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THE EFFECT OF THE RIVALRY BETWEEN
JESSE KNIGHT AND THOMAS NICHOLLS TAYLOR
ON ARCHITECTURE IN PROVO, UTAH: 1896-1915

A Thesis

Presented to the

Department of Art

Brigham Young University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

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by

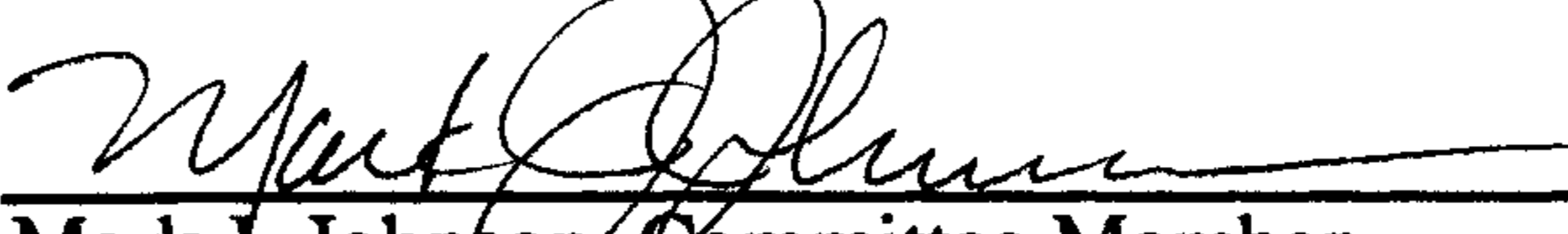
Stephen A. Hales

December 1991

This thesis by Stephen A. Hales is accepted in its present form by the Department of Art of Brigham Young University as satisfying the thesis requirement for the degree Master of Arts.



C. Mark Hamilton, Committee Chair



Mark J. Johnson, Committee Member



Steven C. Bule, Graduate Coordinator

December 20, 1991
Date

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Stephen A. Hales
Provo, Utah
December, 1991

CHAPTER ONE

HISTORICAL ORIGIN OF THE CONTROVERSY
SURROUNDING THE ESTABLISHMENT OF A COMMERCIAL CENTER
IN PROVO, UTAH

The downtown business district of Provo, Utah remains one of the state's showcases of turn-of-the-century architecture. The development of the city's central district closely followed the orderly growth envisioned by its founders. However, one early change in the city's layout had a profound effect on the direction of Provo's growth. In 1852, Brigham Young moved the site of the Provo tabernacle from its original location in the designated public square to a location on the fringes of the earliest city boundaries.

The result of this action was a sometimes heated controversy among residents regarding the city's true public center. As commercial development in Provo reached a peak between 1896 and 1915, the controversy erupted into a rivalry between east-side and west-side residents. Jesse Knight (1845-1921) and Thomas Nicholls Taylor (1868-1950), two of the city's most prominent citizens and businessmen, became opponents in advocating opposite sides of the city for development. Each man's efforts to establish his favored section of Provo as the recognized center of business played a key role in the location and style of the city's most important buildings of the period.

The Knight-Taylor rivalry was perhaps the most significant factor affecting the architectural composition of central Provo at the turn-of-the-century. Until now, however,

the relationship between Knight and Taylor and its impact on Provo has never been considered in any study of architectural history. This thesis will evaluate the effect of the Knight-Taylor rivalry on architecture in Provo between 1896 and 1915, and will examine some of the buildings that resulted from the controversy within the context of contemporary architectural trends.

The origin of the controversy dates to 1856 when Brigham Young changed the location for the proposed tabernacle in Provo. Young first visited Utah Valley on September 14, 1849.¹ He was accompanied by counselors Heber C. Kimball, Willard Richards and others. Three days after arriving in the Provo area, they left the fort where the settlers were camped to find a more suitable site for the location of a town. Thomas Bullock, who accompanied the group, writes that Young:

found a very eligible place, about 2 miles southeast of the Fort, where it was decided to build a city a mile square to be laid off in blocks of four acres each, divided into eight lots of half an acre each, reserving the center block of four acres for a chapel and school-house; the streets to be five rods wide.²

The center block selected by Young is the current site of Provo's Pioneer Park, on the southwest corner of the intersection of Fifth West and Center Street.³ William M. Lemon was subsequently sent from Salt Lake City in March 1850 to plat the city. In accordance with Mormon practice, he laid out the grid from the previously selected center block in a five block pattern in each direction.⁴ Provo's plat design was typical of other Mormon pioneer cities,⁵ with primary boulevards emanating from the central public square. In Provo, these were Main Street (currently Fifth West) running north and south, and Center Street, running east and west. Both of these streets were eight rods wide (132 feet), while other streets in the city were narrower at five rods (82 feet 6 inches).⁶ The

informal boundaries of the city ended at what is now University Avenue on the east, Fifth North, Fifth South, and Tenth West. In January 1851, the General Assembly of the State of Deseret passed an ordinance granting Provo a formal charter. This document officially set Provo's boundaries in relation to the section of the city that had been previously surveyed:

Commencing two miles south from the present survey of the city of Provo, at the edge of Utah Lake; thence east to the mountain; thence northerly with the mountain to the north bank of Provo River; thence west to the said lake, thence southerly along the edge of the lake to the place of beginning.⁷

For the next year and a half, Provo residents sent frequent requests to Brigham Young for help from Church headquarters in establishing the city. Responding to those requests, Young called Apostle George A. Smith to go to Provo and serve as Stake President. Minutes of the conference in which the call was extended note that "George A. Smith was appointed by a vote of a committee to superintend the building of a chapel [tabernacle]⁸ for the Saints to meet in for worship" as part of his responsibilities in Provo.⁹

On August 16, 1852, Smith dedicated the ground for Provo's tabernacle on the southeast corner of the central block. The minutes kept at the ceremony note that:

The building is to be built by the Provo City Branch. The plans and design are to be furnished by the First Presidency and are to be drawn by the Chief Architect of the Church, Truman O. Angell . . . Pres. George A. Smith was appointed trustee in trust of this house by Brigham Young.¹⁰

Later this same year, Smith published a letter in the *Millennial Star* detailing some of the progress in Provo. He described numerous manufacturing ventures that had recently been established, and noted "A meeting house [tabernacle], eighty feet by forty-seven, to be finished with gallery and steeple tower, has been commenced."¹¹ Before much work had

been completed on the tabernacle, however, Brigham Young visited Provo and recommended a new site for the building:¹²

Following the dedication of ground for a new meeting house [tabernacle] on the Public Square (now Pioneer Park), an excavation for the foundation was dug, rock was hauled, and the foundation partly laid; but on the advice of President Young work was discontinued, and a new site, north of where the Stake Tabernacle stands, was selected.¹³

The decision to move the most significant structure in the community to a site on the very edge of town created a dilemma for Mormon pioneers accustomed to having their most sacred religious structures in the city's center. The most desirable lots, both for homes and for businesses, were generally nearest the public square. Consequently, Provo's earliest development occurred in the vicinity of Main Street (now Fifth West) and Center. Jensen writes:

In the fall of 1850 and during the summer of 1851 many of the settlers moved out of the fort into their own houses, the tier of blocks on the east side of Main street being the first to be occupied, the one on the west following.¹⁴

Similarly, Provo's earliest businesses were positioned along the north side of Center Street, the best locations being those closest to the public square.¹⁵ However, after the decision to relocate the site for the tabernacle, Provo's east side gained new desirability as a location for both residential and commercial construction.

Ground for the tabernacle at the University Avenue location was dedicated in 1856. In this same year, "Plat B" of the city was surveyed and released to satisfy the increasing demand for additional city lots. The new section of town was positioned immediately east of the original "Plat A." The street dividing the two plats was University Avenue, which, at eight rods, was as wide as Main Street (Fifth West) and Center Street.¹⁶

What is now University Avenue was then called East Temple Street.¹⁷ The fact that it was becoming one of the city's primary thoroughfares is indicated by an order made in April, 1864, which required every holder of lots on Main, Center, and East Temple Streets to "remove therefrom all wagons, lumber, wood, boxes, or other obstructions."¹⁸ The first major effort to grade Center Street between both ends of the city was made in 1865, "eliminating the quagmire at First West Street and giving a more gradual approach to the bench between Fifth West Street and East Temple Street (now University Avenue)."¹⁹

By the time the tabernacle was completed and dedicated in 1867, the section of town that had only fifteen years earlier been the center of a thriving, growing community was already being described as "the older portions of the city."²⁰ At the building's dedicatory service, Brigham Young intimated that a new tabernacle would now need to be built, proclaiming the recently completed structure "entirely too small." Church leaders soon began making plans for a new, larger tabernacle, to be constructed on University Avenue near the 1867 building. Eighteen years later, after tremendous sacrifice on the part of Utah County residents and church leaders, a new tabernacle was dedicated on December 4, 1885 (illustration 3). By this time, Provo's business district contained some very substantial and fashionable buildings, but the city lacked a clear center of commerce. Businesses stretched from the original Fifth West location across Center Street to University Avenue, which was sometimes cause for complaint among residents who would have preferred a more compact and convenient shopping arrangement.

The greatest struggle for the emergence of a clear city center was about to begin, however. In 1896, Provo experienced an economic boom that led to increased commercial development. At the same time, Jesse Knight (illustration 1) and Thomas Taylor

(illustration 2), began an influential rivalry regarding economic development in the city. As a result, the question of Provo's true public center assumed greater importance than it ever had previously.

ENDNOTES: CHAPTER ONE

1. Thomas Bullock, quoted in *L.D.S. Journal History*, September 15, 1849.
2. *L.D.S. Journal History*, September 17, 1849.
3. N. LaVerl Christensen mistakenly supposes that the site for the center block designated by President Young on September 17 was where the current Tabernacle now stands, on University Avenue and Center: "Since the Tabernacle Block is approximately two miles southeast of the site generally associated with Fort Utah, it appears that the First Presidency of 1849 may have had this general area in mind, even then, for the 'center block.'" (*Provo's Two Tabernacles and the People Who Built Them*, 36.) However, when William M. Lemon was sent by Brigham Young to survey the city of Provo the following spring, he clearly understood where the central block was to be located. The *L.D.S. Journal History* records: "Monday, March 25 [1850], Surveyor William M. Lemon made a plot for the contemplated Provo City to be laid off in eleven blocks square, each block to contain twelve lots of twelve rods by four. The streets to be five rods wide and the center block to be reserved for the chapel, schools, etc." Jensen writes that "During the summer Surveyor Lemon came from Great Salt Lake City and began the survey of Provo. He stuck the first stake in the center of what was to be the public square and is now the Pioneer Park." (J. Marinus Jensen, *History of Provo, Utah*, 1924, 63.) Christensen makes no effort to reconcile his assumption of the central block's location with the fact that the earliest excavation for a tabernacle began on the site of the current Pioneer Park, which he notes without explanation shortly after the paragraph cited above.
4. *L.D.S. Journal History* for March 25, 1850.
5. Provo's layout was based on the original plat designed by Joseph Smith for the proposed City of Zion at Jackson County, Missouri. This design featured the grid pattern of blocks used at Salt Lake City and other cities founded by the Mormons.
6. Jensen, 64.
7. *Ibid.*, 77.
8. Early records documenting Provo's first tabernacle use the terms "tabernacle," "meetinghouse" and "chapel" interchangeably when describing the building. For this study, the author has chosen the term "tabernacle" when referring to the building, except in citations, where the source's original language is preserved.
9. The conference was held July 17 and 18, 1852 in the bowery on Temple Square in Salt Lake City. Isaac Higbee and Dominicus Carter were sustained as counselors to Smith

during the conference. (L.D.S. Journal History accounts from *Deseret News*, Aug. 21, 1852; *Millennial Star*, 14:658 cited in Christensen, 53.)

10. "Early History of Provo," 1849-72, cited in Christensen, 54.

11. *Millennial Star*, 14:668 (September 27, 1852).

12. Although the details are not clear, it is evident that Brigham Young's suggestion to relocate the tabernacle happened during a visit to Provo soon after September 1852. The *Deseret News* alluded to the event in 1867 in an article announcing the completion of the first tabernacle. Part of the article describes early attempts to construct the tabernacle:

In 1852 there was a move made by the people of Provo towards building a meeting house. A foundation was laid on the top of the ground for a small house. At a general meeting, President Brigham Young advised them to build a substantial house, one that would be a credit to the place, and he proposed to supply a plan, which has been worked to with but a few slight variations. Brother George A. Smith brought the plan down to the brethren who were residents in Provo at that time, but it was not favorably received by many of them, because of its being so much like a Presbyterian meeting house, and because there was not, as they supposed, material in the country to erect and finish such a house. In 1853 the work could not be prosecuted in consequence of an Indian war and the matter rested until about the year 1856. (*Deseret News*, September 4, 1867.)

13. Jensen, 130.

14. *Ibid.*, 64.

15. Odell E. Scott lists Provo's earliest businesses chronologically, and notes that "Andrew J. Stewart opened Provo's first store in 1853. His store was at first in his home on present Fifth West between First and Second South. Later, he built a store on West Center, the first of any importance in Utah County, which later became the West Co-op." Scott lists other early businesses on Provo's west side, as well. ("Economic History of Provo, Utah;" Odell E. Scott, Unpublished Dissertation, Brigham Young University, 1951, 157.) Early photos of Provo's Center Street also confirm early commercial development on West Center Street.

16. Jensen, 129.

17. Originally, streets running north and south in Provo were given letter names, and streets running east and west were given numerical names. Center Street has been the only street to maintain its name from the beginning, although it was also known as Seventh Street. Under this system, University Avenue was known as J Street, and Fifth West was known as Main Street. Later, some streets developed informal names, such as "East Temple Street" and "East Main Street" for University Avenue. (Correspondingly, Fifth West became "West Main Street.") After completion of the first building of Brigham

Young Academy in 1891, J Street became known informally as “Academy Avenue,” but “J Street” was still the designated name of the thoroughfare as late as 1902. By 1920, the street naming system currently used had been adopted. Academy Avenue became the official name of what is now University Avenue (even though B.Y. Academy became B.Y. University in 1903). City directories list the name of the street as Academy Avenue until 1929.

18. Jensen, 209.

19. Ibid.

20. An article in the *Deseret News*, September 4, 1867 describes the recently dedicated tabernacle, and begins with this sentence: “The Provo Meeting House is situated on the bench lying east of the older portions of the city.”

CHAPTER TWO

THE 1909 UNION PASSENGER DEPOT ELECTION: THE EPITOME OF THE KNIGHT-TAYLOR RIVALRY FOR EAST/WEST DOMINANCE IN PROVO

The development of architecture in Provo at the turn of the century was affected by the economic conditions of the period, and by the influence of Jesse Knight and Thomas Taylor. As two of Provo's most dynamic business leaders, they were responsible for much of the city's economic development during their periods of influence. Knight and Taylor inherited the controversy regarding Provo's commercial center which was caused by Brigham Young's decision to relocate the Provo Tabernacle nearly half a century earlier. Both men engaged in a sometimes bitter competition to develop Provo's east and west ends -- a competition that has had lasting influence on the architecture of central Provo.¹ Perhaps the best illustration of the emotions generated as a result of the Knight-Taylor rivalry can be seen in the events surrounding Provo's Union Passenger Depot election in 1909.

Provo's connection to the railroad occurred in 1873, when at 10:45 on the morning of November 25, President Brigham Young arrived in the first train at Provo's new depot, located at about Sixth South on University Avenue. By 1891, the depot had become congested and outdated, and leaders of the Chamber of Commerce made a motion that better facilities be secured for the city. The Denver & Rio Grande Western railroad

expressed some interest in building a new depot if the city would give them land slightly north and west of the old facility. By donating this land to the railroad, the city would have partially blocked University Avenue. In addition, the donation would have made it difficult for the competing line, the Union Pacific, to obtain access to the city's tracks. For these reasons, the city refused to resolve the question of a new depot at that time.

During Thomas Taylor's first term as mayor of Provo (1901-02), the D&RG again asked for land on University Avenue to construct a depot. Subsequently, representatives of the railroad were able to persuade a majority of the city council to grant the franchise. Taylor, concerned over the vote, vetoed the ordinance on the grounds that it wasn't fair to the Union Pacific. In addition, Taylor keenly felt his responsibility to Provo's west-side residents. "I had been elected mayor as a West Ender, which I was" he later wrote.² Taylor realized that the railroad depot's location in west Provo would be a boon to economic development in the area. His veto was sustained by the six council members from the city's west side, and one from the east.³

In 1907, the railroad depot issue was raised again due to the need to improve the outdated facilities. The Commercial Club of Provo called for a committee to suggest recommendations, and Taylor was asked to take the lead. In addition to Taylor, five other prominent Provoans served on the committee, including Jesse Knight. The committee made numerous contacts with officials of Provo's two railroads, urging them to select a location that was convenient for both companies, and to build a Union passenger depot. At Taylor's request, railroad officials finally came to Provo to evaluate the depot situation. They rejected a proposed location on University Avenue in favor of a site at Third West and Sixth South. As soon as the railroad officials announced their decision, Knight began organizing his associates in opposition. According to Taylor:

The committee had been appointed to get a Union Depot, but it was soon discovered that unless they could have it on University Ave. they did not want it, that is, some of the Committee.⁴

Two more years passed, and Wm. M. Roylance was elected mayor. Roylance was in favor of allowing the railroad officials to decide where the depot should be located. Taylor continued to head the depot location committee, noting that, "by this time the question had developed much sectional strife."⁵

The committee had become hopelessly divided. Mr. Decker stuck to his first stand that wherever the RR people decided there was his choice. Roylance said as Mayor, he was neutral. Taft had committed himself. Mr. R. E. Wells, General Manager of the Salt Lake route, not the U.P., wired me while in Denver that Mr. Slacks, general manager of the D&RG would consent to go to third west provided ground could be procured. I answered ground will be procured.⁶

Taylor then contacted a number of west side businessmen and raised \$6,000 to purchase the ground. "We got it very cheap. Many of the property owners were in favor of the depot coming there" Taylor said.⁷ The city council granted the two railroads a franchise to build a Union Depot. "The next day," according to Taylor, "a committee headed by Jesse Knight got out an injunction against the counsel [sic]." Within a few days, Jesse Knight had hired the attorneys of Provo "nearly to a man" to stop the city from granting a franchise to the railroads at the Third West location.⁸ The matter was eventually presented before Judge Lewis from Salt Lake City, who ordered the question put to a public vote.

The week-long debate leading up to the election was filled with acrimony and contention. In a letter to the *Provo Enquirer* dated July 13, 1909, Knight sought to persuade Provo's citizens to vote against giving the railroad a franchise at the Third West location:

To the Editor:

The Provo city council is about to give away to the two railroads here for a term of one hundred years, considerable property in the shape of a franchise, for the paltry sum of \$200.00; that is, if the citizens shall vote 'yes' to the proposition.

As a tax payer, I am not in favor of giving away to wealthy railroad corporations the city's property (the streets) and other valuable rights. The people should have value received for these things.

Besides, the council is tying the hands of the people for all future to extend to other roads that may wish to come here, privileges and inducements on Sixth South street. If two roads are a good thing, three would be better.

I, myself, have spent considerable money surveying a road from Springville onto the Reservation to tap the coal beds and other natural resources of that region. This question is not a new one to me.

Now, I know a man who will offer \$10,000.00 to Provo City, at the next session of the council, for the same property and privileges that the council is giving for nothing to the two railroads. He will put up a certified check so there is no doubt about the matter.

If the people will vote down the franchise proposition, and give this person whom I mention, or a railroad corporation which he may represent, a similar privilege providing for a union depot, the money will be turned into the city treasury.

This amount would go a long way towards improving the waterworks system, or to lessen taxation, or for any other needed purpose.

I have looked forward for many years past for the time to come when a short line railroad from Denver would be built down Hobbie Creek canyon. The prospect looks brighter now than ever for a new road to come into Provo. Don't give everything away. When you give, get something for it.

So far as this 'East and West fight' is concerned it is certainly a disgrace to Provo. Every fair-minded and un-biased person knows where this fight originated. It originated by a few people holding secret meetings and entering into a contract with the railroad people. Six thousand dollars were raised and donated to the railroads by a few persons who are located on the West side of town, and who imagined it would benefit their business to have the depot removed, regardless of the public good. It certainly looks foolish to me to give the money of poor people to rich corporations in order to satisfy the individual desire of a few persons who have been pushing this fight with the bitterness that has characterized it all along.

Let us get into our right minds for once and do the right thing.

JESSE KNIGHT.⁹

Taylor mentions in his manuscript history the strained relations between east and west side residents as the debate raged over the railroad depot election:

I pause here to say that never in my life have I seen such feelings worked up. I became the target. Meetings were held on the street, in the opera house and I was abused by the side against the franchise. The people living in the east part of the city, for it had developed a sectional fight, were bitter against the people of the west and vice a versa. The east side went so far that some of them started a boycott against our store and many of them are still carrying it out. The officials of the BYU were so bitter that Sterling and Ethel, Lester [Taylor's children] could hardly stay in school. Jesse Knight was a powerful influence, and the best friend the school ever had. He was the money power behind the opposition. They got a letter from Pres. Jos. F. Smith asking the defeat of the franchise. I stood up pretty well under the criticism of business, and the school, but when they brot [sic] the Church in, it was hard . . .

The feeling in town was very tense. It was disrupting every thing. Some people on our side saying they would not let a child of theirs go to the BYU if they had to go without an education. Friendships were being broken. Never in the city's history had their been such feeling. It was silly.¹⁰

The administration of Brigham Young University worked closely with Knight and the presidency of the Utah Stake, all of whom lived on Provo's east side. George Brimhall, the President of BYU, was active in advocating the rejection of the franchise. In a letter printed on the front page of *The Provo Post* Tuesday, July 20, 1909, Brimhall strongly defended the right of BYU and the Church to be involved in the public debate. Brimhall noted that most of the use of the depot would be due to Church activities, some related to BYU and some to conferences held in the tabernacle. He cited the plight of "an old man living in Springville [who] prided himself on regularly attending conference for the last 30 years." According to Brimhall:

The distance from the station to the stake tabernacle, both of which he helped to build, seems very long to him. He asks that the passenger station be not moved to Third West, thus making it necessary for every aged person to walk double the distance he now walks in order to attend his quarterly conference meetings. Consequently, he asks the people of Provo to vote no on the franchise question.¹¹

In fact, the Church was successful in obtaining a number of petitions from members outside of Provo, asking that the depot remain on University Avenue. Newspapers featured the petitions of some of the residents of the “county towns”:

To the Honorable Mayor and City Council of Provo . . .

We most earnestly petition you that no action be taken by you that will permit the removal of the Passenger depot from its present location for the following reasons:

Academy avenue is by far the more prominent street. It is wider and has been improved with special reference to the present depot location.

Our taxes have helped build the county building which is located on Academy avenue and the Federal building will be built upon this street. To place the depot three blocks farther west is a manifest injustice to your petitioners, who, as residents of Utah county, visit the county seat.

Many of your petitioners have donated large sums of money to build the Utah Stake tabernacle and we feel very keenly and resent any effort made to compel us to walk an extra half mile to attend meetings in this building.

As friends, patrons of, and donors to the Brigham Young University, we feel it is manifestly unjust to us and this school to in any way add to the inconvenience of attending it, which the removal of the depot will do . . .¹²

The involvement of the Church in the controversy was painful for Taylor who was serving as Bishop of the Third Ward in the Utah Stake at the time. J. B. Keeler, President of the Stake and a friend, neighbor, and former bishop of Jesse Knight,¹³ succeeded in getting a statement from the Church’s First Presidency opposing the franchise. This letter was published in a political flier together with a similar statement from the stake leadership (see appendix 1). Of the Church’s involvement, Taylor wrote:

The Utah Stake Presidency of Joseph B. Keeler, J. William Knight and Lafayette Holbrook got out a pamphlet asking the people to vote against it. The BYU came out against it. Brother Keeler and Brother Brimhall called on my mother and wanted me to give up the fight. They told her I was going against the church authorities. President Keeler called me in and wanted me to ask the people to vote against it, even though I had been selected to lead the fight for the depot . . . I was then bishop of the Third Ward. Brother Keeler made some statements I did not think he should have

made. I told him if I was what he claimed me to be, I had no right to be a bishop, and if he would request it I would immediately resign my bishopric. But I would not throw down the people who looked to me to carry on the fight.¹⁴

A turning point in the campaign to ratify the franchise came in a series of street meetings held in Provo not long before the election. Taylor describes a key meeting as follows:

The climax of the meetings was the one held by the opponents of the franchise in front of the Utah Power and Light Co. on University Ave. where Judge Whitecotton was the principle speaker, and the one we held on First West and Center at which S. P. Eggertsen presided. Geo. A. Startup, Geo. Powelsen, and A. O. Smoot were the speakers. A. O. Smoot was an orator of the first water. Soon as it was learned that he was speaking at our meeting the crowd left the Whitecotton meeting and came to ours. It broke their meeting up entirely. Bro. Smoot came to me one day and said, 'Tom, there is some very serious charges going on against you, and it seems to me you owe it to yourself to refute them. Otherwise the people have nothing left but to believe them.'

I had refused to make any statement during the campaign and told him I had no statement to make. I had spent my entire life in Provo, had been in the business actively since I was 10 years old and people who wanted to believe the lies being told about me would not believe me if I made a statement, so I would say nothing. He asked me if I had kept a copy of all my correspondence with the RR officials relating to the Depot question. I said I had. He asked if I was willing to let him look them over. I handed him the complete file, he said if you will not answer these slanders, I will, and I will use these letters to do it with. Well, he did. I have heard A. O. Smoot make some good talks, but it seems to me I had never heard him as effective as he was that night. When he took the charges against me up one by one and branded them as falsehoods, conceived in an unholy mind and read the letters one after another to prove his statements, I always was a great admirer of Owen Smoot, but this act made me feel much closer to him. The street was packed and the crowd cheered him time and time again.¹⁵

The union passenger depot election was held in Provo on July 27, 1909. The franchise was carried by a majority of 146 votes, of a total 2468 cast. Of the east side districts, 154 voted yes and 932 voted no. Of the west side districts, the numbers were: yes-

1153, no-229.¹⁶ An exasperated Jesse Knight was reported to have considered an injunction, but finally decided to give up.

I have fought the proposition, as I thought, in the interest of Provo in general and the B. Y. university in particular. It now appears that the people do not give a d--- for the university, but prefer to work for the railroad interests. So far as I am concerned I am through with the matter.¹⁷

With the problem of the Union Depot location resolved, the railroad proceeded with plans for the structure. An article in the *Salt Lake Tribune* announced that work on the building's architectural drawings had begun in the office of Walter E. Ware (1861-1951) of Salt Lake City. The accompanying illustration shows a sprawling California mission style building, with a clock tower rising three stories (illustration 4). For some reason, Ware's initial design was never completed. Instead, a more modest structure, with design elements of Prairie Style architecture, was dedicated in Provo on January 1, 1911 (illustrations 5, 6). A large number of Provo residents gathered at the new building on the morning of the dedicatory services. At precisely 10:15, Thomas Taylor stepped to the platform of the private car brought to the event by the railroad's general superintendent, and called those assembled to order. According to published accounts, "Mr. Taylor made a brief speech of welcome and expressed much gratification that the needed improvement was finally completed, and stated that he believed every citizen in Provo was proud of the magnificent building."¹⁸ The newspaper noted that "Good Feeling Prevailed on All Sides and Great Future Was Predicted for Provo--Great Banquet At Roberts Hotel."¹⁹

Wounds from the east-west debate were slow to heal in Provo, but both sides made an effort at reconciliation. J. M. Jensen, who had been active in supporting the west's position in public debates, was also a speaker at the celebratory banquet held after the dedication. Jensen makes mention of the depot affair in his history of Provo, concluding

with this statement: “Soon thereafter the two old friends, Uncle Jesse Knight and Uncle Tom Taylor were busy planning to make a success of the Knight Woolen Mills.”²⁰

The leadership provided by Knight and Taylor was a key issue in determining the nature of Provo’s commercial development. Although the train depot question brought Knight and Taylor into a direct competition, a more subtle contest had existed between the two since Knight’s rise to wealth in 1896, and would continue until Knight’s death in 1921. Architecture in Provo between the years 1896 and 1915 bears the stamp of this competition. Both men used their buildings, and those they were able to influence, as milestones to mark their relative success in developing their favored sections of Provo.

ENDNOTES: CHAPTER TWO

1. It is important to note that Knight and Taylor were good friends and served together in a number of business relationships. Taylor asked Knight to sit on the board of his Provo Building and Loan Society. Knight invited Taylor to help him purchase the Provo Woolen Mills and later, to assist in founding the Springville-Mapleton Sugar Company. Knight's son, J. William Knight, served for two decades as Taylor's counselor in the Utah Stake Presidency. Taylor's youngest daughter, Delenna, believes that the rivalry between her father and Jesse Knight is made to sound much more intense than it really was. Notwithstanding the comradery enjoyed by these two men, however, their conflicting interests on east-west development had a definite impact on the commercial growth of Provo.
2. Thomas Sterling Taylor, 69.
3. Ibid., 68.
4. Taylor manuscript, 54-55.
5. Ibid., 57.
6. Ibid., 56.
7. Taylor manuscript, p. 57.
8. T. N. Taylor, cited in Thomas Sterling Taylor, 70.
9. *Provo Enquirer*, July 13, 1909. This clipping is included in a scrapbook kept by Mrs. Thomas Taylor, and is now in the possession of Delenna Taylor.
10. Taylor manuscript, 62, 66.
11. *The Provo Post*, July 20, 1909, 1.
12. Undated newspaper clipping, contained in the scrapbook kept by Mrs. Thomas Taylor and now in the possession of Delenna Taylor.
13. Jesse Knight's son J. William Knight served as a counselor to Joseph Keeler in the Utah Stake Presidency, and wrote of the relationship between his father and Keeler: "His advice was sought most frequently by my father as he believed in going to his Bishop for advice and council. He was also father's good and loyal friend in that he helped to shape most of the ventures in business and experiences in father's life."

J. William Knight mentioned one incident regarding his father, Joseph B. Keeler, and gambling:

I remember once my father had a very guilty conscience about his inclinations to gamble on horse racing. On this particular occasion he had made a wager with C.E. Loose [a prominent east-side businessman who was not L.D.S.] for \$200.00 on a race. He was successful in picking the winning horse and of course won the bet, but he was worried what to do with the gambling money, so he went to his bishop and friend Joseph B. Keeler, who said with a smile, 'Well, Jesse if it's worrying you so much, I'll tell you what to do. If you will contribute the money to the ward, I'll take the blame for your having overstepped the rules of the Church in this wager.' Father immediately said, 'It's yours, you have relieved me of a great load, and I'm glad you have taken it off my shoulders.' (Keeler, 383-384.)

On one occasion, Knight gave Keeler an "insider" stock tip that netted Keeler a quick \$5000. According to Daniel M. Keeler, Joseph's son:

Jesse alerted Father that a new mine in Eureka was beginning to produce. He suggested to him that on a certain day he go to Salt Lake and buy all of the stock in the mine that he could. Father followed his advice. He had difficulty at first picking up many shares, but during the afternoon he had the good fortune of acquiring considerable stock in the new mine. When he returned to Provo in the evening and apprised Jesse of his success, he was advised to go back to Salt Lake the next day and sell the stock at the prevailing price. He did so. The profit take was \$10,000.00 which he and Jesse split between them. (Keeler, 359)

At the time of the depot controversy, Joseph B. Keeler and J. William Knight served in the stake presidency together. Taylor later replaced Keeler as Stake President.

14. Taylor, cited in Thomas Sterling Taylor, 71.
15. Taylor manuscript, 63-66.
16. *Salt Lake Tribune*, July 28, 1909.
17. *Salt Lake Tribune*, July 28, 1909. The *Tribune* gloated over what it perceived as the Church's loss in the affair. One headline proclaimed "Outcome Is Blow to Church Domination and Victory for Progressiveness." The article continued:

The site selected was three blocks west, a fine location, and one that will be convenient to hotels and business houses.

But protests were forthcoming from the east siders. The Knight-Loose-Smoot-Brigham Young school adherents fighting the plan purely from personal motives, the chief claim being that the site was too far

removed from their section of town. Money galore was employed by this clique. Bands were hired and nightly public meetings were held, and J. W. Whitecotton and other attorneys employed to speak against the railroads.

As a last resort the Mormon church was brought into the fight, and Prof. Brimhall's speech last week in the opera-house was one in which he openly brought in the church and told its desire, ordering the people to vote against the railroads.

The west siders are largely of the same faith as Brimhall, but at the polls today they openly rebuked the alleged mouthpiece of the church by voting for the interests of Provo rather than for the clique.

Two Circuses in Town.

It was circus day in Provo. And a circus it was. Hagenbeck-Wallace seemed to get the worst of the deal for the 'knights' of the Smoot-Loose combine were busy riding around in hired automobiles from Salt Lake. Brimhall and his band were here, there and everywhere. The crowd had rigs and workers, and all day long the fight lasted. It was only at the sinking of the sun that the west siders realized that they had won a victory with all odds against them.

At night they gathered in the main streets and had an impromptu celebration. The clique was dazed. Its members had been the undisputed bosses of Provo so long that they could not understand their defeat. . .

18. Undated, unattributed newspaper article, probably from January 2, 1911, in a scrapbook kept by Mrs. Thomas Taylor, now in the possession of Delenna Taylor.
19. Ibid.
20. Jensen, 337.

CHAPTER THREE

THOMAS NICHOLLS TAYLOR AND ARCHITECTURE

ON PROVO'S WEST SIDE: 1896-1915

Throughout his life, Thomas Nicholls Taylor was a driving force behind the construction of hundreds of buildings in Provo. He was directly responsible for nineteen buildings, including his homes, businesses, and meeting houses for church organizations he supervised.¹ As founder and President of the Provo Building and Loan Society, he was indirectly responsible for the construction of more than 400 private residences throughout the city. In addition, Taylor's service on civic and educational committees was instrumental in the creation of numerous other public buildings, including the Provo Union Passenger Depot, the City-County Building (Utah County Courthouse), the Utah Valley Hospital, and several buildings on the campus of Brigham Young University. Although Taylor was active in promoting Provo's development throughout his life, the most significant structures he built were created in the heat of the Knight-Taylor rivalry between 1896 and 1915. The desire to ensure west Provo's position as the center of commerce in the city was an important factor in the design and location of Taylor's buildings during this period. Many of these buildings remain examples of some of central Provo's most important architecture.

Taylor was born in Provo in 1868, five years after his parents had emigrated to Utah from England. Taylor's parents experienced a great deal of hardship with their young

family. Two of Taylor's older siblings died during the family's trek across the plains, making him one of the oldest surviving children. From very early in his life, Taylor was responsible for helping provide for the family in the midst of great poverty. As a young boy, he recalled going with his mother frequently to glean wheat in the fields around Provo, and to pick up "ground cherries" in the orchards after the harvests. Taylor was thin and sickly his entire life, a condition one of his sons attributed to the malnutrition he suffered as a child.² Taylor's exposure to poverty in his early years "colored his actions and his thinking in many ways in his later life."³ On one occasion, he recalled the prayers his mother would ask with her children around her:

One part of her prayer was hard for me to say "amen" to. It was when she would ask the Lord to not bless us with wealth more than was for our good. I used to joke her about it and tell her I wished she would tell the Lord we were almost hungry and not to be afraid to send us some wealth.

As I grew older I could better understand what she meant. The Gospel and the Church were the important things in life, and sometimes wealth, or money, as we are prone to call wealth (a wrong conception) took our love for the Church from us (I have seen this happen), and I could see what mother meant in her prayers.⁴

Taylor rose from this poverty to become one of Provo's most prominent businessmen, and leaders in civic and church matters. Because he began working in his father's furniture store at age ten, he only received a few years of formal education in his lifetime. His interest in self improvement, however, led him to seek informal training in many areas throughout his life, and motivated him in his business and civic affairs.

Taylor's first building was a store he constructed in 1889 with Julius Jensen, a Danish sea captain who had converted to the Mormon Church and had moved to Utah. Jensen approached the seventeen year-old Taylor in 1885 with a business proposition that resulted in the Taylor-Jensen Jewelry Store. For the first four years, Taylor and Jensen

conducted their business in a room rented from Taylor's father in the George Taylor furniture store.⁵ The jewelry business was successful from the start--"the beginning of my making some real money" Taylor later said.⁶ By 1889, Taylor and Jensen were in a financial position to build their own store. They purchased a lot with frontage on Center Street, just east of George Taylor's establishment. The resulting two-story brick and adobe building at 230 West Center still stands, although it has been greatly altered .

