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A CRITICAL ANALYSIS OF ONE OF TUCSON'S EARLY TWENTIETH CENTURY HOTELS, THE EL CONQUISTADOR

by

Barbara Joan Ketchum

A Thesis Submitted to the Faculty of the DEPARTMENT OF FAMILY AND CONSUMER RESOURCES In Partial Fulfillment of the Requirements For the Degree of MASTER OF SCIENCE In the Graduate College THE UNIVERSITY OF ARIZONA

1985
STATEMENT BY AUTHOR

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Date 30 May 1985
ACKNOWLEDGMENTS

The idea for researching Tucson's historic hotels came from Dr. Robert Giebner. I wish to thank him for his suggestion.

Dr. Robert Rice and Dr. Naomi Reich served as two of my committee members. I am indebted to them for their time, support and guidance while working with me on this manuscript.

A special thanks to Professor Chet J. Ross who served as Chairman of my committee. The knowledge I have acquired from him over the past few years will guide me throughout my professional career.

To those at the Tucson Citizen, Arizona Historical Society and University of Arizona Special Collections Department, I offer my appreciation for the help and time I received while researching this topic.

My deepest thanks to my family, especially my husband Lynn, for their patience and support.
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ABSTRACT

The El Conquistador Hotel started as a successful community venture in the 1920's. Forty years later it was demolished. Its significance is seen in not only the architecture and design but also the success of the stock selling campaign and the community involvement regarding site selection. Financial and business problems continually plagued the hotel. Perhaps certain marketing strategies could have helped alleviate some of these problems thus resulting in a more sound financial base. Had this occurred the hotel may have survived and gained the historical recognition it deserved.

Other hotels built during this same period, the Santa Rita, the Pioneer and the Arizona Inn, faced many of the same problems as the El Conquistador, although each took different routes in later years - the Santa Rita was totally remodeled and the Pioneer was converted into an office building. Only the Arizona Inn serves Tucson as it did fifty years ago.
CHAPTER 1

INTRODUCTION

Through historic preservation we gain knowledge and an understanding of who we are and where we come from. We learn about our homes, buildings, neighborhoods and cities. We also discover characteristics about the people who inhabited these places. In the southwest, for example, we have a variety of groups and cultures who have influenced our lifestyles, our architecture, and the arts. It is important to gather and preserve any information that gives insight into these groups and to our heritage. In Tucson, a community that is active in preservation, no one has assembled a detailed collection of information on the El Conquistador Hotel. Such a collection would not only provide information on architecture and design, but also on the city's citizens, lifestyle, visitors and economics.

Originally the author's intention was to look at several hotels and guest ranches in the Tucson area. However, once research began it became apparent that the El Conquistador's story alone was extensive and of great interest. To include it as one of six establishments and condense its history would not have done it justice. It is a legend in itself and says so much about Tucson's citizenry and its economics, while at the same time making a bold statement about a particular kind of architecture and design. Since this type of information has never been collected and studied before it will be of
interest to various groups - architects, designers, historians, preservationists and other community members - by attempting to provide insight into our city's past and its patrons.

Objectives

The preservation of historic buildings seems even more important once the life histories of major structures are known. The purpose of this study is to produce a detailed description of the El Conquistador Hotel from its inception to its demolition. The specific objectives are to:

1. Provide information on Tucson before the El Conquistador was built by examining the hotels that were present in the early 1900's, including the Santa Rita.
2. Discuss the promotion of tourism in Tucson and the reasons for needing a resort hotel.
3. Review the preparatory steps taken that were necessary in order to start such a community venture - the stock selling campaign, selection of a site and the sponsoring of a naming contest.
4. Profile the architect, Henry Olsen Jaastad.
5. Review the architecture, interior design, landscaping and construction.
6. Discuss other business matters such as advertising along with some of the financial problems that faced the hotel.
7. Provide information regarding the demolition.
8. Evaluate possible options or strategies that could have been followed with regard to business and marketing procedures, possibly resulting in a profitable enterprise.

9. Present information on two other Tucson hotels built after the El Conquistador - the Pioneer Hotel and the Arizona Inn. These three, along with the Santa Rita, were considered the four major hotels from 1900-1930, therefore, brief profiles and comparisons of the three to the El Conquistador provide additional insights. Comparisons will focus on each hotel's design, the initial stages of development, and current function each has within the community.

10. Provide a conclusion as to the importance of historic preservation.

Exploration of this subject matter not only re-establishes the importance of the preservation of historic buildings but also serves to satisfy anyone's curiosity regarding the community and the building itself. In addition, this study hopes to provide a better understanding of a significant part of Tucson's history by exploring, describing and offering explanatory and evaluative information.

**Methodology**

Information was gathered by conducting research at the Arizona Historical Society archives, the Tucson Daily Citizen archives, the University of Arizona Special Collections Department and the public libraries. Newspaper articles were one of the main sources of
information. Other sources included tourist brochures, books and photographs. Other data was collected through field research which involved interviewing and taking photographs. Duplication of photographs and drawings provide illustration to the text.

The majority of the material and information acquired was from secondary sources - articles, photographs, etc. - with the exception of a few interviews. Primary sources were minimal as one could no longer see or visit the structure itself. It was possible to actually view "pieces" of the El Conquistador in their new locations - for example, the porte cochere and the dome. However, experiencing it in its entirety was impossible except through photographs.

**Limitations**

It is beyond the scope of this thesis to discuss every historic hotel located in the Tucson area. Therefore, limitations have been established in order to provide more accurate, detailed information on one significant structure, with brief profiles of three other hotels. These historical reviews are restricted to establishments built between 1900 and 1930. Areas of concern are limited to the history, the architect and architecture, interior design, landscape architecture, construction, community involvement, business matters and any remodeling or demolition.

Additionally, the author was confronted with limitations regarding the inavailability of certain primary and secondary sources. For example, the structure can no longer be seen firsthand, whereabouts of the architect's original plans are unknown and photographic
documentation of the interior space proved to be very minimal. Limitations also occurred in that the majority of the information was available primarily through newspaper articles as opposed to several different sources of information.

**Assumptions**

Various assumptions and evaluations are made by the author based on the information that was available. Primary sources offered little in the way of data, therefore, assumptions or evaluations have primarily evolved after reviewing secondary sources. It should be noted that these evaluations are strictly the author's interpretations reached while trying to piece together the "whys" and the "hows" of the El Conquistador Hotel.
CHAPTER 2

TUCSON HOTELS PRIOR TO THE EL CONQUISTADOR

A brief history of some of Tucson's early more prominent hotels offers some insight as to the increasing growth of the city and the need for more accommodations over the years. The following establishments were built several years prior to the opening of the El Conquistador.

Tucson's population in 1860 was only 1900. Those needing room and board - usually military men and miners - had their choice of a few lodging houses which consisted of bed, board and billiard tables (Ey, 1978, p. 1). Twenty years later Tucson's population had grown considerably. The community had four large hotels - the Cosmopolitan, the Palace, San Xavier and the Orndorff, in addition to several lodging houses. Miners and military men still comprised a large number of the guests as did stockmen, judges, gamblers, railroad men and business entrepreneurs. Ey (1978, p. 2) also stated that the hotels during this period played host to business, social and political events while primarily functioning as lodging establishments.

Around the turn of the century it was apparent that there were not enough appropriate rooms to accommodate the ever increasing influx of visitors. A bedbug known as the Cimex lectularius may have caused Los Angeles businessman L. V. Raphael to come up with the idea of building a more elaborate hotel, for in 1901 one of these "creatures"
supposedly bit Raphael while staying in a local Tucson establishment. The need for a hotel free of "critters" prompted him to convince General Levi Manning that such an establishment was necessary. Manning agreed and the Tucson City Council donated the land known as military plaza. Two lots on the Plaza were donated by the city while a third lot - which was also needed for the hotel - was purchased and donated by local families including the Mannings, the Randolphs, the Shannons, the Ivancovichs, the Ronstadts and others ("Santa Rita", 1 February 1954, Tucson Citizen).

In 1902 construction of the Santa Rita began but after approximately one year Raphael abandoned the project, due to financial difficulties, with only two stories completed. Manning organized the Santa Rita Company in 1903 and together with Col. Epes Randolph and Fred Ronstadt saw the hotel through the construction period. According to an article in the Tucson Citizen ("Santa Rita", 1 February 1954) financial support also came from Albert Steinfeld, Alice Cameron, Louis Zeckendorf and a number of other Tucson locals. Manning wanted Raphael's original plans changed from a four story hotel to five. Architects Trost and Rust were hired to come up with a design that was more elaborate. Apparently those involved with the design were not that concerned with the Mexican custom of not building over two stories. The progress of the community eventually took precedence over this traditional custom. In fact, the Santa Rita may have been one of the first buildings in Tucson to go beyond the usual two stories.
Figure 1. The Santa Rita Hotel
Courtesy the Tucson Citizen
The white California mission style building (some said it displayed an Aztec style) with its five stories, had a roof garden and two hundred guest rooms. The front arcade entrance opened onto a patio or court then into the lobby/rotunda area. Huge white columns were located in the lobby creating a definite feeling of grandeur.

On February 1, 1904 the Santa Rita had a grand opening attended by 2000 guests. Eighty-four of the two hundred guest rooms were rented on that day. One week prior to its opening the Arizona Daily Star declared that "... the Santa Rita Hotel opening was the second most important event in Tucson history - the first being the arrival of the Southern Pacific Railroad" (Negri, 23 September 1979). Named after Tucson's southern mountain range, it was thought to be one of the most "novel" tourist hotels in the southwest - "... this scene from the roof garden of the Santa Rita is said to rival the view of the Alps from Milan's cathedral. A perfect paradise, too, are the patios and palm gardens of this new hotel, the equipment of which is in keeping with the charm of the country which surrounds it" (Jaynes, no date, p. 6).

The first few years were very profitable for the Santa Rita, largely due to gambling, which was legal in the territory at that time. The gambling created an atmosphere that sometimes led to unusual disturbances. For example, there was the time that an orchestra member had his hat shot off by an un-named cattleman while riding his mule through the bar.
What had been known as "the pride of Tucson" in 1904 (Sonnichsen, 1982, p. 170) was considered too old and outdated by the 1920's when talk began for Tucson's new tourist hotel. It was felt that it could not act as a drawing card for the wealthy, affluent tourist that would soon start "flocking" to Tucson once the Tucson promotional campaign started later that same decade. Part of the reason some may have been reluctant to use the Santa Rita as Tucson's luxury hotel may have had something to do with its past reputation. The grand hotel had seen some "wild" times, especially during its gambling days and many of the clientele were cattlemen. If it was known for catering to a certain group and occasionally had to deal with "rowdy" activities then perhaps certain citizens felt it was in the community's best interest to start anew. Also, after twenty years the Santa Rita may have looked somewhat worn. Additionally, several acres were needed for the new tourist hotel in order to accommodate stables, golf course and pool - items which the citizens hoped would eventually become part of the hotel's attractions.
CHAPTER 3

PROMOTING TUCSON

In 1922 local businessmen established the Tucson Sunshine Climate Club. They realized that one of Tucson's greatest assets was its climate - an asset that needed to be promoted, thus establishing the purpose of the Club. Tourism became of particular interest when the businessmen of the community realized that mining and Mexican trade were not producing the revenues they had in the early 1900's (Tucson Sunshine Climate Club Report, 1941, p. 1).

After conducting a national advertising campaign the Club found that magazines were the most effective forms of advertising for promoting the community. They were able to determine this by using coupons.

