chicago in the Classical Revival/Beaux Arts style that became closely associated with the World Fair’s legacy. Though they were originally based in Massachusetts, as was Richardson’s firm, the firm decided to open a Chicago office to manage the large and prestigious commission for the Art Institute. Though it was built for the exposition, the building was always intended to house the city’s art museum after the fair ended, occupying a prominent location along Michigan Avenue. The building features a pediment, arch motifs, and, like the Harris Bank, an engaged colonnade. A couple of years later, in 1897, the firm designed another public building in the same style, the Chicago Public Library (now the Chicago Cultural Center), located just half a mile north of the Art Institute. It also features arches and an engaged colonnade. The concentration of Beaux/Arts Classical Revival buildings along this portion of the lakefront cementing the influence of the style in the city.

In 1908, shortly before receiving the commission for the Harris Trust and Savings Bank, Shepley, Rutan, & Coolidge designed another bank building for the Corn Exchange National Bank (no longer extant), also on LaSalle Street in the city’s financial center. The firm employed the Florentine Renaissance style for the 17-story Corn Exchange building. It soon became

The 1911 section of the Harris Trust & Savings Bank was designed by Shepley, Rutan & Coolidge, one of Chicago's leading architectural firms in the late 19th and early 20th centuries.

Top left and right: George F. Shepley and Charles A. Coolidge, respectively, two of the firm's three partners.

Middle: The firm is the successor to Henry H. Richardson's practice, and it completed the design and construction of the John J. Glessner House on S. Prairie Ave. (a designated Chicago Landmark).

Bottom: Shepley, Rutan & Coolidge's first major Chicago commission after Richardson's death was the Art Institute of Chicago, built in 1892. (Now called the Allerton Wing, the original museum building is a contributing building to the Historic Michigan Boulevard District.)



apparent to the real estate sector that buildings under twenty stories were becoming obsolete in downtown Chicago as the number of skyscrapers in the city rapidly increased. As such, the Corn Exchange building was demolished just four years later in 1912, making way for a twenty-story Classical Revival building that could generate more revenue. Shepley, Rutan, & Coolidge learned their lesson and ensured the Harris Bank Building rose to twenty stories, their tallest building in Chicago. It is an excellent example of the firm's Classical Revival specialty as applied to a skyscraper form. Shepley, Rutan, & Coolidge continued to design buildings across in Chicago, mostly on the University of Chicago campus, and across the country until the dissolution in 1915 after the deaths of Shepley and Rutan. Coolidge continued practicing with various successive firms, including Coolidge & Shattuck; Coolidge, Shepley, Bulfinch & Abbott; and Coolidge & Hodgdon.

DESIGN AND CONSTRUCTION THE EAST TOWER 1960

Construction began on an addition directly east of the Harris Trust and Savings Bank Building in 1957, known as the East Tower. Designed by Skidmore, Owings, & Merrill (SOM), the East Tower was completed in 1960. The International Style addition more than doubled the size of the 1911 building and included commercial space at the ground level and leasable office space at the upper levels. The two buildings are interconnected at every level. When the East Tower opened in 1960, Harris Bank occupied the first nine floors of the integrated buildings, as well as part of the 10th and 23rd floors.

The East Tower is constructed of a steel structure with a glass and brushed stainless steel curtain wall. On each elevation, thicker, slightly projecting metal columns run from the ground to the roof, dividing each elevation into equal vertical sections. In addition, thin, continuous, slightly projecting metal mullions are spaced at regular intervals across the elevations. Flush metal spandrels run the width of the elevation horizontally to delineate floor plates.

Vertically the tower has three, equally spaced breaks in the façade: at eleventh floor, below the cornice, and at the ground story, which is recessed behind the columns, creating a loggia on the two primary, north and east, elevations. The East Tower has a simple cornice and flat roof. On the interior, the East Tower has commercial space at the ground floor and individual tenant space at the upper floors. As such, floor layouts differ depending on tenants' needs, but finishes are generally consistent with modern office buildings and include carpet tile flooring, gypsum board walls, and drop tile ceilings. On the twenty-third floor, there are two rectangular, open-air courtyards at the center of the plan. The top floor also features metal-framed glazed panels, granite panels, and square, metal-faced columns.

The East Tower was designed in the International Style. The International Style is a subset of the Modern Movement in architecture, and the term was first coined in a 1932 exhibition at the Museum of Modern Art in New York that showcased 1920s, primarily European, variations of the style that would dominate for much of the twentieth century. International Style architecture is characterized by lack of ornament and an emphasis on volume. Character-defining elements



To expand their growing operations, the Harris Trust & Savings Bank constructed the East Tower in 1960. The International Style structure is internally connected with the 1911 building. It was designed by Skidmore, Owings, & Merrill (SOM), an architectural firm established in Chicago that grew to national significance during the Modern movement in architecture.