With few exceptions, commercial buildings in Provo before 1890 were designed by their owners or builders. In accordance with this custom, Taylor and Jensen worked with their builders to determine the design of the new store. The building had an unornamented brick facade with a square top terminating in a cornice of simple decorative brickwork. At the street level, large display windows reached from the ground to the ceiling. The second story featured three vertical sash windows with the pier between each window equal in width to the windows themselves. Above each window was a brick segmental arch. Early photos show the building with a large striped awning projecting from the center of the building across the sidewalk in front (illustration 7).

The building's design was typical of small commercial structures being built along Center Street at the time. Taylor's store was one of a number of modest, two and three story brick and adobe buildings that had begun to replace Provo's earliest wood-frame commercial structures (see illustration 8). In this respect, Provo was not unlike most other frontier towns in the western United States. Traditionally, simple two and three story Victorian Commercial style structures of brick and adobe would begin replacing temporary wood-frame buildings after about one generation (see illustration 9 for a view of West Center Street with its earliest wood-frame commercial structures).⁷ These buildings were planned for economy, and were stripped of expensive ornamentation except for surface

patterns that could be easily applied through decorative brickwork. Photographs of other frontier cities in early stages of development show a plethora of “builder front” stores of this type (see illustrations 10, 11, 12, and 13). As in the case of Taylor’s store, the facade organization of these buildings is starkly utilitarian, with regularly arranged openings for windows and entrances. The cornice is generally the most decorative area of the buildings, providing a stylized terminus at the top (see illustration 14).

At the time Taylor built his jewelry store he was also working full-time as the manager of Taylor Brothers. He was hoping, however, to get away from his involvement with that business because of problems related to a bitter marital dispute that had developed between his parents, and which eventually ended in divorce. As part of the settlement between his parents, Taylor’s mother received the family’s furniture business. The firm was subsequently reorganized, with Taylor continuing as general manager.⁸ As his involvement with the family business increased, Taylor began to reduce his responsibilities with the jewelry store. In early 1890, he bought out Jensen’s interests. Shortly afterwards, Soren Nielson, a watchmaker, purchased half the company’s stock and became the active manager. Taylor retained complete ownership of the building in addition to the other half of the stock. Nielson was only involved in the business for a short time before he died, and Taylor repurchased the outstanding stock. Upon Nielson’s death, Taylor writes, “I moved the jewelry out, had different men run it but never paid much after Nielsen [sic] died.”⁹ City records show that in 1890 the building was occupied by the Provo City Bakery, Edward Scherer and Fred Schaerger, proprietors.¹⁰ Taylor eventually traded the building to his brother George as payment for George’s stock in Taylor Brothers Co.¹¹

The year of Taylor Brothers’ restructuring coincided with one of Provo’s major economic booms. While the business had previously been grossing \$13,000 to \$14,000

annually, in 1890, the store took in \$50,000. The increase in business gave Taylor Brothers Co. the financial boost needed to construct a new store. “We were carried off our feet, built a large 3 story building, one of the first on Main Street [Center Street]” Taylor wrote.¹²

Their new three story Victorian-inspired building was built on the site of their father’s furniture store at about 250 West Center Street. As the tallest building in town, it became the anchor for the west side business district (see illustration 15). On the building’s facade, each story was divided into a three bay system. The center bay of the ground floor served as the entrance with the two flanking bays featuring display windows. The three bays of the second story featured double sash windows capped by segmental arches of decorative brick work. The corner and inside piers between the window sets exhibited decorative pilaster strips with stylized capitals. Quoins were set at the corners to enhance the vertical articulation of the building. The arches above the third story windows were filled with variegated brick set in a diagonal checkerboard pattern. The building was terminated at the cornice by an open arcade of four small arches on both side bays, and by a raised, blind arcade of four small arches in the center bay. This raised central portion of the building also contained a sign identifying the store.

As had been the case with the Taylor-Jensen building, this store was likely designed by the building contractors in consultation with their client. Most of the lumber yards and masons in Provo at the time advertised architectural services, but it is doubtful that any practicing architect worked in the city before 1891.¹³ In essence, this building is a three story variation of the type Taylor had constructed earlier for his jewelry store, and is related to other buildings of the period throughout the west. The basic organization of the facade is regular and utilitarian. The only unique feature of the building is the highly ornamented skin, which is articulated in shallow relief by decorative brickwork. Provo’s

other substantial commercial buildings of the period exhibit a similar virtuoso approach to ornamental masonry. For example, both the Union Block Building (1889) at 32 West Center (illustration 16) and the Southworth Block (1900) at 120 West Center (illustration 17) feature a variegated surface of brick laid diagonally, similar to that on the Taylor Bros. building. Unlike the Taylor Bros. store, however, the Union and Southworth blocks are distinctive in window and facade arrangement, with the decorative brickwork playing a relatively minor role in the overall design.

Taylor Brothers Co. occupied this building for twelve years, until Taylor and his brothers felt the need to expand the establishment again and increase its preeminence in town. In 1900, Jesse Knight built Provo's largest commercial structure of the period, the Knight Block Building on Center Street and University Avenue. Partially as a result of Knight's efforts on Provo's east side, Taylor became concerned that his store was losing status as one of the city's prominent commercial structures. To offset this problem, Taylor constructed a three story building adjacent to his existing store to the east, roughly doubling the floor space (illustration 18).

The architect of this building is unknown, but the more refined design of the facade indicates a greater concern for proportions and unity than existed in the earlier building. The ground level of the building consisted of floor to ceiling display windows with a recessed entrance in the center, similar to the 1890 structure. The second and third levels, however, were unified by the placement of three window bays that were recessed within an arcade that continued unbroken between the second and third stories. The recessed window bays and the uninterrupted vertical piers between them made the set of second and third story windows appear as a single visual unit, and gave the building a strong vertical emphasis. On the second story, three nearly-square windows with transoms were evenly spaced

between each other and between the sides of the building. They corresponded in position with three arched windows on the third story. At the top of the building, stylized brick brackets supported a brief architrave, capped by a parapet wall. A rectangular section of the parapet wall was raised on both sides, corresponding to the width of the arched window bay beneath it, and was capped with a brief swan's neck cornice. This comparatively simple facade of light pressed brick contrasted markedly with the complex detailing and dark brick of the earlier building. A large metal awning on the front of both buildings completely covered the sidewalk.

The 1902 addition to the Taylor Brothers Co. store is significant in that it marks Provo's introduction to the type of modernism in commercial architecture that was being popularized elsewhere in the country by architects such as Louis Sullivan. Before the 1902 addition to Taylor Brothers, commercial architecture in Provo masked the functional portion of the structure behind a skin-like facade, which was the principal vehicle for stylistic features. Into this continuous surface were punched openings for doors and windows. Provo was not unique with this type of commercial architecture; it had been prevalent in the United States for some time. However, H. H. Richardson's Marshall Field Wholesale Store in Chicago (1885-87) ushered in a new era of modernism in architecture by demonstrating the strength and dignity that could be achieved in the design of a commercial structure (illustration 19).

In the Marshall Field Store, a series of superimposed arcades visually expressed the support system of the facade. The arcades served to open the building's surface to the outside without creating the effect that windows had been punched into a planar wall. This concept of "form follows function" was more completely developed by Louis Sullivan, who borrowed the philosophy and geometry of Richardson's Marshall Field Store for his

Auditorium Building (1886-89) and Walker Warehouse (1888-89), both in Chicago.

One of Sullivan's last and best variations on Richardson's building is represented by the Dooley Block in Salt Lake City (1890-91), the only building Sullivan designed in Utah (illustration 20).¹⁴ The Dooley Block featured a surface stripped of ornamentation, with an organization of structural arcades on the facade that suggested "airy volume as opposed to heavy density, with skinlike thinner walls rather than massively thick enclosures."¹⁵ As one of the most prominent and widely published commercial buildings in Salt Lake City, the Dooley Block would certainly have been familiar to the designer of the Taylor Brothers Co. building. While the Provo store was a comparatively modest building with some hold-over Victorian picturesque elements, it was unique for its Sullivan-esque organization of the facade. With its prominent use of the structural arcade form, the 1902 Taylor Brothers store marked the introduction of "modern" commercial architecture in Provo. Taylor Brothers Co. was located in this building and the earlier 1890 structure for nine more years, until another expansion in 1911 when the buildings were remodeled, enlarged, and given the unified facade that exists today (1991).

The 1911 expansion of the Taylor Brothers Co. was necessitated by the growth of the company's retail business. Taylor also saw it as yet another opportunity to improve the west side business district. At the time, the east side commercial area surrounding the intersection of University Avenue and Center Street was growing rapidly, and had become nearly filled with commercial establishments. The west side faction led by Taylor had only recently defeated Knight and the east side group in the battle for the Union Passenger Depot, which opened on January 1 of that year. Taylor's remodeling project was a continuation of this effort to promote Provo's west side business district.

The expansion involved constructing another three story addition to the west of the

1890 Taylor Brothers structure, and combining the addition with the two existing buildings (illustration 21). Taylor hired Joseph Nelson (1876-1952), the only formally trained architect in Provo, as the project's designer.¹⁶ Nelson was born in Mantua, Utah and received his early education in the Cache Valley. From 1898 until 1900, he served a mission for the Mormon Church in Denmark. After his mission, he worked as a school teacher and a stone carver, creating headstones in Brigham City. In 1904, Nelson came to Provo and apprenticed as a draftsman with Richard C. Watkins (1858-1941) during the period of Watkins' involvement with Neo-Classicism. He left Watkins' firm in 1907 and moved his family to Philadelphia where he enrolled in the architecture program at the University of Pennsylvania.

Nelson's most significant teacher at the University was Paul P. Cret, who had joined the faculty in 1903 shortly after graduating from the Ecole des Beaux Arts in Paris. According to one promotional article of the period, Cret was "recognized everywhere as the greatest designing architect and most able instructor in America."¹⁷ Cret's philosophy of architecture combined a studied familiarity with Classicism and an appreciation for modernism and new building technologies. Cret was influential in the education of a number of eminent American architects, most notably Louis Kahn.¹⁸ While at the University of Pennsylvania, Nelson received first prize for "superior excellence for his work in design for the year 1908."¹⁹ In 1909, Nelson graduated from the University's intensive two-year architecture program and returned to Provo to begin his practice.²⁰ By the time Taylor selected him for the 1911 Taylor Brothers expansion, Nelson had designed the Provo Central School, an eclectic building with a central pavilion on each facade, a Neo-Classical style portico marking the main entrance, and a Flemish gable projecting from the building's hipped roof on each side (illustration 22). Nelson had also completed a number

of bungalow-style residences in Provo, and the first enlargement of Taylor's Farmer's and Merchant's Bank building.

For the 1911 expansion, Nelson added a new wing on the west side of the two existing structures. The facade of this wing duplicates the Commercial Style design of the 1902 building. In the center of the new combined structure, where the 1890 building had been, Nelson designed a recessed pavilion and loggia. This central pavilion is set off on both sides by slightly projecting piers. The piers visually divide the building into thirds. On the street level, floor-to-ceiling display windows and transoms are featured. On the second and third stories, the windows are arranged in an arcade. Each of the building's three sections contains a set of three window bays contained by an arcade. Within the bays, second story windows are rectangular while third story windows are capped by a round arch. The central portion of the third story contains a balcony of three arches supported by Tuscan columns. The arcaded balcony repeats the design of the arched windows on both sides. Perhaps one of the flaws of the 1902 building's design is the oddly proportioned space between the top of the arched windows on the second level, and the bracketed conclusion of the roof. Nelson solved this problem on the new facade by designing a massive bracketed cornice for the building, which replaced the raised portions of the facade of both the 1890 and 1902 buildings. Immediately beneath the cornice is a substantial frieze and architrave. Decorative grillwork on the frieze is repeated in the transoms of the ground level display windows. The addition of the heavy cornice detail helps balance the space between the top of the arched windows and the building's conclusion.

Nelson's design for the 1911 addition preserves the significant Commercial Style innovations of the 1902 building. Nelson combines the structural-arcade form which was evident in Richardson's Marshall Field Store and Sullivan's Dooley Block with a facade

organization that is reminiscent of Neo-Classical designs he studied at the University of Pennsylvania. Nelson's design for Taylor Brothers demonstrates the stamp of his classical training at the University, combined with his awareness of contemporary architectural trends. The 1911 design of Taylor Brothers Co. represented the most sophisticated example of commercial architecture in the city at the time due to its sensitive combination of historical forms with current styles.

In addition to his store, Taylor was responsible for another of the city's prominent commercial buildings –The Farmer's and Merchant's Bank, completed in 1908. This building at 290 West Center Street was begun when the bank was organized in 1906.²¹ For two years, while the building was under construction, Taylor received deposits and made loans from his office in the Taylor Brother's Co. store. The Farmer's and Merchant's Bank was formed in part because of a dispute Taylor had with C.E. Loose, Taylor's opponent during his second mayoral race and one of Jesse Knight's protégés in the east-side business community.²² Loose was Vice-President of the Provo Commercial Savings Bank, where Taylor Brothers Co. kept its account. Taylor had made arrangements with Reed Smoot, the bank's president, for Taylor Brothers to maintain a \$10,000 line of unsecured credit at the bank. After Reed Smoot was elected to the U.S. Senate and left for Washington, Loose informed Taylor that the bank would be requiring some security on the loan. Taylor discussed the matter with Loose, offering to open the store's books to his auditors, and reminding Loose that the account had never been overdrawn. When he was unsuccessful in persuading Loose, Taylor sought assistance from John Bennett and W. R. Wallace, prominent Salt Lake businessmen and close personal friends. The two helped Taylor obtain a larger loan at a better rate from a bank in Salt Lake City. After banking with this firm for several years, Taylor began to feel uncomfortable about taking his business to

Salt Lake City:

It did not look well for us to be asking people to trade in Provo and we to do our banking outside, so we decided to open a bank, the Farmers and Merchants is the result.²³

Taylor gathered a group of his west side business associates and raised the capital necessary to begin the bank. The authorization to develop plans for a new building was among the first items approved by the bank's board of directors.

The Farmer's and Merchant's Bank building was designed originally as a two story rectangular block with a heavy bracketed cornice and a flat roof (illustration 23). On the first floor, the facade facing Center Street was divided in half; the west half consisted of a large, plate glass window with transom, and the east half had a recessed entry with a staircase to the second story offices. Pilaster strips with capitals were placed on both sides of the facade and in the center between the entrance recess and the display window. These pilasters terminated in an entablature defining the first level of the building. The second story featured four bays of equal width, each bay containing a single vertical sash window. A pilaster strip with a capital was placed at the building's corners and between each of the windows, rising from the first floor entablature to the architrave and frieze just below the cornice. The upper entablature continued around the building, while the entablature dividing the first and second floors was included only on the building's facade. On the west side, five vertical windows with transoms were evenly spaced down the length of the building on the first story. Each window was capped with a flat stone lintel. The second story featured a pair of windows directly above each of the five windows on the first floor.

In 1910, Taylor constructed a building for the J.C. Penney Company, immediately adjoining his bank to the east. This store was built under the umbrella of the Taylor Investment Company, which Taylor had formed in partnership with John F. Bennett, W.

R. Wallace, John D. Dixon and his brother, A. N. Taylor. The “Golden Rule Store” was the first of the national chains to be established in Provo, and was the fifteenth store in the J. C. Penney system.²⁴ Taylor’s ability to persuade this chain to build onto his bank was a coup for retail business on the west side, and demonstrated the vitality Taylor was able to bring to the west-side retail community. In addition, it was a profitable venture for Taylor: “We bought real estate at a very low price, built one building joining the bank and cleaned up a nice piece of money,” he wrote.²⁵ The Penney building was designed to appear as though it were part of the original structure of the bank. The upper portion of the building is an exact duplicate of the original bank. On the lower floor, an awning covers two large display windows with a recessed entrance in the center. The entablatures on both levels and the cornice at the top continue unbroken across both buildings.

Sometime after 1920, the bank was again enlarged. In his manuscript history, Taylor describes the bank’s success: “This business has grown far beyond my fondest hopes and expectations.”²⁶ He mentions that the bank had, to that point, never failed to pay a dividend, and refers briefly to the last expansion:

When the National City Bank of Salt Lake City failed, we purchased their marble fixtures, vaults, safety boxes, enlarged our banking building to double its former size and are now equipped with a beautiful bank, one of the finest in the state.²⁷

The expansion Taylor mentions involved enlarging the building at the rear. Whereas the original building had five window bays along its length, the enlarged structure has ten. Once again, the design was carefully considered to appear as though the building had all been constructed at the same time. The cornice continues unbroken down the length of the building, and the window treatment is the same as on the earlier structure.²⁸

The designer of the Farmer’s and Merchant’s Bank building is unknown.²⁹ It may

possibly have been designed by Watkins, given Taylor's relationship with Watkins and Watkins' interest in Neo-Classicism at the time.³⁰ The orderly rectilinear facade and chaste Classical ornamentation of the Farmer's and Merchant's Bank is typical of a number of structures constructed in the area during the period. In Provo, one of the most prominent was Jesse Knight's classically detailed mansion on East Center Street, designed by Ware & Treganza in 1906. This firm was also responsible for one of Provo's finest Neo-Classical structures, the Maeser Memorial Building, built on the upper campus of Brigham Young University in 1909. In Salt Lake City, the Federal Building and Post Office, built between 1903 and 1906, was influential in introducing the Neo-Classical Revival style of architecture to the state (illustration 24). The Farmer's and Merchant's Bank building does not exhibit Classical detailing to the degree of these other structures. Still, the building is important as one of Provo's first commercial structures to be designed in the Neo-Classical style.

The final commercial building Taylor commissioned was a warehouse constructed between 1908 and 1935 at 60 North 300 West in Provo (illustration 25). Little is known of the details surrounding the building's creation, but the warehouse is significant because it is "the only commercial building in Provo, other than the Denver and Rio Grande Railroad Depot, which exhibits Prairie Style influences in the design of the facade."³¹ The two story brick building is roughly twice as long as it is wide, and has a flat roof. At the street level, a central entrance is surrounded by display windows and transoms that rise from the concrete foundation to the ceiling. On both sides of the facade, strong vertical piers of diagonally laid brick visually support a stylized entablature and a boxed cornice with brackets. Each of the piers features a decorative pendant at the top, immediately below a cornice of diagonally-laid brick which gives a strong geometric feeling to the building. On

the second level, a ribbon window stretches the width of the building. Above the cornice, a brick parapet wall is capped with concrete coping.

Prairie Style architecture is unusual in Provo as an architectural form. Utah architects first began working in the style after about 1905, based on their contact with publications illustrating the work of midwestern designers. Salt Lake City, Ogden, and Logan contain the greatest number of Prairie Style buildings in Utah, most of which were designed by architectural firms in Salt Lake City. Ware & Treganza planned a number of Prairie Style buildings throughout the state, including the Provo Union Passenger Depot. Many of the state's best Prairie Style buildings were designed by Hyrum C. Pope and Harold W. Burton, whose firm of Pope & Burton worked actively for the Mormon Church beginning about 1910. Their designs, such as the 1913 First Ward Chapel, Salt Lake City Liberty Stake (illustration 26), demonstrate great familiarity with the early work of Frank Lloyd Wright. The Mormon Temple in Alberta Canada (1913) is perhaps the best example of Pope & Burton's Prairie Style religious architecture. One of the apprentices in their office who worked as a carpenter on the Alberta Temple, James E. Allen, later became a prominent Provo architect, and may have been responsible for the Taylor Brothers Warehouse design.³² Although the building lacks many of the features that are associated with Prairie Style buildings, the facade organization distinctly belongs to the genre, and is unique in Provo.

In addition to his commercial structures, Taylor was responsible for a number of other public buildings. The first of these was the Provo Third Ward Chapel, which Taylor supervised in 1900 while he served as the organization's bishop. Taylor commissioned Watkins as the designer for this building.³³ Watkins and Taliesen T. Davies were the only architects working in Provo at the time.³⁴ Of the two, Watkins was the more prominent,

having completed numerous important commissions throughout the state. Watkins was born in Bristol England in 1858, and came to America when he was eleven. He spent his early life in Ogden where he received a sixth grade education. In 1889, Watkins married and moved to Salt Lake City where he worked as a carpenter on the State Penitentiary, located on 21st South. In 1890, Watkins began working as a draftsman for Richard K.A. Kletting, supervising Kletting's projects in Central and Southern Utah. In Provo, Watkins worked with Kletting to design the Reed Smoot home (1892) at 183 East 100 South, and the Territorial Insane Asylum (1891) at the east end of Center Street.

In 1892, Watkins started his own practice in Provo, and soon became Central Utah's most prolific architectural designer. He was particularly enamored with Romanesque style architecture, and designed a number of the area's finest buildings, including several for Jesse Knight. In 1897, Watkins moved his family and his practice to Ogden, where he formed a partnership with George Greeves. Watkins' family grew homesick for Provo, however, and in 1897, he returned to the city where he practiced for ten more years. In 1909, he moved to Salt Lake City and formed a partnership with John F. Birch. The firm of Watkins and Birch accepted numerous commissions for school buildings, and in 1911, Watkins was selected by the State of Utah as Architect of State Schools. In 1913, Watkins and Birch entered the competition to design the State Capitol building, taking second place to Kletting's winning proposal. Birch left Watkins in 1918 to return to his native England, and Watkins continued his practice with only temporary help until his death in 1941. By the end of his career, Watkins had designed more than 240 schools and more than 380 other buildings.

When Taylor selected Watkins to design the Provo Third Ward building in 1900, Watkins had already designed Knight's family home at 177 East Center Street,³⁵ another

house for Knight's son, J. William, at 390 East Center, and the Knight Block Building at 1 East Center. As a west side resident and business man, Taylor must have felt some alarm to see the city's most significant development occurring on the east side. Taylor had been elected Mayor of Provo in 1900, and while he welcomed new growth in the city, he must have been concerned over the diminishing status of the west side. As Bishop of the Provo Third Ward, Taylor had been meeting with his congregation in the old "seminary building" on Fifth West and First North. This building was one of Provo's earliest public structures, and had served both civic and religious functions since shortly after the pioneers had left their fort. The simple pitched-roof building was showing its age. The windows on the lower level had been bricked in, the roof was bowing, and the facade was cracked (illustration 27, 28). Taylor and his counselors in the bishopric decided to raise the funds necessary to build a new chapel for their ward. There was, however, no one like Jesse Knight to make a substantial donation to the building fund. Taylor himself had been through a very difficult financial crisis during the economic downturn of 1893, and had suffered a nervous breakdown.³⁶ Taylor knew that it would be difficult to raise the money for the church building:

We had a struggle to build the church. Before commencing we called the brethren of the priesthood together, I explained to them that if the building was to be built it meant we must take in hundreds and not tens. We told them that a group of them should start by giving \$300 each. When I sat down, Bishop Tanner got up and said 'I don't propose to have anyone tell me what I shall donate to this church.' When he sat down I said, 'Don't pay any attention to what Bishop Tanner said; he will be the first to pay his donation.'

The next morning as I was going to work the bishop drove up to me with his old grey mare and cart, and said: 'Well Thomas, I just got my receipt for \$300 on the new meeting house. I don't believe in having a boy I raised (he meant me) make a prophecy and then have it go without being fulfilled.' He was a great man.³⁷

The building was commenced on March 1, 1901, and finished later that same year

(illustration 29). Newspaper accounts of the dedication describe the building's beauty, and note the remarkable fact that the \$11,000 necessary to pay for the building was raised before it was finished.

The Third Ward Meetinghouse consists of a central chapel block with a steeply pitched roof, an attached tower, and a two-story transept-like structure in the rear containing classrooms. The building's entrance is on the southeast corner, and is dominated by a three-story tower with two finials on each of the four corners, capped by a conical turret roof. At the ground level, the entry vestibule features a rounded arch, which repeats the large rounded arch window in the center of the main building's facade. A heavy bargeboard eave runs around the roof, which has very little overhang. The corners of the main chapel section feature wall buttresses, which were originally repeated between the window bays down the length of the building (an amusement hall added to the building in 1915 covers the windows on the north side). Three pairs of arched windows were inset into the length of the chapel block on both sides.

Watkins' design for the Third Ward Chapel combines Victorian Gothic elements with stylized Romanesque forms. The building's massing is typical of a number of smaller Protestant churches being built throughout the midwest. Pattern books of church designs, such as Franklin Kidder's *Churches and Chapels* of 1895, popularized this form, where a steeply pitched gabled facade is joined with a tall corner tower at the front end of the nave (illustration 30). Typically, the main entry to the church would be through an arched opening in the base of this tower into a porch, or foyer adjoining the main assembly room. Frequently, as in the case of the Third Ward Chapel, a stubby transept arm at the far end of the building provides space for classrooms or offices. These pattern book designs were, in turn, heavily influenced by the work of Richardson, whose plans for the Trinity

Church in Buffalo, New York and the North Congregational Church in Springfield, Massachusetts are perhaps most closely related to the type (illustrations 31, 32). Richardson's churches are designed on a much larger scale than most of the derivations conceived by others. However, even Richardson had some ideas on how the same form could be applied to smaller buildings (illustration 33). In Utah, the form was one of a number used for Mormon meetinghouses, and can be seen in Ware & Treganza's 1905 chapel for the Salt Lake City 17th Ward (illustration 34), and the Salt Lake City 23rd Ward meetinghouse (1913) designed by Mathew Noall (illustration 35).

The Provo Third Ward building acknowledges the basic massing of the Victorian Gothic church form, but has a greater Romanesque flavor than most Mormon meetinghouses of the same type. Watkins emphasizes the round arch throughout the building, repeating the shape on the entry portal, the principal window of the gable facade, the arcade of the upper tower and the windows along the building's sides. The ornamentation of the tower is closely related to the detail of the tower on the Knight Block Building, which Watkins had designed only one year earlier. For many years the building was widely considered to be Provo's most important church structure, after the Utah Stake Tabernacle. In this respect, the building functioned as Taylor had hoped, bringing a greater level of prominence to the west side.

In addition to his public buildings, Taylor was involved in the construction of several personal residences. Taylor designed his first building, the Taylor-Jensen Jewelry Store, with an upstairs apartment that served as his first home after his marriage in 1889. In 1890, Taylor and his wife moved out of the apartment as his involvement with the jewelry business ended. They lived for a short time in Taylor's mother's house, while she was away on an extended visit to England. Taylor used this time to design a home for his

family. As he had done with the first two Taylor Brothers buildings, Taylor planned the interior arrangement of the house himself, and worked with his builder to determine other architectural details. The Taylor home was completed around 1891, and was located at about 250 West on First North (it has since been demolished). Soon after moving in, Taylor learned from his wife that he was a failure as an architect. “Mrs. Taylor always said it was the most inconvenient house ever built. No closets of any kind, no conveniences for the kitchen. As an architect, I could see I did not stand well” Taylor reported.³⁸

Taylor’s family suffered with the “inconvenient house” until 1908, when he decided to build a new home on some property he had purchased fifteen years earlier along Fifth West. One factor affecting Taylor’s plans for his new house was his awareness of Jesse Knight’s efforts to recast East Center Street as Provo’s prestigious residential district. To accomplish this, Knight had commissioned extravagant mansions for himself and his family members in the area. Taylor hoped to reclaim for Fifth West some of its status as Provo’s finest neighborhood by building his new home. Taylor remembered the chastening he had received from his wife after their first house had been built, and this time he instructed her to hire an architect to design a building to her liking. She selected Watkins, with whom Taylor had established a good working relationship as a result of the Third Ward Meetinghouse project. When the home was completed, it was considered one of Provo’s finest (illustration 36).³⁹

The Taylor Mansion, located at 342 North Fifth West in Provo, is one of the best examples of the Classical Box style in the city. It is constructed of light yellow pressed brick, with contrasting window lintels of red sandstone. The building’s massing retains the integrity of the box shape, except on the southwest side of the building, where the corner of the box has been notched out to create extra room for porches on both the first and second

stories. The ornamentation of the building is Classical, with a portico of Tuscan columns and boxed cornice over the main entrance. The frieze of the cornice and pediment has a dentil motif, which is repeated on the frieze of the architrave above the main level porch. The entrance pavilion is centered with the second story window arrangement, consisting of two large rectangular windows and a smaller oval accent window between them. A low-pitched dormer projects from the front of the hipped roof, and is centered with the entrance assembly and facade windows. While these elements are symmetrically arranged in relation to each other, they are positioned asymmetrically in relation to the roof. A bellcast roof covers the first story porch, and curves around the southwest corner of the building. This roof serves as the base of the porch on the second story. While there is an asymmetrical quality in the arrangement of the windows, doors, massing, and decorative elements, there is an overall balance that is consistent with the classical nature of the building.

Watkins' design for the Taylor Mansion demonstrates a fundamental stylistic change he was undergoing in his career. After about 1902, Watkins began abandoning Romanesque forms in favor of Neo-Classical designs. In the Taylor residence, Watkins uses a basic "foursquare" plan which was common in Utah between 1900 and 1920, and which retains the symmetrical massing of the Classical block. The Taylor home served as a transition for Watkins between his earlier Romanesque style and his later classical inclinations. Even though the overall effect of the Taylor Mansion is one of restrained Classicism, the asymmetrical porch treatment is reminiscent of Watkins' earlier Victorian and Romanesque designs. After the Taylor Mansion, Watkins abandoned completely the asymmetry of his early work in favor of strict Classicism, as seen in two Provo homes which were built circa 1909 on Center Street in Provo from the same Watkins plan

(illustration 37). The Taylor Mansion is similar in many respects to other foursquare buildings in Utah, such as the John Hickey house designed in 1900 by Walter E. Ware (illustration 38), and the 1909 Charles Lambourne house (illustration 39), both in Salt Lake City. These homes demonstrate the rejection of eclectic irregularity in favor of Neo-Classicism, which characterizes the foursquare house type. Taylor's home is also related to many of the one and two story bungalow style homes that were built in Provo beginning in 1904 as a result of financing from his Provo Building and Loan Society (see illustrations 40, 42). They share a box-like massing, a general symmetrical arrangement of the facade, and a projecting attic dormer in the center of the hipped roof.

In accordance with a custom that was common among members of the Mormon Church at the time, Taylor invited Anthon H. Lund, a member of the Church's First Presidency, to come to Provo and offer a dedicatory prayer on the home. Lund performed the ceremony on July 28, 1908, Taylor's fortieth birthday.⁴⁰

Taylor's most direct involvement with residential architecture was with the homes he built for his family. However, he was indirectly influential in the construction of more than 400 private residences in the city which were built with funds borrowed from the Provo Building and Loan Society. Taylor began this organization in 1904 as a service project rather than as a money making venture. He was president of the company until late in his life, but neither he nor the other officers ever drew any salary. The Society was begun at a time when banks did not make home mortgages for individuals, and Taylor was concerned that Provo citizens be given an opportunity to more easily own their own homes. The organization was essentially a non-profit bank that only made loans for personal residences. By eliminating the cost of salaries and overhead (the organization was run out of Taylor's bank building), the society was able to give low interest loans to home

buyers.

Because the organization did not represent the potential for a return on investment, Taylor had a difficult time getting the interest of potential backers in the business community. Taylor finally met with the Mormon bishops in Provo, who saw the value of the idea and provided the necessary support to get the program going. The Provo Building and Loan Society was successful from its inception. In a newspaper article of January 1909, Taylor reported that in the five years of the society's existence, thirty-seven new homes had been built, and additions had been made to forty-three more, for a total of eighty loans. Taylor was pleased at the effect the Society was having on the community:

To Provo, I believe you will all agree, it has been the means of stimulating the building of new homes. These 37 new homes that have been erected have undoubtedly stimulated 37 more people to build, who have not been in this society. As you know, what our neighbor does, if well, it stimulates us to do well also. This increases the beauty of our city, increases the revenue of our city, besides making better citizens, for the man who owns his own home feels a keener responsibility in public affairs than one who does not.⁴¹

The homes financed by the Provo Building and Loan Society were generally based on designs that could commonly be found in pattern books of the period. Between 1906 and 1915, most loans were made for \$1,000 or less.⁴² The Maria Dixon Taylor home, 256 North 500 West in Provo, was built with a \$1000 loan in 1906, and is a typical example of the type of homes financed by the society (illustration 40). This octagonal front home is based on a plan that was readily available to contractors through pattern books, and is almost an exact duplicate of several other homes in the city (see illustration 41). The one and a half story home has 1600 square feet, and features Romanesque style arched windows and Shingle style decoration on the front gable. The porch wraps from the front to the side of the house, and contains an pediment with Classical ornamentation over the

front entrance. The mortgage was paid off in May of 1911, and the house has been little changed since then.

The Parley S. and Etta D. Dixon residence, 195 North 300 West, is another example of a pattern-book house financed by the Society (illustration 42). This home, built in 1909, is a “foursquare” block, with two stories and an attic. The structure contained 1060 square feet of floor space, and is a smaller variety of the type of home Taylor built for his family in 1908. The house possesses some Neo-Classical flavor due to the Tuscan colonnade of the front porch, and the rough symmetry of the facade. The \$800 loan taken to build this home was paid off in February of 1915.

The J. W. Robinson residence, 134 East 200 North, is representative of many Bungalow style homes financed by the society after about 1910 (illustration 43). Bungalow features exhibited by this building include the projecting front porch, supported in this instance by metal posts (but frequently supported by columns or battered wooden piers in other examples), the wide overhanging eaves, and the hipped roof with an attic story dormer. The dormer is articulated with Shingle style decoration, which is indicative of the Arts and Crafts design source from which this building type emerged. The Robinson home is a good example of the basic Bungalow plan that could be found in builders’ magazines published by companies like “Bungalocraft” in Los Angeles.⁴³ This home type began replacing the Victorian structures that had been popular for middle-class housing since the 1880s.

Before it was taken over in the 1960s by another bank, the Provo Building and Loan Society was responsible for the construction of hundreds of “brick cottages” in Provo. Taylor resigned as its president in 1933, but always considered it his finest business accomplishment. “There were many interesting things in the struggles, but they were well

worth the struggle. It was my best, and I am very happy over it.”⁴⁴

Taylor’s effort to found and support the Provo Building and Loan Society was indicative of the development-minded philosophy he espoused throughout his life. Taylor had a genuine interest in seeing Provo grow and prosper, and he combined that with his affection for Provo’s west side as he built structures to enhance the prominence of the area. The competition Taylor felt with Knight’s east side group of businessmen was a continual prod that resulted in some of early Provo’s finest buildings.

ENDNOTES: CHAPTER THREE

1. This number is mentioned several times by Taylor's son, Thomas Sterling Taylor, in the biography of his father (7, 77). On page 7, Taylor writes of his father: "He built buildings, nineteen of them directly during his lifetime and hundreds indirectly." On page 77, he writes: "Nineteen of Provo's business and church structures owe their existence to him, either directly or largely through his influence and supervision." From interviews with Delenna Taylor and Thomas S. Taylor Jr, daughter and grandson respectively of T.N. Taylor, and from other records, the author has compiled the following list of buildings built by Taylor or by organizations he headed:

1. Taylor and Jensen Jewelry Store (1890), 230 West Center, Provo
2. First Home (c. 1891) "about 250 West 100 North," Provo.
3. Taylor Mansion (1908), 342 North 500 West, Provo.
4. Taylor Brothers Furniture Co. (1890, 1902-11) 250 West Center, Provo.
5. Farmer's and Merchant's Bank (1908) 290 West Center, Provo.
6. Provo Third Ward Chapel (1901) 105 North 500 West, Provo.
7. Maiben Glass and Paint Co. (c. 1900) 272 West Center, Provo.
8. Grand View Ward, 1140 Columbia Lane, Provo.
9. Manavu Ward, 391 North 600 East, Provo.
10. Edgemont Ward, 3984 North Canyon Road, Provo.
11. Provo 1st Ward, 143 East 200 South, Provo.
12. Provo 3rd Ward Amusement Hall (1915), 115 North 500 West, Provo.
13. Provo 4th Ward, 374 North 100 West, Provo.
14. Sharon Ward, 255 North State Street, Orem.
15. Bonneville Ward, 609 East 300 South, Provo.
16. Pleasant View, 1901 North 150 East, Provo.
17. Timpanogos Ward Remodeled, 450 East 800 South, Orem.
18. Provo 6th Ward, 230 West 300 South, Provo.
19. Lake View Amusement Hall, Geneva Road, Orem.
20. Provo Seminary Building, 300 West 100 South, Provo.
21. Taylor Brothers Warehouse (c. 1915), 60 North 300 West, Provo.