Southern Pacific Railroad was also promoting this land of sunshine in leading newspapers in the east. A quarter page ad included the following:

No chill winds of winter penetrate the balmy climate of this lovely Arizona city, set on a lofty plateau 2000 feet above the sea. Towering mountains of the Santa Catalina and Sierra Tucson ranges guard it on all sides. Flowers bloom throughout the year. For the seeker of pleasure or health, it is indeed an ideal resort. Besides golf and tennis there are delightful rides out into the mysterious desert or in the cool depths of the mountain forests. Nearby are interesting old Spanish missions and vast historic ruins. All well worth a visit on your trip via the Sunset Route ("First Reservation", 5 August 1925, Tucson Citizen).
Tucson had other features worthy of promotion besides the climate. There were mountains, ranches, the San Xavier mission, Indian villages, cactus, the closeness to Mexico, etc. But the favorable climatic conditions always took center stage: "Summer Rays on Winter Days" (Progressive Arizona, October 1929, p. 6); "Tucson (Too-Sahn) - In lowness of humidity and clarity of atmosphere, southern Arizona rivals upper Egypt and other famous health resorts" (Tucson Sunshine Climate Club, no date, p. 3); and "Arizona! Land of Sunshine" (Progressive Arizona, September 1926, p. 5). Sometimes extreme detail was paid to weather conditions - average annual rainfall, number of cyclonic storms, mean temperature, latitude, altitude, moisture-bearing winds, percent of sunshine and mean relative humidity.

In order for the community to receive the most benefit from this advertising Tucson would have to build a tourist hotel - a place that would cater to tourists, including the wealthy, the affluent and their families. It was felt that the downtown area hotels were unable to do this. Talk about this new hotel continued for a few years until 1925 when definite steps were taken.

The next few illustrations are examples of the different types of advertising that was used to promote Tucson and Arizona. These usually appeared in national magazines.
Figure 2. The Sunshine Center
(Tucson Magazine, July 1933, p. 2)
Arizona! Land of Sunshine!

FREDERICK CARPENTER

Arizona! Land of sunshine!
Land of deserts, cliffs, and canyons,
With their changing hues of sunset;
Land of forests, valleys, rivers!

Land of sunshine, land of starlight,
And of legend, romance, story—
Land of peoples long since vanished,
And of weird and silent landmarks!

Land of sunshine, land of shadow!
Where the fierce Apaches gathered,
Where the hardy White Man ventured
And long waged relentless warfare.

Land of mineral wealth unbounded,
Near a Nations need supplying;
Land of silver, gold, and copper
And of mines, and mills, and smelters!

Home of Navajo, Apache,
And of Papago and Pima—
Still their ancient craft of weaving,
And still their age-old potter’s art!

Land of brilliant Spring-time verdure.
Giant pines and desert flowers—
Land of citrus fruits and olives,
Orchards and of cotton fields!

Land of mountains far extended.
And of broad and winding highways;
Land of venture and of progress—
And of Empire surely building!

Youngest State of eight and forty.
Mighty State among the mighty!
Arizona! Land of welcome!
Arizona! Land of sunshine!

Figure 3. Arizona! Land of Sunshine!
(Progressive Arizona, September 1926, p. 5)
TUCSON
"The Sunshine Center of America"

INVITES YOU

"Summer Days on Winter Days"
Ideal for Rest, Recreation, Health

Excellent hotels, wonderful guest ranches, beautiful Spanish bungalows, fine public and private schools, University of Arizona. Center of culture.

Center of a great open country with beautiful and unusual scenery.

Hub of the historic and romantic Southwest—a section of unmatched historic lure. Here the Conquistadores trod in 1540; the Padres in 1687 founded their Missions; the American pioneers established a civilization. This is the background fading into the foreground of progress, yet remaining for your delight.

Good roads of Arizona enable the traveler to reach every section of the Wonderland State. Scenery of grandeur and variety.

"The Broadway of America" is Arizona's All-Year High Gear Highway, passing through Tucson.

Aviation
Arizona has been an "air-minded" pioneer and provided many improved airports. Daily air service operates between El Paso, Tucson, Phoenix and Los Angeles. Fly "The Sunshine Airway"—safe—convenient—pleasant.

We welcome your request for information and literature.

Chamber of Commerce
Tucson, Arizona
Co-operation with
Pima County Immigration Commissioner

CLIMATE
OPPER
OTTON
ATTLE
OMMERCE
ULTURE

Figure 4. Tucson, The Sunshine Center of America (Progressive Arizona, October 1929, p. 6)
CHAPTER 4

THE PLANNING STAGES FOR TUCSON'S TOURIST HOTEL

Stock Information

Once it was agreed upon that Tucson needed a new tourist hotel, the Chamber of Commerce contacted a San Francisco firm, Hockenbury System, asking them to analyze the Tucson area and then suggest ideas for the hotel. Less than two weeks later they recommended that Tucson build a deluxe hotel with bungalows adjacent to the main structure. An executive committee was organized to sell stock once the Hockenbury suggestions were approved (Sonnichsen, 1982, p. 215).

The executive committee consisted of several prominent Tucsonans, among them General L. H. Manning, Chairman; Monte Mansfield, Vice-Chairman; A. H. Condron, Secretary and R. E. Butler, Treasurer. The committee hoped to sell $300,000 worth of stock. According to Sarlat (no date, pp. 2-3) preferred stock would be sold in units of two shares at $100 each to one share of common stock at $1.00. Then if after eight months $150,000 worth of stock had not sold the subscriptions were not binding, and if that amount was sold the stockholder had a year and a half to pay.

A fifteen page promotional brochure put together by the executive committee was issued in order to raise money. The committee's vision for a hotel was to create a "home away from home" in an elegant manner. Photographs of other elaborate hotels were used to illustrate
EXECUTIVE COMMITTEE

L. H. MANNING, Chairman.
MONTE MANSFIELD, Vice-Chairman
A. H. CONDRON, Secretary
R. E. BUTLER, Treasurer

FRED E. ADAMS,
Greenwald & Adams
R. E. BUTLER,
Consolidated Nat. Bank
FRANK CRAYCROFT,
Plumbing Contractor
DR. MEADE CLYNE,
Physician
A. R. CONNER,
Attorney
H. S. CORBETT,
Building Materials
P. P. CORRELL,
Borderland Constr. Co.
D. S. COCHRAN,
Real Estate
DR. S. C. DAVIS,
Physician
HARRY DEFORD,
United Bank & Tr. Co.
E. J. FENCHURCH,
S. P. Frt. & Pas. Agt.
GEO. T. FISHER,
Music Store
G. O. GOODELL,
S. P. of Mexico Ry.
F. J. HERMES,
Cons. Nat. Bank
P. E. HOWELL,
Tucson Steam Laundry
KIRKE T. MOORE,
Attorney
W. M. PRYCE,
Tucson Realty & Trust
B. O. PILCHER,
Wholesale Paper
ROY PLACE,
Architect
JOHN REILLY,
Undertaker
PAUL W. REBEIL,
Merchant
HAROLD STEINFIELD,
Albert Steinfeld Co.
FRANK H. HEREFORD,
Attorney
KIRT L. HART,
S. Arts. Bank
L. C. JAMES
Lodge Motor Cars
C. C. JACOME,
Merchant
O. B. JAYNES,
Tucson Citizen
LEIGHTON KRAMER,
Retired
NATHAN KENDALL,
Cons. Bank
W. A. KNAPP,
Dairy
J. KRUTTSCHNITT, Jr.,
Mining Engineer
H. B. LANGERS.
Seeds & Flowers
L. H. MANNING,
Wholesaler
MONTE MANSFIELD,
Ford Dealer
ANDREW P. MARTIN,
Drugist
WM. R. MATTHEWS
Ariz. Daily Star
M. H. MANSFIELD,
Penny's Store
GEO. MARTIN,
Crystal Bottling Wks.
GEO. K. SMITH,
American Cleaning Works
CHAS. F. SOLOMON,
Consolidated Nat. Bank
G. A. STONECypher,
Stoneycpher's Bakery
FRED J. STEWART,
JOHN E. WHITE,
Mayor
R. A. VASEY,
Vasey Rubber Co.
WALTER E. YOUNG,
Union Meat Market

Figure 5. Executive Committee for the Hotel Campaign
(Tucson Tourist Hotel Company Brochure, 1925)
WE welcome visitors. Our invitation asking them to come here is sent everywhere. Not only are we glad to have them come, but we want them to stay; it means money to us if they come only for a visit, and it means more to us if they stay. The happiness and prosperity we enjoy will be increased many times when we bring people here and please them with this country that pleases us. To do this is the purpose of Tucson's Tourist Hotel—something different in the Arizona desert. Our citizens are now buying stock to raise a building fund. Everyone is invited to become a subscriber.
what the El Conquistador would look like. The following are some verbal descriptions of the future hotel and Tucson area found in the promotional brochure. They tend to be extremely wordy and flowery.

An old Frenchman had a way of saying that he had not lived until he had seen Paris. But he had not heard of Tucson. One has not lived until he has spent at least one winter here and seen that master land of romance and charm where the hand of nature has created a wonder spot that is different, covered it with sunshine—and called it Arizona.

As our guests enter the sun parlor, they will see captured sunlight spreading its cheerfulness from one end of the room to the other. While other resorts throughout the country are having rain or snow or zero cold, sunshine comes to Tucson for the winter—and with it will come the tourists with their money—when you buy your share of stock to help finance this new Tourist Hotel.

Where summer spends the winter.

A genuine spirit of hospitality has characterized the citizens of Tucson since the early days. That spirit is keeping pace with the rapid development in the present favorable program of buying stock to finance a Tourist Hotel as a winter home for northern people.

The desert shall rejoice, said old Isaiah. And he was right. Everyone in Tucson—also our tourist guests—are going to rejoice when our tourist hotel is done; and if Isaiah could see our Southern Arizona plains and valleys, he too would join with us in being delighted.

We can capitalize our sunshine and make it pay us dividends, but not until we buy stock and get this tourist hotel. We must sell Tucson to ourselves before we can sell it to anyone else. Nature has favored us beyond any other locality in the world, given us sunshine that will last forever. Now let us help ourselves by financing this hotel. Everyone is expected to buy stock (Tucson Tourist Hotel Company, 1925, pp. 3-15).

Two hundred and eleven people volunteered for the sales team. At their kick-off dinner at the Santa Rita on May 6, 1925, a list of
4500 names of prospective buyers was presented. This group of citizens was mailed a prospectus indicating the financial plan.

It shows that after all wages, food costs and every other conceivable expense in connection with the operating of the hotel has been allowed for, there will be $94,685 of profit left. From this net profit $24,000 will go as dividends on the 8% preferred stock. There will also be available for dividends on the common stock $35,342.50 with a like amount for the operator's compensation ("Stock-Selling", 6 May 1925, Tucson Citizen).

At the time this financial plan was thought to be very conservative.

SALES ORGANIZATION
L. C. JAMES, Chairman

DIVISION "A"
H. F. BRYANT, Manager
J. Knox Corbett Lumber Co.
(1) GEO. H. AMOS, Capt.
Tucson Realty & Trust Co.
(2) V. F. FRIZZELL, Capt.
S. F. Traveling Apt.
(3) DR. VICTOR GORE, Capt.
Physician
(4) WM. McGOVERN, Capt.
Sunshine Club

DIVISION "B"
J. H. PAYNE, Manager
Standard Oil Co.
(5) L. B. HART, Capt.
Auto Repairs
(6) G. H. FOSTER, Capt.
Studebaker Cars
(7) JOHN REILLY, Capt.
Undertaker
(8) W. W. NEILSEN, Capt.
Tucson Gas & Elec. Co.