Details of the East Tower reveal an emphasis on brushed stainless steel detailing with precise design, fabrication, and installation.

include flat roofs, smooth and uniform surfaces, corner windows, skeletal steel or concrete construction, rectilinearity, and regularity rather than symmetry. By mid-century, the style was incredibly popular in the United States especially since major European figures like Mies van der Rohe and Walter Gropius had settled stateside. Mies was a highly influential architect in Chicago during the 1950s and 1960s, bringing greater recognition of the International Style with his designs for the Lake Shore Drive Apartments (860-880 Lake Shore Dr.) and the Illinois Institute of Technology campus (10 West 35th St.).

SOM's design for the Harris Bank's East Tower exhibits all of the character defining features of the International Style. It was constructed of a steel skeletal structure, using a reported 3,200 tons of steel for its 23 stories. This structure is highlighted as part of the design, as was typical of modern architecture, which eschewed more traditional applied ornament. The building frame is clearly visible and understandable from the exterior with the thick columns running from the base to the roof and a glass and metal curtain wall with thin continuous mullions. The use of the curtain wall provided natural light, even at the corners, without constant window openings that would interrupt the smooth, uniform surface of the elevations.

Overall, SOM's design for the East Tower showcases the structure without any applied ornament, emphasizing its volume and rectilinearity above all, very much characteristic of the International Style. The addition to the Harris Bank is an excellent example of a mid-century skyscraper in downtown Chicago that was thoughtfully designed to accompany the 1911 building, even though they are vastly different styles – the Classical Revival building drawing from ancient architectural traditions and the 1960 building rejecting them completely. Even so, SOM arranged the structure so that the floors visually align at each level, including the windows that span multiple floors at the lower levels. The International Style building uses the same motif of the monumental column, but modernize it with rectilinearity, modern materials, and avoiding any Classical order. Supervising designer Walter Netsch said of the design, “ This building reflects one of the great problems of our environment: how to add to an existing building and reflect the needs and character of the client and at the same time employ contemporary techniques.” Together, the 1911 building and the East Tower emphasize the strength and stability of the Harris Trust and Savings Bank as it grew and developed as a powerful Chicago institution throughout the twentieth century.

SKIDMORE, OWINGS, & MERRILL, ARCHITECTS OF THE EAST TOWER

The East Tower was designed by Skidmore, Owings, & Merrill in 1960 as an addition to the Harris Bank Building. Louis Skidmore (1897-1962) and Nathaniel Owings (1903-1984) founded the firm in Chicago in 1936, and John Merrill (1896-1975) joined in 1939. In the 1930s and 1940s, SOM designed New Deal housing complexes, buildings for the 1939 New York World's Fair, and housing in Oak Ridge, Tennessee as part of the Manhattan Project. By mid-century, the firm was renowned for their modern skyscraper design and were leaders in the field. In 1952, SOM's designed Lever House in New York City. The skyscraper was composed of two volumes: a 22-floor vertical tower and a two-story horizontal base with a street-facing



Walter Netsch, partner at SOM who led the design of the East Tower with William E. Hartmann. Credit: Diane Komiss, "Walter Netsch." *Chicago Magazine*, 1967.



Sears (now Willis) Tower, Bruce Graham of SOM, 1968-74.



John Hancock Center (now 875 North Michigan), SOM, 1969.



Inland Steel Building, Walter Netsch and Bruce Graham of SOM, 1954-58.

plaza. Typical of the International Style, the building features a glass and metal curtain wall and emphasizes its construction methods and rectilinear volumes with no applied ornament. Lever House's success brought about a wave of International Style office building construction.

Soon after Lever House gained public attention, SOM, specifically principal designers Walter Netsch and Bruce Graham, designed the Inland Steel Building in Chicago. Completed in 1957, the International Style Inland Steel building was the first skyscraper built in the Loop since the Great Depression and SOM's first skyscraper in Chicago. The building consists of two parts: a 19-story office tower with a glass and steel curtain wall and an attached 25 story windowless service tower covered in stainless steel as a nod to the company. The Inland Steel Building was a celebration of the evolution of skyscraper technology in Chicago, and the skeleton structure was clearly visible in the building's design. The East Tower began construction the same year that the Inland Steel Building was finished, and both towers utilize massive columns along the exterior of the building to minimize the number of weight-bearing walls and columns at the center of the floorplan, allowing maximum flexibility of the office space.

After the East Tower, SOM continued to make major additions to the Chicago skyline, most notably the Hancock Building (now 875 N Michigan Avenue) in 1969 and the Sears Tower (now Willis Tower) in 1973, then the world's tallest building. Central to the firm's identity was the integration of architecture and engineering, and its designers continued to experiment with new technologies to construct taller and taller buildings. The Hancock Building measured 100 stories, and the Sears Tower reached 110 floors. After beginning in Chicago in the 1930s, SOM has expanded and is still in operation. It has become a premier twenty-first century firm with offices around the world. The East Tower is an excellent example of their work during a major period of advancement in the firm's history, when they were first experimenting with International Style skyscrapers.