Taylor was president of the Brigham Young University Alumni Association when that organization was in charge of raising money for construction of the Maeser Memorial Building at BYU. As a member of Brigham Young University's Board of Trustees, Taylor was also involved with planning and supervising these buildings: Heber J. Grant Library, Brimhall Building (the top two floors were added to an existing one story building), the Athletic Stadium, the President's home, and the Joseph Smith Building. In addition, plans for the Science Center were prepared in the last years of Taylor's service with the Board of Trustees.

2. Taylor, 15.
3. Ibid., 9.

4. Taylor manuscript, 16.
5. Taylor, 23.
6. Taylor manuscript, 17.
7. Carole Rifkind provides several examples of the Victorian Commercial style architecture in her book *A Field Guide to American Architecture*, 193-216.
8. Taylor manuscript, 22. Taylor recorded the organization and initial financing of Taylor Brothers as follows:

We incorporated the business under the name of Taylor Bros. Co. for \$50,000 with a paid up capital of \$30,500.00. The property from father was taken in for \$22,000.00, \$11,000.00, of which went to mother. She borrowed \$3,000 more giving her \$14,000.00. George Jr. put in \$5,000.00. Arthur, \$1,500.00. I, \$5,000 and John Dixon \$5,000.00. This made up the \$30,500.00. The money we raised (mainly all of which was borrowed) paid off the bank the \$11,000.00 borrowed and left some to go into the business . . . We elected mother, President, George, Vice-president, John Dixon, Sec.-Trea., myself, manager. These with Arthur made up the board of directors.
9. Taylor manuscript, 23.
10. Utah County Tax Assessor's records for 230 West Center Street, Provo.
11. Taylor manuscript, p. 23. This building now has been remodeled with a Spanish Mission style facade that extends across a 1921 structure to the west, making the two buildings appear as one. (Utah State Historical Society Historic Preservation Research Office Structure/Site Information Form for 236, 232 and 230 West Center Street in Provo.)
12. Taylor manuscript, 23.
13. Provo newspapers of the period contain advertisements for architectural services offered by the following firms: Mickesell and Hendershot, architects and engineers (1890); R. Kletting, architect, offices in Salt Lake and Provo (1890); Sargent and Cross, Architects (1891); and E. Lund, architect and builder (1891). No record has been preserved that describes the work of any of these men except Kletting, who worked in Salt Lake City and was one of the state's premier architects. His advertisement of an office in Provo probably refers to the fact that Richard C. Watkins, who worked as a draftsman for Kletting, established an office in Provo to provide architectural supervision on the Territorial Insane Asylum, which had been designed by Kletting. Other buildings in Provo designed by Kletting and Watkins include the Reed Smoot home and the Russell S. and Kitty Hines mansion. (R.C. Watkins file in the Utah State Historical Society Preservation Office.)

14. In 1890, Sullivan designed the Ontario Hotel, which was to be built in Salt Lake City on property adjacent to where the Dooley Block was eventually constructed. According to Frank Lloyd Wright, who was working for Sullivan at the time, the foundation for this six-story Italianate-style building was laid, but the building was never built (Wright, *An Autobiography*, p. 103; cited in Twombly, p. 254). Sullivan's rendering of the proposed building is reproduced in Twombly, 253.

15. Twombly, 256. Twombly provides an excellent analysis of the Dooly Block, demonstrating its position as an important transitional building in Sullivan's quest to establish "a system of vertical construction."

16. Pictorial Provo, 1911. One of the unnumbered pages in this book features a promotional article on Joseph Nelson.

17. Ibid.

18. Frampton, 243.

19. Brad Westwood, "Account of Professional Life [of Joseph Nelson]," Senior Paper for History 490, BYU, April 1985, published in Norton, 48.

20. Information on Nelson's life is taken from *Biography of Joseph Nelson, Architect*, compiled by Don Norton.

21. Taylor manuscript, 27. Taylor writes:

In 1906, we organized the Farmers and Merchants Bank of Provo with a capital of \$50,000.00. (I was elected President and have held the position since its organization). We commenced a new building on the corner of 3rd West and Center. The building was not completed so I received deposits and made loans from my office, which was then situated at the south end of the balcony on the east side of our store (Taylor Bros. Co.). This business has grown far beyond my fondest hopes and expectations. When we reached our one quarter of a million mark in totals, we got out a special statement. Our totals at this writing are one and one-half millions (\$1,500,000.00).

22. Some of the most interesting articles saved in the scrapbook kept by Mrs. Taylor recount the political banter of the mayoral election of 1901 in which Taylor and Loose opposed each other. Reed Smoot, the city's most prominent Republican, and Jesse Knight both supported C. E. Loose for mayor. This group represented the east side clique, and it was generally known in the city that Taylor represented the West. The Provo Democrat wrote "If the west end people don't stand by Tom Taylor they will make a mistake that will do them a great deal of damage" and "we are advised by high church authority that if Apostle Smoot is exercising his influence in the Provo city election the people should treat him as a politician, not an apostle" (undated clipping in the scrapbook).

23. Taylor manuscript, 28-32.
24. Jensen, 321.
25. Taylor, 80.
26. Taylor manuscript, 27.
27. Ibid., 28.
28. The Structure/Site Information Form for this building in the Utah State Historical Society Historic Preservation Research Office incorrectly reports that the bank building was originally constructed with the 10 window bays down the west side that exist currently.
29. The enlargements to the structure were most likely supervised by Joseph Nelson, who began practicing architecture in Provo in 1909 from an office in the Farmer's and Merchant's Bank building.
30. By 1906, Taylor had already commissioned Watkins to design the Third Ward Chapel and the Taylor residence on Fifth West.
31. Structural/Site Information Form for 60 North 300 West prepared by Fred Aegerter and Deborah R. Temme, in the Utah State Historical Society Preservation Office. Aegerter and Temme note that the building exhibits these Prairie Style characteristics: "the geometric divisioning of the facade; the characteristic decorative components which include the pendants, and patterning created by the building materials rather than applied decoration; the parapet with coping; and the horizontality created by the coping, cornice, and bands of windows which counters the vertical thrust of the building."
32. Allen worked as a carpenter on the Alberta Temple, and, as an apprentice with Pope & Burton, was familiar with that firm's Prairie Style work. However, the buildings for which Allen is personally responsible, including the B.Y.U. Ladies Gymnasium, the Provo First Ward Chapel, the Utah Stake Center, the Knight Trust and Savings Bank, the Columbia Theatre, the Paramount Theatre, the Timpanogos Junior High School and the Franklin School, show little Prairie Style influence.
33. No documentation exists that lists Watkins as the architect of the Third Ward Meetinghouse. However, the building is highly typical of Watkins' style during the period, and was built during the height of Watkins' prominence as an architect in Provo. Craig Call, an architectural historian who purchased the building from the L.D.S. Church in 1979 to remodel it as a restaurant, has attributed the building to Watkins based on stylistic evaluation, and what is known of the building's history.
34. Provo City Polk Directory, 1901-02, 316. The classified business directory lists both Watkins and Davies under the heading of Architects. T.T. Davies office address is given as "n s [north side] 5th bet M and N, Provo," which would have been on Fifth

North between Third and Fourth East streets. Watkins business office is listed as "1-2 Knight Blk, Provo."

35. According to Mark Allen, Knight's grandson, the Knight home designed by Watkins stood at about 351 East Center Street, next to the Lester Mangum home on the corner of Fourth East and Center. The home was razed in the 70s when an apartment building was built on the site (Mark Allen interview, September 19, 1991). In the 1901-02 Provo City Polk Directory, the building's address is listed as 177 East Center, reflecting the fact that Provo's address system at the time was different than the system currently used. The record Richard C. Watkins kept of the homes he designed in Provo lists his responsibility for the Jesse Knight house, "old one" (records in the file of the Utah State Historical Society Preservation Office).

36. Taylor manuscript, 49. Taylor wrote of his condition:

There are circumstances that come into our lives that give us courage and cheer. In life we had a real estate boom in Provo in 1890, where we all lost our heads, followed by a panic of 1893, and lasting until 1896. Few businesses survived. Three of the four banks failed. Utah Company Savings, First National and Nation Bank of Commerce. The Provo Commercial withstood the storm. I was taken very sick, nervous breakdown. Our business was tottering, my personal affairs so tied up that I was worse than broke, was advised by Dr. F. W. Taylor to go away and see if a change would help me. I went to California.

37. Taylor, 38.

38. Ibid., 30.

39. Interview with Delenna Taylor.

40. A. H. Lund was first counselor in the Mormon Church's First Presidency at the time, and was a friend of the Taylor family. Lund performed the ceremony when Taylor married his wife in the Manti Temple. Ironically, Lund was in attendance at the dedication of Jesse Knight's home in 1906, when Mormon Church President Joseph F. Smith offered the dedicatory prayer. (The complete text of President Smith's dedicatory prayer is included in Chapter Four, note 31.)

Lund's dedicatory prayer on the Taylor home was recorded by Taylor's wife in her scrapbook as follows:

Our Heavenly Father, with joyful feelings we come before Thee this evening in this the home of our Brother Taylor. We acknowledge, Father, that Thou has blest him, his wife and his children; that Thou hast blessed them in their labors; that Thou hast given him wisdom as husband and father and as bishop of this ward. We know that Thou hast been with him and attended his efforts, and now he feels, with his wife and children, to dedicate this home and all it contains unto Thee. And we pray Thee,

Father, that Thou wilt bless this house; that Thou wilt make it more than an abode to this family. May Thy sweet Spirit be in these walls. May nothing evil enter here to mar the happiness of this family, but may joy and happiness and harmony ever abide here.

Bless this family that when the children leave this paternal roof that they may feel that it has been a home unto them. May they remember the good instructions given unto them. Bless the ground on which this house stands. Bless every joining of this house that it may be solidly constructed; that it may be a protection against the elements and proof against the ravages of the elements, that it may remain a dear home unto them. We dedicate this home unto Thee. Wilt Thou accept it? And wilt Thou bless the family, Thy servants, and may they be worthy to enter into the glories of the faithful ones. We ask these blessings in behalf of our Brother and ask Thee to hear our prayers and help us to live according to Thy Holy will; that we may have communion with Thee and shall be counted worthy to enter Thy Presence. We ask it all in the name of Jesus Christ, Amen.

41. Unattributed newspaper article from January, 1909, in the scrapbook kept by Mrs. Thomas Taylor.
42. The deeds on loans made by the Provo Building and Loan Society beginning in 1906 are kept in Deeds Book 99 in the Utah County Records Office.
43. Goss, 136.
44. Taylor, 86.

CHAPTER FOUR

JESSE KNIGHT AND ARCHITECTURE

ON PROVO'S EAST SIDE: 1896-1915

At the turn of the century, Jesse Knight was Provo's wealthiest citizen, and consequently wielded significant influence in business, civic, and political affairs. Knight became widely known for using this influence to better the conditions of those around him. However, it was not until after moving to Provo in 1890 that Knight adopted his mission of helping others. Prior to that, he considered himself a "liberal," reveling in his estrangement from the Mormon Church and its teachings. Just before moving to Provo, however, Knight experienced a series of miraculous events which completely changed his feeling for the Church. As a result, he believed he had been divinely called on a "financial mission," and his move to Provo was partially in response to that call. Upon settling on the city's east side, Knight began looking for ways to bolster the economic condition of those in his area. This was a period when east side-west side dominance was becoming an important issue, both in public forums like the press, and in citizens' minds. Always the consummate competitor, Knight adopted the east side's economic well-being as his personal responsibility. As the protector of east-side interests, Knight frequently found himself in competition with Taylor, his counterpart on the west side. As mentioned earlier, the tangible substance of this competition is the buildings commissioned by the two. Knight planned his buildings to be the superlative examples of their genre in the city. His

home was the most expensive, his business block the largest and most impressive, his bank the most luxurious, etc. Knight hoped that his significant commercial structures would recast east Provo as the city's recognized center of business, and he lived to see his hopes mostly realized.

Knight's main contributions to the city of Provo and its people began after he moved to the city from Payson, in 1890. However, Knight had lived in Provo previously. Knight's mother Lydia brought her family to Provo in 1857, soon after crossing the plains from Nauvoo, Illinois, where Knight was born. Knight's father Newell, one of the Mormon Church's prominent early members, died in January 1847 near Winter Quarters, Nebraska, shortly before the Mormon exodus to Utah. When the first party of pioneers began their journey west, Brigham Young came to Lydia Knight and advised her to wait with her six children in Winter Quarters until a later departure could be arranged. Newell Knight had achieved some financial success, and after his death, Lydia used the money to purchase several wagons and ox teams. President Young asked Lydia to give her wagons and oxen to others who would be making the first expedition west. She complied, and spent the next two and a half years in Nebraska, supporting her family by taking in laundry and teaching school. For one year, Lydia was forced to live in a dug-out on the banks of the Pottowattamie Creek.¹ In 1850, she was finally able to join a company of pioneers on their way to Utah, although she had to borrow a wagon and ox team to make the journey. Lydia's eldest son, James, was twelve at the time, and drove the family's wagon. Lydia's older sons were bitter at the harsh treatment they felt their mother had received from President Young. Jesse was five years old when his family made the trip to Utah, and was unfamiliar with many of his mother's sacrifices. As he grew older, however, Jesse was greatly influenced by his brothers and acquired their antagonism, becoming estranged from

the Church. Jesse's inactivity was a great dismay to his mother, who remained faithful to the Church until her death.²

Knight lived with his mother in Provo until 1859, when she remarried and moved the family to Payson. In 1860, James McClellan, his mother's new husband, was called on a mission to help settle Santa Clara in Southern Utah. Rather than move with the family, Knight and his brother Hyrum returned to Provo where they lived with another brother, James. In the course of his work in Provo, Knight met Amanda McEwan, whom he married in 1869 in the Endowment House in Salt Lake City. The couple moved into an adobe home which Knight built somewhere on Fifth West in Provo. According to Knight's son, J. William Knight, "Jesse had made adobes and helped to lay the walls and finish two rooms . . . His wife had sewed rags and woven carpets to cover the floors."³ Knight occupied this home until about 1873, when he moved his family to a ranch two miles west of Payson. Knight stocked the ranch with dairy cattle and horses, and lived there with his family until their move to Provo.⁴

During the period of his early marriage, Knight lived in the same ward with Thomas Taylor's parents and older sisters. Knight may not have known the family well, however, because of his inactivity in Church affairs. The difference in age was another factor preventing any relationship between Taylor and Knight during this period. Knight was twenty-three years old when Taylor was born. Taylor would have only been a young child when the Knight family moved to Payson.

Knight was financially successful with his ranch. He began using the wealth he had accumulated to help others, even though he had not yet experienced the religious conversion which most historians associate with his philanthropy.⁵ Knight's change of heart towards the Mormon Church and the impetus behind his final move to Provo

occurred about 1888. The well that provided drinking water for the Knight household was poisoned by a dead rat, and all of Knight's children came down with severe fevers. The youngest daughter, Jennie, was the first to be afflicted, and soon was so ill that the family doctor despaired of saving her life. J. William Knight describes the situation:

While in this state of mind, mother desired the Elders to come and administer to her as a means of help according to the Gospel plan, but father said, 'No, it would be hypocritical, now that the doctors have given her up, for me to resort to such a thing.' 'And besides,' he said, 'I have no faith in the Church.' Mother said 'I have, and think my feelings should have consideration at such a serious moment.' So finally father said that she might have the Elders to satisfy her desire, and suggested David Lant and Charles Brewerton as being good men; so Ray [the Knights' eldest son] was hurriedly sent for them and in a short time they came and we were soon all kneeling in prayer around the bedside of the dying child. After she had been administered to by the Elders she was immediately restored from unconsciousness to consciousness and life, for she raised from her pillow and noticed the flowers in the window. Our prayers were answered, and supreme happiness prevailed in our household.⁶

Knight spent the next few days praying for forgiveness from his previous sins, and committing himself in prayer to live the gospel and teach it to his children. Other members of the family, however, continued with the fever. At this time, Knight's eighteen-year-old daughter Minnie was the only one of his children who had been baptized. According to J. William Knight, "During the dark moments of Jennie's illness, Minnie had gone in secret prayer to the Lord and offered her life as a sacrifice for Jennie's and wished the Lord to hear her prayer to that end."⁷ Jesse Knight's description of Minnie's death and his subsequent turmoil follows:

Soon after the miraculous healing of Jennie, our oldest girl, Minnie, was stricken, and a little later all the other children at once lay very sick. From the time she was taken ill, Minnie felt that she would not recover. When asked why she felt so, she answered that when Jennie was so bad she had asked God to take her if she would do as well as Jennie; so she counted the days, believing she would live but thirty days from the time she took sick.

Every day she kept the count, and departed as she had said. Her going was peaceful, her breath leaving her as she said the prayer, 'Oh God, bless our household.' I remembered now that when she was a baby she had diphtheria, and that then, almost seventeen years ago, I had promised the Lord that if he would spare her life if I would not forget Him. I had not kept that promise. How keenly I felt the justice of her being taken from us! I suffered in my feelings. I prayed for forgiveness and help. My prayer was answered and I received a testimony.

At the time Minnie was carried out for burial, Ray and Inez were too delirious to know of it, and Will was also sick in bed. Our trial was severe, indeed. Inez was sick a long time, and when the crisis came she was very low. Among the Elders who came to administer, one broke down and cried, saying he could not pray for a girl who was dead.

But I never lost faith. In secret, I had promised the Lord that if He would spare her life, I would do all in my power to teach her the gospel and to rear her to do good. Inez was spared and this promise I faithfully kept.⁸

After these experiences, Knight seems to have turned his mind frequently to spiritual matters. Still, even though he had made a genuine change in his life, Knight maintained some of the rugged individualism for which he was known before his conversion.⁹ For example, when he was promised in his patriarchal blessing that he would serve a mission "to the nations of the earth," he objected:

When [Patriarch John Smith] gave me that bless[ing] he told me that I was the [sic] preach the gospel unto the nations of the earth. I did not want to do that so I prayed to the Lord to give me a financial mission. I know the Lord has answered all my prayers. I know that patriarchal blessings will come true if we will let them.¹⁰

Knight hoped to avoid a preaching mission, because, as he said, "I remember well that I have always had a dread of public speaking or anything like that."¹¹ The financial mission he requested of the Lord instead was in his thoughts a great deal, and Knight believed that the mission would be fulfilled as a result of his amateur interest in mining. During the years he was working his ranch, Knight enjoyed prospecting for mineral deposits in the Tintic area, and had even claimed a small mine prior to his involvement with the Humbug.¹² Even after Knight moved to Provo to make it convenient for his children to

attend Brigham Young Academy, he continued his livelihood of ranching, and prospected in his spare time.¹³ In the spring of 1896, Knight and his son J. William were looking for valuable ore near Eureka, Utah, and had a conversation regarding “the financial mission.” Knight told his son that he had had an impression that he would some day be responsible for “saving the credit of the Church,” and that the family would soon be called upon to “handle wealth.”¹⁴ Soon after this experience, Knight was again on the mountain, and heard a voice directing him to the location of ore, where he eventually established the Humbug mine. Knight said that after hearing the voice, “I looked in every direction, for it was so mysterious . . . I walked a mile and went over and was the property I was looking for. The next day I got John Roundy and he helped me locate the Humbug Mine.”¹⁵

Knight worked the claim for several months before anything of value was found. In August of 1896, one of Knight’s two employees discovered a vein of lead and silver ore. After learning of the discovery, Knight

walked into the tunnel with his wheelbarrow and loaded it with this rich ore. When he came out with a load of ore, he dumped it on a small platform and said, ‘I have done the last day’s work that I ever expect to do where I take another man’s job from him. I expect to give employment and make labor from now on for other people.’¹⁶

The mine began producing great wealth almost immediately, with Knight initially earning more than \$11,000 per shipment of ore.¹⁷ As he was able to buy property surrounding the Humbug mine and discover even richer veins, his earnings grew dramatically.

With his newly acquired wealth, Knight began fulfilling his “financial mission” as he saw fit. One of his first actions was to estimate and pay the tithing he felt he owed on his earnings during his long period of inactivity in the Church. He then began giving money and making loans on easy terms to those he found in need. According to Knight’s son:

[He] soon found that such a direct method was not the best way of truly helping people. He concluded it would be better and wiser to establish industries, bolster up existing concerns, and otherwise provide employment. He was also interested in furthering education, especially along religious lines as exemplified in his contributions to Brigham Young University.¹⁸

Consequently, one of Knight's first purchases with his mining income was the Provo East Co-op, located on the northeast corner of University Avenue and Center Street where the Knight Block now stands. Brigham Young had been instrumental in establishing this store, and another one like it on Center Street near Fifth West, when he urged Church members to establish a system of economic cooperation during Johnston's War of 1858. By the time Knight purchased it, the Co-op was in receivership as a result of its many sales on bad credit. Knight operated this store for a short time before he was forced to liquidate it.

Even though the Co-op was not a financial success, Knight's decision to purchase this property was an important part of his overall plan for business development in Provo. In 1900, Knight demolished the Co-op building in order to build the new headquarters for his commercial ventures. Knight selected Watkins as the architect for this substantial office building, which was known as the Knight Block (illustration 44). Watkins had only recently returned to the city from Ogden after having practiced in Provo for several years. The Knight Block was one of Watkins' first commissions after his return in 1900.

From its inception, the Knight Block was designed to be "the most imposing business structure in Provo."¹⁹ With the tabernacle, the court house, and the Provo Commercial and Savings Bank (the only one in the city at the time) sharing the other three corners of the University Avenue-Center Street intersection, the Knight Block building was created as a community landmark, establishing the area as the city's absolute public center. The building is designed as a two-part block, with separate public and private zones. The

public zone at street level is visually separate and distinct from the upper floors, featuring large plate glass windows that originally showcased the Schwab Clothing Store. This store could be accessed from either University Avenue or Center Street through a large arched entry beneath the building's corner tower. The upper, private portion of the building is constructed of red brick with contrasting arches and lintels of gray Oolitic limestone from Manti, and is visually distinct from the lower level. Because of its corner location, both the south facade, facing Center Street, and the west or main facade, facing University Avenue, have been articulated. However, Watkins intended the building to be seen best from an angle. From this perspective, the imposing corner tower becomes a central element of the composition, balanced on either side by the flanking facades.

On the University Avenue facade, the second and third stories are divided into three distinct bays. The two side bays consist of a grouping of three windows on each level. The central bay contains four windows per floor. The second story features vertical sash windows with an upper transom, capped by a flat stone lintel. On the third story, the windows feature round arches which connect to form an arcade that distinguishes the window groupings. The second and third stories are divided by a narrow stringcourse of contrasting gray limestone. Above the third floor windows, a heavy bracketed cornice of pressed metal is placed beneath a low parapet wall that concludes the building. On the University Avenue facade, the parapet wall immediately above the central window bay is raised, and contains a sign with embossed metal letters identifying the building as the "KNIGHT BLOCK." The Center Street facade is similar in window arrangement to the University Avenue facade, but with a single bay of four windows on both levels placed between the central tower and a projecting pier on the east. This projection contains a single

window on each level and corresponds with an entry arch on the street level. Access to the second and third floor offices is obtained through this entrance.

The dominant feature of the facade is the massive tower on the building's southeast corner. This tower projects out slightly from the building's mass. On both facades, the tower contains a single window on the second and third floors, with the third floor opening serving as an abbreviated balcony. At the top of the tower, a clock dial is set into a rectangular metal frame on both facades. Above the dials, a metal cornice similar to what is used on other portions of the facade is placed below a low parapet wall. Each corner of the tower features decorative finials which surround a central flag pole.

The building's design is typical of the Victorian Romanesque Style for which Watkins had become well known in the area. This style was to a large extent influenced by Richardson, and was one of the most popular styles in America at the time. An architectural magazine of the period described

the brilliant series of [Richardson's] works, the attraction of which has drawn the younger architects of the whole Union into the style in which they were wrought. There is no part of the country in the present building of which his influence is not traceable. It may be said, indeed, that the Provencal Romanesque has come to be more nearly the American style than any that preceded it.²⁰

This Romanesque style was frequently adapted to commercial buildings with varying degrees of success (illustrations 45 and 46).²¹ The Knight Block is typical of buildings designed throughout the country for corner locations in urban areas. Watkins' design maintains the Romanesque flavor of these buildings due to its massing and the bichrome effect created by the red brick and gray limestone. However, the building lacks the vertical emphasis produced by multi-story arcades, as used in the Market and Fulton National Bank Building in New York City, for example (illustration 46). This verticality, which

compliments the upward thrust of the corner tower in most such buildings, is a feature that is missing in the Knight Block. However, Watkins' design is ideally suited for the corner where it is located. In essence, the Knight Block joins with the Commercial Bank Building on the opposite side of the street to create a gateway opening onto University Avenue. Perhaps in this sense, Watkins' Romanesque design serves to mark the city's center better than any other of the commercial styles in Provo that might have been applied to the building.

Knight's second commercial structure in Provo was the Knight Trust and Savings Bank, built in 1915 on the southeast corner of the intersection of University Avenue and First North. At the time, the only financial institutions in the city were the Provo Commercial and Savings Bank operated by Reed Smoot; the State Bank of Provo, owned by W. H. Ray; and Taylor's Farmer's and Merchant's Bank. Politics were a large part of Knight's decision to organize this bank. Reed Smoot, who was a prominent east side supporter, was also a well-known Republican, serving as Utah's representative in the United States Senate at the time. Knight was a staunch Democrat,²² as were most members of the Mormon Church in the city. The State Bank of Provo was too small to handle Knight's financial needs. Taylor was a strong Democrat, but his bank was considered an institution for "west-enders." The Knight Trust and Savings Bank was therefore organized on April 13, 1915, with \$300,000 capitalization (illustration 47).

This building was designed by James E. Allen. Allen was the brother of Knight's son-in-law, Robert Eugene Allen. He received informal architectural training under his father, Thomas C. Allen, who was the designer/contractor of the Coalville Tabernacle. Allen spent his early life in Coalville, working with his father. In 1902, he went to Raymond, Alberta, Canada, to work as a carpenter on the Mormon Temple. In 1906, he

returned to Coalville. Before bringing his family to Provo in 1910, Allen served an apprenticeship with the firm of Pope and Burton in Salt Lake City. Once in Provo, Allen worked as an architect from an office in the Knight Block building.

The Knight Trust and Savings Bank was a three story structure, with the principal facade of rusticated stone masonry facing University Avenue on the corner of First North. The building was a two-part commercial block, with the street level devoted to the bank's lobby, teller stations, and offices. The upper two stories consisted of private offices, and were accessed by an entrance to the stairway on the building's south corner. The street level entrance was recessed behind a colonnade of two evenly spaced Tuscan columns between two pilaster strips. This colonnade supported a heavy masonry stringcourse, which was included on the front facade only. The south corner of the building featured a projecting pier that corresponded on the upper two levels with the stairway entrance on the street level. This projecting pier was awkwardly joined on the south side of the facade, which would otherwise be symmetrical. With the exception of this projecting pier, the rest of the facade was divided into three bays, separated by pilaster strips which continued vertically up the second and third stories. The outside bays were roughly twice as wide as the center bay. On the second level, the outside bays contained a single sash window with a plain transom. The center bay on this level contained a single sash window and transom half the width of the side bay windows. The third level included a series of round arched windows. On both side bays, a set of two windows corresponded in width to the single rectangular window beneath. The center bay contained a single arched window.

The building was capped by a massive pressed metal cornice, with heavy brackets supporting a low parapet wall. A triangular pediment rose above the building's center bay. The northwest corner of the building featured an enlarged finial with an onion-dome top.

Smaller decorative finials were placed on both corners of the projecting pier on the facade's south side.

Unlike the Knight Block, which is also located on a corner lot, the Knight Trust and Savings Bank was not designed to be seen from an angle. The north facade consisted of a brick wall divided into six bays of equal width. On the street level, a single large window with a compressed arch was included in each bay. The second and third levels featured a pair of vertical sash windows per bay. On the second level, the windows were capped by a flat stone lintel, while the third level windows were arched. The massive cornice of the front facade was eliminated on the building's side.

Perhaps the most impressive aspect of the Knight Trust and Savings Bank was the interior, which was encased in Italian marble. The luxurious lobby of the bank was praised as the prime example of the genre, and was "widely recognized for completeness in every detail and beauty of design."²³ Interestingly, Allen located his architectural practice in the Knight Block Building shortly after the Knight Trust and Savings bank was completed. Joseph Nelson, who had worked for Taylor but never for Knight, moved his architectural practice from the Farmer's and Merchant's Bank building into the Knight Trust and Savings Bank shortly after its completion.

It is difficult to place Allen's design for the Knight Trust and Savings bank within the context of the architectural genre that was being developed for banks elsewhere in the nation during this period. Allen's facade seems to have a much greater affinity with the commercial "builder's front" buildings than with the work of architects such as Sullivan, who tried to give to his bank buildings a design that "would project an image of the bank as an institution in which one's savings would be in good hands."²⁴ In the first quarter of the twentieth century, the banking profession underwent a change in which:

bankers realized that they had the power to influence economic and political life, but that they could not do this without the favor of their clients. In the first two decades of this century their realization would be transformed into a new concept of the banker's role in society, and as a consequence, of the service he should give to his clients. The bank building would play an important part in achieving the image of the bank as an institution essential to everyone's well-being.²⁵

Thus, even in Salt Lake City, older buildings that had been converted into banks, such as the Zion's First National Bank Building, were retrofitted with suitably impressive exteriors (illustration 48).²⁶ From published accounts, it appears that Knight relied more on the luxurious interior arrangement of his bank to create this impression of strength that was expected from a bank. The Knight Trust and Savings Bank was sold to the First Security Corporation in July 1931. In the early 1950s, a fire destroyed the building, and it was replaced by the bank that now occupies the corner. ²⁷

The Knight Trust and Savings bank was built on some of the west side property Knight acquired soon after moving to Provo. Knight had first become familiar with the area after building a home on east Center Street in 1890. The residence, which was located at about 351 East Center Street, was designed by Watkins.²⁸ Knight's choice of Watkins as his architect is significant, because Watkins had only recently begun his career in Provo. However, Watkins had achieved significant recognition in the city as the construction supervisor and assistant designer, with Richard Kletting, of the Territorial Insane Asylum at the eastern terminus of Center Street. Watkins was also designing an elegant Romanesque-style home for Reed Smoot, one of the city's most prominent businessmen, political and religious leaders, at 183 East 100 South in Provo. No image survives of the Knight Home designed by Watkins, which was razed when apartments were constructed on the site. It was, however, one of the city's finest residences of the period.

Although his substantial home was comfortable and spacious, in 1905 Knight decided to build a new residence that was indicative of his improved financial status. He began making plans to construct a home for his family on a site a block and a half west of his existing house. By this time, Watkins had become Provo's most popular architect, designing dozens of buildings throughout the city, including the Provo Third Ward Chapel. Even though Knight was thoroughly pleased with Watkins' work on his early Provo home and the Knight Block, for his next home he wanted new, more exotic architectural talent than what was available locally. Ironically, Watkins' popularity in Provo was one of the main reasons Knight bypassed him when selecting an architect for his new residence. The realization that Watkins was working for other Provo businessmen, especially Taylor, made him unattractive to Knight. Knight hoped to increase the prominence of the house by assigning its commission to a prestigious out-of-town architectural firm, Ware & Treganza of Salt Lake City. Although this firm went on to design several buildings in Provo, including the Union Passenger Depot, Knight's home was Ware & Treganza's first experience in the city. Knight announced that he wanted "the best architects he could get." In addition to being one of Utah's most prominent firms, Ware & Treganza was also among the most expensive.²⁹ The fact that Ware & Treganza's work was economically inaccessible to other Provo businessmen was part of Knight's fascination with the firm, and was intended as an affront to Taylor's efforts on the west side.

The two and a half story home Ware & Treganza designed for Knight at 185 East Center Street is significant as Provo's only example of the Colonial Revival Box style (illustration 49). Other Box style homes were built in Provo during the period, including the Thomas Taylor residence, but the Knight home is unique due to its monumental proportions and intricate Classical detailing. The main, or symmetrical south facade

features a large Ionic portico with a Classically accurate architrave, frieze, and cornice. The second level of the portico serves as a railed balcony, accessed from a central three-part bay window. The first floor entry is flanked on each side by three-part rounded bay windows, capped by a central fanlight and curved side transoms. On the second level, single sash windows with plain transoms flank the central three-part bay window. The building is capped by a broad entablature with a bracketed, boxed cornice. A dentil motif is combined with an egg and dart ornament on the frieze running completely around the house. The low hipped roof includes a dormer on each side with a broken swan's neck pediment and pilaster strips on the dormer edges. Each corner of the building is braced with brick quoins that resemble pilasters with ornate Ionic capitals. The east facade features a portico identical to the one on the south side. This facade also repeats the rounded bay window found on the south. Stained glass ordered from New York's Tiffany Studios ornaments oval, round and square windows on the east and west facades.³⁰

While the Knight home is impressive when compared to other residential architecture in Provo, it seems rather modest when considered with the set of homes that were designed during the same period for wealthy businessmen in Salt Lake City. Thomas Kearns, for example, can be compared to Knight in many ways: both achieved their wealth at about the same time through their mining interests, both were active in politics, and both were prominent members of their communities. Kearns' mansion, however, designed in 1902 by Carl M. Neuhausen, is substantially larger and more decorative than Knight's home (illustration 50). Where Knight's home consists of a basic two story box with applied Classical ornamentation, Kearns' mansion utilizes stylistic features in a more intrinsic manner. As was the case with Knight's home, the Kearns mansion relies on the basic box form for its underlying massing, but connects this with monumental corner

turrets and a substantial Chateausque entrance pavilion. Perhaps Knight's intention with his home was not so much to create an outstanding example of residential architecture as it was to build something that would be impressive given its circumstances. In addition, Knight took his "financial mission" for the Church so seriously that it is quite possible most of his wealth was unavailable for such personal use. Certainly Knight selected Ware & Treganza as the architects for his mansion after reviewing examples of their previous work, which included many impressive homes that were larger and more ornate than the one designed for Knight (illustrations 51, 52). However, Knight understood the effect that building his comparatively modest residence in Provo would have, and as the city's upper class began gravitating towards his neighborhood when building their new homes, Knight saw his hopes realized.

The Knight mansion was completed in early 1906, and on March 1, a large group of friends gathered for the dedication. Joseph F. Smith, president of the Mormon Church, offered some brief remarks and a dedicatory prayer. Following President Smith's comments, family members, friends, and neighbors expressed their appreciation for Knight.³¹

Knight's home created a sensation in Provo, and bolstered the perception that the East Center Street area was replacing Fifth West as the city's most exclusive residential district. Two years after the completion of Knight's home, Taylor built his Classically ornamented mansion on Fifth West, with the hopes that this residence would help reclaim for the area some of the prestige that seemed to be slipping to the east side. The home Watkins designed for Taylor is similar to Knight's house in that it uses the same vocabulary of Classical ornamentation. However, Ware's interpretation of Classicism in

the Knight home is much more refined overall than what is seen in Watkins' design for Taylor.

Knight had hoped to make Provo's east side the ideal location for business and residence soon after he moved to the city, and he encouraged his children to live in the area by offering financial help to build their homes. Consequently, Knight's family built mansions which rivaled Knight's in size and uniqueness. J. William Knight and his wife built an extravagant home at 391 East Center Street (illustration 53), across the street from Knight's 1890 residence. Watkins most likely designed this Victorian Eclectic house, replete with onion dome tower, Romanesque window arches, and a Moorish arch entry. This design seems to be related to many ornate mansions detailed in pattern books of the period, but Watkins used his experience to create a structure that is distinctive among Provo residences. J. William Knight lived here for only a few years before he left to operate the family's extensive cattle ranch in Canada. The home was subsequently owned by Knight's daughter, Inez, and her husband Robert Eugene Allen.

Upon his return from Canada, J. William Knight employed Ware & Treganza to build another home at 285 East Center, a two-story structure based on the block plan (illustration 54). At 381 East Center, Knight's daughter Jennie and her husband Lester Mangum built a three-story Arts and Crafts style house also designed by Ware and Treganza (illustration 55). This home, which featured a distinctive sulfur-yellow clinker brick on the first and second levels, influenced the design of numerous smaller houses, mostly located east of University Avenue. Because of the trend begun by Knight and his family members, the majority of luxury homes built in Provo between 1900 and 1921 (when Knight died), were located in this east Provo neighborhood.

Before his death, Knight saw Provo's public and commercial center shift from Provo's west side to the area surrounding University Avenue and Center Street largely due to his efforts. Although Knight and Taylor involved themselves in a series of measures and countermeasures designed to offset each other's efforts, time has vindicated Knight's vision of Provo's economic expansion. However, the implications of the east-west battle for economic development between Knight and Taylor continue to be felt even today.