DIVISION "C"
MOS RUTHRAUFF, Manager
County Engineer
(9) B. O. GAMRELL, Capt.
Piggly Wiggly
(10) WARREN GROSETTA, Capt.
Tucson Hdwr. Co.
(11) W. E. TAYLOR, Capt.
Borderland Constr. Co.
(12) T. J. Boettger, Capt.
Contractor

DIVISION "D"
R. A. VASEY, Manager
Vasey Rubber Co.
(13) J. R. HANSON, Capt.
Crane Co.
(14) H. O. JAASTAD, Capt.
Architect
(15) J. A. ROGERS, Capt.
N. Y. Life Ins. Co.
(16) B. WINSTANLEY, Capt.
Barker Produce

Figure 7. Sales Organization for the El Conquistador Campaign (Tucson Tourist Hotel Company Brochure, 1925)

By May 15, 1925 $340,000 of stock was sold - $40,000 more than the original goal (Sarlat, no date, p. 3). To celebrate the great success a victory banquet was held at the Santa Rita on May 16th.
Orville Oldham and William McGovern received watches for selling the largest amount of stock for the day (the actual day was not indicated in the newspaper article) and L. C. James, Chairman of the stock selling campaign, received a gold knife for his involvement and time ("Involvement Of", 17 May 1925, *Arizona Daily Star*). That same evening the Tucson Tourist Hotel Company was formed and a Board of Directors was elected.

The stock selling campaign may have been the most successful community project Tucson ever saw, or will see, during the twentieth century. The involvement and dedication to such a venture was overwhelming. Of course, it should be noted that the 1920's in Tucson were good years. In fact, Sonnichsen (1982, p. 202) referred to this period as "the gold-plated decade" - some felt they were Tucson's best years. This prosperity definitely contributed to the success of the campaign as did the professional manner in which it was conducted. Participants included some of Tucson's most prominent, influential citizens; heavy, continuous advertising and promotional devices were utilized; citizens were informed over and over again that the hotel was for the good of the community - no wonder the campaign surpassed the original goals.

**The Site**

The first major step after the success of the stock selling campaign was to determine where the hotel would be located. Mr. W. M. Pryce was selected as the Chairman of the Site Committee while also serving as Chairman of the Chamber of Commerce Hotel Committee.
General Manning asked the Board to hold off on making a selection until they had studied approximately 220 acres of Agua Caliente property; land located at the foot of the Santa Catalina Mountains off Tanque Verde Road ("Agua Caliente", 29 May 1925, Tucson Citizen). Manning had enough foresight to realize that in a desert area water should be one of the primary concerns. His partiality to Agua Caliente was mainly due to the large supply of spring water - some even claimed it had medicinal value. The Tucson Citizen article also stated that Manning felt that the climate was better there than at any other Tucson location indicating that the winters were warmer. He went on to say that the location:

... is most picturesque and can be made most attractive to the tourists, as well as to the citizens of this city whom, I am assuming, will make use of this hotel when it is completed. Your water will cost you nothing, and it is my belief that you can not make a financial success of this hotel proposition unless you have water in quantities to make the surroundings attractive. Please bear in mind that your first consideration for the location of this hotel should be water, then more water ("Agua Caliente", 29 May 1925, Tucson Citizen).

A Tucson National Bank officer, H. J. Spurway, believed the acreage could be purchased for $25,000.

General Manning knew he might receive opposition regarding this site largely due to the fact that it was located thirty minutes from the city. He then recommended two other areas with good water supplies - the Rillito Valley and the Santa Cruz Valley. But he did not stop there - through his own Scotch Farms Company he offered 120 acres south of the city just north of the municipal Aviation Field ("General Manning", 28 May 1925, Tucson Citizen). In addition to this land
donation he would throw in a $10,000 bonus - $5,000 up front and $5,000 when construction was completed. He felt that as airplane traffic increased, both private and commercial, it would be a convenient location for those flying into Tucson - the hotel would be right there. Even though he believed Agua Caliente was the ideal location, the Aviation Field site did have some strong qualities: it was within one half mile of the city's water mains and water pumping plant, was close in proximity to a paved highway and the railroad and had good soil for vegetation ("General Manning", 28 May 1925, Tucson Citizen).

A. Winsett offered to donate 300 acres (240 acres according to a Tucson Citizen article on May 1, 1925) located southeast of what was then the Tucson Golf and Country Club. Winsett owned the entire section, 640 acres, but was willing to give almost one half of it to the Board with one stipulation - it had to be used for the hotel only, along with its driveways and parks. In a letter he went on to say that:

This land has the highest elevation of any level tract of land within many miles of Tucson; it being much higher in elevation than anything between Speedway and Broadway, or the Harold Bell Wright house, and is only a few miles distant, in a south-easterly direction, from the Tucson Golf and Country Club. It commands a view of the entire City of Tucson ("Agua Caliente", 29 May 1925, Tucson Citizen).

In June 1925 an offer for 130 acres of free land came from an officer of the Tucson Farms Company, Major Herbert Nicholson. The acreage was located in the Catalina Gardens district - the land was said to be rich enough to accommodate a grass golf course ("Formal Proposition", 1 June 1925, Tucson Citizen). Part of the property was located north of Speedway with part of it situated to the south.
Nicholson stressed some of the advantages of this site in a letter that was mentioned in an article in the Tucson Citizen on June 1, 1925 ("Formal Proposition"): it had a good water supply and rich soil (both necessary for a golf course), with a location that offered great views of the city and mountains and was close to trails for hiking and horseback riding. He also noted the close proximity to the railroad, indicating that "... passengers on day trains would thus see the golf course, buildings, shrubbery and other improvements" ("Formal Proposition", 1 June 1925, Tucson Citizen). Apparently the golf course was of utmost importance to either Nicholson or the Tucson Farms Company as several of the advantages cited related to the course. The company had even consulted with experts on golf courses and the type of land that would be most appropriate. There were however, stipulations. This offer had to be accepted by the hotel Board within one month, by July 1, 1925, and had to have a hotel and golf course constructed one year from that date.

Another free offer came from Ben B. Matthews of the Urban Realty Company and Mr. and Mrs. J. M. Roberts. The 120 acres, valued at $36,000 would be donated as long as the land was used for a hotel. It was located on the then unpaved Broadway just east of the intersection of Country Club Road.

As Chairman of the Site Committee Pryce compiled a report with the various land offers that were to be considered. A Tucson Citizen article ("Broadway Boulevard", 1 May 1925) reviewed these other sites. Four of these locations were situated within close proximity of
Broadway Boulevard and Country Club Road. A fifth site was twenty
miles outside of Tucson on the Phoenix Highway and the last property
offered was about six miles east of the city limits on Broadway Boule-
vard. Pryce's report also stated that, "The reasons no options have
been secured on outlying property far away from the city is that the
consensus of opinion, as reported to this committee, has been that the
hotel should lie contiguous to the city and probably within a radius of
two or three miles" ("Broadway Boulevard", 1 May 1925, Tucson Citizen).
He also listed certain specifications that the committee felt were im-
portant to the selection of a site:

Best view of mountains and surrounding country; nearness to
Country Club golf course; proximity to the city making for
convenience of hotel guests desiring to trade with the Tucson
merchants, bankers and other city business houses; also for
convenience of Tucson residents desiring to use the hotel
occasionally for social purposes, contiguity to the city's
light and telephone lines; because of the benefit to be
derived from the early paving of Broadway Blvd. to the hotel
site; necessity of securing a tract of land large enough for
future development of a golf course on the hotel grounds
whenever necessary; on account of the opportunity of connec-
tion with the city's water supply; on account of getting a
large enough site to allow for proper landscape design in the
vicinity of the hotel building and to provide for recrea-
tional features necessary in connection with a tourist
hotel. . . ("Broadway Boulevard", 1 May 1925, Tucson Citizen).

Members of the campaign committee admired Pryce for not getting
involved with taking options on property offers. He felt he should re-
main impartial especially since his company was in the land business.

The hotel Board of Directors decided on the 120 acres donated by
Ben Matthews and Mr. and Mrs. J. M. Roberts. This site was located just
east of Country Club on the north side of Broadway.
Evaluating the committee's decision on the location seems almost unfair - the author is at a definite advantage after being able to study Tucson's development over the past sixty years. From a 1980 standpoint it may have been wiser to select the Agua Caliente site. However, in 1920 the best location was probably the one chosen by the committee - the site off Broadway and Country Club Road. It was 120 acres of free land while Agua Caliente would have cost approximately $25,000; it was closer to downtown, which was a prerequisite; it was located near a golf course; had a terrific view of the mountains, etc. Luxury/resort hotels situated near airports often do not do well, so the Aviation Field site probably would have been a poor choice. And the land donated on the Phoenix Highway was too far out of town at the time. Even today many local citizens would consider twenty miles too great a distance to drive for a particular event. In addition, the Broadway/Country Club site could have proved to be an excellent choice even in later years had some alternative business, marketing decisions taken place during the 1940's and 50's (see the evaluation section on alternative marketing strategies).

**Naming Contest**

Even before the hotel's Board of Directors had decided on an architect they were sponsoring a contest to help determine a name for the new establishment. The naming committee, headed by Judge Kirke T. Moore, received 6000 names - eventually they narrowed the choices down to thirty-five and then to six. Ralph Ellinwood's (co-owner and editor of the *Arizona Daily Star*) El Conquistador entry won over the other
five finalists - San Xavier, El Posada del Sol, Padre Kino, Hotel Moraga and La Morada ("El Conquistador", 31 July 1925, Tucson Citizen).

The name "El Conquistador" was selected in a popular contest conducted by the Arizona Daily Star. The prize-winning letter was as follows:

"'El Conquistador'—here is a name to conjure up a thousand romances. As the love of adventure and fine gold beckoned to those early Spaniards to penetrate a land then unknown, so 'el Conquistador' will beckon to thousands who may find more romance richer than fine gold in the color of the desert and the sunsets, more delight in the clear warm winter sunshine of Arizona and more comfort and hospitality in the Old Pueblo than the first conquistador found when he trekked into this land three hundred years ago.

"'El Conquistador'—here is a name that implies dignity, a name that is unique and is a pleasure to pronounce."

Figure 8. El Conquistador's Prize Winning Letter (United Hotels of America Brochure, no date).

El Conquistador, meaning the conqueror, was selected over the others because of the romantic implications of the conquering Spaniards and their love for adventure and gold found in the southwest. The idea was that others from all over would want to stay at the El Conquistador and experience the same romantic environment that these early explorers had discovered ("El Conquistador", 31 July 1925, Tucson Citizen). A year later the name seemed even more appropriate because it reflected the conquering community spirit - everyone was supporting this venture.

The name San Xavier came from the mission, San Xavier del Bac; El Posada del Sol meant the Inn of the Sun and Hotel Moraga was in honor of General Salvador Moraga who came to Tucson in 1792. La Morada referred to the dwelling or habitation and Padre Kino was the Italian Jesuit missionary and explorer of the American southwest.
CHAPTER 5
ARCHITECTURAL AND CONSTRUCTION PHASE

Architect

On August 19, 1925 an article in the Tucson Citizen ("Jaastad Is", 19 August 1925) stated that the contract for designing Tucson's new tourist hotel would go to local architect, Henry Olsen Jaastad. The hotel's Board of Directors had announced earlier that same year that plans would be drawn by other Tucson architects and that the contract would be awarded to the person with the most "suitable" design. Apparently they felt Jaastad's style was the most appropriate for what they wanted in the new hotel.

Henry Jaastad immigrated to the United States with his family from Hardanger Norway in 1886. His father, a Norwegian builder, settled the family in Wisconsin where Henry also developed skills as a builder and as a cabinet maker. In 1902 he moved to Tucson to join his fiancee who had moved here for her health. Once again he practiced the skills he knew best - carpentry; always wrestling with the urge to actually design the buildings he was helping to construct. Architecture correspondence courses provided him with the background and knowledge needed to accomplish his goal. In 1908 Jaastad opened an architectural office. He first began designing homes locally and then submitted drawings for what was to be "Tucson's first real school building" - Safford School (Farber, 1940, pp. 2-3). Jaastad's plans were selected
Figure 9. Henry Olsen Jaastad  
Courtesy Arizona Historical Society
over those of other leading Southwest architects - several coming from California (apparently the competition was also open to architects outside of Tucson). Farber (1940, p. 4) stated that the superintendent of schools during this period, Mr. Steele, felt that Jaastad's plans "... evolved a distinct type of architecture... a type that is typical of Arizona".