The team at SOM working on the East Tower included supervising partners Walter A. Netsch, Jr. (1920-2008), design, and William E. Hartmann, executive. Netsch was a Chicago native who had graduated with a degree in architecture from the Massachusetts Institute of Technology in 1943. During the summers, he interned at Chicago firms like Patton & Fisher and Faulkner & Faulkner, and immediately after graduation, he served in the U.S. Army Corps of Engineers until 1946. Netsch was hired at SOM in 1947, and he remained with the firm for the rest of his career. He worked on many of SOM's most iconic projects at mid-century, such as the Inland Steel Building in Chicago and the U.S. Air Force Academy campus in Colorado Springs, Colorado. The design of the Cadet Chapel on the campus established Netsch as a noteworthy individual architect within the larger firm of SOM and was designated a National Historic Landmark in 2004.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Section 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation for an area, district, place, building, structure, work of art, or other object within the City of Chicago if the Commission determines it meets two or more of the stated “criteria for designation” and that it possesses a significant degree of historic integrity to convey its significance. The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Harris Trust & Savings Bank be designated as a Chicago Landmark.

CRITERION 1: VALUE AS AN EXAMPLE OF CITY, STATE, OR NATIONAL HERITAGE

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, the State of Illinois, or the United States.

- The Harris Trust & Savings Bank exemplifies the boom in banking in the late nineteenth and early twentieth century that led to Chicago being a prominent American financial center.
- The bank and its founder established the idea of buying and selling bonds as a primary business for the bank and sold it to the public.
- The Harris Trust & Savings Bank was a large employer and held major assets in Chicago for the majority of the 20th century. By the 1970s, the bank had amassed over \$4 billion in assets and employed approximately 3,500 people in the Chicago area. In 1984, when it was purchased by the Bank of Montreal, Harris Trust & Savings Bank was the third-largest bank in Chicago.

CRITERION 4: EXEMPLARY ARCHITECTURE

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The 1911 portion of the Harris Trust & Savings Bank is an excellent example of Classical Revival architecture as applied to a skyscraper, influenced by the prominent 1893 World’s Fair and the city’s innovative approach to taller buildings. It features a tripartite design, monumental engaged pink granite columns, and applied terra cotta ornament.
- The East Tower from 1960 is an excellent example of mid-century International Style architecture, influenced by the popularity of modernist architects in the United States. It features a steel structure, glass and metal curtain wall, and an absence of applied ornament.
- Though the Harris Bank Building and East Tower were not designed in the same style, they are visually integrated at the exterior with aligned floor levels and use of columns. They are

also fully integrated at the interior.

CRITERION 5: IMPORTANT ARCHITECTS

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- The 1911 building was designed by prominent firm Shepley, Rutan, & Coolidge who were also the architects for other notable works in Chicago including the Art Institute of Chicago (a contributing building to the Historic Michigan Boulevard District) and the Chicago Cultural Center (a Chicago landmark).
- The 1960 building was designed by Chicago-based firm Skidmore, Owings, & Merrill, an internationally important firm known for their skyscraper designs. The firm designed other significant buildings in Chicago including the Willis Tower and 875 N Michigan Avenue.
- Walter A. Netsch was supervising designer for the East Tower. Netsch was a noted individual designer who spent his career at SOM, working on projects like the Inland Steel Building (a Chicago Landmark) and the U.S. Air Force Academy Cadet Chapel (a National Historic Landmark) for the firm.

INTEGRITY CRITERION

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic interest or value.

The Harris Trust & Savings Bank and the East Tower retain integrity to convey their historic use as a bank building with office and commercial space. They are in their original location on Monroe Street, and though the setting has been further developed in the second half of the twentieth century, they remain located in the commercial, financial, and civic center of the city. Overall, the Harris Trust & Savings Bank and the East Tower retain their original materials at the exterior. Like many early 20th century commercial buildings in the Loop, the cornice of the 1911 building has been removed. However, the Harris Trust & Savings Bank retains integrity of design and is still clearly recognizable as a Classical Revival building with its monumental Ionic columns. The East Tower is still clearly recognizable as an International Style building with minimal ornament, rectilinearity, and emphasis on volume.



SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever an area, district, place, building, structure, work of art, or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. Based on its evaluation of Harris Trust & Savings Bank, the Commission staff recommends that the significant features be identified as:

- All exterior elevations of the 1911 Harris Trust & Savings Bank and the 1960 East Tower.
- The pair of bas relief bronze lion sculptures on the front façade of the 1911 Harris Trust & Savings Bank.

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