ENDNOTES: CHAPTER FOUR

1. Knight, 22.
2. Mark K. Allen interview, September 19, 1991. According to his son, "Jesse Knight had not taken any part in religious activity in the Latter-day Saint Church; in fact he was very much opposed to it and had argued against it many times with his mother, Lydia Knight, who was very much devoted to it and its teachings." (Knight, p. 33.) In his book on the Knight family, Knight's son J. William attributes this statement to his father:

I was always in sympathy with the weak or with those who seemed unable to defend themselves. Because I felt that some Latter-day Saints in early days were prejudiced against the few non-Mormons who were among us, I was often in sympathy with the outsiders. Through my ignorance I looked at the actions of men rather than at the principles of Mormonism, believing that if people knew the Gospel was true they ought to be better. But when among outsiders in Montana, I was always known as the young Mormon, and defended the Mormons."

It is quite possible that this polished statement attributed to Jesse Knight was in fact authored by J. William, who undoubtedly based it on his father's sentiments. Knight was not an accomplished speaker or writer, and rarely wrote anything except for his signature on business documents (Mark Allen interview, Sept. 19, 1991.) A verbatim transcript of Knight's comments spoken at the dedication of his home in 1906 probably gives a more accurate picture of his personality and speaking style:

While I am on my feet I want to speak a few words in regard to the Lord speaking to me from the heavens at a critical time, at a time when a mormon couldn't get a days work at Park City or Bingham. Up until that time and for fifteen years previous I had been very negligent. I had not paid any tithing during that time. My associates were a drinking class, and I had formed the habit of playing cards for money. We were called liberals at that time, and me and my brother Newell talked liberalism in Payson one night until one o'clock. I could not see it just as he saw it and I told him that I believed the party had the wrong name.

I began to think of what my mother had told me. She said she wanted me to come down to St. George and be adopted to my father in the temple. She said she had been worrying about me, until some one told her, through the spirit, for her not to worry that I would be alright and see for myself. After this manifestation mother was very happy. I can see plain enough now, how it was possible for her to receive the manifestation for I

saw things in a vision at Tintic. I was tracing some quartz and had just sat down under a tree to rest when a voice spoke to me from the heavens. I looked in every direction for it was so mysterious. I prayed to the Lord that I might have strength, and I saw the gospel was true and wondered why I had not seen it before. I promised the Lord that I would try to be a mormon and would put my trust in him if he would take me to my boys alive. I walked a mile and went over and saw the property I was looking for. The next day I got John Roundy and he helped me locate the Humbug Mine. It was eight years before I found the mine. During that time I was teaching my boys and girls the gospel. ("Dedicatory Services of the Home of Mr. and Mrs. Jesse Knight, March 1, 1906", carbon copy typescript in the possession of Mark K. Allen.)

3. Knight, 28.

4. J. William Knight reports the fact that the family moved to Payson at his mother's urging:

Life on the ranch was not an easy one for a woman, but Jesse's companion was cheerful and brave in facing hardship. She prized honor and integrity above worldly comforts. It was she who had encouraged her husband to trade their precious home in Provo for a ranch west of Payson, where he might produce some things for himself and others, although it was some distance from neighbors. (Knight, 32.)

5. J. William Knight describes his father's philanthropy even before Knight became wealthy with his mining ventures:

Most of the people of Utah County knew Jesse Knight during his residence there as a cattle buyer, rancher and trader, as he loved to match his trading abilities with others. The people liked to do business with him because of his fair dealings. Many times he paid poor people and widows more for their calves than they would ask. It always seemed easy for him to be generous to those in need or in humble circumstances, and this reputation seemed to precede him as he went through the country buying cattle. (Knight, 31.)

6. Knight, 34.

7. Ibid., 35.

8. Cited in Knight, 35-36. See also the explanation in endnote two regarding J. William Knight's possible influence in this passage attributed to Jesse Knight.

9. J. William Knight's history of his father probably overstates in some instances the degree of Knight's commitment to the Church. On one occasion, for example, J. William Knight writes of his father:

He relates that while living on the ranch working many hours a day he was asked to go into the saloon business where there would be less work and more money made. He consulted his wife about the venture; she said, very sternly, 'I would rather eat bread and water all the days of my life than have you go into such a business, for every dollar made that way is somebody's sorrow.' He accepted her view and never went into the saloon business. (Knight, 32.)

However, Provo newspaper records from the period show that in 1889, Jesse Knight and W. M. Wilson went into a partnership to operate the Occidental Saloon, and planned to add a billiard room to the back of the building (Scott, 249). In 1890, Jesse Knight sold out his interest in this saloon to Bert Brown, and the establishment was subsequently known as the Brown and Wilson Liquor Store (Scott, 252). In this same year, Knight apparently went into business with his brother Newell to operate the Opera Saloon, and advertised "Free delivery in city" (Scott, 249, and Mark K. Allen interview, Sept 19, 1991. Mark Allen remembered that Jesse Knight had been in the saloon business with his brother Newell, who ran the bar.)

This information is particularly interesting in light of the fact that later in his life, Knight was well-known and admired for the prohibition of saloons in his mining town of Knightville. Again, citing J. William Knight:

Perhaps the only mining camp at that time in the United States where saloons did not exist was Knightville, and no community seemed more united or happier . . . Another mining rule he enforced was that those who got drunk and spent their money for liquor should be discharged. He thought men who spent their money for liquor robbed their families and endangered the lives of others. He felt they were not worthy to receive money he had been entrusted to do good with. This was no doubt the main reason no saloons were ever operated in Knightville. (Knight 44-45.)

10. From Knight's comments recorded in "Dedicatory Services of the Home of Mr. and Mrs. Jesse Knight, March 1, 1906." Carbon copy typescript in the possession of Mark K. Allen.

11. Ibid.

12. Interview with Mark K. Allen, September 19, 1999. According to Allen, "He [Jesse Knight] had owned a mine before the Humbug. He sold that mine and took the money to build the first house [the Watkins-designed house at 177 East Center in Provo] so his children could go to BYU."

13. At his funeral, Alice Louise Reynolds, a close friend of the family, gave a brief biographical sketch of Knight, which includes the year Knight moved to Provo:

Jesse Knight came to Provo in 1890, that his children might be educated in the Brigham Young University. In the thirty-odd years that have elapsed since his coming, he has seen his children and his grandchildren in every department of the school from the kindergarten to the college. That he appreciated the environment under which his children were placed, he has abundantly testified to on many occasions. (cited in Knight, 98.)

14. Letter from J. William Knight to his mother Amanda McEwan Knight, dated April 2, 1930, typescript copy in the possession of Mrs. DeFonda D. Collier, Provo, Utah, also cited in Knight, 82-83.

15. From Knight's comments at the "Dedicatory Services of the Home of Mr. and Mrs. Jesse Knight, March 1, 1906."

16. Knight, 40.

17. Ibid., 41.

18. Ibid., 50.

19. Ibid., 51.

20. *Architectural Record*, "The Romanesque Revival in New York," Volume 1, Number 1, July-September 1891, 15.

21. An excellent analysis of Richardson's influence on minor American architects at the turn of the century is included in *The Spirit of H. H. Richardson on the Midland Prairies*, edited by Paul Clifford Larson with Susan M. Brown. In the introduction, Larson points out that "Richardsonian Romanesque" may have less to do with architectural innovations typical in Richardson's work than with the elements common in the work of his imitators:

. . . looking for the real strength of Richardson's influence is not at all the same as looking for 'correct' specimens of his style. Richardson's buildings provided a wealth of ideas for local architects and builders to utilize in much the same way as Richardson himself exploited the color schemes of Auvergne, the facades of Provence, the rectangular volumes of Florence, and the rich interlace patterns of Byzantine Ravenna (16).

In this sense, Watkin's Knight Block can be considered an example of Richardsonian Romanesque even though it lacks features common in Richardson's work, such as the overall feeling of mass, coursed stone masonry, foliated and ornamental carving, etc. Watkins was in fact working in a provincial style that had been influenced by Richardson, rather than imitating a particular work.

22. At one point, Knight was nominated for Governor of Utah on the Democratic Ticket, but declined to accept the nomination. (Jensen, *Biographical Encyclopedia of Latter-*

day Saints, vol 2, 777). Mark Allen says that Knight was actually in his buggy on the way to Logan to accept the nomination when he encountered George Brimhall, President of Brigham Young University. Brimhall said that he didn't think it would be in the best interests of the Church if Knight accepted the nomination. Without need for further explanation, Knight immediately returned to his home and sent word that he would decline the nomination (Mark Allen interview, Sept. 19, 1991).

23. *Pictorial Provo*, 1911, article on James E. Allen, no page number.

24. *Wit*, 168.

25. *Ibid.*, 163.

26. The Zion's First National Bank building was originally built in 1863-64 to house William Jennings's Eagle Emporium. Zion's Bank took over the building in 1890. In 1916, the building was remodeled and unified with a Neo-Classical Revival facade of terracotta, in keeping with the change in philosophy that had occurred in the banking profession at the time.

27. The original bank's vault continues to be used in the current structure, however.

28. Prior to 1904, Provo streets were numbered differently than they are now. Streets running north and south were given letters, while streets running east and west were given numbers. Individual house numbers were not assigned. Addresses were generally described by the closest streets, such as "north side of Second Street, between J and K." House numbers along Center Street were assigned, however, but they did not correspond to the numbers used today. Thus, the address for Knight's Watkins-designed home is given as "177 East Center" in the Provo City Polk Directory for 1901-02. However, the current equivalent of this home would be about 351 East Center, on the north side of Center Street between Third and Fourth East.

29. Mark Allen interview, September 19, 1991. Mark Allen mentions that his grandfather wanted the very best architect he could find anywhere, and took pride in the fact that Ware "wasn't cheap." According to Allen, Knight was a primary influence behind Brigham Young University's decision to employ Ware to design the Maeser Memorial, for which Knight was the main contributor. Knight had great personal regard for Maeser, and insisted that the finest architect in the area be chosen to design a building honoring his memory. Knight also was responsible when the firm of Ware and Treganza was chosen to design a home for his daughter Jennie and son-in-law Lester Mangum, located at 381 East Center Street, next to Knight's Watkins-designed home. In addition, Knight's encouragement and recommendation was partly responsible for Ware and Treganza's selection as architects for the complex of buildings at the Olmstead Power Plant, in the mouth of Provo Canyon. This plant was constructed by L. L. Nunn to furnish power to mines owned by Knight and others in the Tintic district. Ware's only Provo building without documented ties to Knight is the William E. Bassett home at 565 North 200 East. However, Knight must have exerted some influence in this case, since Bassett earlier lived next door to Knight's Ware-designed home on Center Street. (Information

taken from 1901-02, 1920 Provo City Polk Directories, and promotional book titled *Architecture of Ware and Treganza*, published by the architects, no date, photocopy in the Preservation Office of the Utah State Historical Society.)

30. This home was extensively remodeled in 1948 for use as a mortuary. Brackets were removed from the cornice, along with the entablature over the first floor windows and the south and east porticos. A two story addition was made to the rear of the building, and the columns from the porticos were used to support an added veranda and carport on the south and east. The interior of the home has been completely remodeled.

31. The complete transcript of this service is in the possession of Mark K. Allen of Provo, Knight's grandson. The text of President Smith's dedicatory prayer as recorded in the transcript is included below:

Our heavenly Father, thou who dwellest in the heavens and unto whom belongs all glory; the father of our spirits and the father of our Lord and Savior Jesus Christ; the maker of all things; thou whose hand is over thy children and who hears their joys and the gratitude of their hearts unto the Lord for his mercy.

It is unto thee, holy Father, who hears the voice of thy children, that we give praise for all thy love and kindness. Bless those who have assembled here this evening, (and especially thy servant brother Knight and his wife and his family,) for the purpose of offering gratitude and thanks unto thee for the abundance of thy mercy bestowed upon us, and with these feelings we ask you to take us into thy partnership, that thy presence may be with us this evening, that thou mayest be one in our midsts by the presence of thy spirit and by the power of good of those who dwell here. Bless them that they may be like unto him, as far as it is possible to become like him [who] is perfect, whose blood redeemed mankind. Set them upon an independent footing wherein they may regain thy presence and come back unto thee and dwell with thee forever.

We ask thee heavenly Father, that thou mayest part freely of thy spirit on this building, with all its adornments, decorations and its beauty; that it may be a place of rest and shelter, and a place where loved ones may meet together that they may feel the presence of him who hath made all things.

O Lord we thank thee that thou hast blessed brother Jesse. We thank thee for the knowledge and wisdom thou hast given him. We thank thee that his children are true to the gospel of Christ, and we thank thee, holy Father, that thou hast blessed him in the past and wilt thou bless him in the future.

Now, heavenly Father, we dedicate this home unto thee. Preserve it from earthquakes, and from tempests, storms and every ailment of destruction; that it may stand firm upon its foundation; that it may remain in the possession of his heirs. We ask thee heavenly Father, that thou wilt bless all the material put into this building; the walls and roof and every part of it. Bless them with endurance, and may thy ever watchful care be over it.

O God, may no evil ever enter into this house; may health and happiness always be here.

Heavenly Father, we dedicate this building, with all the furniture and fixtures, unto thee. Sanctify [and] bless it for the purpose that it was designed for, and for the great purpose of being a home unto thy servant. Bless it that no spirit of contention may come within the walls. May it be a place of rest and comfort.

These mercies, heavenly Father, do we ask of thee, and O wilt thou bless this family. Bless Jesse, who is a descendant of one who was with us in the first; may he honor his father's name; may he honor the truth that filled the soul of his mother. Bless his wife and his children and his children's children, may they never depart from the truth but walk in thy path, and prove faithful forever that they may be exalted in thy Kingdom.

We dedicate this meeting unto thee and we pray that thou wilt accept the offering that we offer unto thee. Accept of thy servant's home; bless it with a spirit of purity.

These mercies do we ask of thee, and we dedicate ourselves, our wives, our children and our children's children unto thee, in the name of thy son Jesus Christ, Amen.

(From "Dedicatory Services of the Home of Mr. and Mrs. Jesse Knight, 187 East Center Street, Provo City, Utah. March 1, 1906," typescript copy in the possession of Mark K. Allen, Provo.)

CHAPTER FIVE

THE IMPACT OF THE KNIGHT-TAYLOR RIVALRY ON PROVO-- NEARLY ONE CENTURY LATER.

The Knight-Taylor rivalry and the underlying conflict between Provo's east and west sides were significant factors in the development of the city's downtown business district. Approximately 80% of the existing buildings along the north side of Center Street between Fifth West and University Avenue, and on University Avenue between Center Street and First North, were built in the thirty year period between 1890 and 1920 (roughly the same period as the Knight-Taylor rivalry). The buildings for which Knight and Taylor were directly responsible are a small part of this total. However, they were prominent anchors, attracting other structures into their respective areas.

The architectural significance of the buildings created by Knight and Taylor has less to do with distinctive style than with the reasons behind the buildings' construction. It has been demonstrated that Knight's and Taylor's structures are relatively common examples of nationally prominent styles which were popular at the time. Still, the buildings are an important focus of study since they represent the playing pieces in a competition that was almost single-handedly responsible for the growth and composition of central Provo. The interest Knight and Taylor took in architecture was a result of their desires to enhance the prominence of their favored sectors by using the latest architectural fashions. Neither of the two professed any connoisseurship for great architecture; both hoped to create buildings

that would be considered remarkable for their size and popular appeal.¹ The buildings are important as examples of vernacular architecture created with the intent to impress. They further deserve the attention of architectural historians due to the significant part they played in the development of one of Utah's unique business districts.

Upon first consideration, it would seem that Taylor's buildings had the best chance of affecting the public's perception of downtown Provo, because the public was more closely associated with Taylor's buildings than with Knight's. Taylor built one of Provo's prominent churches, its largest retail store, the bank most accessible to average citizens, and a number of smaller structures. In addition, he was partially responsible for the Passenger Depot, which was one of the most frequented public areas in the city. All of these buildings were on the west side.

Knight, on the other hand, created a commercial block and a bank building which were mainly used by a relatively small circle of his business associates. The buildings created as a result of Knight's donations to Brigham Young University were important community structures, but were more closely identified with the University than with Knight. In this respect, it appears that Taylor would have been more influential than Knight in his efforts to increase the prominence of the west side.

From the beginning, however, Taylor was fighting to regain west-side prominence that was lost when the Tabernacle was moved to east Provo. As the most important public structure of the period, the Tabernacle had the effect of drawing other significant public buildings to the area, particularly the City-County Building, first completed in 1874. Knight's commercial buildings on the east side merely gave a potent boost to a trend that had begun long before. Taylor's significant effort to bolster the west-side was ultimately powerless to stop the momentum created by the tabernacle's relocation.

Another factor working against Taylor was the shortage of land in west Provo for expansion. By the turn-of-the-century, Provo residents had improved nearly all land suitable for residential use west of Fifth West. The only area practically available for new construction was to the east. Residential areas between Fifth West and Seventh East, and Fifth South and Eighth North filled during the years of 1900 to 1930. During the 40s, 50s and 60s, development crept gradually east to the foothills and north beyond the original city. Subsequent construction has filled Provo to its official boundaries. Accordingly, in the last ninety years, little new growth has occurred on Provo's west side, mainly due to lack of undeveloped land.²

This is not to say that west side development has been a dead issue since Taylor's era. Even though the University Avenue-Center Street location has been generally recognized as the "center diverging point of the city" since the early part of the century, shadows of the struggle initiated by Taylor for west side prominence continue to manifest themselves in Provo. The business district created during the Knight-Taylor rivalry, stretching across Center Street from Fifth West to University Avenue, was Utah County's main retail center until the early 1970s. The vast majority of sales tax revenue in Provo and Utah County in general was generated here until 1973. Each year previous to 1973 (with the exception of the Depression years) sales taxes collected in the city increased, reaching a high of \$700,614 in 1972.³ "Downtown" Provo, particularly West Center Street, was the undisputed center of commerce in the county. As recently as 1975, Provo historian John C. Moffitt described successful retail businesses in the downtown area:

Provo continues to have prosperous mercantile establishments owned and operated by local citizens. These stores, as examples, are Shrivvers, Firmages, Clark's, Levens, Taylors, Granite Furniture, and others; but within recent decades many of the large national chain stores have come to Provo. Among such well known institutions that have been in Provo for

many years are Penneys, and Sears Roebuck and Co. Likewise, but more recent are F.W. Woolworth, Kress, and Lerner Shops.⁴

The complexion of west center street as the area's prime commercial district changed drastically with the 1972 completion of the University Mall in Orem, Utah. In the late 60s and early 70s, the popularity of large, enclosed shopping centers containing numerous individual stores was on the increase throughout the country. In 1971, such a shopping center was proposed for the north side of Provo's Center Street, between Third and Fourth West. Because of its importance as the county-wide center of commerce, West Center Street was a natural choice for the mall. Ironically, descendants of Knight and Taylor combined their efforts to see the mall located in Provo.

Taylor's son, Thomas Sterling Taylor, and grandson Thomas Sterling Taylor, Jr., actively sought to help developers procure property for the mall, believing that the influence of a large shopping center in the area would benefit their department store on Second West and Second North. However, many of the property owners along west Center Street asked prices for their real estate that were much higher than market value. The Provo City administration, in the mistaken belief that the developers had no other viable alternatives for the mall other than the downtown area, provided little help to the developers to resolve the problems they were encountering. In frustration, mall developers selected a site in south Orem and began construction of the University Mall in 1972.

When the decision was announced to locate the mall in Orem, Robert E. Allen, a grandson of Jesse Knight and a real estate agent, tried to get mall developers to change their minds in favor of another Provo location. Allen secured an option on a tract of land in north Provo, along what is now University Parkway. According to Allen's son Robert E. Allen, II, Provo city administrators were unenthusiastic about having the mall anywhere

except on west Center Street. The younger Allen, who was assigned to home teach Provo Mayor Russell Grange in the Mormon ward where the two lived at the time, reports that Grange refused to believe developers would actually build a mall in Orem where practically no retail businesses existed, even after excavation work had begun.⁵

The mall's first year in operation had a marked effect on retail sales in Provo, and sales tax revenues in the city began to plummet. Now, nearly twenty years after construction of the University Mall in Orem, every major retail store on Provo's Center Street has either gone out of business or has relocated. Of the thriving businesses mentioned earlier by Moffitt, only Sears continues operations in its same location. Not until recently, with the construction of new shopping centers in Provo's suburban areas, have sales tax revenues in the city come close to the amounts collected yearly in Orem.

One of the stores which became a casualty of the mall's competition was Taylor's Inc.--the store Thomas N. Taylor spent his life nurturing. Taylor's closed its doors in 1975 due to unprofitability, after more than 100 years of business in Provo.

With the dissipation of retail business in the downtown area, the city's efforts to rejuvenate West Center Street have focused on encouraging professional and service businesses to locate downtown. In an effort to lead redevelopment of the area, Provo City constructed a \$3 million government complex on Center Street between Third and Fourth West. A new city library was constructed in 1988 on the same block, after a round of debates that pitched east and west side interests against each other once again.⁶

The competition between Knight and Taylor for commercial dominance in Provo, and the buildings they created in hopes of influencing the competition, were key factors affecting the development of Provo's commercial district as it exists today. The downtown area molded by Knight and Taylor now serves as the center of a thriving

community that has recently received national recognition as “America’s Most Livable City.”⁷ Even though Provo has become well-known across the country for its prosperous technology-related businesses, the historic downtown district best represents the image Provo residents carry with them of the city’s central business area. In a decision that was perhaps more meaningful than they realized, city employees charged with creating Provo’s new business-promoting television commercials chose to include a view of the Knight Block building in the ad’s final scene. The architecture created by Knight and Taylor during their years of rivalry continues to constitute a defining image of Provo.

ENDNOTES: CHAPTER FIVE

1. A program published by the Provo Chamber of Commerce for use at a banquet honoring Thomas Taylor on his 69th year of business in the city (held October 9, 1947, when Taylor was 79), describes Taylor's interest in buildings:

As a Builder, Mr. Taylor has played an active part in Provo's history; he built or sponsored the building of nineteen structures including thirteen stores and four houses. He is still interested in plans for additions and improvements to his store. (Banquet program, in possession of the author.)

The writer of the program's biographical sketch, where this statement is made, is probably mistaken in writing that Taylor built 13 stores and four houses. The number most likely includes churches and other buildings Taylor supervised. (See endnote 1, Chapter 3.)

2. The exception to this statement is the growth that has occurred in Provo's Grandview area, on the West side. This residential area was heavily developed in the 60s, 70s and 80s.

3. Moffitt, 250.

4. Ibid., 251.

5. Interview with Robert E. Allen, II, September 16, 1991.

6. Each time Provo has discussed building a library, the east side/west side controversy has emerged anew. In 1907, when funds became available from the Carnegie organization for a new library in the city, Knight and Taylor became embroiled in the first direct east-west competition held between them. The Carnegie group would provide money to partially pay for the building, but expected the community to provide the land. Taylor, whose wife was actively involved with the Library Board throughout her life, offered to donate land for the library on the corner of Center Street and Fourth West (where the Dixon-Taylor-Russell building, or Provo Craft, now stands). Reed Smoot offered to sell the city some property he owned on East Center Street where the county-state government complex now stands. Knight offered to donate the property where the library was eventually built. To sweeten his offer, Knight also promised to donate money to help fund the building. Because of his combined offer, Knight's proposal was accepted.

An interesting sidelight to this incident is remembered by Mark K. Allen, Knight's grandson. When Knight deeded the property for the library to the city, he included a stipulation in the deed that if there came a time when the property were no longer needed for the city library, then it would revert to his estate. When the city built the new library in

1988, the old library was sold to be remodeled into professional offices. The money from the sale was used to help finance the new building. Allen mentions that some of the Knight family members were upset when they learned this, but that none had the inclination to pursue the matter legally. As a result of research conducted for this thesis, the Provo City Mayor's office has agreed to install a portrait of Jesse Knight in the new library, along with a plaque commemorating the financial contribution obtained for the building as a result of the sale of the old library on Knight's property.

When the location of the new library was debated in 1988, sites on both the east and west sides of Provo received strong support. One group wanted to see the new library located in the renovated buildings of the old Brigham Young Academy. Another group argued for the eventual location on West Center Street. The ensuing debate was not as encompassing as earlier east-west battles, but several boisterous city council meetings and heated letters to the editor resulted from the discussion.

7. *Money Magazine*, September, 1991.

APPENDIX

Political flier with statements from the Utah Stake Presidency
and the First Presidency of the Church of Jesus Christ of Latter-day Saints,
opposing the relocation of the Provo Passenger Depot

AN EXPLANATION

INASMUCH as there are a number of people busying themselves in an attempt to discredit the right and sincerity of President Joseph F. Smith on the "Depot Question," and inasmuch as the Salt Lake Tribune and Telegram have viciously attacked him for his attitude, and inasmuch as we have referred to him in our word of advice to the Saints of Utah Stake, we deem it advisable to present herewith a copy of the document signed by President Smith and also the one signed by us, that the people may judge in the light of what is expressed in these documents rather than from any biased explanation of them by those who are opposed to their contents.

JOSEPH B. KEELER
LAFAYETTE HOLBROOK
J. WM. KNIGHT

AN APPEAL

To the voters of Provo City and the friends and patrons of the Brigham Young University:

On Tuesday, the 27th inst., a question of grave importance is to be answered by you as to whether the two railroads operating through this city shall be granted a very valuable franchise on Sixth South and Third West streets, for the sum of \$200.

The proposition includes, among other things, a change from the present location of the present location of the passenger depot at the foot of Academy Avenue to Third West Street.

In view of all the conditions involved in this question would the interests of the whole community be best served by the proposed change?

No!

Our judgment is, the location of the depot should not be changed.

The B.Y.U., from lack of room, has been compelled to move its college branch farther from the center of town in order to obtain adequate grounds on which to erect its buildings. To move the depot farther away will work a hardship on students and patrons.

This institution, in our opinion, is worthy of your consideration.

It aids you financially to the amount of thousands of dollars annually.

For thirty-three years it has worked and struggled in the midst of adversity to help you as well as other communities, to attain a higher standard of moral, spiritual and intellectual development.

The B.Y.U., through this appeal, holds out its hands to you for help.

President Brigham Young, who founded the institution and gave it to the people, also located the present depot site. His wisdom and foreknowledge as to the future needs of the growth and expansion of most of Utah's cities has never been doubted by those who knew him; nor can his foresight be disputed by others in the light of the present.

It is the duty of the members of the board of trustees of the B.Y.U. to watch the interests of the institution at every turn. The present situation urgently calls for our protect against the removal of the depot.

As the citizens of Provo will not be injured if the

change of location is not made, we ask all friends of education who have the right to speak at the coming election to vote NO.

Being interested in the welfare of the whole community, we are
Yours truly,

JOSEPH F. SMITH	JESSE KNIGHT
WILSON H. DUSENBERRY	LAFAYETTE HOLBROOK
SUSA YOUNG GATES	JOHN HENRY SMITH
JOHNATHAN S. PAGE	STEPHEN L. CHIPMAN
JOSEPH R. MURDOCK	WILLARD YOUNG
HORACE H. CUMMINGS, Gen. Supt. Church Schools	

Stake Presidency's Statement

Conditions have arisen within the last few months in Provo City that make it imperative on our part to give a word of advise in order that complications may not arise in the future to hamper or embarrass us.

It is a well known fact that the city council of Provo has been asked to grant to a railroad corporation the use of real estate and other privileges for the term of one hundred years. We wish to say to all that this is not a question, or should not be a question, of personal gain or loss, but it is a question of the public weal.

The officers over whom we preside are perhaps generally aware that the presidency of the stake, of themselves and President Joseph F. Smith in connection with the members of the board of trustees of the Brigham Young university, petitioned the city council not to grant privileges to the railroads that would necessitate the moving of the depot from the present location. This they did for the reason that they believed the interests of the church as well as the public generally would be best served by not granting this franchise. Inasmuch as this is a public question we took it up in a public way.

The officials of the city have seen fit in their judgment to disregard all of the requests and petitions that have been sent in protesting against these contemplated changes.

Now this should be, and probably is, a question of railroads on one side and the people on the other; but in reality it has become a question of railroads on one side and a divided Provo on the other, and this division has been brought about through allowing personal interests to enter too largely into what should have been a loyal public policy; and feelings are being engendered which if not checked, are going to do much harm.

We feel to say to all Latterday Saints that each one should eliminate all personal feelings and strife, and look at this question from a purely public standpoint.

The question should be, is it going to be a benefit to Provo to give this corporation valuable property and and privileges for \$200 for the sake of a depot located at the proposed site, or would it be better to let the matter rest for awhile until our judgments become more matured on this question, and we can become more united?

At any rate, we feel that it is wholly within our province to advise the people to live at peace with their neighbors, and not to stir up strife or act in such a way as to engender bad feelings.

JOSEPH B. KEELER
LAFAYETTE HOLBROOK
J. WM. KNIGHT

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Taylor, Thomas Sterling Jr., Provo, by Stephen A. Hales, 1991.



Illustration 1

Jesse Knight (1845-1921)



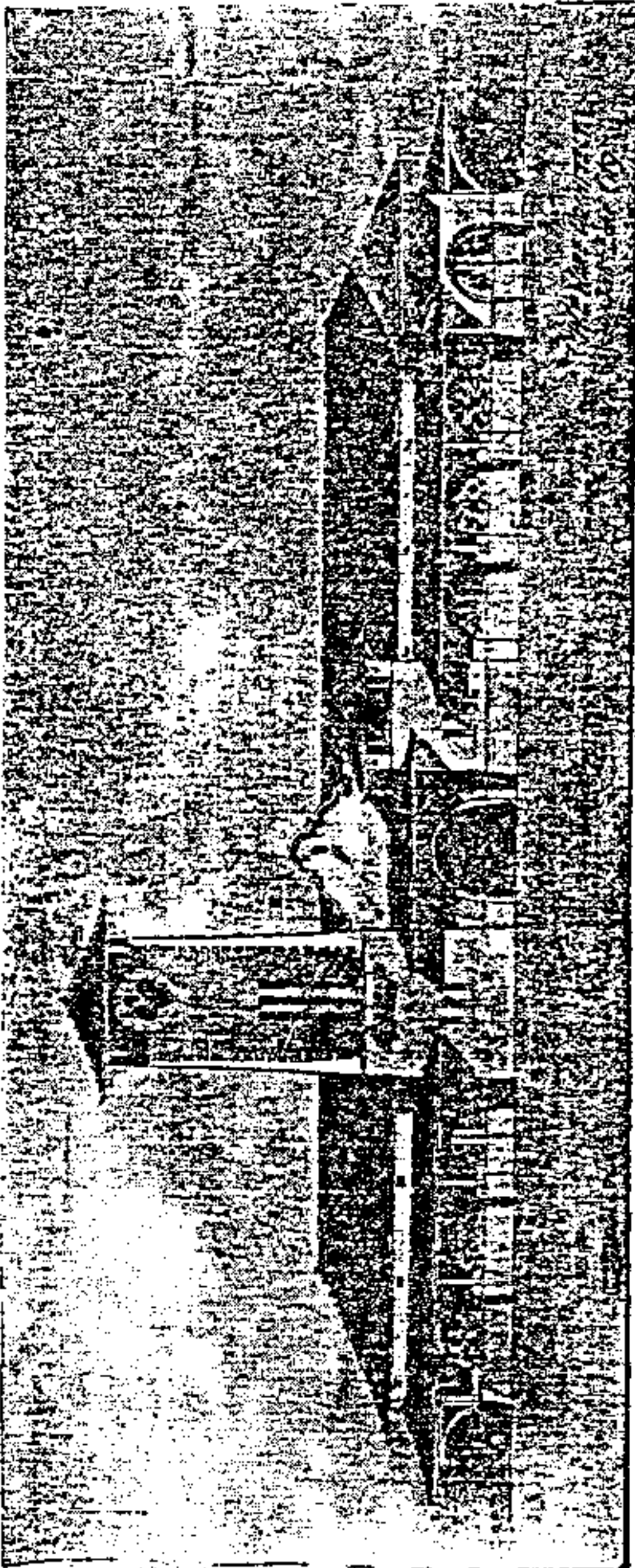
Illustration 2

Thomas Nicholls Taylor (1868-1950)



Illustration 3

*Provo's two tabernacles. Left: the first Utah Stake Tabernacle (1864), Truman O. Angell, architect
Right: the second Utah Stake Tabernacle (1885), William H. Folsom, architect.*



Front Elevation of Proposed Rio Grande Station at Provo, Utah.

PROVO DEPOT A BEAUTY

Old Spanish Mission Style
is Adopted.

WARE FINISHES THE PLAN

The Matter Having Been Left to Resident Engineer Baxter, That Official Had the Plans Arranged at Once and the Result Means That Provo Will Have the Handsomest Station in the State—Mr. Babcock Returns and Gives His View of the Short Line's Request—Notes.

The Tribune presents today a sketch of the east front of the new station to be erected by the Rio Grande Western at Provo. Resident Engineer Baxter was given authority to prepare the plans by Mr. Herbert last week, and it was attended to at once. W. E. Ware was given the architectural part of the work and it is his sketch which is here given. Mr. Ware has been most happy in his treatment of the subject and the people of Provo will have the opportunity of claiming the prettiest station in the State.

It will be seen that Mr. Ware has

selected the style of the old Spanish missions of California, and while new to the architecture of Utah, yet it will be sure to please. It will be built of brick and stone, one story with tower in which will be a large clock. The roof will be a long sloping one, overhanging the walls on all sides, thus protecting those who may be standing outside, from sun or rain.

The main room is the general waiting-room, which will be very large. Between this room and the smoking apartment will be the office and beyond will be found rooms for baggage and express. Toilet rooms and all modern conveniences will complete the details. The building will be built at once and finished this fall.

Illustration 4

Proposal for the Provo Union Passenger Depot (1909), Ware & Treganza, architects.

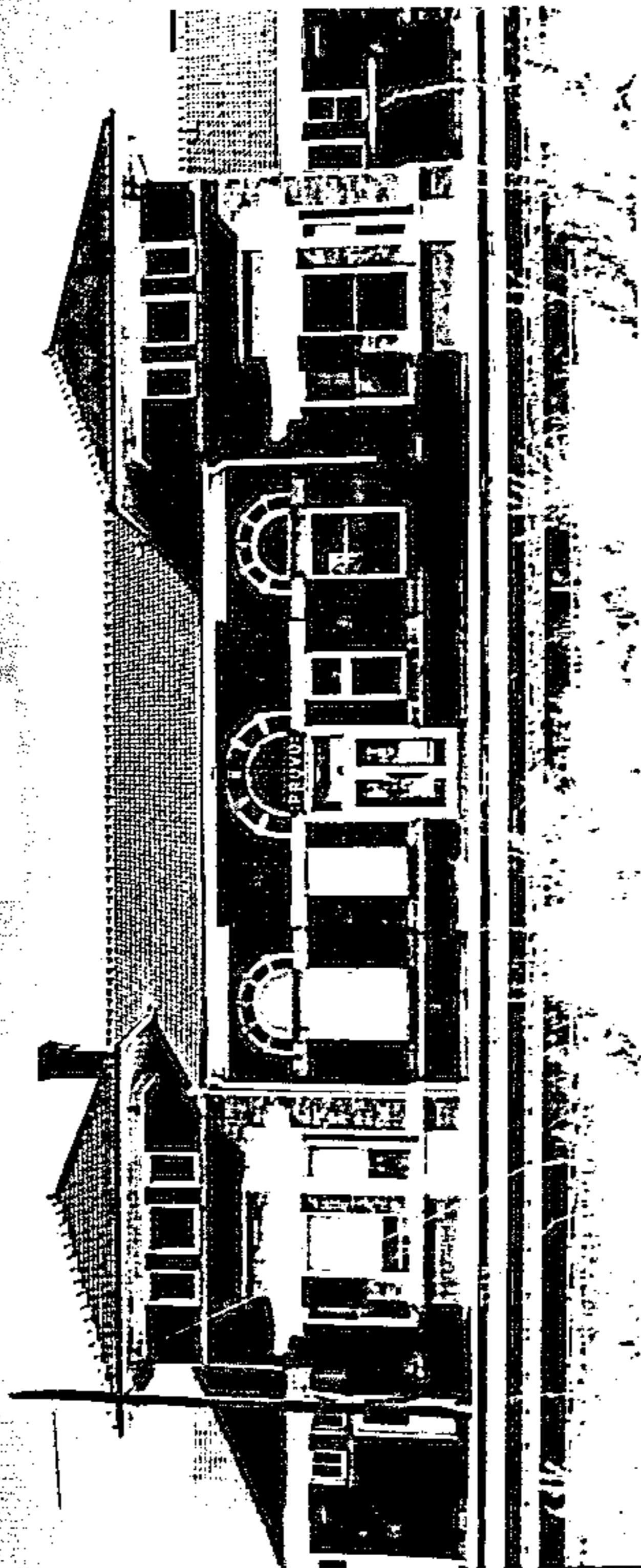


Illustration 5

Provo Union Passenger Depot (1911), south facade, Provo, Utah; Ware & Treganza, architects



Illustration 6

Provo Union Passenger Depot (1911), north facade, Provo, Utah; Ware & Treganza, architects.