Largely self taught in the area of architecture he also had an interest in electrical engineering and took some related courses. He held memberships in the American Institute of Architects, the American Association of Engineers and the Norwegian American Technical Society with a charter membership in the Archaeological Society of Arizona. But his ambitions did not stop there. For eighteen years he served in public office: from 1925-26 and 1931-32 as a Tucson councilman and from 1933-47 as this city's mayor. These years "... were marked by this tendency to build, to improve, and to make better condition of his fellowmen" ("Mayor Jaastad", 22 December 1965, Arizona Daily Star). He continued to be involved with the community until his death in December 1965 at the age of 93.

Many felt that Jaastad's greatest gift to Tucson and Arizona was his style of architecture exemplified in the many buildings he designed - between fifty and sixty public school buildings (including Roskruge and Safford), YMCA's, approximately forty churches including his own Lutheran church and University Methodist, and several local homes. His most highly praised piece of work was the remodeling of San Augustine Cathedral's facade. In fact, the National Association of
Figure 10. San Augustine Cathedral
Courtesy Arizona Historical Society
Architects called it "... the finest bit of Moorish-Spanish architec-
ture in the nation" ("Mayor Jaastad", 22 December 1965, Arizona Daily
Star).

Jaastad not only loved architecture but he loved Tucson. In
1938 the Arizona Daily Star printed, that for Jaastad: "Tucson is a
song that never ends; a work that must never be deferred; a friend that
must ever be considered; a gracious city that must always be made more
gracious and comely" ("Thumbnail Portrait"). Another example of his
community spirit appeared during Farber's 1940 (p. 2) "Builders of
Tucson" radio series:

Announcer: Builders of Tucson! Men born to the purple... men of humble origin, struggling to attain one common goal... to improve... to better the community in which he lives for
the benefit of his fellow citizens. This has been the one aim
of the man Tucson salutes tonight... Mayor Henry Olsen
Jaastad, Builder of Tucson!

This early twentieth century architect was extremely partial to
the mission style of design which originated in the southwest, although
some of his work did display the classical Gothic style. "Mission
architecture is based entirely upon the Spanish-Colonial style of
Mexico, with a rich heritage of the best architects of Europe, which
culminated under the hand of the Moor; an architecture at once contain-
ing all these styles, yet itself an individual" (Duell, 1919, p. 16).
There were four states where the mission style could be found - Arizona,
California, New Mexico and Texas - each state possessing a certain
unique quality of its own while retaining the true character of the
original design. The New Mexico mission buildings had a pyramid tower,
in Texas they also used a pyramid tower but would cut off the cornice, California's style displayed a ribbed hemisphere dome and in Arizona the hemisphere dome was plain as is the case with San Xavier del Bac (Rutherford, 24 April 1955, Arizona Daily Star). In Jaastad's mind, San Xavier represented the best example of mission style architecture in the United States. This style of architecture looked like it belonged in this part of the country and according to Jaastad our buildings should reflect where we live and the materials we have available. Jaastad once said: "The good Lord provided different building material for different parts of His world and the best suited to a section comes from it: in desert sands, adobe; in timbered lands, wood; in polar regions, ice" (Lake, 25 October 1955, The Capital Times). Being such a firm supporter of the mission style of architecture it seems only natural that Jaastad chose it for the El Conquistador.

It should be noted that two articles found while researching this paper stated that the El Conquistador architect was Anna G. Rockfellow, who also designed the YWCA on East Third Street (Hodge, 21 June 1968, Arizona Daily Star and Tucson Marketing Index, December 1970). Sara Gresham, librarian for the University of Arizona Architectural Archives, states that nothing relating to the hotel's design appeared in Jaastad's files - most of which the archives now have in their possession. However, Ms. Gresham did point out that any drawings of the hotel could have been given away.
Figure 11. Mission San Xavier del Bac
Courtesy Arizona Historical Society
Architecture/Construction

After Henry Jaastad received the commission to design the El Conquistador he made plans with Edwin Lee, who was to be the new hotel's operator, to travel to the west coast the latter part of August 1925 and meet with hotel architects and engineers, including F. C. Biltmore, engineer of the L. A. Biltmore and personal friend of Mr. Lee. Hopefully, these experts would be able to provide any advice and specific knowledge with regard to hotel construction and design. Visits to tourist hotels around the Los Angeles area, including the Biltmore, were planned. Once Jaastad returned to Tucson it was expected that he would start on the plans and have them finished in thirty to forty-five days ("Jaastad Is", 19 August 1925, Tucson Citizen).

In September 1925, Jaastad submitted preliminary sketches for the hotel's main building - designs for the cottages, garages and service buildings were to be drawn up at a later date. These plans for the Arizona mission style structure (which has also been referred to as Spanish mission; Spanish renaissance, recalling the architecture of Old Seville; Spanish colonial and moorish) included forty guest rooms in the main part of the hotel, with six of these rooms on the ground floor. Additionally, there would be a lobby, dining room, kitchen, storerooms, restrooms and a small curio shop. The exterior would boast of a large mission tower in the front of the hotel, just to the right of the center of the structure. Jaastad planned on putting stairs in the tower that were similar to those found in the San Ignacio mission in Sonora, Mexico along with other stairs throughout the building. According to an
article in the *Tucson Citizen* ("Tourist Hotel", 30 September 1925) these tentative plans indicated that the tower would be sixty-five feet high and that the distance across the front of the building would span 280 feet. A dormitory for women servants would be built behind the kitchen and storerooms with a building that would function as both the men's dormitory and garage, located to the northwest. Some guest rooms would face east and west, however, most would be situated in such a way that guests would have a terrific view of the Santa Rita Mountains to the south or the Catalina Mountains to the north. Each guest room would have its own tiled bath, with most of these guest rooms located on the second floor of the main structure. Sun parlors, porches and promenades would be built in order to allow guests to experience the Tucson sunsets.

These initial plans indicated that the dome would be made of "native Arizona copper" and would have a floodlight shining on it in the evenings ("Conquistador Has", 6 February 1927, *Arizona Daily Star*). According to Frank Craycroft, Building Committee Chairman, the location and number of cottages would be determined at a later date with consideration given to cost, scenery and grouping ("Tourist Hotel", 30 September 1925, *Tucson Citizen*).

At this stage of development, Jaastad made it clear to the hotel Board that detailed planning was necessary in order to complete this type of tourist hotel and stay within the budgetary constraints provided him. Jaastad stated that:
If the committee had an unlimited amount of money at their disposal it would be entirely a different proposition but in order to get the required space and accommodation for the money available, some very careful planning has to be made and several layouts must be worked out and estimates made in order to arrive at the most feasible and economical proposition ("Tourist Hotel", 30 September 1925, Tucson Citizen).

In this same article he added that "As much time should be allowed for drawing the plans as for the actual construction of the building". Jaastad's statement was an indication of future problems that would arise with regard to the initial schedule for completion. The hotel's Board of Directors had hoped for a January 1, 1927 opening date, unfortunately this goal would not be achieved. Unaware of these impending problems all were enthused about the hotel's progress to this point, with Edwin Lee approving Jaastad's original concept.

Construction began in 1926. The structure was built of brick and had a terra cotta stucco finish. Facing south, the main building had been described "... as large and magnificent as a European monastery" (Sonnichsen, 1982, p. 215). The detailed stone artwork was typical of the mission decorative style. Jaastad's porte cochere paid particular attention to the desert environment with its intricate detailing of the numerous varieties of cacti. Other mission style characteristics that he added to this arched entryway were the shell motif, the pyramidal decoration found along the top of this structure and artistic carvings of the eagle atop the twisted pilasters. "Carvings are clues to the fact that human beings have been involved in construction: arrogant cornerstones, artistic carvings, even the
Figure 12. The El Conquistador Hotel
Courtesy Special Collections Department
University of Arizona
graffiti engraved in freshly poured cement give character to the built environment" (Wrenn and Mulloy, 1976, p. 41).

Jaastad's love for the architectural style of San Xavier del Bac was obvious - many similar features appeared on the hotel. Each building was designed with an octagon shaped tower, the only difference being that San Xavier had arches in every section (which was typical of mission style); the El Conquistador had an arch in every other section. Both buildings had domed towers and large expanses of blank walls. The decoration around the portals was very ornate and each was designed with intricate carvings, shell motifs, etc. Behind the porte cochere was the rather Kino archway - a stuccoed structure that was capped with brick and displayed both plain surfaces and intricate detailing including animals, pyramidal decoration and the carving of Father Kino.

Certain architectural features were repeated creating a definite pattern and rhythm, specifically the arches across the front. This alternation between the solid wall and void space of the arches caused a rhythmic sensation.

The spacing of doors, windows and wall decoration all work like notes of music on a staff. The intervals, either short or long, even or uneven, can give a static or moving effect.

Patterns created by the exterior of buildings probably affect mood more boldly than interior work, for outside the eye can be more influenced by form than by color and small detail (Wrenn and Mulloy, 1976, pp. 38 and 41).

The proportion of the asymmetrical design was pleasing to the eye and offered a proper balance. This was achieved through the height of the
Figure 13. Detail Drawings of San Xavier del Bac (Duell, 1919, p. 110)
Figure 14. San Xavier del Bac's Detailed Entrance  
 Courtesy Arizona Historical Society
Figure 15. Front View of the El Conquistador Hotel
Courtesy the Tucson Citizen
Figure 16. The El Conquistador Hotel Entry  
Courtesy the Tucson Citizen
Figure 17. The El Conquistador's Porte Cochere
Courtesy the Tucson Citizen
Figure 18. Father Kino Archway
Courtesy the Tucson Citizen
Figure 19. Detail of the Porte Cochere
Courtesy the Tucson Citizen
Figure 20. Rhythmic Sensation of the Hotel's Arches
Courtesy Special Collections Department
University of Arizona
tower which offset the width of the building. The author feels that without the tower the building's proportion would have seemed incorrect and out of scale.

Roof materials consisted of manville asbestos and red tile. As mentioned previously, the walls were a terra cotta colored stucco - a reflection of the area in which it was built.

Funds ran out in July 1927 before the hotel could be completed. Rumors that it was turning into a half a million dollar venture appeared to be true. Once the United Hotels Company agreed to see the hotel through to completion they began accepting bids in March 1928 from those interested in finishing the project. It was not until June of that same year that John Murphey, a local builder (St. Philip's in the Hills and Broadway Village were two of his accomplishments), received the contract to finish the main building and the bungalows. No information was found indicating whether Jaastad's bungalow designs were being considered - perhaps he never finished them once the financial difficulties occurred. Apparently during these funding problems several of the original contractors quit working on the project. Murphey became involved in most aspects of the hotel's completion with regard to construction, some design work and landscape planning.

Initially Murphey drew up plans for four cottages, indicating that the plans for the fifth bungalow would be ready later on during the summer. According to Murphey's correspondence files (1928) plans for the four cottages included the following: "Cottage number one - three rooms and two baths at $4,000; Cottage number two - four rooms and two baths
Figure 21. Plan 1 - Murphey's Bungalow Sketches (Murphey, 1928)
Figure 22. Plan 2 - Murphey's Bungalow Sketches
(Murphey, 1928)
Figure 23. Plan 3 - Murphey's Bungalow Sketches
(Murphey, 1928)
Mr. John W. Murphey  
211 North Fourth Street  
Tucson, Arizona

Dear Mr. Murphey:

They expect us to live up to this picture.

It looks as though someone contemplated building a lot of bungalows. I presume, however, this might be called artist's license.

I may see you the first week in October.