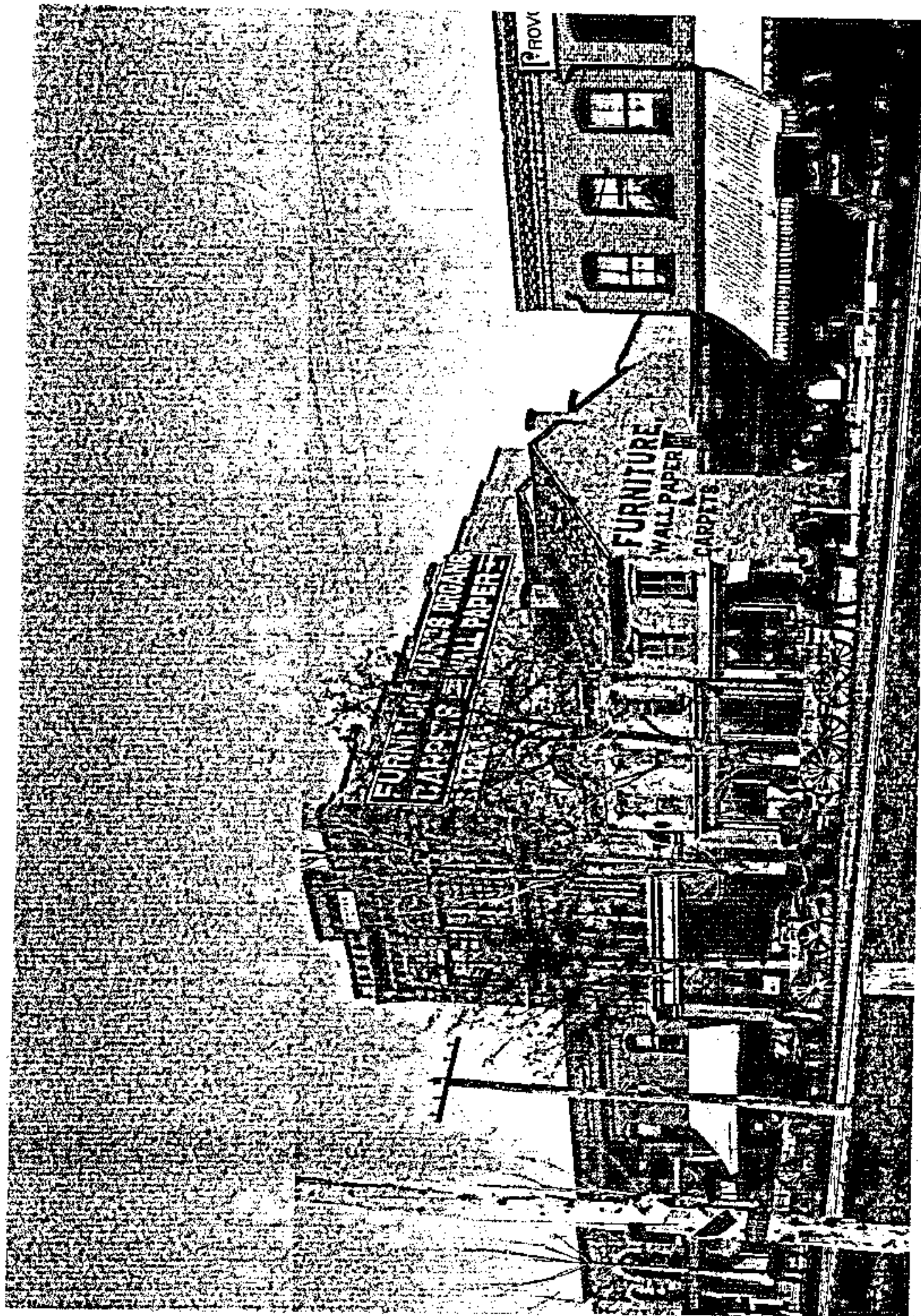


Illustration 7

View of West Center Street between Second and Third West in Provo, circa 1891, showing the Taylor Brothers Co. Building (1890) in the center, and the Taylor-Jensen Jewelry store (1889) at the extreme right.

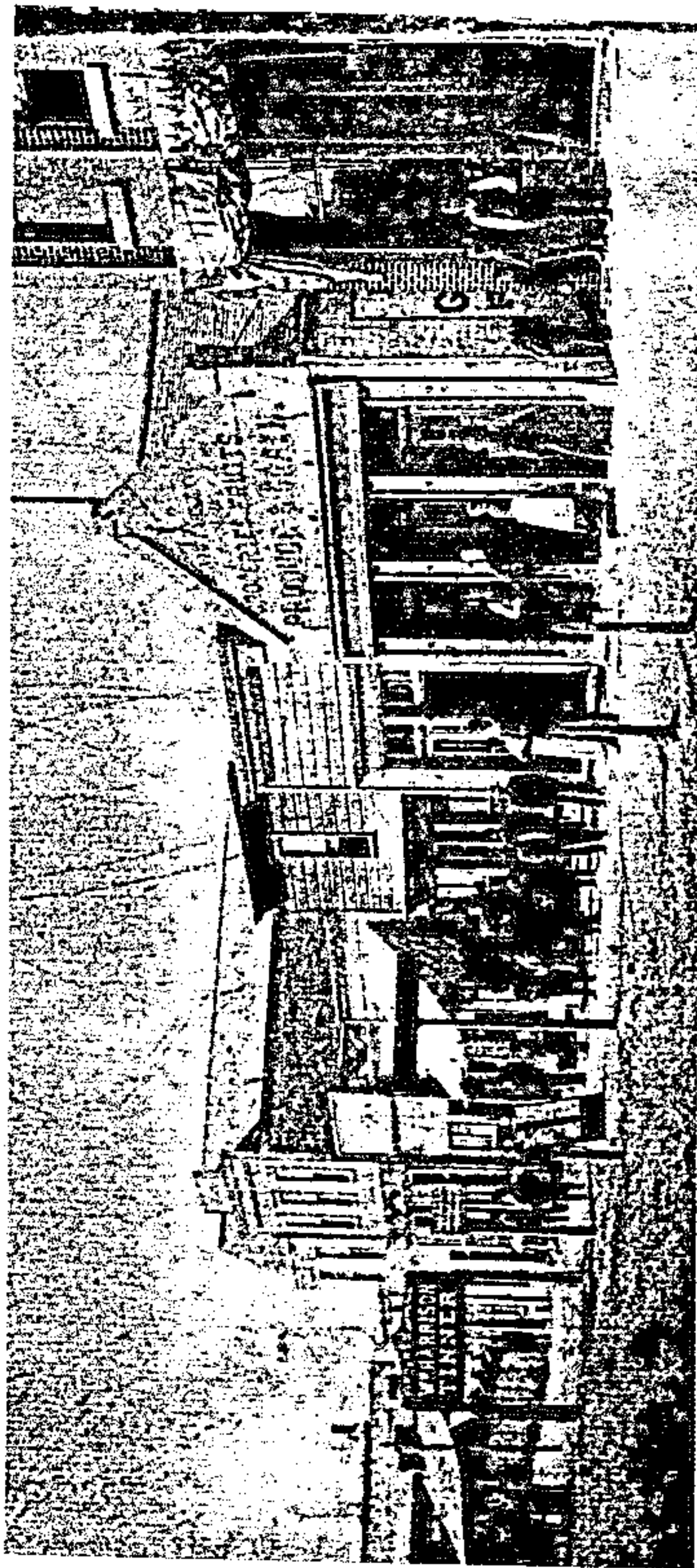


Illustration 8

View of West Center Street between First and Second West in Provo, circa 1874, showing Provo's first generation wood-frame commercial buildings.



Illustration 9

View of West Center Street between Second and Third West in Provo, circa 1870, showing the George Taylor Furniture Store (1866).

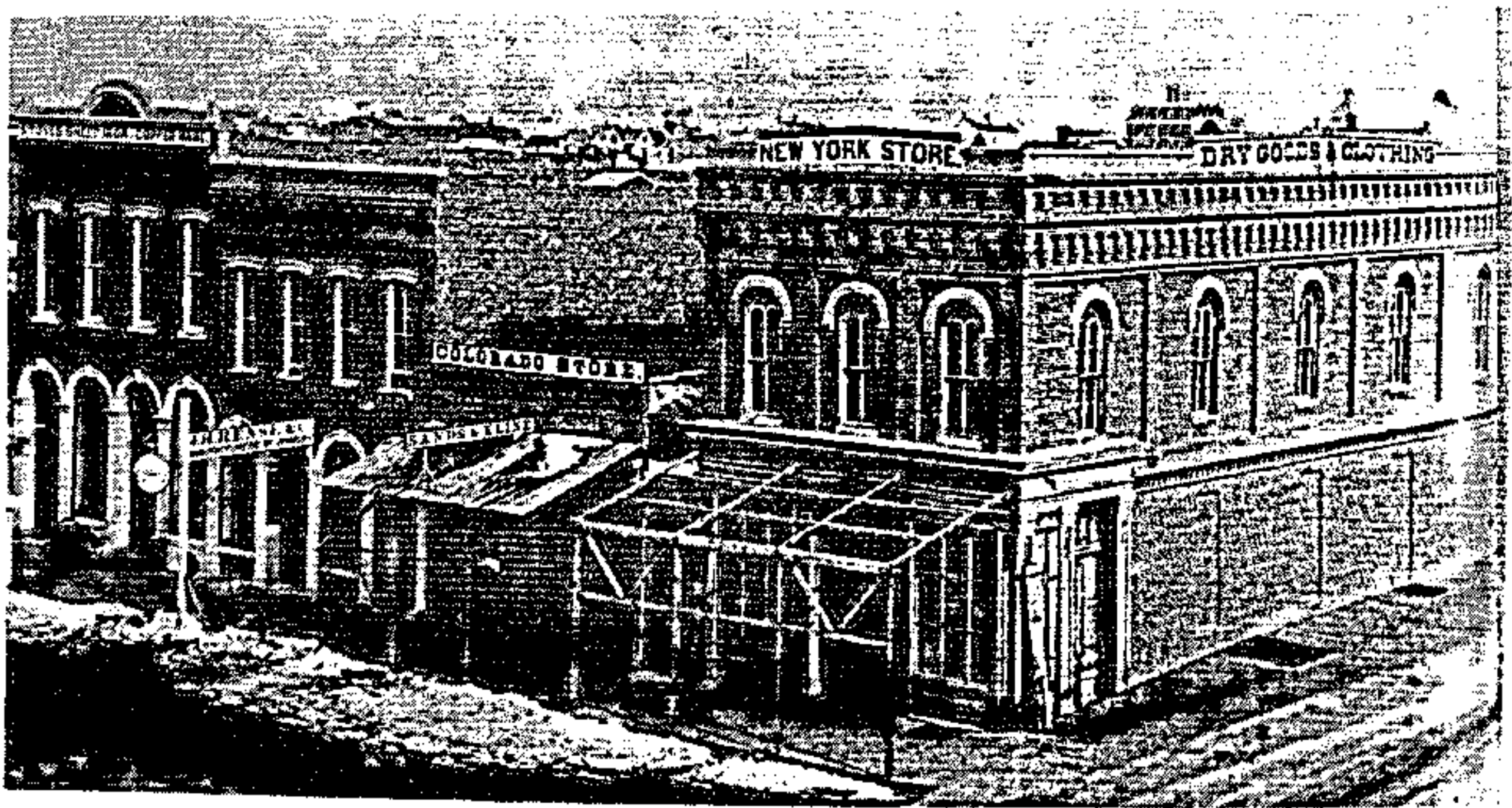


Illustration 10

View of Larimer Street in Denver, Colorado, 1860, showing brick "builder front" commercial architecture.



Illustration 11

View of 15th Street, Denver, Colorado, 1868, showing brick "builder front" commercial architecture.

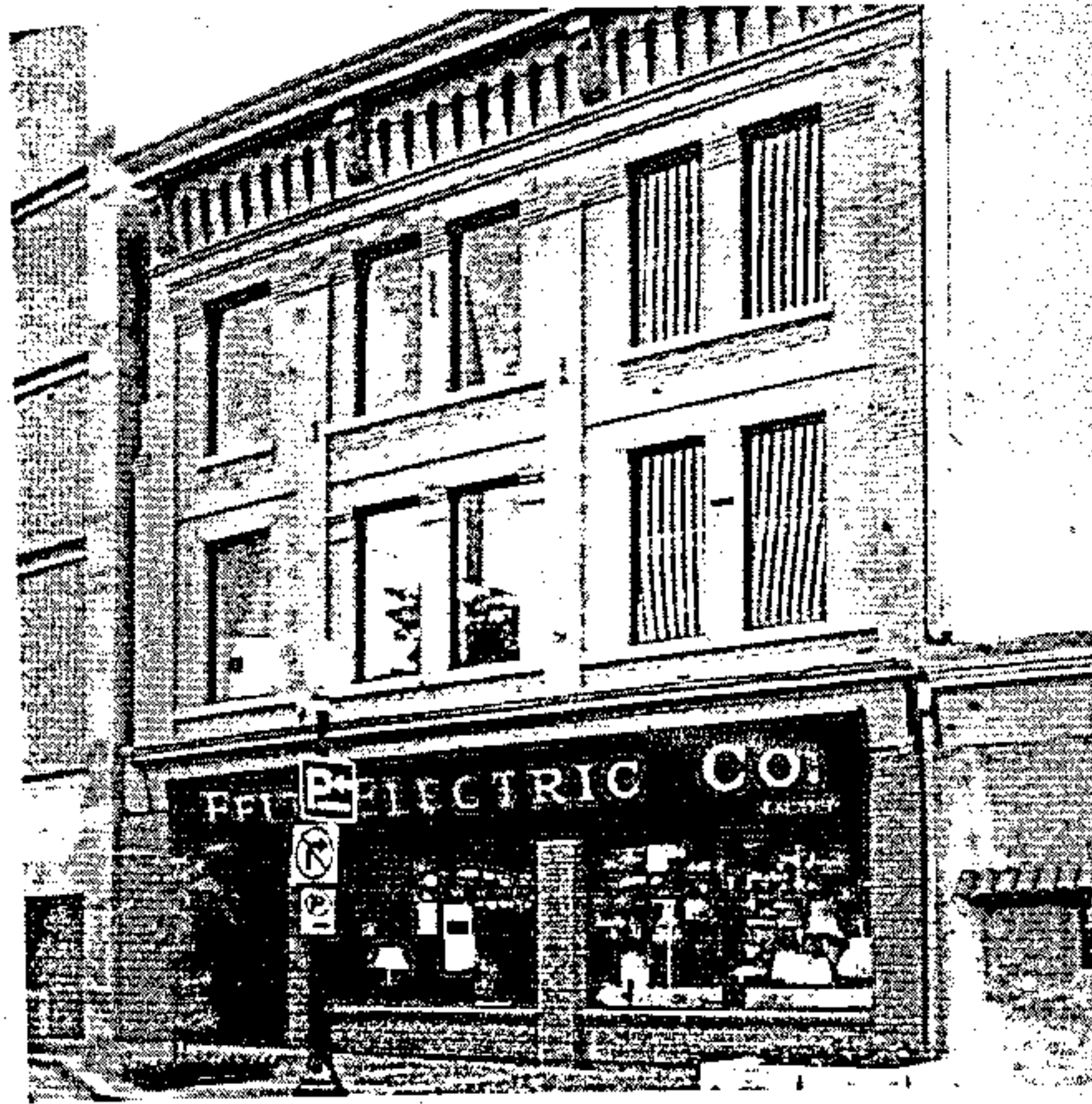


Illustration 12

The Commercial Street Brothel/Leader Cigar Factory (1893), 165 Regent Street, Salt Lake City, Utah. This building is an example of "builder front" commercial architecture in Salt Lake City.

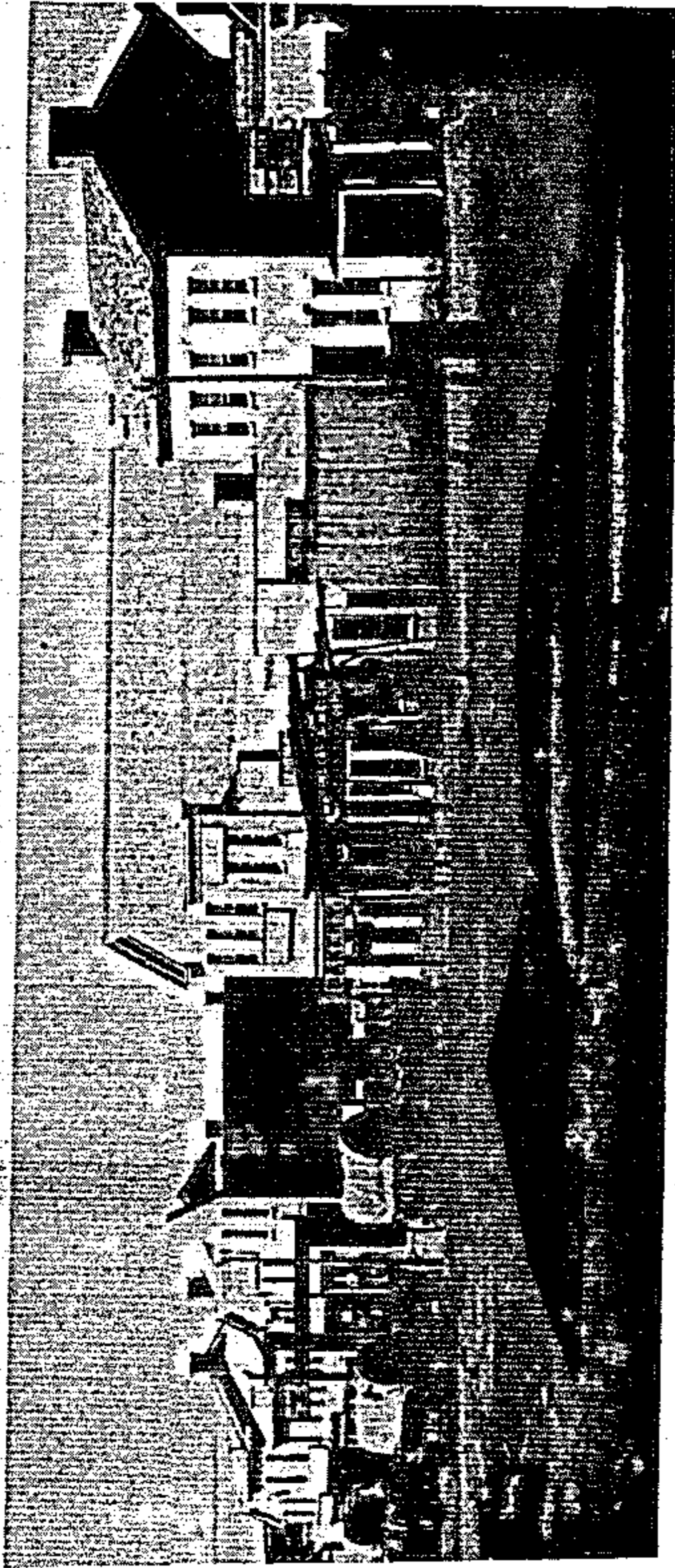


Illustration 13

West side of Main Street, Salt Lake City, Utah, circa 1860. This view shows a combination of wood-frame and brick commercial store fronts.

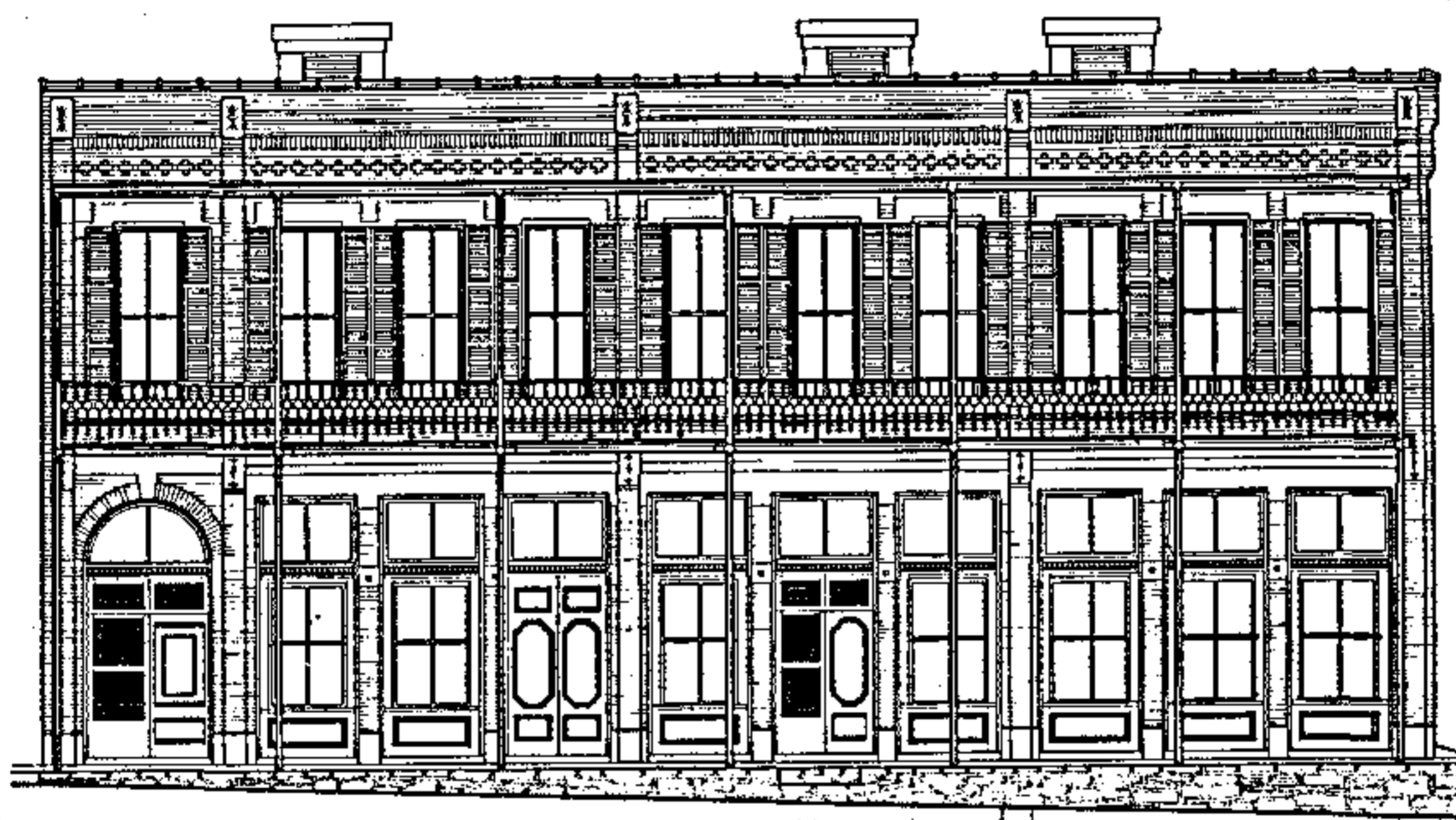


Illustration 14

The Goodman Building (1893), Austin, Texas. This building is an example of two-story brick "builder front" commercial architecture in the midwest.

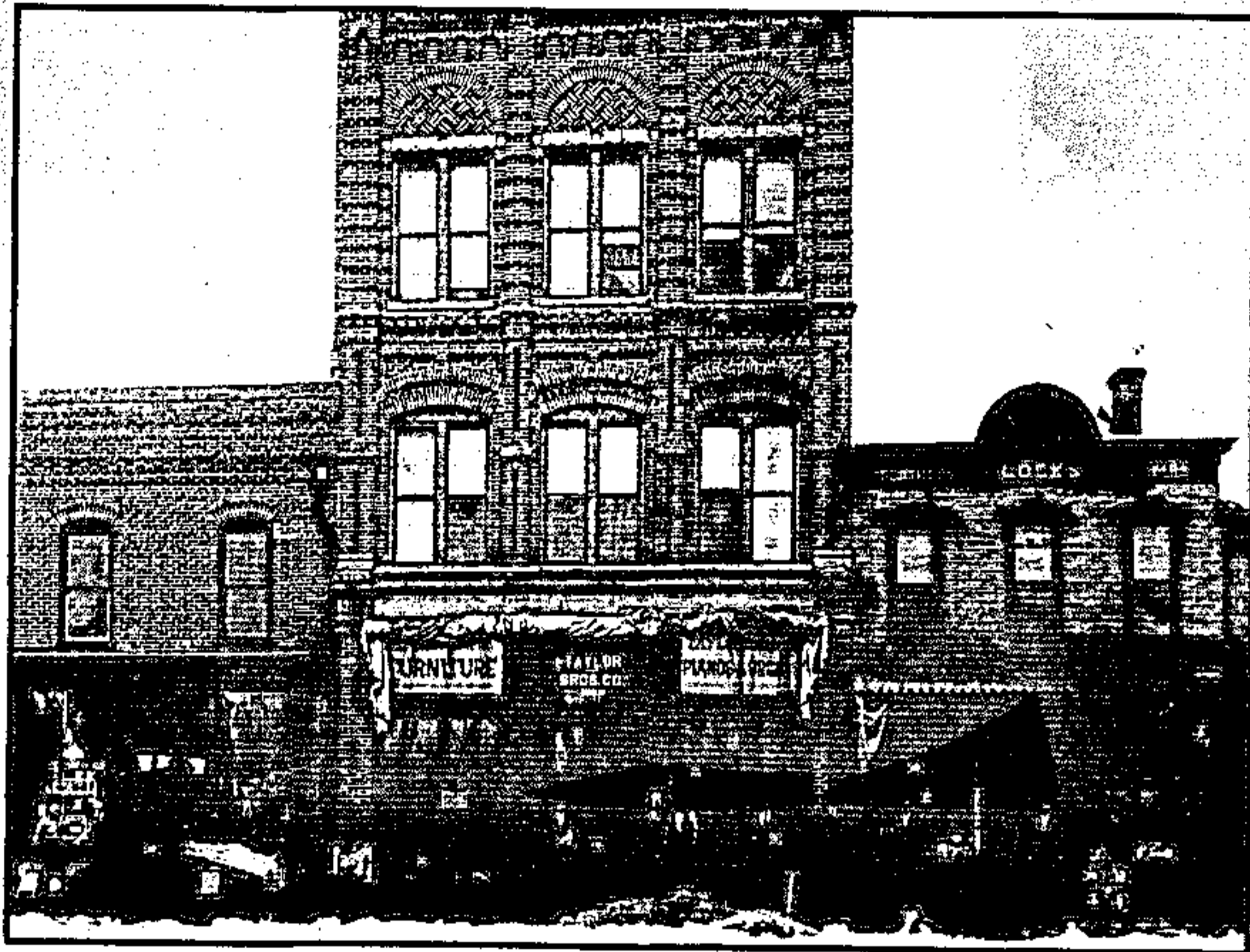


Illustration 15

Taylor Brothers Co. Building (1890), 250 West Center Street, Provo. This building replaced the 1866 George Taylor Furniture Store.

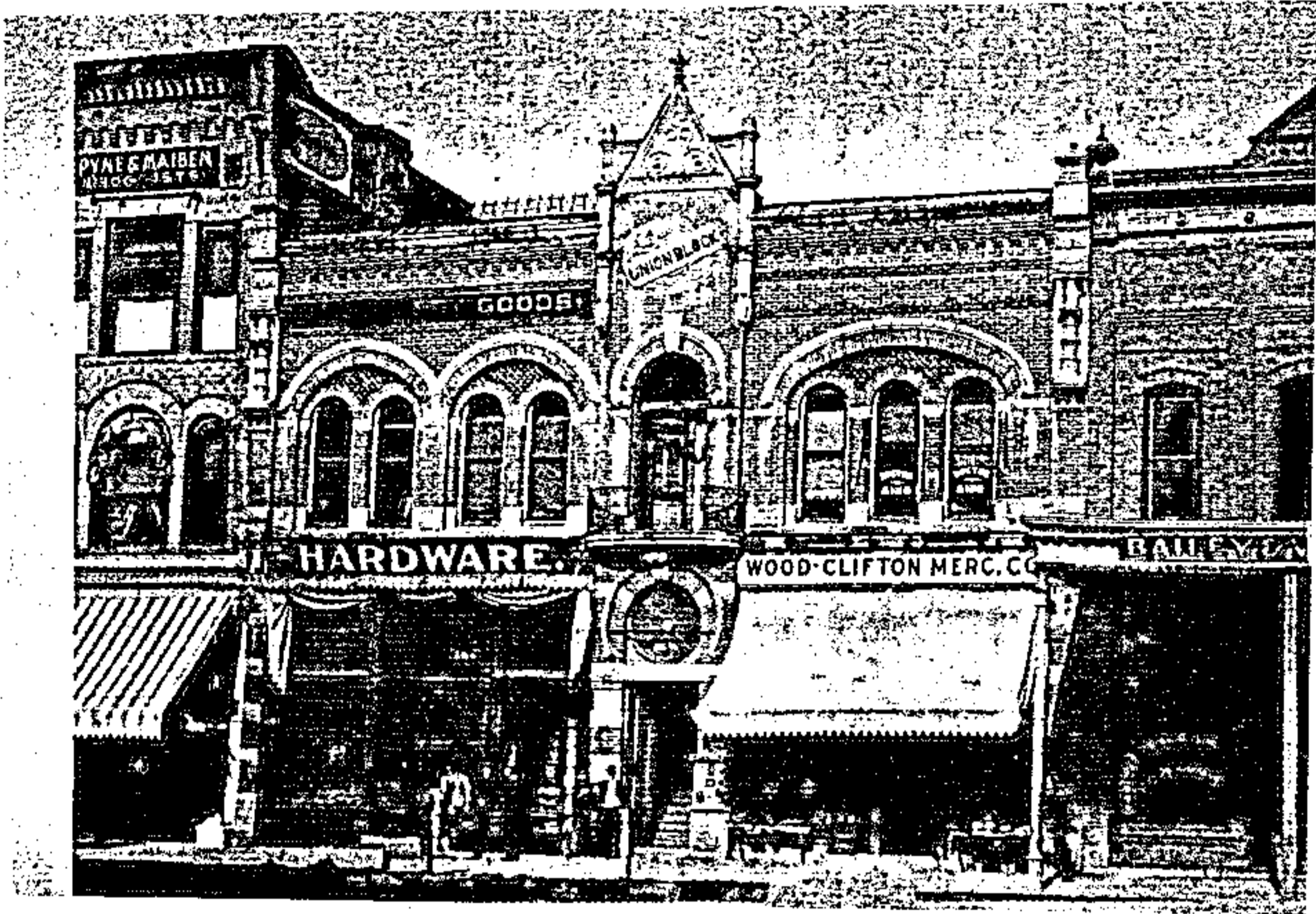


Illustration 16

Union Block Building (1889), 32 West Center Street, Provo, Utah.

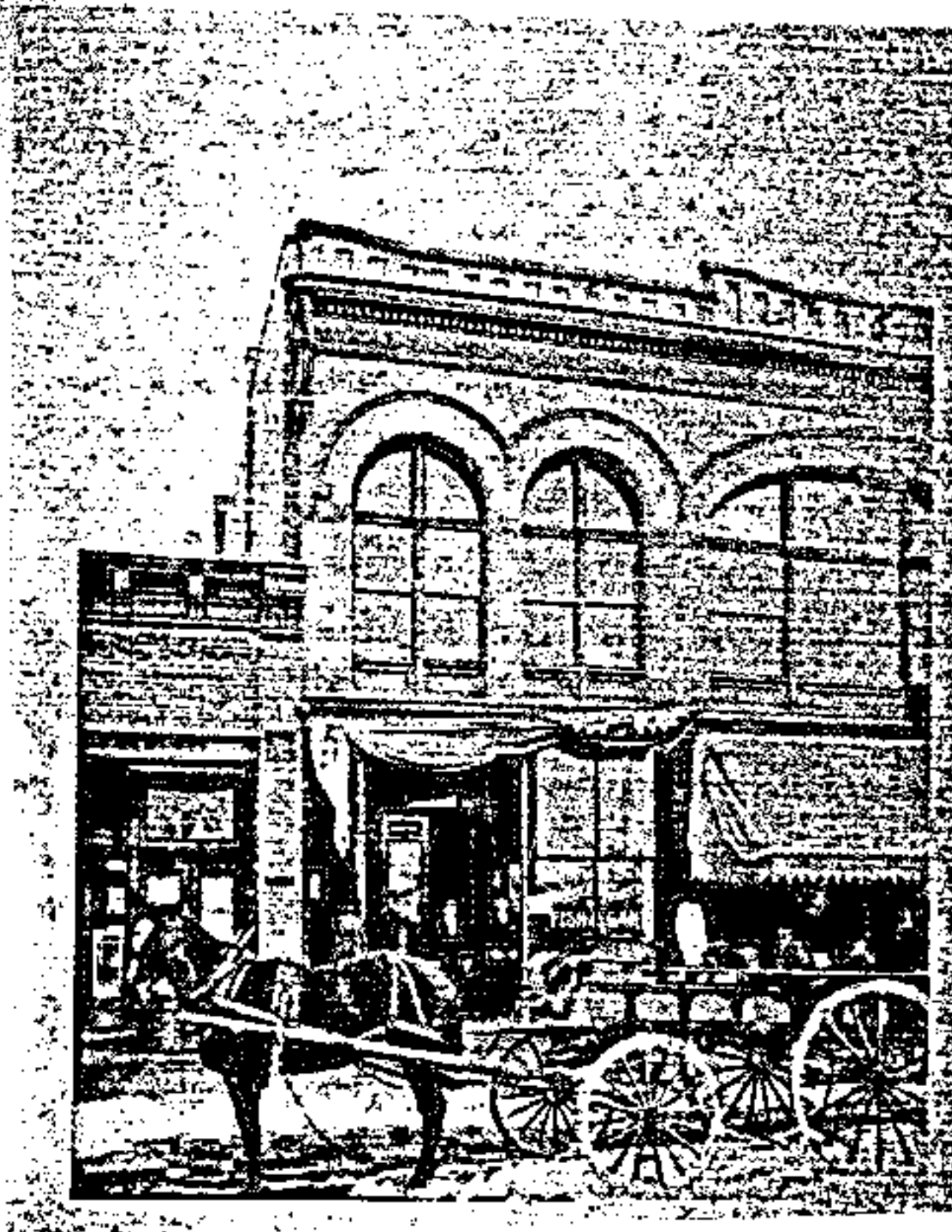


Illustration 17

Southworth Block (1900), 120 West Center Street, Provo, Utah.



TAYLOR BROTHERS—FURNITURE.

Illustration 18

Taylor Brothers Co. addition (1902), 250 West Center Street, Provo, Utah. The 1902 addition is on the right.