Very truly yours,

J. Linfield Damon  
Vice President

Figure 24. Letter to J. Murphey from J. Damon  
(Murphey, 1928)
Figure 25. Artist's Rendering of the El Conquistador
Courtesy Special Collections Department
University of Arizona
at $4,300; Cottage number three - four rooms and four baths at $6,800; Cottage number four - five rooms and four baths at $7,300. The fifth bungalow was designed with four bedrooms making a total of twenty additional rooms. Murphey estimated that the cost for the garage building with men's dormitory and chauffer's quarters would be between $25,000 and $30,000 (Murphey, 1923). The four bungalows were located northeast of the hotel - each one designed with sleeping porches with the original specifications calling for roof gardens. Future plans called for other cottages to be added in groups of four creating an octagon shape. It is interesting that the mission style octagon shape of the tower was going to be carried through to the layout of the grounds. The construction of the bungalows would be either brick or adobe, whichever United Hotels preferred, however, Murphey recommended adobe.

Four of the bungalows were completed within five months, just in time for the November 22, 1928 opening - and what an opening it was. The Tucson Citizen ("El Conquistador", 22 November 1928) came out with a story headlined: "El Conquistador Hotel Will Open Tonight in Blaze of Social Splendor". That evening 250 guests from Tucson, along with those from Arizona and different parts of the country, enjoyed the music, speeches, the food and performances by Indian groups. The orchestra was situated in the dining room and would perform from a balcony. Hotel Manager, H. Alexander MacLennan, acted as master of ceremonies while hosting state, government and Southern Pacific Railroad officials in addition to hotel managers from other states. A few of the local
Note: Bungalows one through four were already built when this plan was developed and the paved road was completed up to bungalow number four.

Figure 26. Octagon Shaped Ground Plans for Proposed Bungalows (Murphey, 1928)
Figure 27. A Completed Bungalow
Courtesy Arizona Historical Society
citizens in attendance included Mr. and Mrs. Sam Hughes, Mr. and Mrs. Harold Steinfeld, Mr. and Mrs. Monte Mansfield, Mr. and Mrs. H. S. Corbett, Mr. and Mrs. Herbert Drachman and Mr. and Mrs. Henry Jaastad.

One month after the opening a design problem relating to the garage dimensions was brought to Murphey's attention. It was not possible to close the doors to the garage stalls after a car the size of a Cadillac had been driven inside. J. L. Damon, a United Hotels vice president working on completion of the El Conquistador, wrote Murphey and suggested the possibility of adding on an extension. They had originally talked about having a large open garage, as opposed to stalls, but felt that the cost would be more to build, with additional funds needed for a full time garage attendant. Plus, chauffeurs could be given a key to individual stalls, lock the car and its contents, and not have to worry about security. The garage contained no heat due to the additional expense and floors were made of "highway" material instead of concrete - a feature that displeased United's president, Frank Dudley (Murphey, 1928).

In 1929 Murphey was asked by United to start thinking about adding more bungalows. In March he visited the San Marcos Hotel in Chandler and made sketches of floorplans that might be appropriate for additional bungalows at the El Conquistador. Dudley apparently wanted a better design concept for the proposed six bungalows that were to be built during the summer of 1929. Murphey also planned a trip to Santa Barbara to check on other hotel/bungalow designs. The hotel manager, MacLennan, wanted some changes made on these additional bungalows along
Figure 28. Murphey's Sketches of the San Marcos Hotel Rooms
(Murphey, 1929)
with alterations made on the ones already constructed (see Appendix A for MacLennan's suggested alterations).

It was during this planning period for more bungalows that Damon expressed concern for the use of adobe. Apparently United felt bricks would be more durable. Murphey assured Damon that adobe was the most appropriate material - it had good insulation qualities, was durable and had a nice appearance (Murphey, 1929). United Hotels ended up agreeing with him. Material for the adobe was taken from the property itself.

According to Murphey's correspondence files (1929) the issue of color received quite a bit of attention. The first four bungalows were criticized for not being closer in color to the hotel's main building. Damon eventually wanted them sprayed to blend in with the hotel. Mr. Mason, a California decorator with the Cheesewright Studios (they worked on the interior of the hotel) suggested white for both bungalows and hotel. Damon liked the idea of white for the bungalows, but felt that the hotel should remain dark as this might cause it to stand out more.

The additional six bungalows planned for in 1929 were never built. Murphey and Damon corresponded with one another on several occasions regarding the funds that were available for new construction, but apparently no more progress was made. A total of six cottages, containing twenty-five rooms had been constructed - not even half the amount that was specified in the original design (Sarlat, no date, p. 8).
Murphey also supervised the building of the El Conquistador water tower. The designer of this structure was Josias T. Joesler instead of Henry Jaastad (Bret Harte, 1980, p. 145).

Some remodeling was done during the 1930's and a stable with fifty horses was added. In 1941 extensive improvements were proposed including a pool and twenty rooms housed in two connecting buildings. Estimates for this extra space were to come from local architect, Roy Place (Murphey, 1941). These plans also called for development of the entire hotel grounds by building roads and selling residential lots on the outskirts of the property (see Chapter 11 for site proposal drawing). Additionally, they proposed closing in the south porch, west of the main entrance, with glass in order to increase restaurant space. During this period the hotel property contained forty-six rooms in the main building, lobby, dining room, beauty parlor, restrooms, patio lounge, cocktail lounge, two outdoor sun porches, kitchen, mechanical plant, six cottages with twenty-five rooms, a fourteen car garage, three employees' dormitories, two tennis courts, two shuffleboard courts, patio, stable, gardens, paths and driveways (Murphey, 1941).

Then in 1951 more remodeling was completed which increased the hotel's guest capacity to 200 (Tucson Marketing Index, 1970). It was during this time that the front of the building was probably altered - severely affecting the architecture of the hotel. One more redecorating and remodeling phase occurred in 1957.

It should be noted that the author was unable to locate any drawings or blueprints of the hotel's main building. None of the
Figure 29. El Conquistador Water Tower
Figure 30. Detail of the El Conquistador Water Tower
Figure 31. Original Stables of the El Conquistador
Courtesy Special Collections Department
University of Arizona
libraries - including the University of Arizona's main library, special collections or the architectural archives - had any on file. Neither did the Arizona Historical Society or Tucson's Building and Safety Department.

**Labor Contracts**

The stock selling committee decided that because this was a community project as much of the labor, material and equipment as possible would come from local sources. General Manning stated that, "We are claiming that this hotel is constructed for the people and businesses of this community" ("Labor and", no date, Arizona Historical Society).

On May 26, 1926 the contracts were announced in a newspaper article ("Contracts Awarded", 26 May 1926, Arizona Historical Society) going to those with the lowest bids:

1. S. H. Brewster and Son was given the general contract for construction of the main building and annex (amount $145,190).
2. W. T. Reed received the general contract for erection of the servants' quarters (amount $8,605).
3. The contract for installing the heating systems in all three buildings went to Frank Craycroft (amount not specified).
4. Plumbing in the three buildings would be done by C. A. Smith (amount not specified).
5. Grabe Electric Company contracted to do the wiring in the annex and servants' quarters (amount $7,779).
6. Frank Forbes was given the contract for painting the main hotel and the annex (amount not specified).
7. The Sewell Brothers received the contract for painting the servants' quarters as they were the low bidders (amount not specified).


At the time, city water was not available as far east as Broadway and Country Club so a well including steel tower and tank along with a wellhouse and pipeline to the hotel would be constructed for $13,628.
A year and a half before the hotel was completed people were already condemning parts of the interior. The Arizona Daily Star ("Artists Score", 25 April 1927) ran a story headlined, "Artists Score and Laugh at Hotel Murals - Interior of El Conquistador Declared to be Grotesque Decorative Scheme". The article continued by stating that one person said the artwork reminded her of the decorations found in the "back of a saloon". "Molasses candy" and "Neopolitan ice cream" were also used to describe the hotel decorations at a meeting held by the Tucson Fine Arts Association in April, 1927. Both local citizens and winter visitors alike protested the hotel's decor and criticized the California decorators for ruining the structure; "... the hotel, prior to the coming of the California firm of decorators, possessed a great charm, unity and a fine sense of spaciousness. The architecture of the building was highly praised, as was the construction under the direction of the builder" ("Artists Score", 25 April 1927, Arizona Daily Star). Recommendations were made during the meeting to form a committee to "... prevent art atrocities to buildings of civic importance," while some even suggested painting over the murals - nothing but plain walls would be better than "... such horrible samples of western art that easterners should never be permitted to see them" ("Artists Score", 25 April 1927, Arizona Daily Star).
Initially R. B. McMahan of P. H. Patterson, a Los Angeles decorating firm, supervised the interior work. Apparently another L. A. decorator, Cheesewright, took over - this appears to have occurred after United Hotels decided to finance the completion of the hotel in 1928. Reference is made to Cheesewright in John Murphey's correspondence. Mrs. Murphey also referred to him in a 1968 article saying that although she was to handle the decorating, Cheesewright worked with her selecting everything for the hotel - furniture (with a $40,000 budget), linens, draperies, etc. (Hodge, 21 June 1968, Arizona Daily Star).

McMahan, the first designer, whose work was severely criticized, based the design on a theme, "the man-painted blending with the God-painted" ("Conquistador Frescoes", 23 February 1927, Arizona Daily Star).

Other design descriptions found in the same article included:

The walls and ceilings are tinted in the pastel shades of a desert sunset scene - old gold and subdued rose and cactus green and sandstone grays.

And then, through cholla-colored window frames, one looks out upon sky-hung tapestries.

Springing rock-like from the desert, the Conqueror is a southwestern hotel with no eastern cosmetics laid upon its face.

It is interesting how colors were described by using words representing the southwest - words such as cactus, cholla, etc.

The first room one entered after walking through the porte cochere was the lobby, located in the center of the main building. A grand piano stood just outside of the lobby's entrance. The east wall had a fireplace with Spanish tiles surrounding its opening. The original
decor had oil painted frescoes of desert scenes hung on each side of the fireplace. The frescoe on the south of the fireplace mantel was of San Xavier mission while the one on the north depicted the Arizona desert - both painted on the plaster creating a feeling of desert rocks. A tapestry painting by McMahan was placed above the mantel - "... McMahan will paint upon tapestry the presiding spirit of the place - 'El Conquistador,' a Spanish caballero in gleaming armor, standing with an air of dashing defiance against a rose background, which will blend with the color scheme of the lobby and its velour hangings" ("Conquistador Frescoes", 23 February 1927, Arizona Daily Star). Other paintings were placed in the room - one of an Indian peace conference and another of Papago Indian girls - these two were described by a Tucson Citizen reporter ("El Conquistador", 22 November 1928) as "notably attractive".

The colors used in the lobby's original floor coverings were deep red, referred to as Spanish red, and black. Plaster corbels - painted a dark green - were placed at the top of the square pilasters, which were buff, terra cotta colored, and located throughout the room. Used to support the beams, which were covered with textured plaster like the walls in the entire hotel, the corbels were also spotted with polychrome tints of rose, dark brown and dull blue ("Conquistador Frescoes", 23 February 1927, Arizona Daily Star). Spanish wrought iron electroliers with copper holders held electric bulbs and were placed around the lobby in addition to other areas of the hotel. The furniture and "stenciled" designed draperies reflected the traditional Spanish colors of
Figure 32. The Lobby of the Hotel
   Courtesy the Tucson Citizen
Figure 33. Detail of the Hotel's Lobby
Courtesy the Tucson Citizen
red, green and yellow. The lobby also had canary birds and parakeets housed in wrought iron cages.

French doors opened onto a sun porch/veranda on the south and a solarium on the north side of the lobby. According to an Arizona Daily Star article ("Conquistador Frescoes", 23 February 1927), written prior to the hotel's completion, the solarium floor was a dull red with a concrete ceiling that would eventually be painted dark green and gray-brown tones in order to resemble old desert wood. The furniture in this area was predominantly yellow and green. Gray sandstone shades covered the solarium walls along with the rest of the hotel walls. This area, which offered a great view of the mountains, opened from offices and corridors leading to individual shops - one area was a Mexican art shop run by the Cummings Art Store Company with a French shop planned for another section ("El Conquistador", 22 November 1928, Tucson Citizen). There was "... a barber shop connected to the men's restroom and a beauty salon connected to the ladies' but with private stairs to the second floor so guests didn't have to go through the lobby" (Sarlat, no date, p. 7).

The dining room, located to the left and several feet lower than the lobby, had enough room for 250 people. The fireplace on the west wall was three feet higher than the floor allowing guests from all tables to enjoy the fires. The mantel was made of cement with openings on each side which could be used for displaying various items. Windows on the north and south offered views of both the Santa Catalina and Santa Rita Mountains. "The framing for the windows and doors in the
dining room is of dark green, again suggestive of cactus and other
desert growths, so that the artificial and natural scenery may blend
almost imperceptibly as one looks out" ("Conquistador Frescoes", 23
February 1927, Arizona Daily Star). Rose, green and gold designs were
at the top of the pilasters with sandstone gray used towards the bottom.
Spanish electroliers were hung from the ceiling beams.

The dining room opened onto a dining porch on the south. Accord­
ing to an article written before the hotel opened, this space would be
used as a breakfast area. On the south side was a "mounted balcony"
from which the orchestra could play, and then located on the east side
was a "... magnificent old Spanish side board, in design reflecting an
ancient historic model. Gleaming from conspicuous shelves and crannies
is an array of old Spanish china rich in color and rare in design
("Work of", no date, Arizona Historical Society).

Other areas included a terrace, primarily functioning as a
place for afternoon tea, which overlooked the main patio. East of the
lobby was a lounging room with a writing room located on the second
floor. One thing the hotel did not have when it was built was an
elevator.

Bedrooms had large closets with additional space for storing two
or three trunks. These rooms had tiled bathrooms - each bathroom with
its own outside entrance making it convenient to fix any plumbing
problems. The bedrooms also were ventilated and had been wired for
radio connections. The second floor had single rooms or suites of two,
three and four which could be rented - each one having a sun porch. The
Figure 34. An El Conquistador Hotel Bedroom
Courtesy the Tucson Citizen
Spanish color themes and furniture design used in the rest of the hotel were extended into the guest rooms.

Though dainty pastel colors dominate the color motif of the furnishings on this floor, the Spanish keynote is reflected in all ornamentation and in draperies. Whether the drapes are wisteria, pink or pale blue, the borders are of Spanish red, green and yellow. Wide hallways are covered with deep red and brown. All electroliers are in Spanish design ("El Conquistador", 22 November 1928, Tucson Citizen).

The interior descriptions mentioned thus far related to the hotel when it first opened. As mentioned previously, there were those who were displeased with the decorations. However, just prior to the opening the hotel was receiving praise by others.

Many will be the exclamations of 'ohs' and 'ahs', this evening as guests step within the portals of the reception hall that forms a part of the spacious rotunda wherein a little glimpse of old Spain is reflected and simulating the drawing room of a Spanish castle ("In Front", no date, Arizona Historical Society).

This building of Spanish Mission type was inspected yesterday by a representative of the Citizen and found to be as well appointed in the interior as it is picturesquely beautiful on the exterior ("Work of", no date, Arizona Historical Society).

Perhaps it was better received because the Cheesewright firm had taken over the design work under United Hotels - they wanted the best quality furniture and equipment that was to be found in any United hotel.

Renovation took place in 1948. Local decorator, Leionne Salter, (she also worked on the Arizona Inn) was asked to make changes. Some furniture was reupholstered, new drapes were made and a new mural was painted over the fireplace. (If the furniture was reupholstered perhaps the photographs used in this manuscript represent some of the original pieces.)
Remodeling occurred again during the 1950's. Some of the changes included redecorating the dining room and adding a new cocktail lounge. Also, it is apparent from photographs that the interior was repainted with much of the Spanish detailing omitted. Never again would it look as it did on opening night.

Finding photographs of the original interior was a problem, therefore, it is very difficult for the author to make an appropriate evaluation on this subject. The main source of information has been through verbal descriptions and opinions found in newspaper articles - occasionally such articles presented opposing/contradictory views by local citizens. The majority of the photographs used in this chapter were taken just prior to demolition - photographs which hardly do the hotel's interior justice. It is the author's opinion, however, that the layout of the space was well planned, as was the interior's architectural detailing. The french doors, sun porches, sunken dining room and raised fireplace are just a few of the features that added to this special structure. Had the funding been available in later years, a designer could have turned the hotel into a showcase - the basic original structure was a good concept, and a good building is often the first key ingredient necessary for the success of the interior design.

According to Lundberg (1970, p. 69) the hotel "... room should reflect the city where the hotel is located", an idea that the El Conquistador's management subscribed to - the hotel's atmosphere was very southwestern and Spanish in nature. Special consideration was also made to "bring the outdoors in" so to speak. This was accomplished with
windows and porches offering picturesque views of the desert and mountain areas. Dale Keller, a well known interior designer specializing in hotels, agrees that the hotel should be a reflection of the local environment in order to create regional identity (Brymer, 1977, p. 192). If the designer is unfamiliar with the local arts, crafts and products, Keller stresses the importance of becoming acquainted with them. He also feels that it is the designer's responsibility to create an exciting, magical environment for the guests. In order to accomplish this nothing fake or phony should be used (such as plastic flowers), concern for comfort is of primary concern and items should be replaced as soon as they show signs of wear. "Never let maintenance or housekeeping people choose the replacement for anything that can be seen by the public. They'll pick something dull or cheap, and the entire room will suffer. Better to replace with something brighter and better than before" (Brymer, 1977, p. 194). Because of the El Conquistador's financial problems replacement of worn items probably did not occur as often as it should have. Also, the continuity of the hotel's decor may have suffered as some areas were redecorated and remodeled while apparently others remained unchanged - this can severely affect the flow between rooms.

Despite the controversy over the original decor no one can deny that it must have been a place worth seeing and experiencing. What some criticized and others praised may have been the most "unique" interior to grace the Old Pueblo in years.
WEST COAST LANDSCAPE

West coast landscape architect, Clinton F. Rose, submitted seven plans to the committee in charge of landscaping the hotel grounds. In June 1926 the committee, headed by George R. Smith, chose the plan they felt was most appropriate. One of the primary concerns was to try and maintain the natural vegetation. Rose's plans called for native growth to remain around the periphery of the property. He also specified 1000 flowering plants, around 80 ornamental plants and 350 varieties of roses for a rose garden ("Board Accepts", 17 June 1926, Arizona Daily Star). Such a garden would add a certain amount of necessary color and variety to the landscape. Plans indicated that in front of the main structure eighteen ornamental palms would be planted. "The flowering plants will be grouped in shrubbery and along the driveways while the palms will be used to line the driveways as well as component parts of many of the shrubbery groups" ("Board Accepts", 17 June 1926, Arizona Daily Star).

Palms would play a major role in the landscape - there would be ornamental palms, as mentioned and date palms located at the hotel's corners along with two large fan palms. Lawns were planned for the front, with eucalyptus trees and flowering plants surrounding it. In the back of the building, on its northern side, a pool would be placed in the center of a lawned area. "All flowers and shrubs will be guaranteed to withstand Arizona climate" ("Cactus Garden", 12 October
1925, Arizona Daily Star). It was also announced that the committee would continue working with Jaastad to make sure the landscape and architecture of the building complimented one another.

TABLE 1

ORNAMENTAL PALMS PURCHASED MAY 11, 1926 THROUGH CLINTON F. ROSE

BY

TUCSON TOURIST HOTEL COMPANY

| Plant Type                     | Quantity | Size     | Price  
|-------------------------------|----------|----------|--------
| Phoenix Canariensis, 4-6 ft.  | 40       | 0.50 ea. | $100.00
| Phoenix Canariensis, 5-8 ft.  | 10       | 0.50 ea. | 50.00
| Washingtonia Filifera, 3-4 ft.| 30       | 0.50 ea. | 75.00
| Cocus Australis, 3-5 ft.      | 6        | 0.50 ea. | 21.00
| Chamaerops Humilis, clumps    | 10       | 0.50 ea. | 35.00
| Cocus Australis, 3 ft.        | 4        | 0.50 ea. | 12.00
| Cycas Revoluta                | 8        | 0.50 ea. | 16.00
| Chamaerops Humilis, clumps    | 6        | 0.50 ea. | 21.00
| Chamaerops Excelsa, 20-25 ft. | 4        | 45.00 ea.| 180.00

TOTAL $510.00

(Murphey, 1926)

Five months after the committee approved Rose’s design a newspaper article ("Native Plants", 11 November 1926, Arizona Historical Society) indicated that Arizona evergreens and shrubs would be planted
and that drives and walkways would be placed around the various buildings - "Only directly about the main building and the lanes between the cottages will modern landscaping and grass be installed". Additionally, the hotel grounds would have a large circular driveway in front of the building. According to Hannebaum (1981, p. 39), author of a book entitled Landscape Design, "... the driveway and parking areas should be made as inconspicuous as possible. Large expanses of hard surface contribute little to the aesthetic appearance of the property". However, Rose may have felt that this luxury hotel deserved a grand entrance, therefore, creating such an expansive driveway. Also located in the front, on the southern side of the building was a cactus garden where "... every variety of cacti of Arizona is seen" ("Large Cactus", no date, Arizona Historical Society). This garden area was located just to the east of the very detailed porte cochere. The garden itself proved to be extremely detailed. In fact, it may have been too intricate, for "... the more visual weight contained in the architecture, the less visual weight is required of the landscaping" (Hannebaum, 1981, p. 177). The cacti, however, along with the roses and different trees did create a distinct variety of textures. This variety, in addition to the repetition caused by palm lined areas and the balance of the plants specified in the corners, for example, are elements which help to create unity within the environment (Nelson, 1979, pp. 22-29). The author feels that Rose used a great deal of insight by taking into consideration not only the above design factors but also climatic
Figure 35. Cactus Garden Found on the Property's South Side
Courtesy Arizona Historical Society
conditions - he planned for low maintenance, "full sun" vegetation that was well suited to the desert environment.

John Murphey was in charge of the landscaping while Harry Batson maintained the grounds and arranged some of the plants. In March 1928 Murphey was given the go ahead from United Hotels to spend $2,000 for that period on plants ($5,000 more - mainly for the front roadways and front landscaping - would be approved in July) (Murphey, 1928). Whether more funds were made available in July could not be determined.

The front driveway, flower beds and tree holes were laid out in plan by a young man in the City Engineering Department. Once the bungalows were completed the landscaping in the back would be finished.

The residents of Encanto Estates had initially agreed to haul away, free of charge, the extra dirt that was created while leveling the areas for planting. There was a great deal more to move than they had anticipated. As these residents were only able to take a small portion of it, Murphey was responsible for removing the rest resulting in an additional expense for United Hotels - an expense they felt was unjustly high. Correspondence in Murphey's files (1929) indicated that he felt differently.

After a group of trees and shrubs were ordered Rose sent Murphey information on how the holes should be dug before planting. "In digging the holes in the shrub groups, it is better to dig one deep hole in the center and then shallower holes connected by cross ditches to the deep hole for drainage. This saves you a lot of digging" (Murphey, 1928). Apparently Damon was concerned about the tree holes being dug properly,
Murphey wrote back assuring him that the tree holes were large enough. Dynamite was used to dig the larger holes, causing enough room in either direction for water and air drainage (Murphey, 1928). Murphey had also consulted with several landscape engineers and nurserymen to insure proper planting.

By July of 1928 Murphey had planted thirty-two pepper trees along Broadway Boulevard, fifty giant cactus along the main driveway with fifty palo verde trees that alternated with the giant cactus. He also had planted approximately fifty shrubs, yucca plants, elephant ear cactus, Spanish broom and honey suckles with water lines running to the trees and cactus. Plans were underway at this time for a small fountain in the patio on the northside of the hotel.