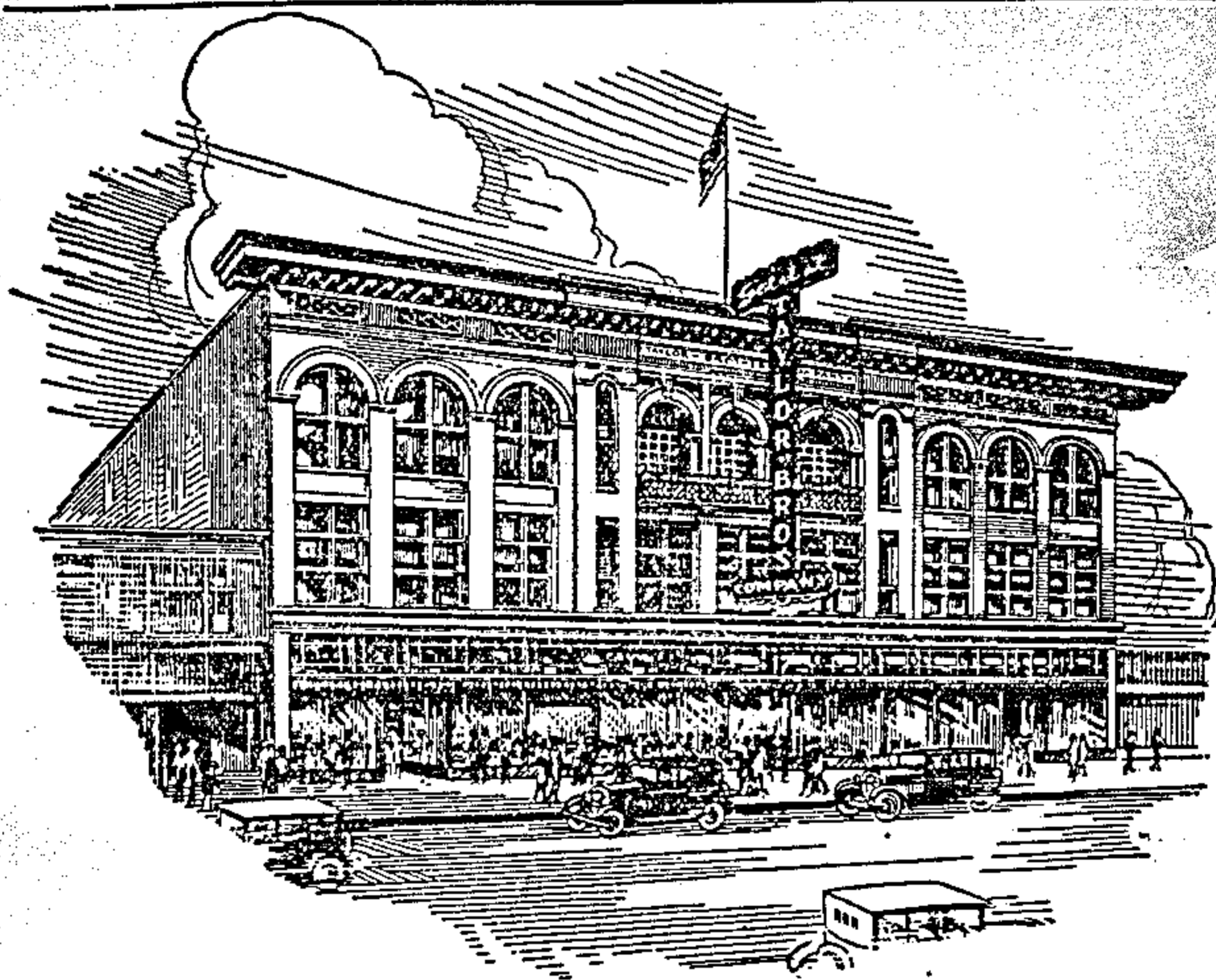
Illustration 19

Marshall Field Wholesale Store (1885-87), Chicago Illinois; Henry Hobson Richardson, architect.



Illustration 20

Dooley Block (1890-91), Salt Lake City, Utah; Louis Sullivan, architect.



TAYLOR BROS. COMPANY

Illustration 21

Taylor Brothers Co. Store (1911), 250 West Center Street, Provo, Utah; Joseph Nelson, architect.

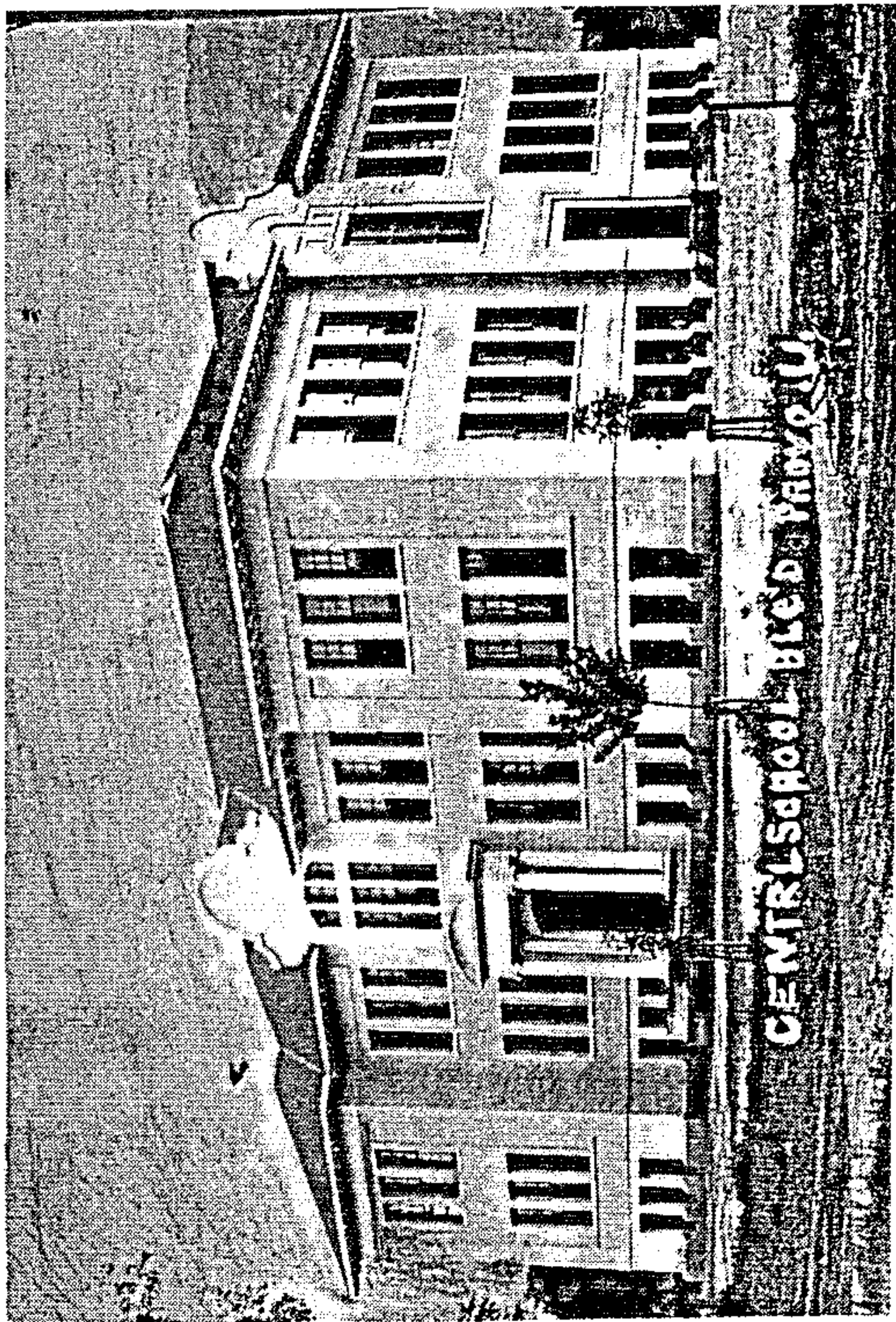


Illustration 22

Central School (1909), Provo, Utah; Joseph Nelson, architect.

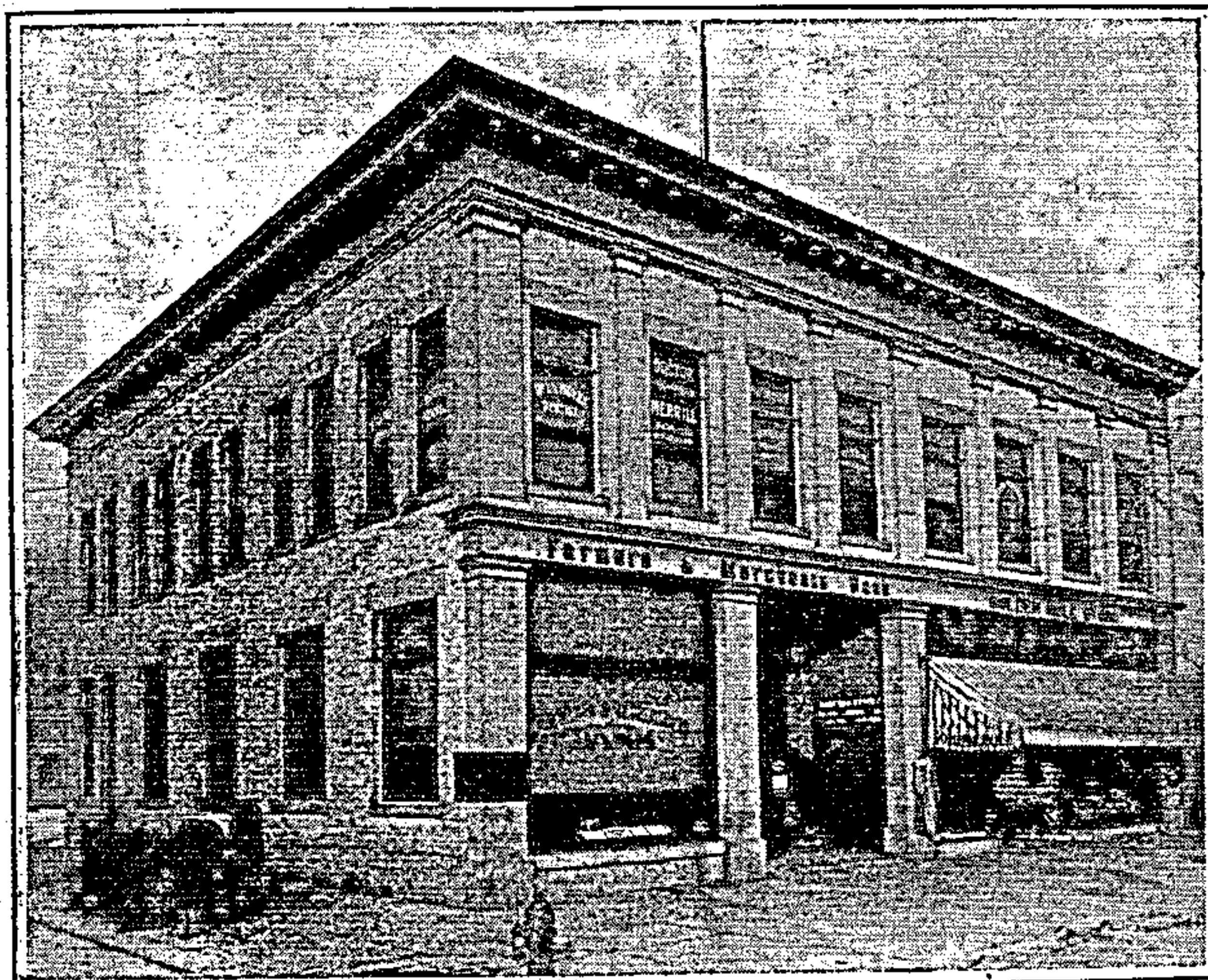


Illustration 23

Farmer's and Merchant's Bank (1908), 290 West Center Street, Provo, Utah. This photo shows the bank after the "Golden Rule Store" had been added on the east, but before the enlargement to the rear of the building.

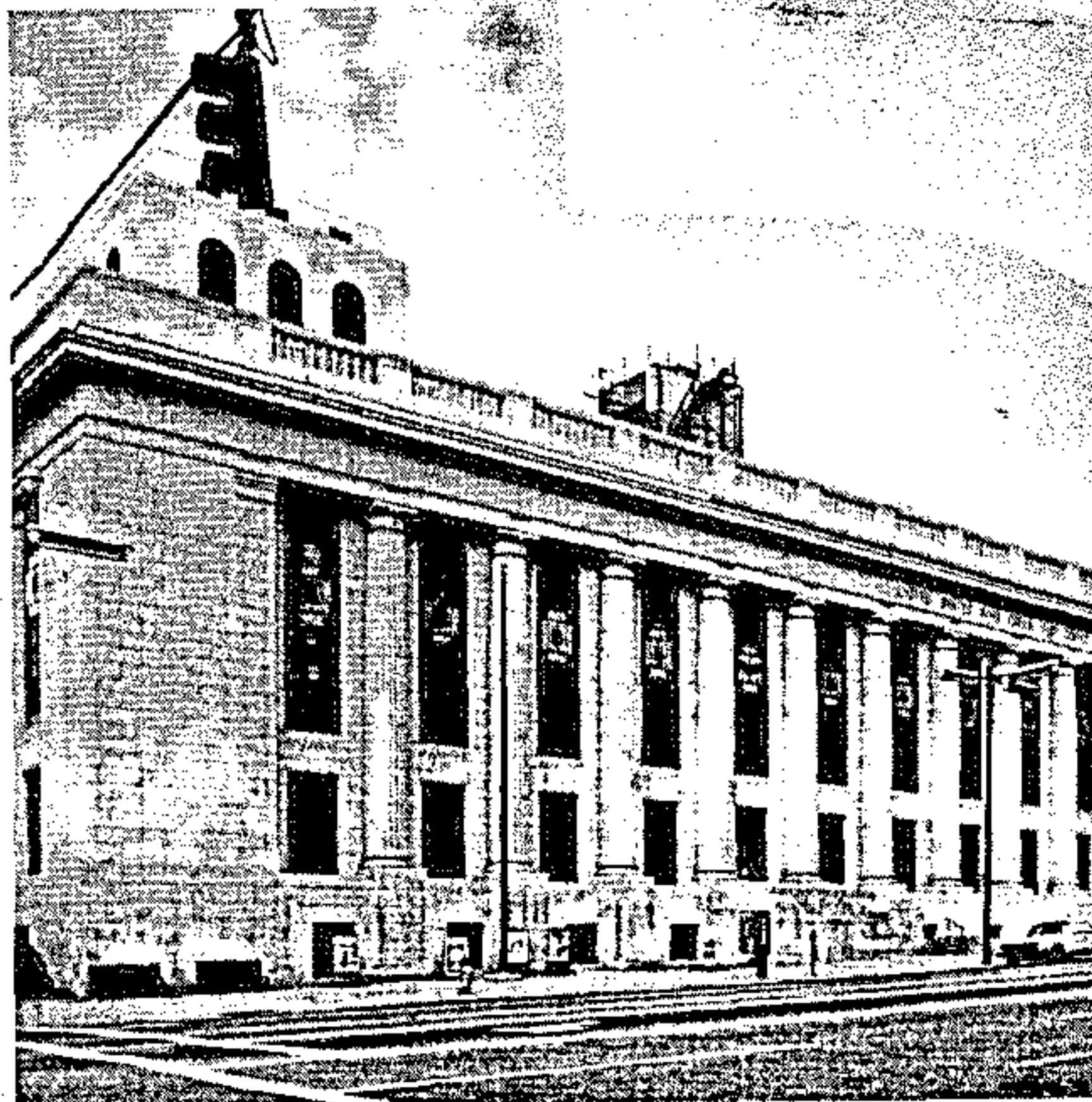


Illustration 24

Federal Building and Post Office (1903-06), Salt Lake City, Utah.

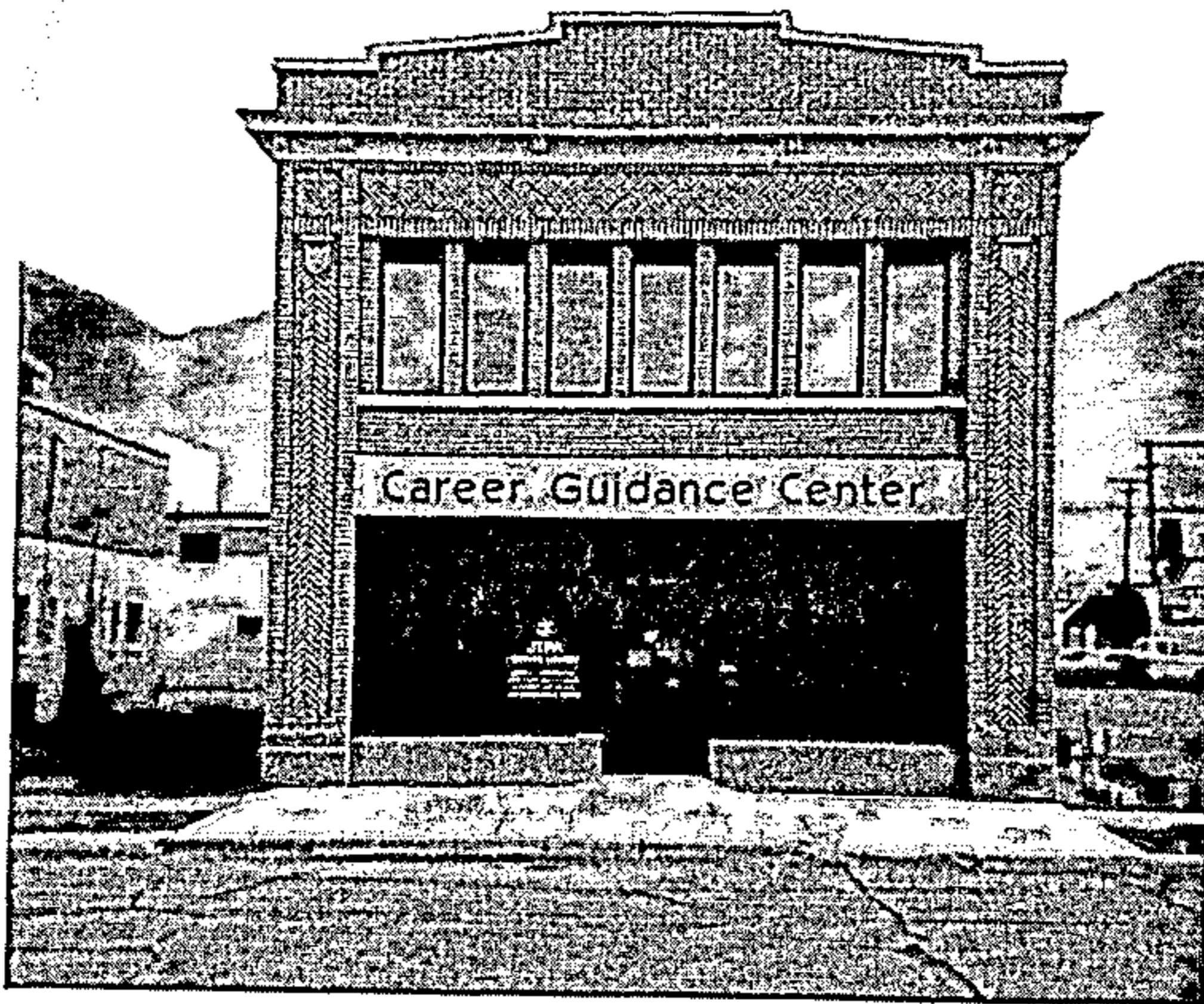


Illustration 25

Taylor Brothers Co. Warehouse (between 1908 and 1935), 60 North 300 West, Provo, Utah.

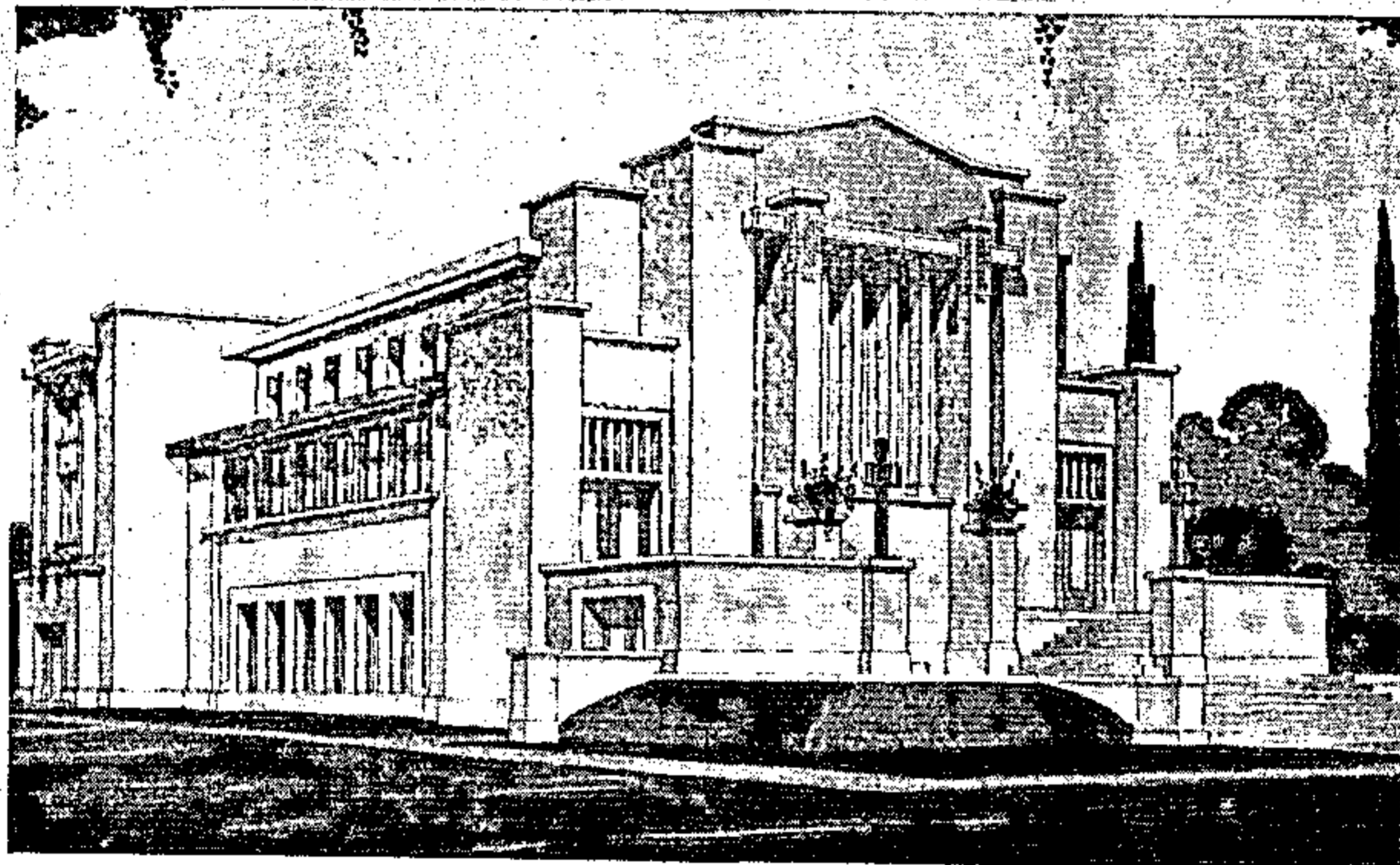


Illustration 26

First Ward Chapel, Salt Lake City Liberty Stake (1913), Eighth South and Eighth East, Salt Lake City, Utah; Pope & Burton, architects.

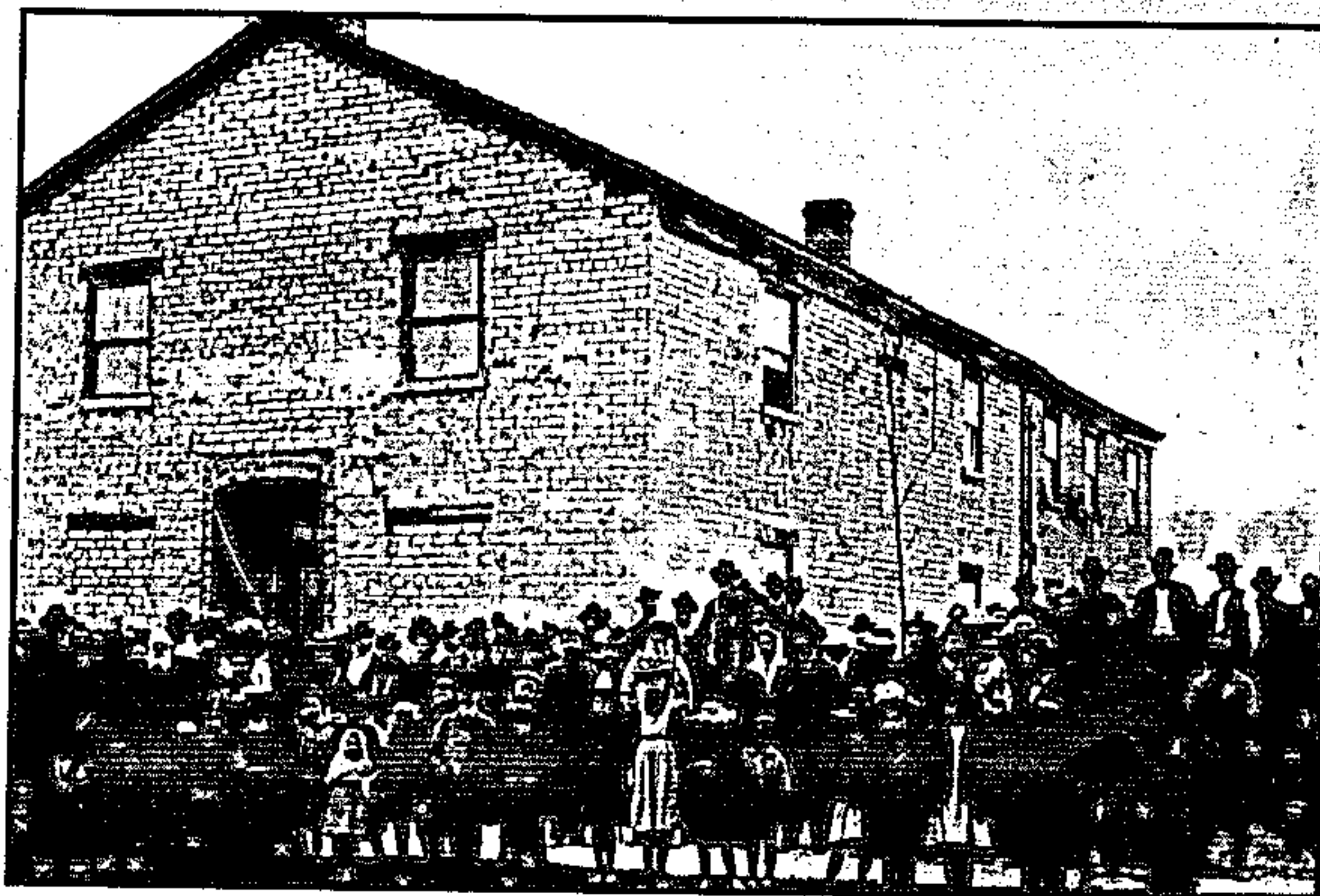


Illustration 27

Old Seminary Building (1852), First North and Fifth West, Provo, Utah. This photo was taken of Provo Third Ward members at the groundbreaking for their new meetinghouse.

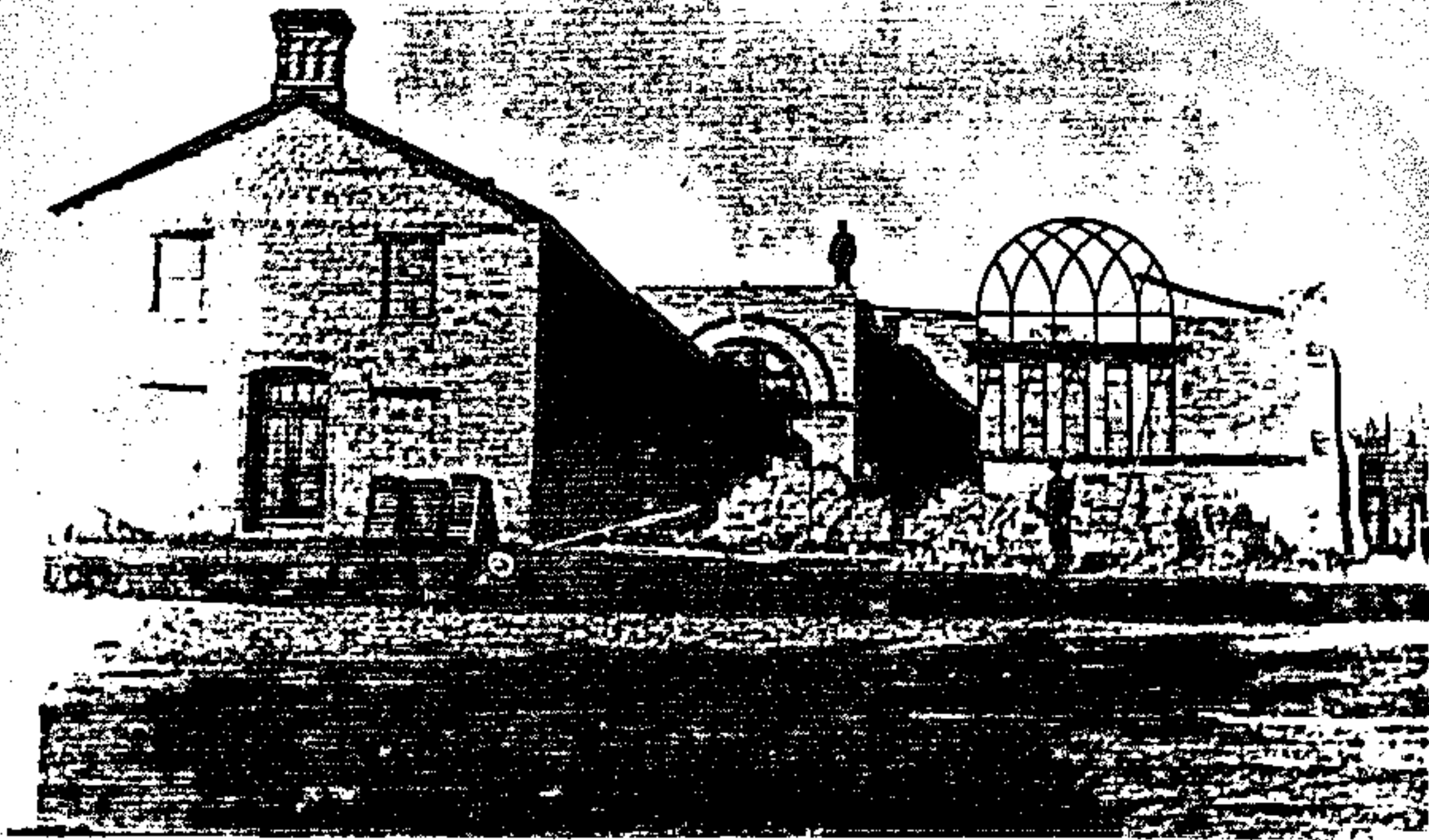


Illustration 28

Work in progress on the Provo Third Ward Meetinghouse with Seminary Building on the left (1900).

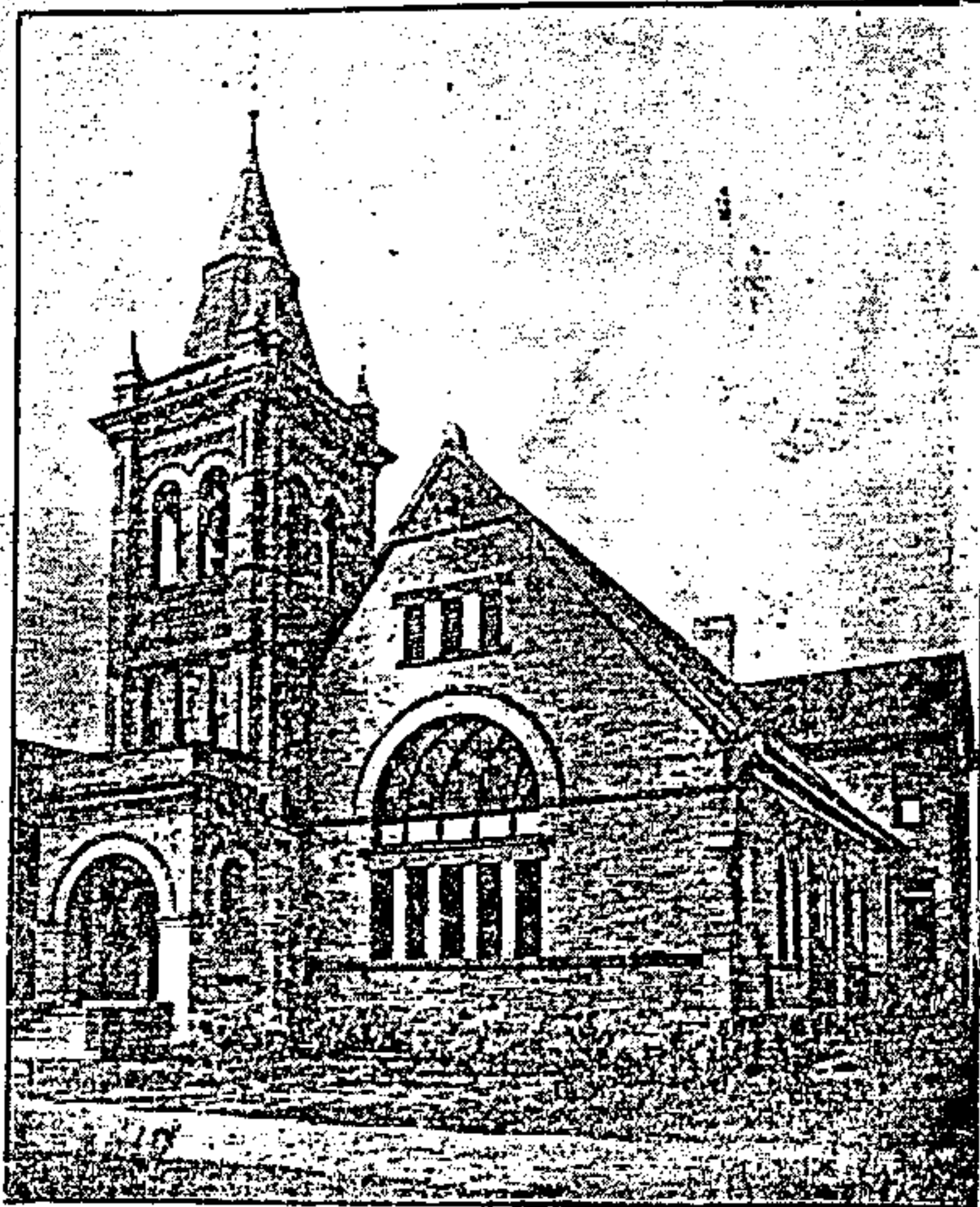
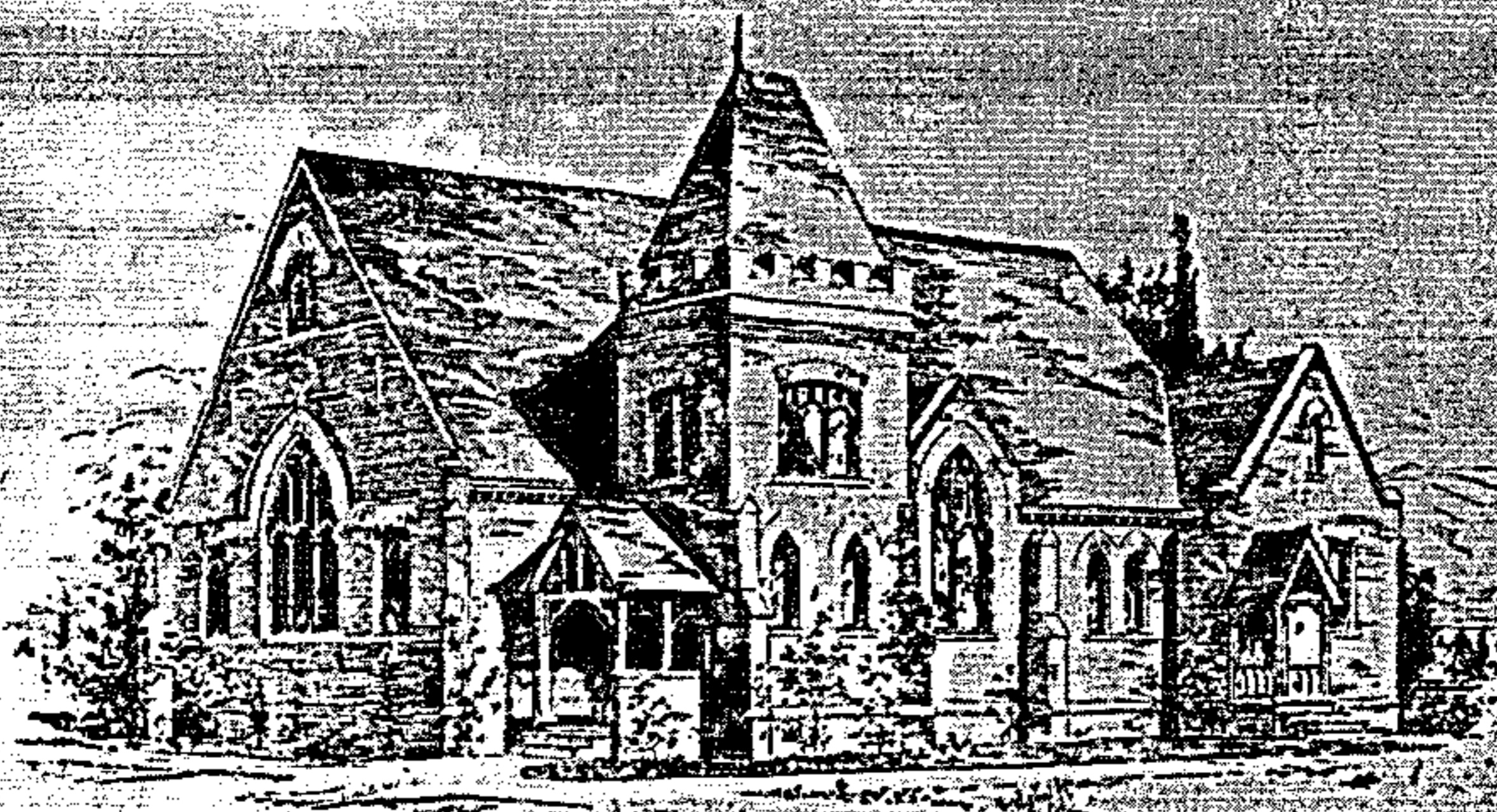
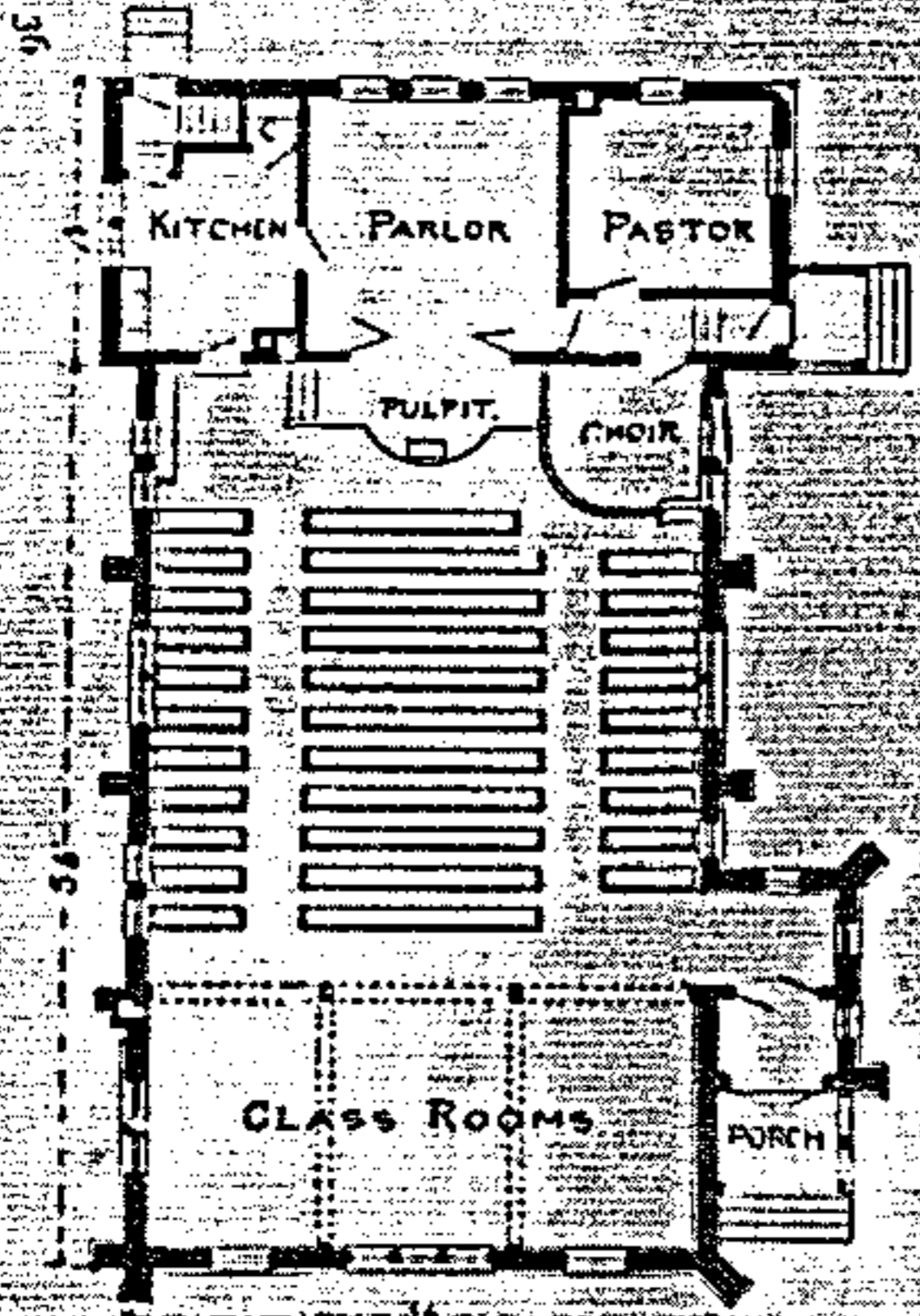


Illustration 29

*Provo Third Ward Meetinghouse (1900), First North and Fifth West, Provo, Utah;
Richard C. Watkins, architect.*



PERSPECTIVE VIEW.



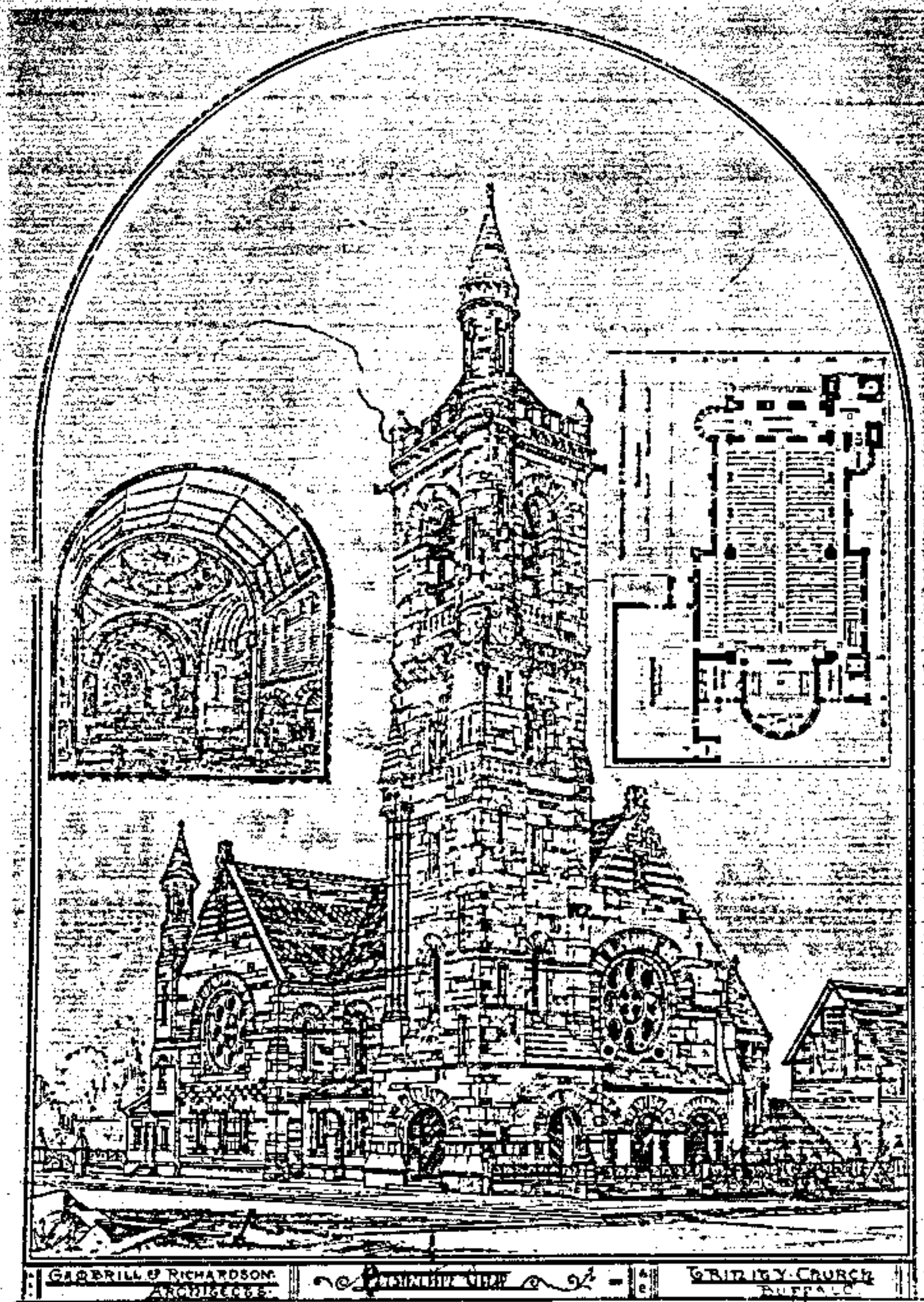
FLOOR PLAN.

DESIGN A.

Brick, with stone trimmings, shingle roof.
 Cost, \$4,000 to \$5,000.
 Seating capacity: pews, 236; three class rooms,
 108; ladies' parlor, 40.
 Height of walls above floor, 12 feet; height of
 ceiling, 19 feet 6 inches; height of steeple above
 sidewalk, 41 feet.
 This is a very desirable arrangement for a small
 Congregational church or chapel.

Illustration 30

Franklin Kidder, Design from Churches and Chapels, 1895.



GABRIEL & RICHARDSON
ARCHITECTS

TRINITY CHURCH

TRINITY CHURCH
BUFFALO

Illustration 31

Henry Hobson Richardson, sketch for the Trinity Church Project (1871-72), Buffalo, New York.

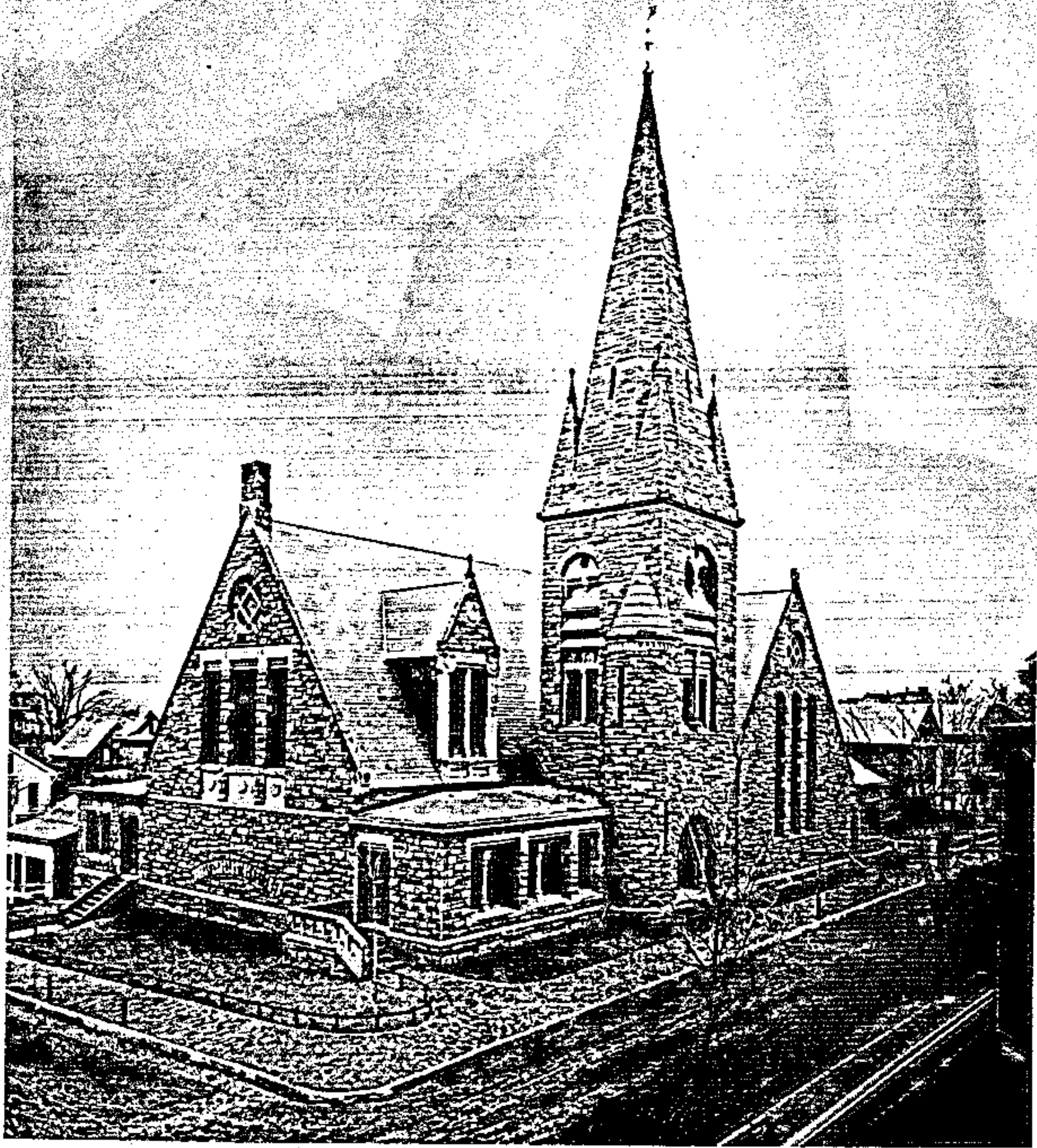


Illustration 32

North Congregation Church (1876), Springfield, Massachusetts; Henry Hobson Richardson, architect.

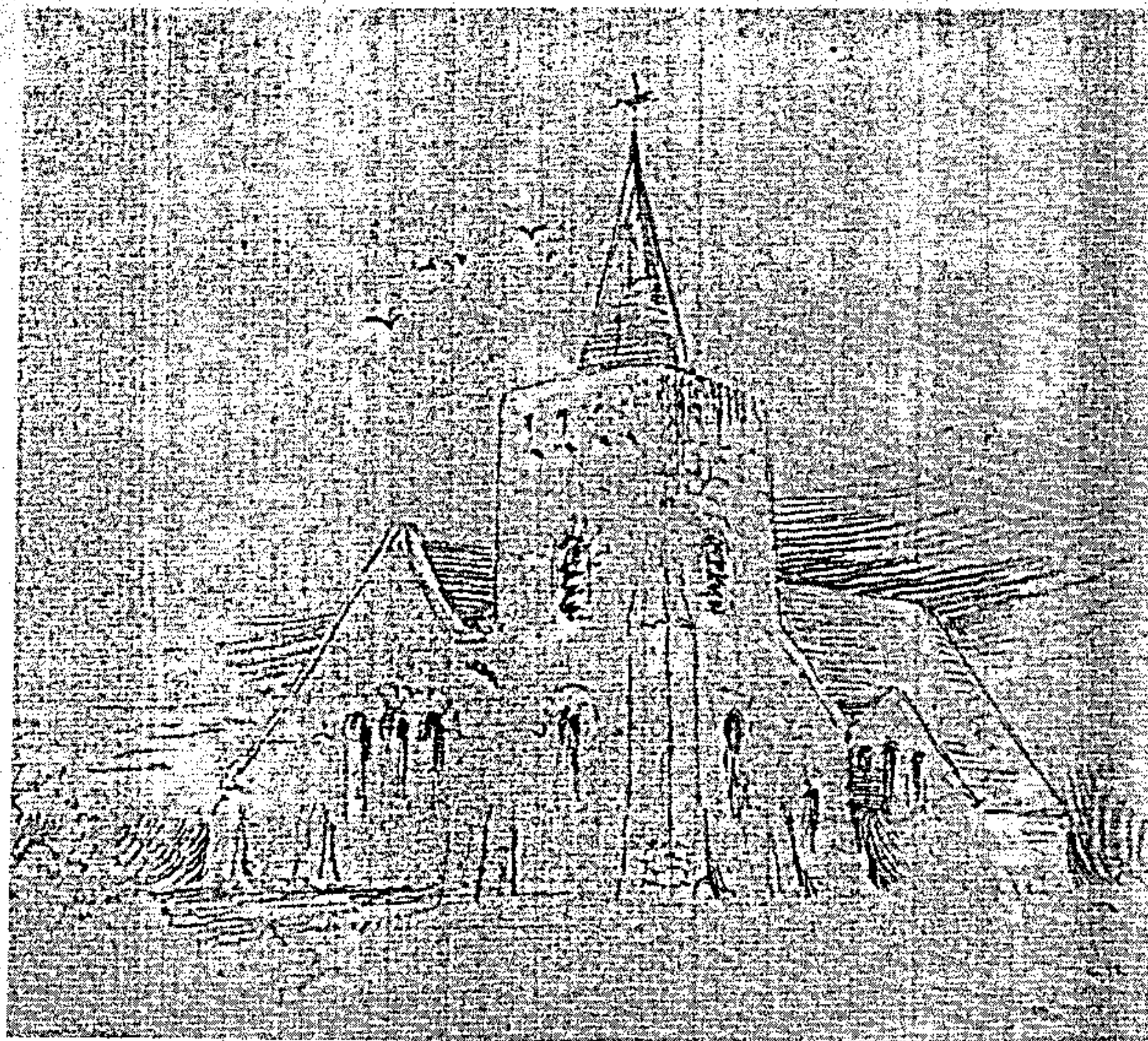


Illustration 33

Henry Hobson Richardson, sketch for a church project (1885-86), Crystal City, Missouri.

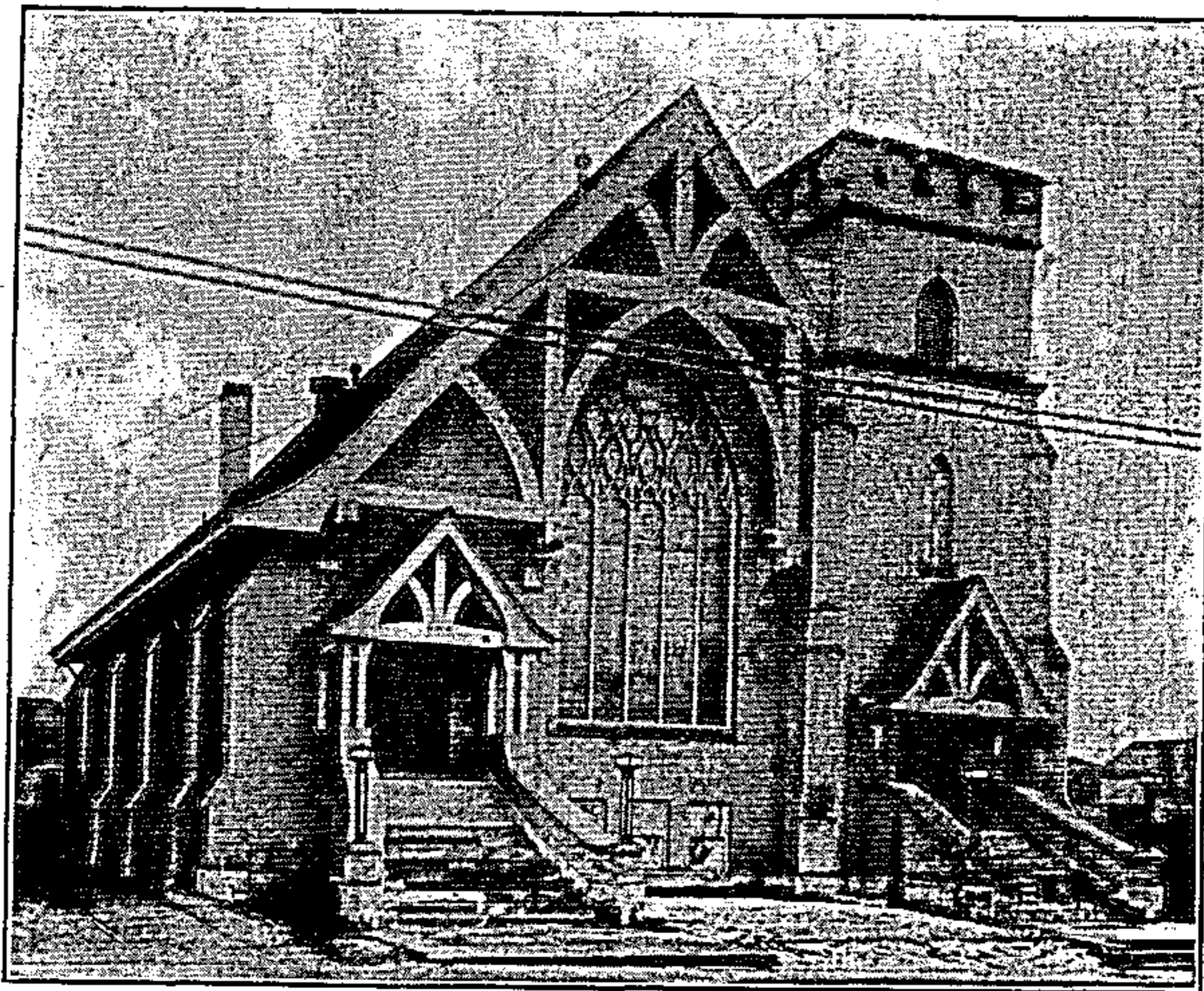


Illustration 34

Salt Lake City Seventeenth Ward Chapel (1905), 143 West First North, Salt Lake City, Utah; Ware & Treganza, architects.

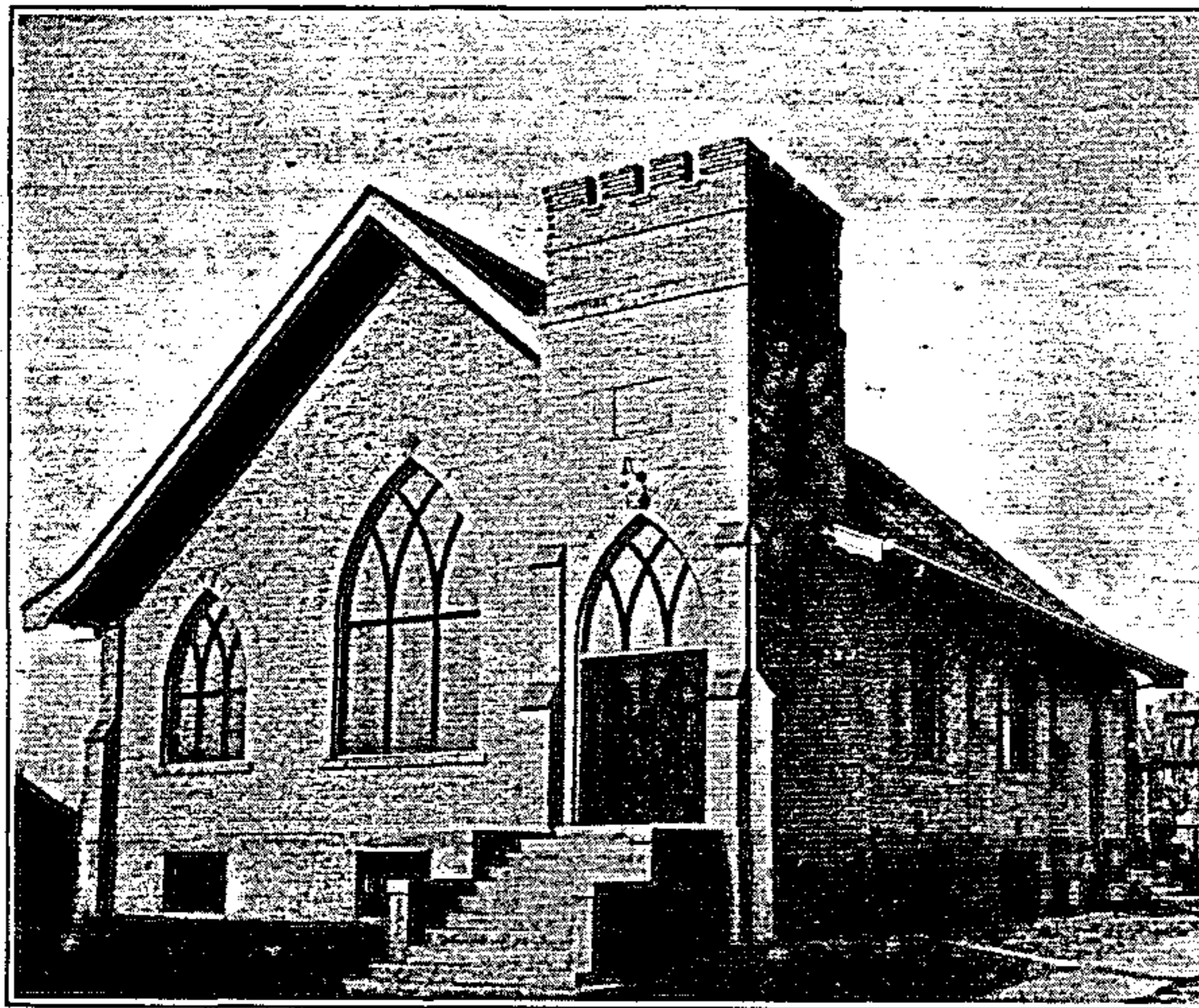
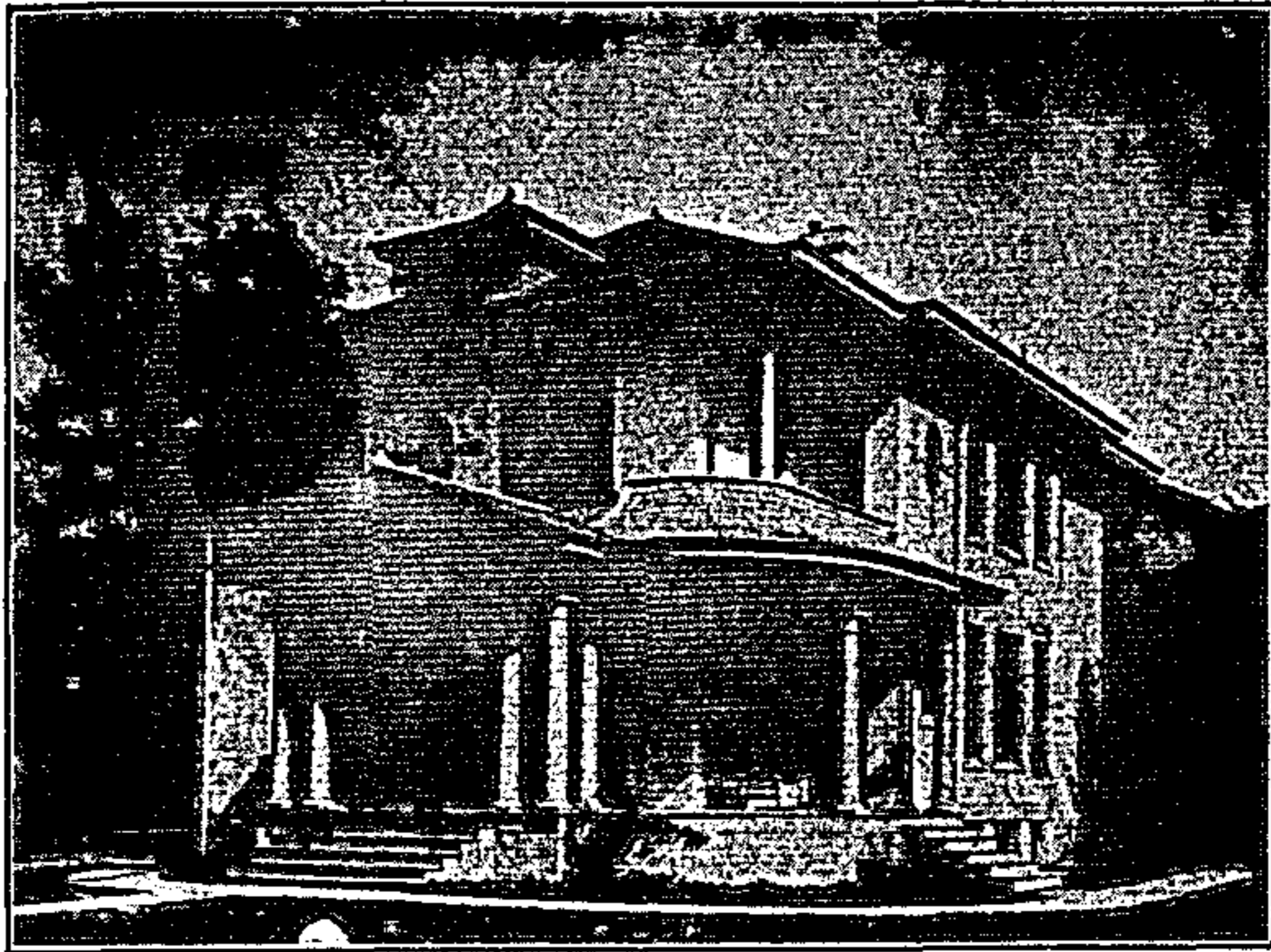


Illustration 35

Salt Lake City Twenty-Third Ward Meetinghouse (1913), Fourteenth North and Dexter Streets, Salt Lake City, Utah; Matthew Noall, architect.



RESIDENCE OF T. N. TAYLOR.

Illustration 36

Thomas N. Taylor home (1908), 342 North Fifth West, Provo, Utah; Richard C. Watkins, architect.

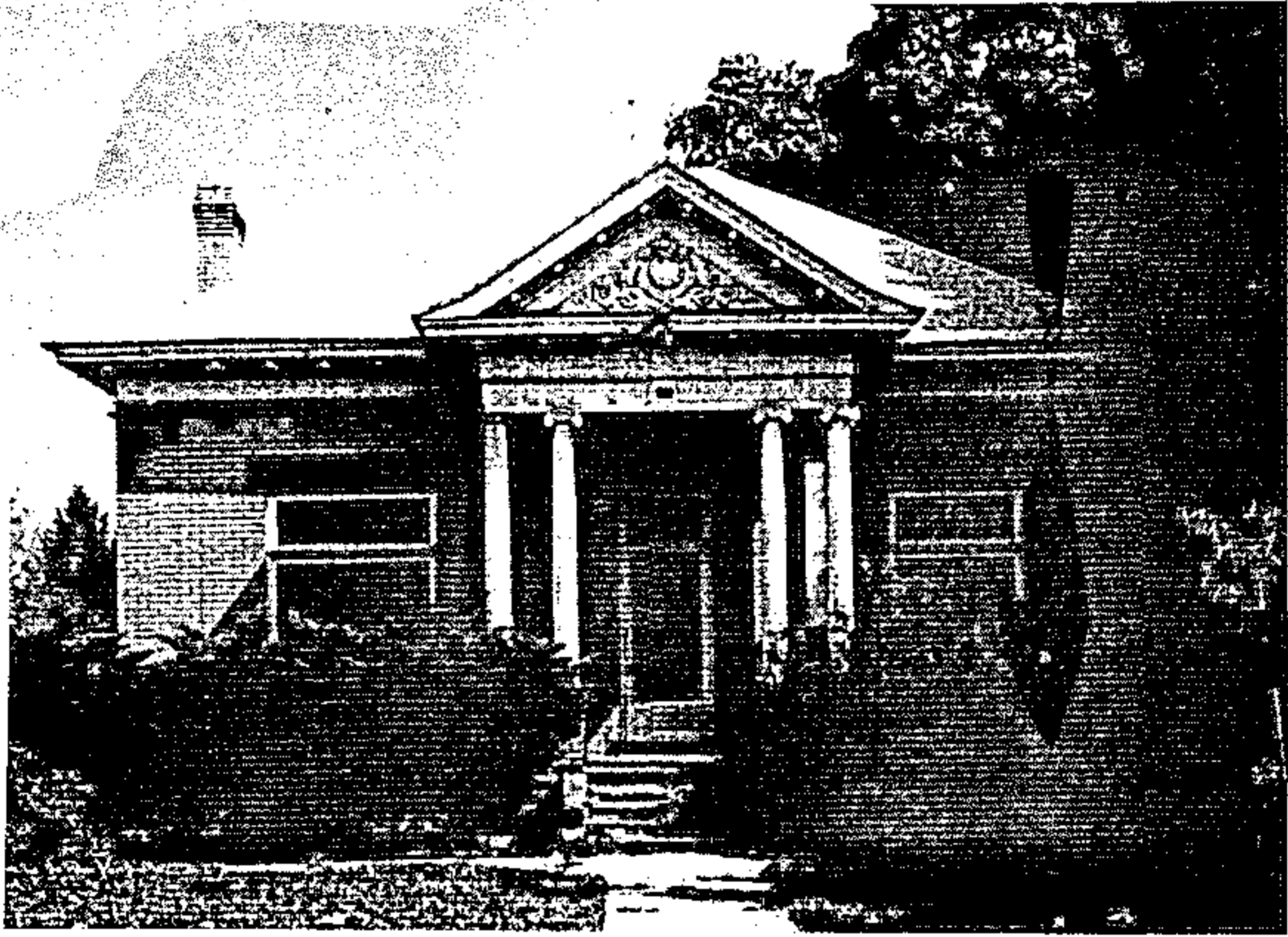


Illustration 37

Neo-Classical style home (1910), Center Street, Provo, Utah; Richard C. Watkins, architect.



Illustration 38

John Hickey House (1900), Salt Lake City, Utah; Walter E. Ware, architect.

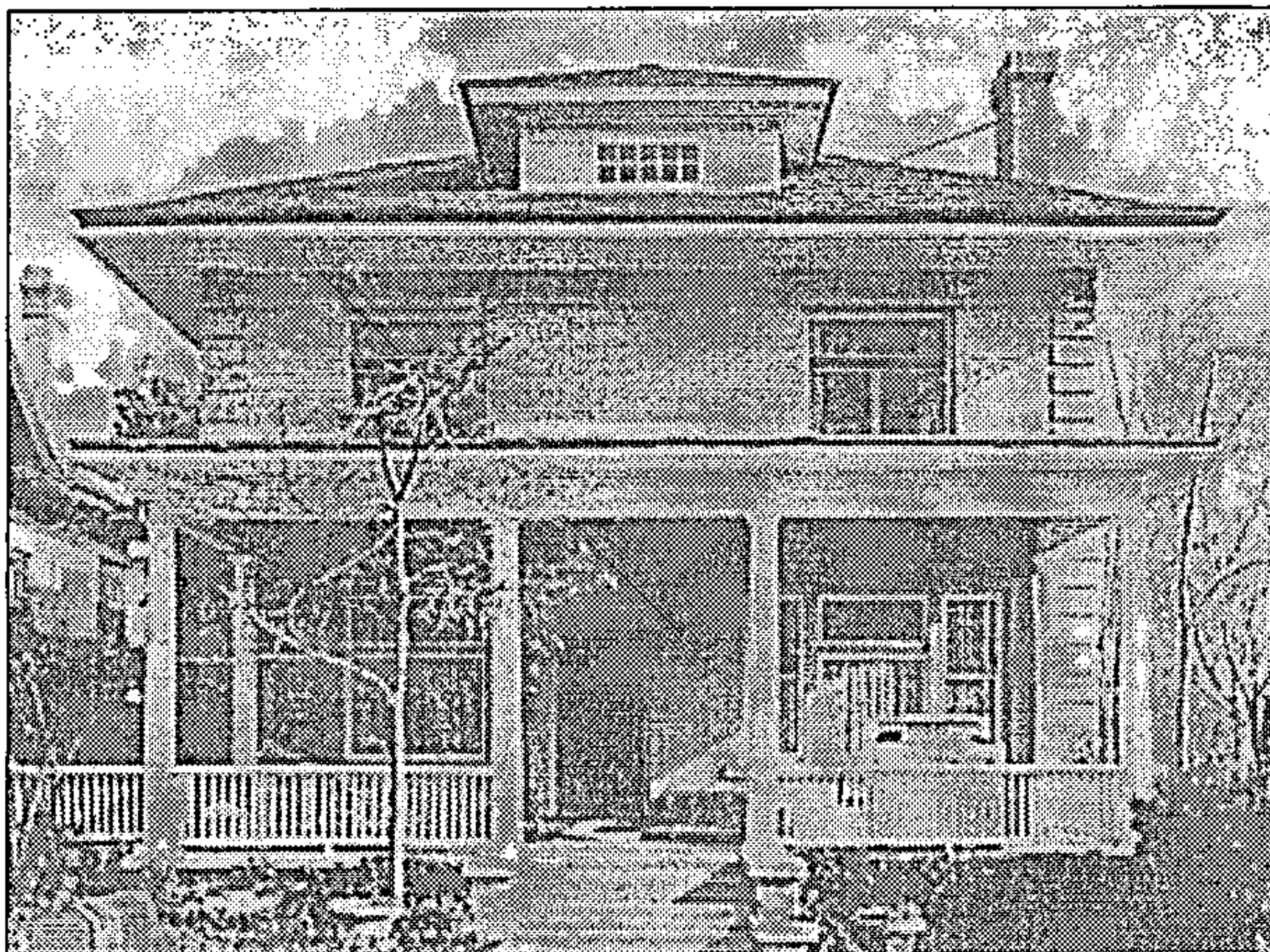


Illustration 39

Charles Lambourne House (1909), Salt Lake City, Utah.