The well site was selected on the highest point of the hotel grounds (half-way back between north and south lines and close to the west line). If the buildings and swimming pool were built on high ground then water from the pool could be used for irrigation ("Well Site", 24 July 1925, Arizona Historical Society). Frank Craycroft, who was in charge of the drilling, had expected the depth of the well to reach 600 feet ("Cactus Garden", 12 October 1925, Arizona Daily Star).
Advertising for the El Conquistador started even before construction was underway. It appears that the Southern Pacific Railroad was promoting the "soon to arrive" hostelry in national publications in 1925 causing a Cleveland man to request reservations for the coming winter. "Colts are entered in the Kentucky Derby before they are foaled, sugar cured hams are contracted for by dealers at least two years before the hogs are born, at El Conquistador, Tucson's tourist hotel, has received its first reservations for rooms before the architect's plans for the hostelry have been accepted" ("First Reservation", 5 August 1925, Tucson Citizen).

Other groups were also promoting the new hotel prior to its completion - the Tucson Sunshine Climate Club put out a booklet with an ad stating that the El Conquistador stood "... as a monument to the romance and history of the long ago days of Spanish conquests, American occupation, trying years of pioneer development and the present day aggressive spirit of civic endeavor" (1929). The summer before it opened the United Hotels Company began advertising for the hotel in national magazines - as one of many in the chain of United's establishments, the El Conquistador was listed with other large hotels owned by the company.

Another brochure, which appears to have been an introductory device put out by the United Hotels Company, promoted Arizona as the
Figure 36. Advertisement for the El Conquistador
(Tucson Sunshine Climate Club, 1929)
IN AN ELEVATED TRACT OF 120 ACRES—
NINE HOLE GOLF COURSE — STABLES — TENNIS COURTS
All rooms with Private baths—large closets and many with private sun porches.
RATES FROM NINE DOLLARS SINGLE — AMERICAN PLAN

For illustrated folder write
GROVER SYKES, Mgr.
Tucson, Arizona

Figure 37. Magazine Advertisement for the Hotel
(United Hotels of America, 1935)
"land of sunshine and health". El Conquistador's location was ideal according to the advertising - Nogales, with its clubs, restaurants and entertainment; Phoenix and El Paso were close by. West coast cities were an "overnight" away. The scenery could not be surpassed anywhere making sightseeing a popular activity. There was golf, polo, horseback riding, picnics, hunting, fishing, dancing, music, bridge, etc. And the hotel itself excelled in everything: "... colorful in its furnishings and decorations, wholesome and appetizing in its cuisine, comfortable with its good beds and lounging resources... architecture and decorations, naturally are of Spanish mission and Indian" (United Hotels Company of America, no date). This same brochure went on to say that there were:

Only six sunless days a year in Tucson. Average daytime temperature, five winter months - 84. The water for El Conquistador and its guests is obtained from deep artesian wells and is the same in character as the famous Rincon water which is noted for its purity, softness and beneficial qualities. The large verandas of all the guest rooms, open to the air and sunshine, afford an irresistibly attractive view of the mountains and surrounding territory. Nearly every guest room has its sleeping porch.

Additionally, United Hotels included sketches of the proposed bungalows in their promotional brochure.

One month after opening, John Murphey received a letter from J. Linfield Damon indicating that the United Hotels publicity department would send signs to the management of the El Conquistador which were then to be placed on the highway at "suitable" points (Murphey, 1928).
All Bungalows Distinctive in Design and Decorations

Figure 38. Bungalow Sketches used in a Promotional Brochure (United Hotels of America, no date)
Promotion of the restful atmosphere, private areas, modern conveniences and the many activities would continue, often with ads appearing in selected national magazines.

During the first ten or twenty years of the hotel's life it appears that advertising was at its peak. From the information available it may have slacked off some in the following years. This was definitely detrimental as these years may have been the most crucial period and advertising could have proved to be a very positive force by contributing to the hotel's success.
CHAPTER 9

BUSINESS AND FINANCIAL PROBLEMS

Problems developed before the El Conquistador even opened. The $340,000 that the stock selling campaign had raised was not going to cover the costs to complete the project. The Tucson Tourist Hotel Company ran out of money in July 1927 - they needed $175,000. Five months later, in December, the Board asked community members to purchase mortgage notes for a year at eight percent (Sarlat, no date, p. 6). Eighty-five thousand dollars worth of notes were purchased - not enough to finish the job so the hotel company began to solicit outside investors. A half a dozen propositions were made but the company decided to accept an offer made by Frank A. Dudley, president of United Hotels Company in February of 1928. Dudley gave two reasons why United Hotels decided to take over the El Conquistador. First, he liked Arizona and second, "We have enough guests in our chain of hotels to fill the unit here. This means that we would bring to Tucson persons of wealth and standing such as could not easily be gathered in any other way" ("Conquistador Will", 14 February 1928, Arizona Daily Star). United Hotels was the largest hotel organization in the world with a chain worth around $200,000,000. J. Linfield Damon, a United Hotels vice president, would be in charge of the El Conquistador's completion.

When the Tucson Tourist Hotel Company went out of business, the El Conquistador Hotel Company, with United's backing, took over by
selling $300,000 worth of bonds in order to finish the project ("Local Tourist", 4 May 1928, Arizona Historical Society). "United offered dollar-for-dollar noncumulative, nonassessable six percent preferred stock in the El Conquistador Hotel Company which, in turn, gave United a thirty year lease on the hotel" (Sarlat, no date, p. 6). The El Conquistador Hotel Company was still planning an artificial lake, along with tennis courts, bowling greens, horseshoe courts and other games to be located in a recreation center.

The initial problems must have been an indication of those to come. The El Conquistador's first season was profitable, but the next four years operated on a loss - of course the Depression did not help matters. In May 1935 the company filed for bankruptcy followed by the court's decision for reorganization in August. The hotel had not paid $91,378 in bond interest and had accumulated $24,799 of tax and operational deficits (Sarlat, no date, p. 8). According to Bret Harte (1980, p. 107) part of the reason for the financial difficulties was due to the fact that it operated on the American plan so it lost the "dining out" business of local citizens, it was only open during the winter months, and in addition, it did not have enough rooms to become a profitable venture.

Even the changes made in the late thirties did not seem to make much of a difference. The more modern features, plus a new cocktail lounge and stables could not help alleviate some of the problems facing the hotel.
More improvements were proposed in 1941 including a pool and twenty additional rooms - only the pool was built. This decade offered little more in the way of promise than the previous ten years had. During the summer of 1942 World War II military officers comprised the majority of those who were dining, dancing and swimming at the hotel. A restaurant employees' and bartenders' union walkout in 1948 for nine months, from March through December, caused additional difficulties.

Then Barney Goodman, owner of the Santa Rita Hotel, bought the El Conquistador for $740,000 one month before he died, in October 1951 (Sarlat, no date, p. 8). Ed Meyer took over the hotel's management and changed from the American plan to the European plan. His reasoning behind this was to get more people from the community involved with the hotel. If meals were "a la carte" more locals would start dining there. Meyer wanted it to become a place for community recreation. At this time they also added a Terrace Room and new cocktail lounge.

In 1953 the hotel was sold again to a group called the Western Trust Company of Tucson, which included businessmen Simon and Joseph Kivel, George Amos and Dr. Arch Fee - they paid $800,000 cash and carried a $250,000 mortgage (Sarlat, no date, p. 8). It changed hands again when in 1957 it was sold to the Magna Investment and Development Corporation headed by Gus Papanikolas. They acquired one half of the interest for around $500,000 from three of the Western Trust Company members - Simon Kivel, G. Amos and Dr. Fee. Half of the hotel's interest was held onto by Joseph Kivel and his family, "Under this ownership, El Con was remodeled and redecorated and treated to a second
formal opening on November 17, 1957 - 29 years after her first" (Sarlat, no date, p. 9).

The eastern portion of the original hotel property became El Con Shopping Center. Montgomery Wards opened on February 2, 1961 and Levy's Department Store on November 16, 1960. Due to their tremendous success others expressed interest in acquiring retail space in the same location.

The El Conquistador officially went out of business when it closed down on January 1, 1964 - the cocktail lounge and El Con Club remained open for a period but then in 1968 everything was gone. One year later, in August of 1969, we had a new Levy's Department Store standing in its place.
Words like "doomed" and "death" were used when referring to the 1968 destruction of the forty year old El Conquistador.

Figure 39. Death Comes to El Conquistador Headline
(Grasberger, 21 September 1968, Tucson Citizen)

According to Thomas H. Peterson Jr., a Tucson native and Chairman of the Tucson-Pima County Historical Commission in 1980, "It was a matter of facing the reality that there was nothing that could be done about it. The hotel had been something of a losing business and the shopping center represented progress" (Cheek, 18 August 1980, Tucson Citizen).

Had the hotel been able to hold on another five years its destruction may have been prevented for Peterson felt that the strong preservation movement reached Tucson around 1972, just four years too late. At the time of its demolition the public did not fight to have it saved. But there were plenty of citizens who hated to see it go. Many held fond memories: "Every good time in my life was connected with the El Conquistador Hotel" Genevieve Brown stated in an Arizona Daily Star article by Virginia Lee Hodge on June 21, 1968.

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Figure 40. The El Conquistador Demolition Site
(Grasberger, 21 September 1968, Tucson Citizen)
Continual financial difficulties contributed to its fate and so did the influx of motor hotels/motels, especially those located near the freeways. Many luxury hotels were giving way to a whole new type of establishment - places that represented progress. In an article by Georgia Martinez (3 March 1967, Tucson American) she stated that "Progress necessitates quicker and mass production means of vacationing. . ." 

In June 1968 destruction began. Before the building was torn down the hotel owners allowed the Tucson Council of the Arts to hold a rummage sale and public auction to sell the hotel's contents that were remaining (Hodge, 21 June 1968, Arizona Daily Star).

Furniture, lighting and bathroom fixtures, windows, masonry, doors - all kinds of things were salvaged and sold: the Dravis Gallery in Tubac used original doors, grilles, and carved rafters from the old upper veranda, along with the Father Kino precast archway. The copper dome was purchased by George Genematas and is now located at the Casa Blanca Plaza. The porte cochere was purchased by Kelley Rollings and serves as an entrance to an Estes Company subdivision in the Catalina Foothills called Rancho sin Vacas (ranch without cows). The carved precast arch had to be re-assembled piece by piece as it was transferred initially in individual sections. The Chastain Family of Builders built a house in Sabino Vista South that included masonry, doors, windows, light fixtures, walnut bench, corbels and iron railings ("El Conquistador", 27 October 1968, Arizona Daily Star). Parts of the
Figure 41. Copper Dome Located at the Casa Blanca Plaza
Figure 42. Porte Cochere Serves as Entrance to Rancho sin Vacas Subdivision
hotel are all over Tucson - with some items found in places as far away as Oak Creek Canyon.