Illustration 40

Maria Dixon Taylor House (1906), 256 North Fifth West, Provo, Utah.

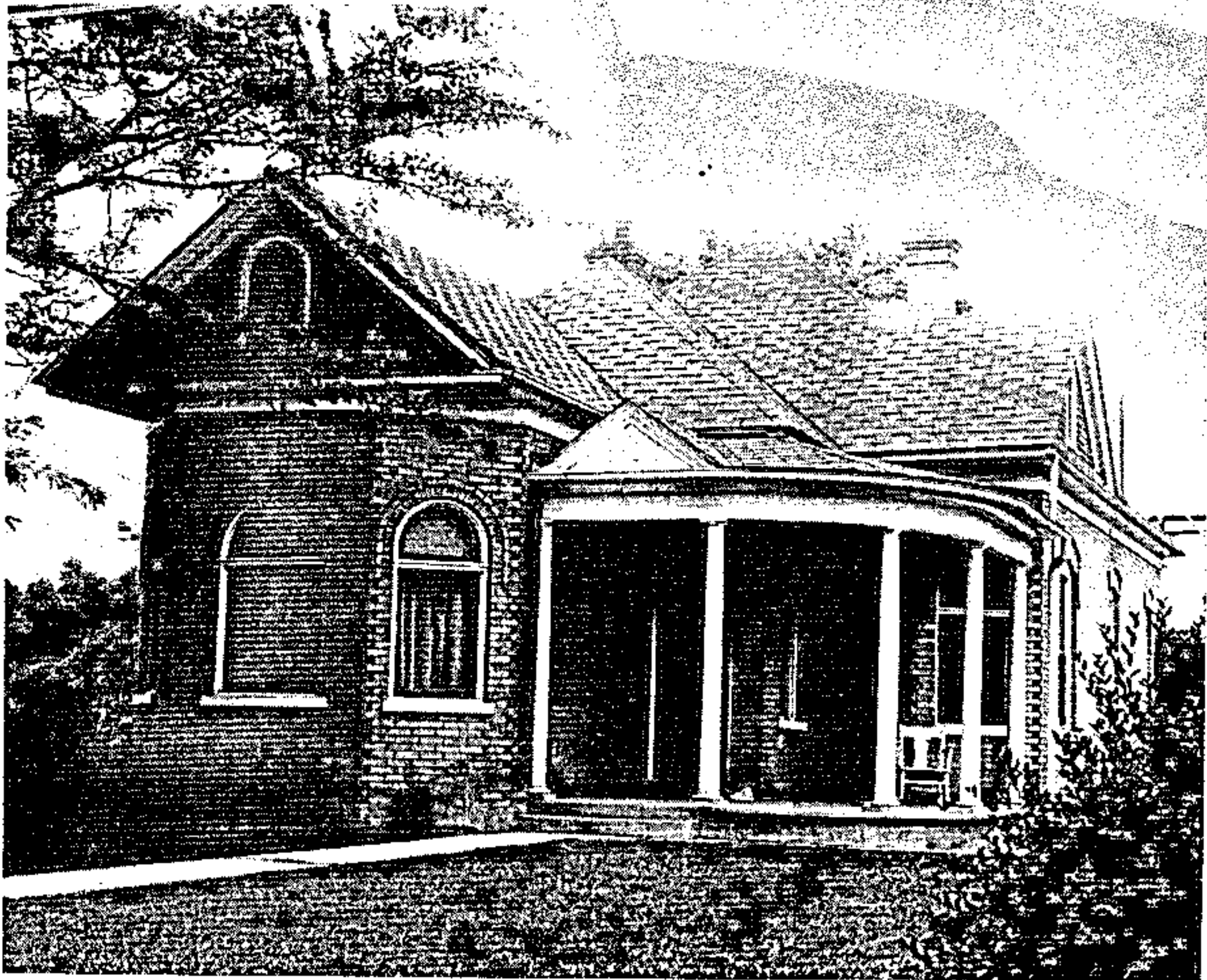


Illustration 41

Octagonal plan house (circa 1906), Provo, Utah.



Illustration 42

Parley S. and Etta D. Dixon House (1909), 195 North Third West, Provo, Utah.



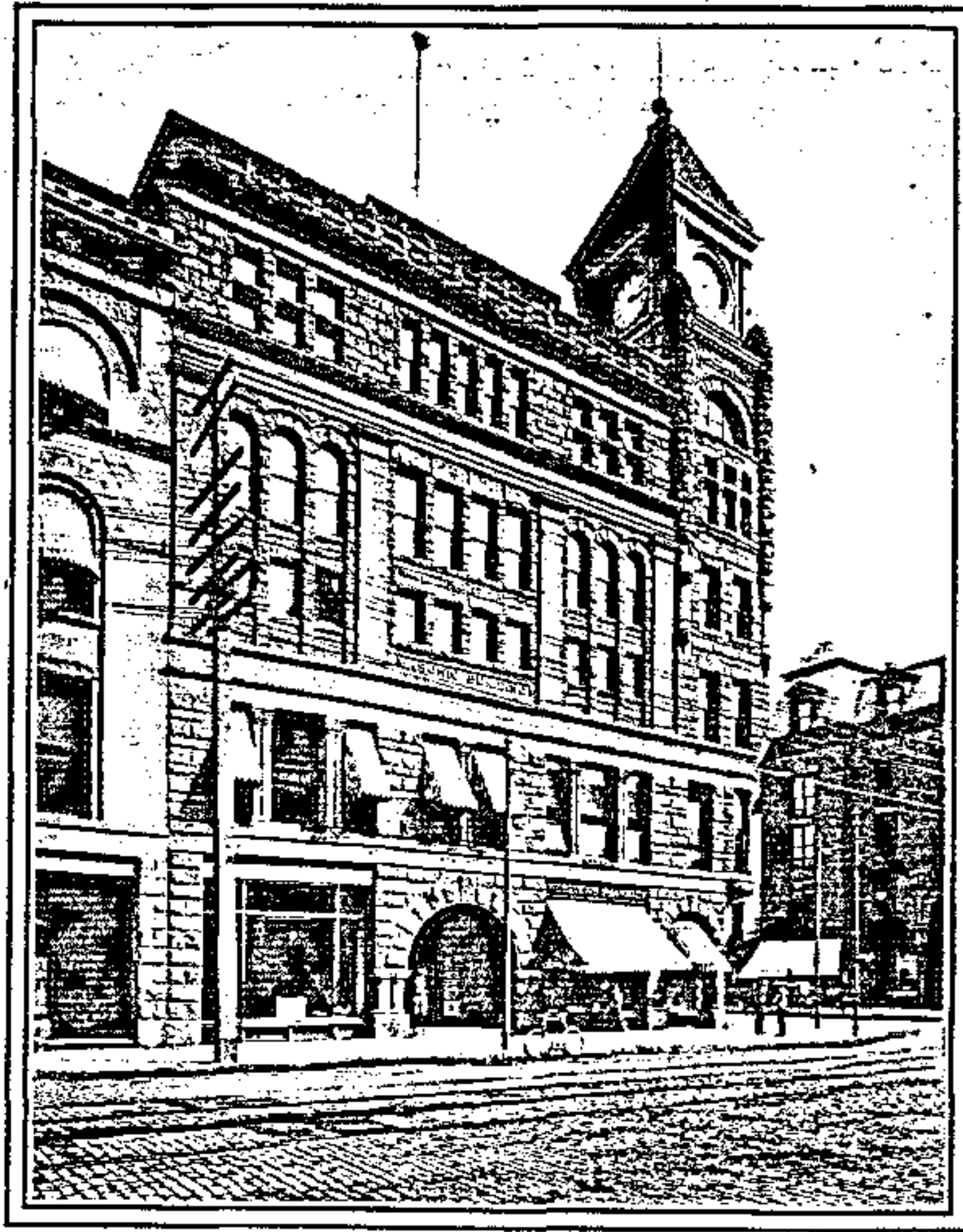
Illustration 43

J. W. Robinson House (1910), 134 East Second North, Provo, Utah.



Illustration 44

Knight Block Building (1900), One East Center Street, Provo, Utah; Richard C. Watkins, architect.



THE COMMITTEE WANTED " SOMETHING RICHARDSONESQUE."

Illustration 45

An example of a Provincial Romanesque commercial structure, published in Architectural Record, April 1900, p. 415.



Illustration 46

*The Market and Fulton National Bank Building (1891), Fulton Street, New York City, New York;
William B. Tubby, Architect.*



Illustration 47

*Knight Trust and Savings Bank (1915), University Avenue and First North, Provo, Utah;
James E. Allen, architect.*

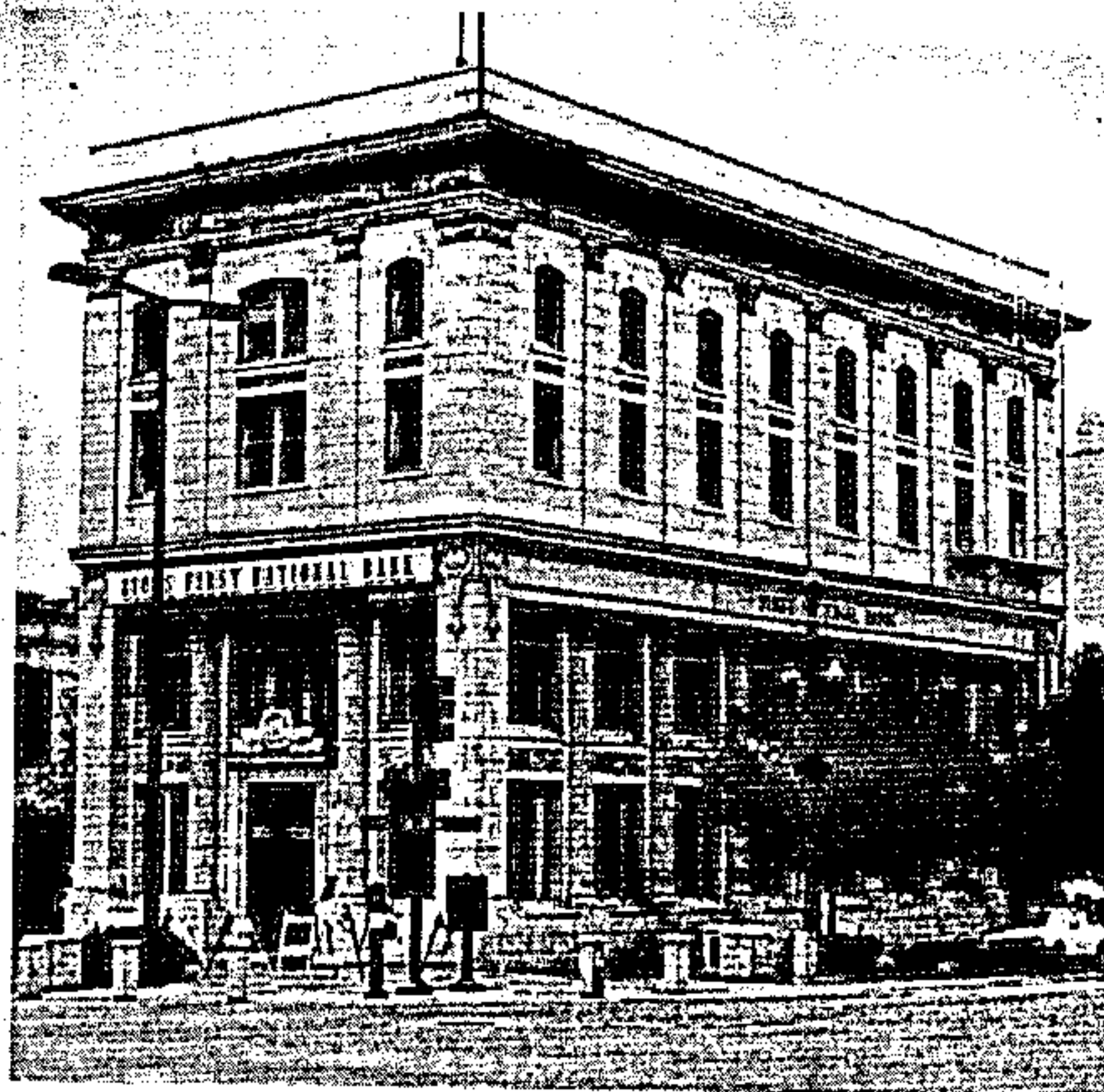


Illustration 48

Eagle Emporium/Zion's First National Bank Building (1863-64, remodeled 1916), Salt Lake City, Utah.

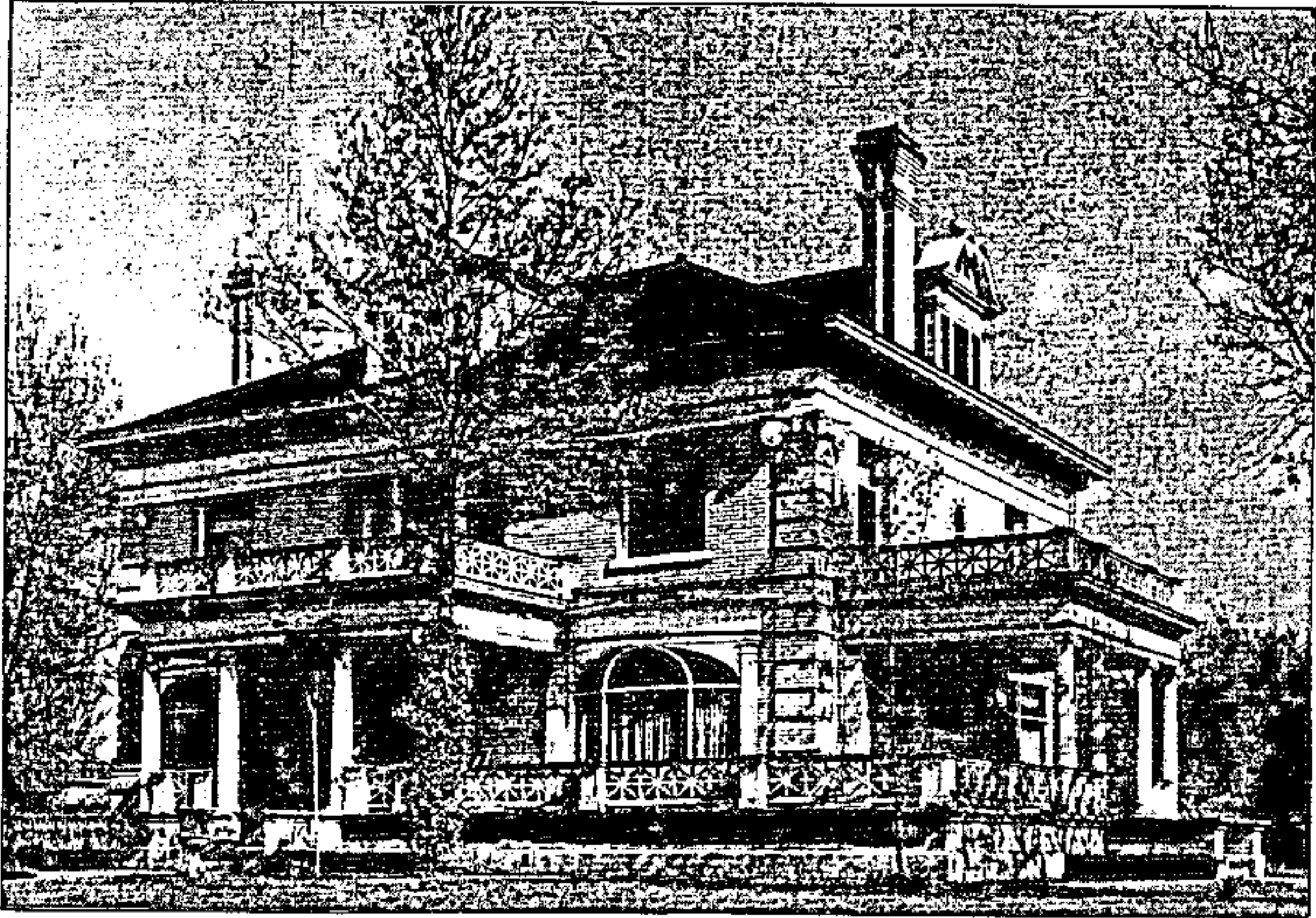


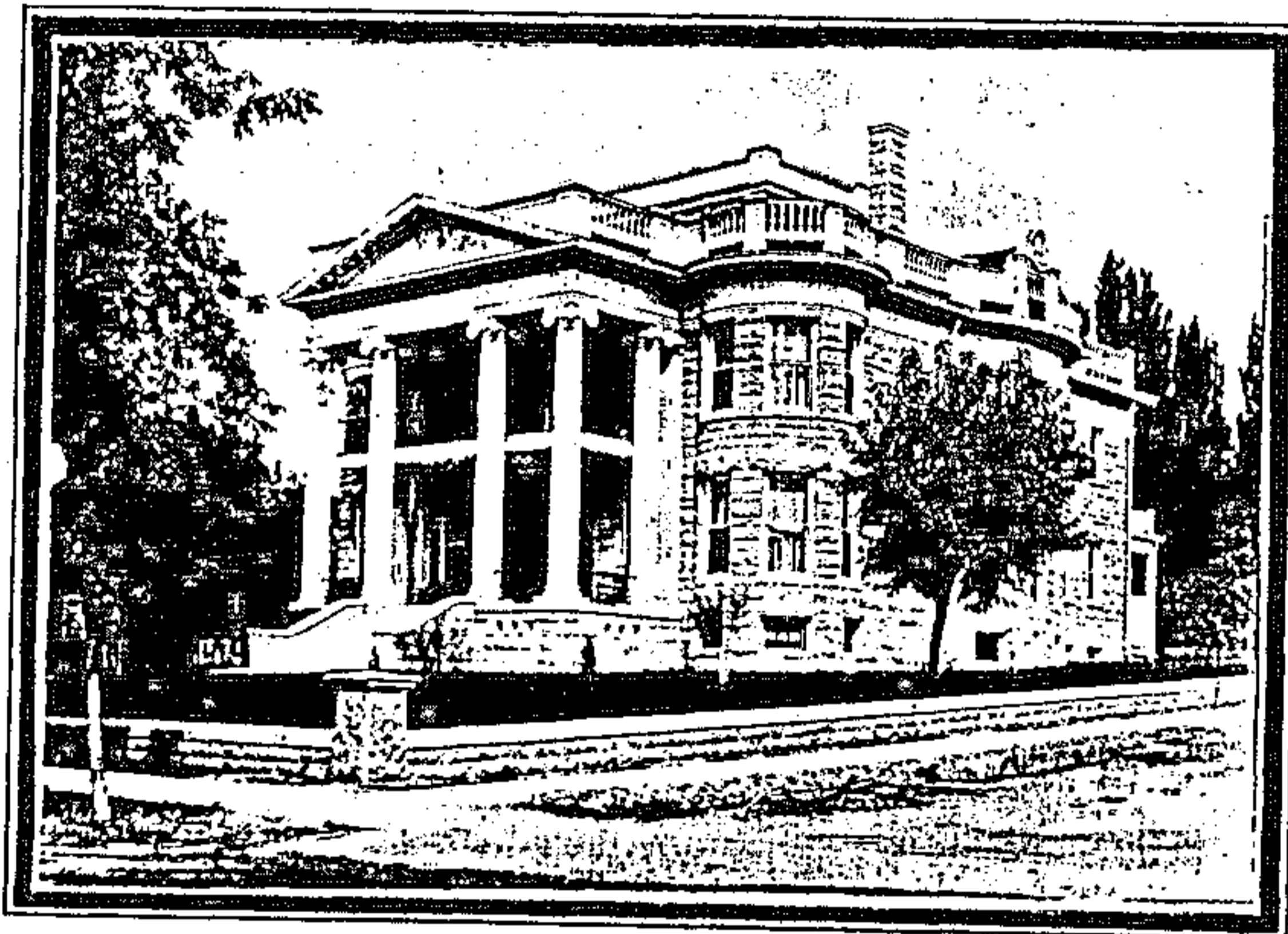
Illustration 49

Jesse Knight Mansion (1906), 185 East Center, Provo, Utah; Ware & Treganza, architects.



Illustration 50

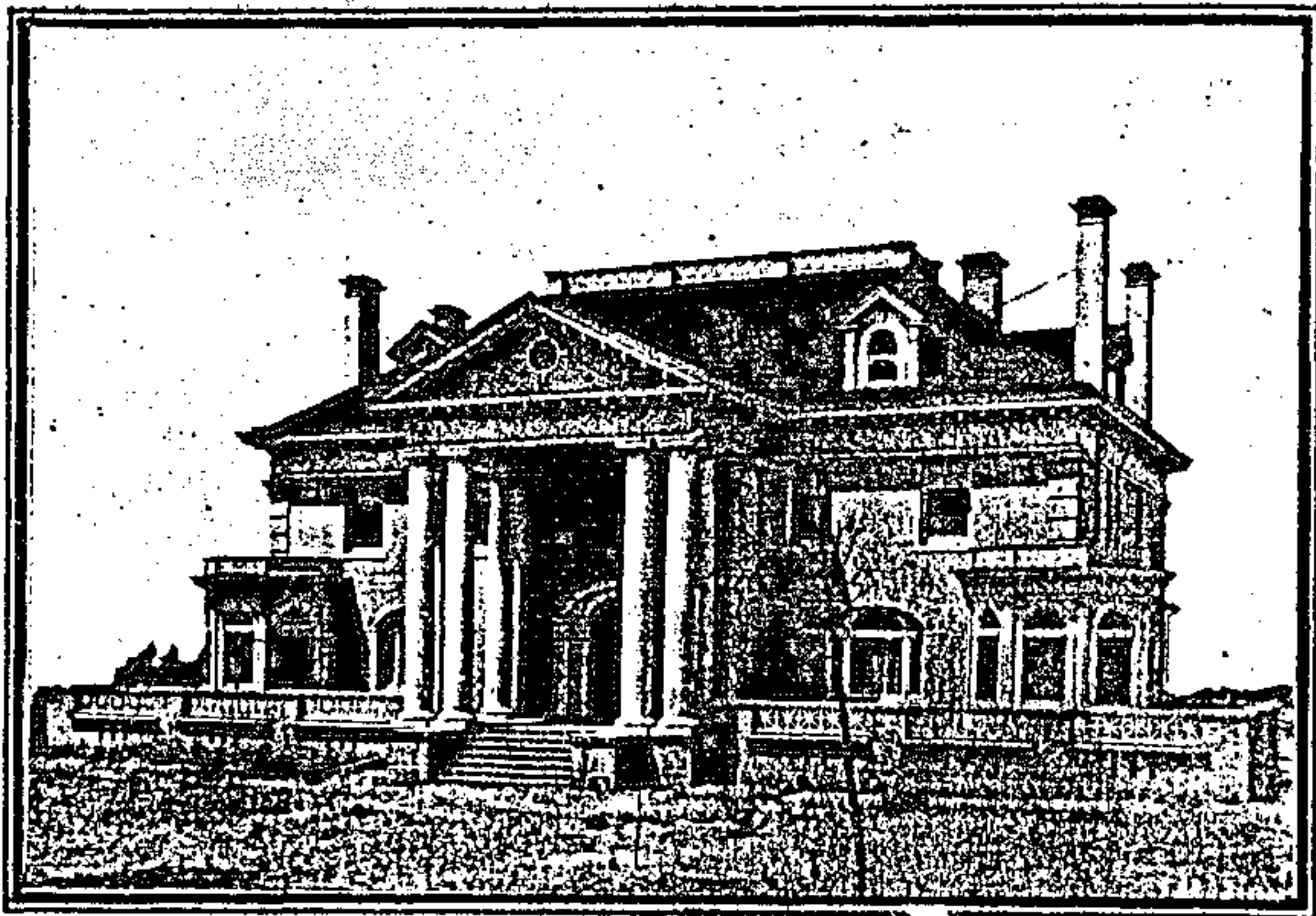
Thomas Kearns Mansion (1902), Salt Lake City, Utah; Carl M. Neuhausen, architect.



THOMAS WEIR RESIDENCE

Illustration 51

Thomas Weir Mansion (c. 1905), Salt Lake City, Utah; Ware & Treganza, architects.



JUDGE W. H. DICKSON RESIDENCE.

Illustration 52

Judge W. H. Dickson Mansion (c. 1905), Salt Lake City, Utah; Ware & Treganza, architects.

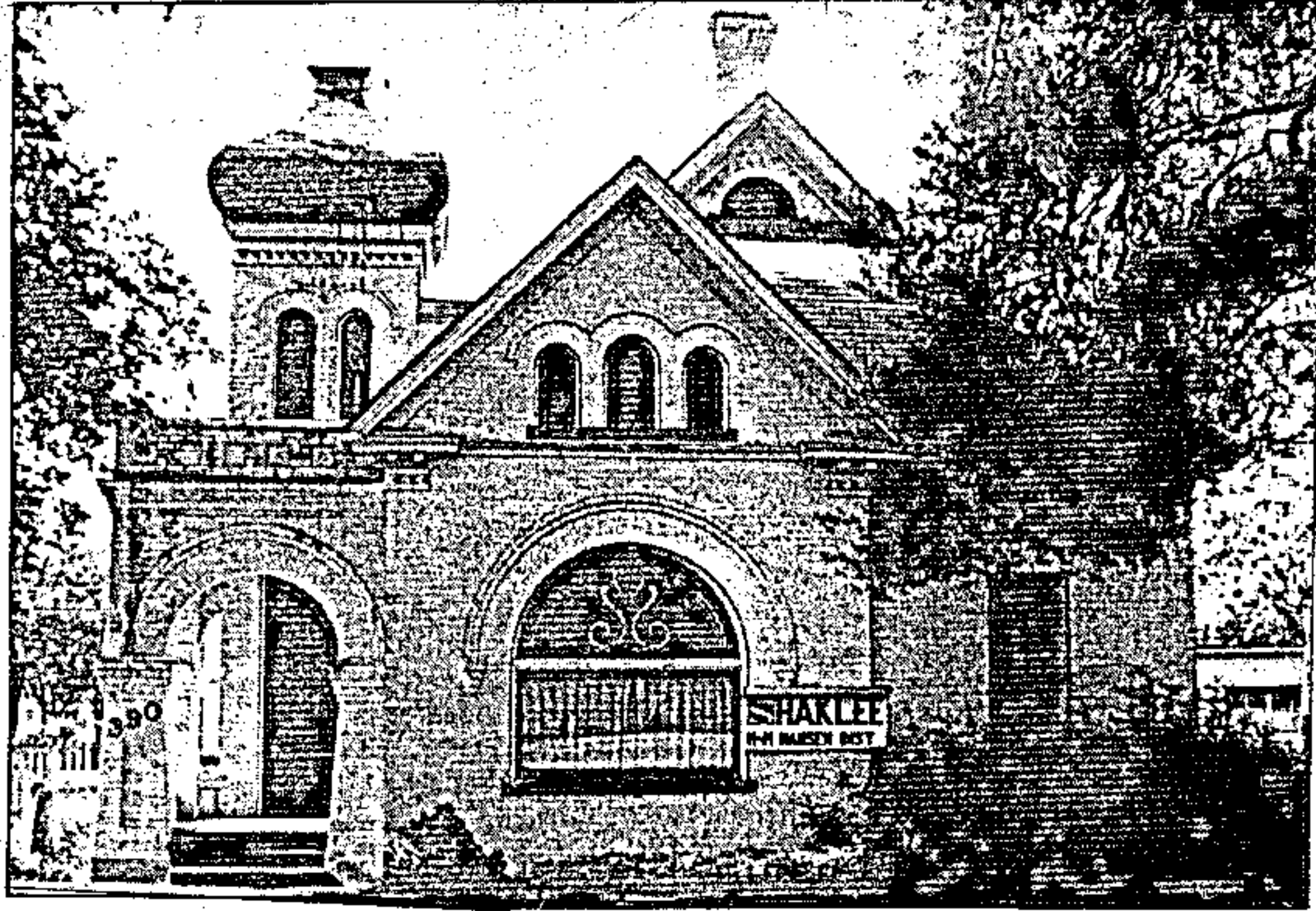


Illustration 53

*J. William Knight/Robert Allen House (1889), 391 East Center Street, Provo, Utah;
Richard C. Watkins, architect.*

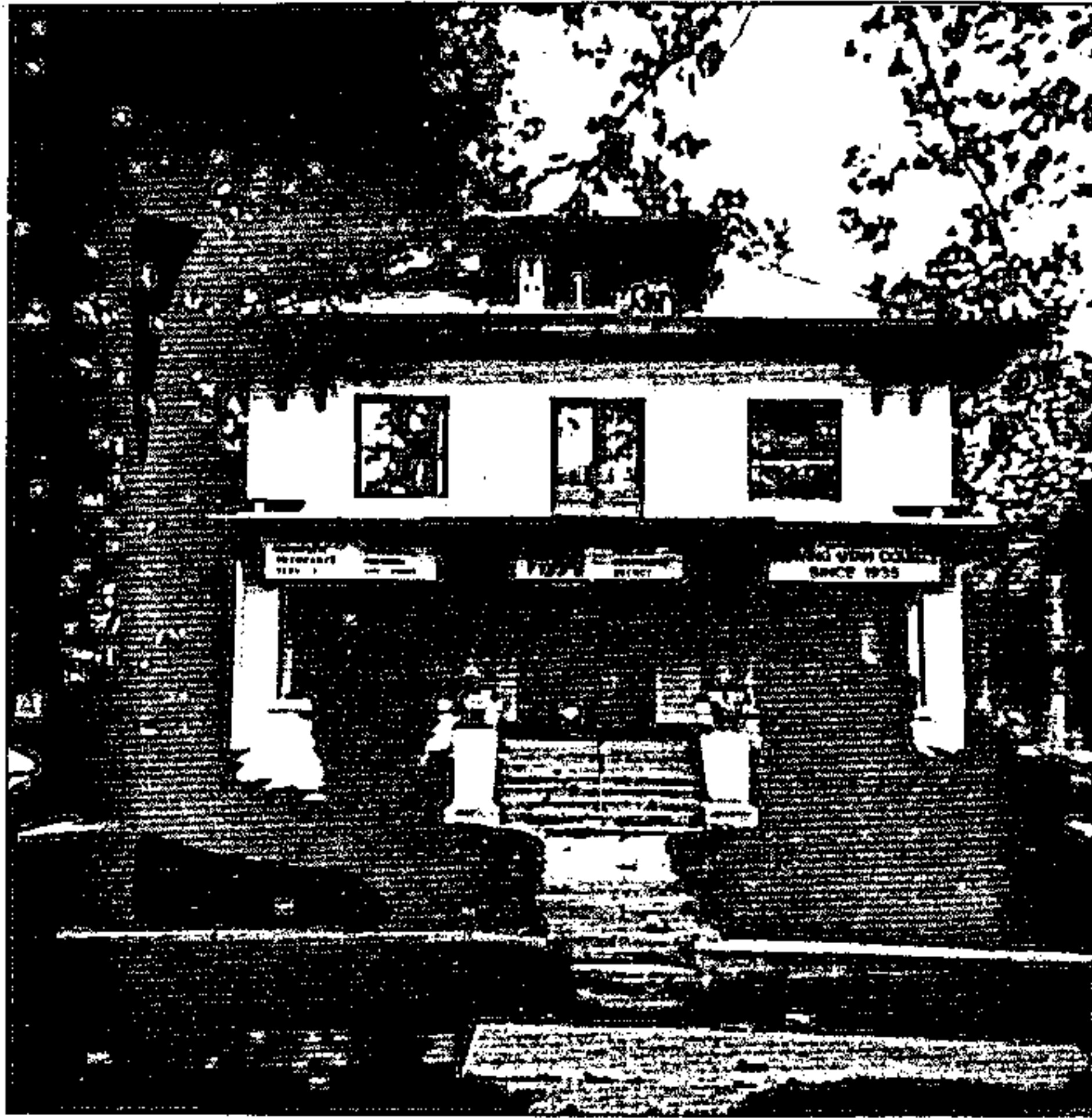


Illustration 54

J. William Knight House (1908), 285 East Center, Provo, Utah; Ware & Treganza, architects.



Illustration 55

Lester Mangum House (1908), 381 East Center Street, Provo, Utah; Ware & Treganza, architects.

THE EFFECT OF THE RIVALRY BETWEEN
JESSE KNIGHT AND THOMAS NICHOLLS TAYLOR
ON ARCHITECTURE IN PROVO, UTAH: 1896-1915

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Department of Art

M. A. Degree, December 1991

ABSTRACT

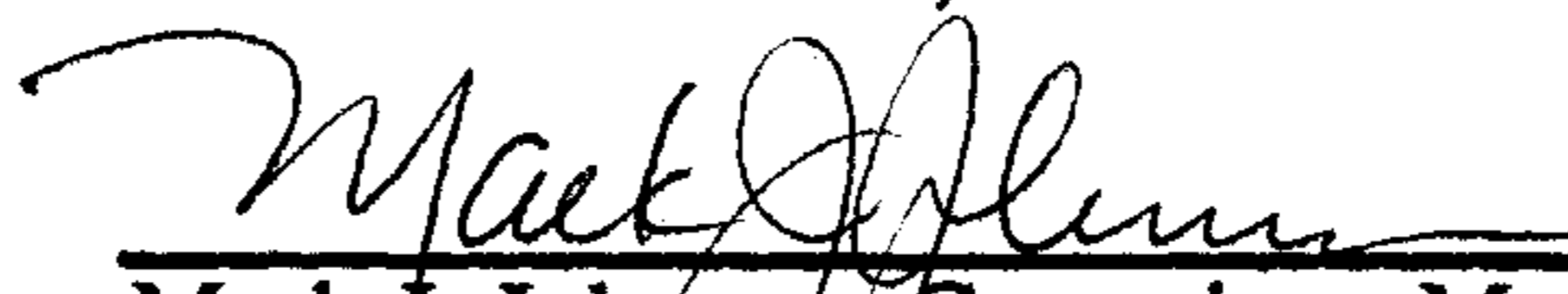
The development of the downtown business district of Provo, Utah has closely followed the orderly growth envisioned by its founders. However, one early change in the city's layout had a profound effect on the direction of Provo's development. In 1852, Brigham Young moved the site of the Provo tabernacle from its original location in the designated public square to a location on the fringes of the earliest city boundaries. The result of this action was a sometimes heated controversy among residents regarding the city's true public center. As commercial development reached a peak between 1896 and 1915, the controversy erupted into a rivalry between east-side and west-side residents. Jesse Knight and Thomas Nicholls Taylor, two of the city's most prominent citizens and businessmen, became opponents in advocating opposite sides of the city for development. The strong emotions generated by the rivalry reached a peak with the election to decide the location of Provo's Union Passenger Depot in 1909.

Throughout the period of their rivalry, the opposing efforts of Knight and Taylor to establish a commercial center in Provo played a key role in the location and style of the city's most important commercial and residential buildings. These structures are an important focus of study since they represent the playing pieces in a competition that was almost single-handedly responsible for the growth and composition of central Provo. This thesis evaluates the effect of the Knight-Taylor rivalry on architecture in Provo between 1896 and 1915, and examines some of the buildings that resulted from the controversy within the context of contemporary architectural trends.

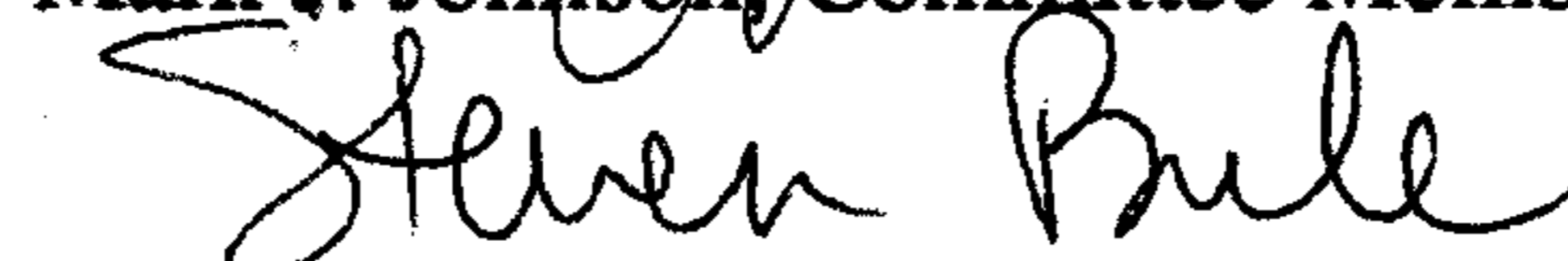
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