The hotel may still "live" through its surviving pieces but the establishment as a whole is only a "memory". And so are the many people who stayed there - General John J. Pershing, Commander of American forces in World War I; John Galsworthy, author of "The Forsyte Saga"; movie stars including Wallace Beery, Pat O'Brien and movie producer and director, Louis B. Mayer. Governor Thomas E. Dewey vacationed at the El Conquistador after his 1948 presidential defeat. It catered to the wealthy - even counts, countesses and other nobility from England were guests. There would be no more club meetings, sorority or fraternity formals, deportment (manners) classes, dining, dancing, bridge parties or fashion shows. And no more guests like the lady who insisted that nothing in her room be touched by anyone who was not wearing white gloves. Or the man who would tip bell hops a penny just so he could enjoy seeing the expression on their faces. "Throughout its existence the El Conquistador Hotel knew many financial difficulties, but it fulfilled its destiny as prophesized in the brochure issued by the stock selling committee: If we attract people to Tucson through the El Conquistador Hotel, new homes and suburban estates will be built increasing population, employment and health" (Kuehlthau, 14 June 1968, Tucson Citizen). The El Conquistador did contribute to Tucson's prosperity and growth - in 1926 the year the stock selling campaign took place Tucson's population was approximately 25,000, today there are close to half a million citizens.
The next few pages show aerial photographs of the El Conquistador from its beginning to its end. The first photograph was taken in 1929 and the next three were taken during the 1950's while Montgomery Wards and Levy's were under construction. The fifth photograph shows the eastern portion of the mall once it was completed and the last one shows El Con Shopping Center as it appears today.
Figure 43. 1929 Aerial Photograph of the El Conquistador
Courtesy Sarlat Public Relations
Figure 44. Clearing Land for Levy's and Montgomery Wards
Courtesy Sarlat Public Relations
Figure 45. Construction Begins for the First Two Stores at El Con Shopping Center
Courtesy Sarlat Public Relations
Figure 46. Additional Stores Under Construction at El Con
Courtesy Sarlat Public Relations
Figure 47. Eastern Portion of El Con Shopping Center Completed
Courtesy Sarlat Public Relations
Figure 48. El Con Shopping Center as it Appears Today
Courtesy Sarlat Public Relations
CHAPTER 11

EVALUATION OF ALTERNATIVE MARKETING STRATEGIES

The El Conquistador was not the only hotel to suffer from financial problems. Several cities during the 1920's were in the same position as Tucson - they needed a first-class luxury hotel. As a result too many hotels were built during this period. Then by the time the Depression hit in the thirties most faced severe hardships. The national hotel average occupancy rate dropped by fifty-one percent or more (Lundberg, 1970, p. 55). After the war things improved as traveling increased, however, in the 1960's many hotels faced additional difficulties. According to Lundberg (1970, p. 56) occupancy rates were dropping due to the aging of the hotels and the large number of motels and motor hotels that were springing up everywhere. The modern chain became more recognizable than the independent hotel.

Could anything have been done to save the El Conquistador especially when similar hotels were caught in the same situation all across the country? It is difficult for anyone to say, but perhaps a few of the following plans could have been incorporated by management. Some of these ideas were tried, however, it could not be determined from the available information whether the others became part of the hotel's business procedures.

In 1941 there was a proposed plan to build exclusive houses bordering the hotel on the north and east sides of the property and
Figure 49. 1941 Proposed Plan for Residential Lots (Murphey, 1941)
part of the west side. It is the feeling of the author that had this plan been carried through it would have been the first major step towards saving the hotel. If homes similar to those found in El Encanto were built around the hotel this would have served as a protective device. (This concept is very similar to the Arizona Biltmore in Phoenix, a luxury hotel located within the boundaries of an exclusive Phoenix neighborhood, and also Tucson's Arizona Inn which is surrounded by prominent homes.) The sale of these lots would have contributed to the hotel's profits, possibly keeping it out of financial trouble in the years to come. Many of the surrounding houses may have reflected the same Spanish, mission style architecture. The hotel would have served as the focal point for the area. It is unlikely that a shopping mall would have been built in the center of such a development. The author feels that the addition of Levy's Department Store and Montgomery Wards on the eastern portion of the property in the late fifties was the first step leading to the hotel's demise - suddenly the El Conquistador seemed to stick out like a sore thumb with many citizens chiming, out with the old and in with the new. Tucson's new shopping area represented progress while the hotel served as a reminder of years of financial failure.

A crucial procedure for hotel management is to segment the market - decide on what particular group the establishment should cater to. For the El Conquistador the original concept of a luxury, resort hotel, providing services for the affluent was the most appropriate. This should have been the primary target throughout its existence. In
the 1950's the management seemed preoccupied with catering to local citizens - a local recreational area became a key concept. Serving local citizens is very important indeed, but members of the community do not usually need lodging facilities. One half of the revenue should come from the sale of rooms and the other half from food and beverage sales (Lundberg, 1970, p. 87). Citizen involvement is necessary and should be encouraged, however, just as much attention should be paid to outside markets in order to maintain or increase room revenues.

Whether the El Conquistador had a public relations person on staff who dealt with the Tucson community is not known. This individual would have been responsible for encouraging local groups to hold their meetings, parties or banquets in the hotel. Weddings, charity balls, art or flower shows, for example, could have been promoted. Many of these events did occur at the El Conquistador but seemed to decrease in number, especially in the 1960's. Some hotels have hired on bridal consultants and banquet managers to increase business. Additionally, a public relations person could have seen to it that all events held at the hotel received media attention. This can be more effective than direct advertising - especially with the local community. The hotel's anniversary should have been celebrated every year with an open house or with public tours.

Not only should the community play an active role in a hotel but the hotel should play an active role in the community. Some hotels have encouraged employee participation in blood banks, held annual banquets to honor seniors in high schools with the best grades, or have
temporarily housed military families until permanent facilities were available (Vallen, 1968, pp. 210-211). The El Conquistador could have planned similar functions. In addition, special packages including room, meals, banquets or parties should have been arranged during certain annual University of Arizona activities such as graduation, homecoming and parents' day. The Tucson rodeo was another perfect occasion to draw in additional guests by enticing them with special rates, entertainment, etc. During the Christmas holidays many Mexican families stayed in Tucson to shop and vacation. This affluent group should have received special attention through advertising, promotion, etc. Keeping in close touch with the Chamber of Commerce and the Visitors Bureau may have influenced business. All of this takes time and money and a public relations person would be necessary.

It has been stated so far that the market segment should have been the wealthy with a definite concentration on the local community, remembering that only half the revenues, at most, would come from Tucson's citizens. In order to draw people to a luxury hotel a massive national advertising campaign should have been conducted. The best way to handle this would have been through an advertising agency as opposed to leaving it up to hotel management. Travel agents should have been kept up-to-date as far as rates, specials, etc. in addition to placing ads in travel magazines, golf, business and even bridal magazines. This type of strong advertising campaign is necessary for an independent hotel that lacks the identity of a chain and wants to survive. Promotion of the environment, including the mountains and climate, the
hospitality and the superior quality of the hotel were essential. National advertising should have been the heaviest during the summer and fall, prior to the winter months which have traditionally been Tucson's main tourist season. During the warmer months, specifically the summer season, attention should have focused on the local community. Perhaps during this time parts of the hotel, the upstairs rooms or the bungalows, for example, could have been closed up in order to save money.

Internal advertising can be just as advantageous as external advertising. For example, two very positive forms of promotion have been through posters placed around hotels - these would have had to be extremely well done, serving almost as pieces of art while at the same time reflecting various attributes of the hotel. Another internal device that would have aided in the promotion of the hotel would have been by placing an El Conquistador logo on several items located throughout the premises - menus, towels, ashtrays, stationery, matchbooks, etc. (Vallen, 1968, p. 194). It should be remembered, however, that the best internal advertising comes from good hospitality. Advertising is expensive, but extremely necessary especially when dealing with an independent, luxury hotel that caters to the affluent from across the country.

A joint advertising effort by hotels could have acted as a positive force. In order to "draw" more visitors to the community a sponsoring agency such as the Tucson Chamber of Commerce, the Visitors Bureau or the Sunshine Climate Club could have coordinated several
hotels to join in a national advertising campaign. Such a plan would have created more funds allowing for greater advertising. For example, a full page ad stressing the attributes of the Tucson area could have also promoted the various hotels that helped finance the ad. This type of advertisement would have created more awareness of what the community had to offer, allowed for increased exposure of the participating hotels and been cost efficient as each hotel would have received attention at a much lower rate than if they had advertised on their own. However, it should be noted that the El Conquistador should have also continued with their individual advertisements. Total reliance on a joint campaign may not have been that effective. The idea behind this combined effort would have been to "grab" the attention of potential consumers who would not have paid much attention to an individual ad because of their unfamiliarity with the El Conquistador. Perhaps these people would focus on an advertisement that concentrated on the community first, but then would also notice the hotel name, especially if they were planning on visiting the area.

The El Conquistador needed to continue serving the wealthy - the lower and middle class segment was turning to the motels and motor hotels. They were also using alternatives to the hotel - campgrounds, trailers, etc.

The hotel should have been able to provide transportation to Sabino Canyon, Mt. Lemmon, San Xavier Mission and Nogales - promotion of the day trip. An on-staff tour guide for these excursions would have added that special touch. Additionally, specialty restaurants
have proved to be successful in hotels. They offer different atmospheres with different food and allow for increased revenues by renting space. This concept would have been perfect for the El Conquistador - the burden of meals would not have rested solely on the hotel. Often period rooms, garden rooms or steak houses are popular, especially with outside clientele (Lundberg, 1970, pp. 87-89).

This evaluation on marketing strategy has been based on the idea that the 1941 proposed plan for residential lots surrounding the hotel took place. Had this occurred it may have assisted in creating a sound financial base (allowing for the necessary advertising campaigns) while at the same time offering protection for the El Conquistador. The land to the east might not have been sold for retail use thus providing the hotel with a chance for survival. The author feels that the selling of half of the property was the initial move that led to its demolition. Had the hotel survived, serious advertising should have been conducted at a national level in order to make the affluent aware of not only its existence but its offerings.

This section should offer some insight into the various alternative business, marketing strategies that may have increased profits and prevented demolition. However, it should also be remembered that the 1960's were rough times for hotels everywhere. It was not just Tucson that paid farewell to an important part of its community.
CHAPTER 12

TUCSON HOTELS THAT FOLLOWED THE EL CONQUISTADOR

Between 1900 and 1930 there were four great hotels built - the Santa Rita, the El Conquistador, the Pioneer and the Arizona Inn. Today only the Arizona Inn offers the same type of atmosphere that it did over fifty years ago. The El Conquistador was torn down, the Santa Rita has been totally remodeled and "updated" - none of the old features remain, with the Pioneer now serving as an office building - it too, having been modernized and remodeled.

The Pioneer, located at the corner of Stone and Pennington, was originally the site of Tucson's first Methodist church. Built in 1929, it had its formal opening one year after the El Conquistador's. A Tucson Citizen article ("Dry, Dusty", 25 January 1963) indicated that there is a story about a prospective buyer who had hotel plans drawn up and then canceled the agreement to build after "mysterious" spirits had visited him and warned him against proceeding with the project. However, Harold Steinfeld, son of Albert Steinfeld, told architect, Roy Place, to continue with the plans as specified. As a principal owner of the hotel, Albert instructed Harold to take responsibility for the hotel's operation.

Originally stock was sold in order to finance the venture - $200,000 purchased by Albert and Harold Steinfeld along with Mr. Orndorff and Mr. Marr ($65,000 in cash was also invested by this group);
Figure 50. The Pioneer Hotel
Courtesy the Tucson Citizen
$500,000 sold to El Paso investors, leaving $75,000 worth of stock to be purchased by Tucson's citizens ("Formal Announcement", 6 November 1928, Tucson Citizen). The estimated cost for completing the hotel was $1,000,000. In August 1929, four months before its opening it was reported that Westward Ho, a Phoenix group, had purchased what was referred to as the "Steinfeld Hotel". "The 1929 stock market collapse forced the new owners out of business and the Steinfelds again acquired the hotel" ("Dry, Dusty", 25 January 1963, Tucson Citizen).

Some said the name, the Pioneer, was in honor of Albert Steinfeld because of his support in building it (Bret Harte 1980, p. 109). One article suggested that the name came from Westward Ho's management: "In taking the name, 'The Pioneer,' the management is following the policy of Westward Ho, giving to everything an atmosphere of the Old West and advertising the romance and adventure that Arizona possesses" ("Steinfeld Hotel", 8 August 1929, Tucson Citizen).

According to Sonnichsen (1982, p. 219) the twelve story, 250 room structure was to be Tucson's tallest building. Plans included a roof garden, shops and offices located off the lobby, dining room and kitchen. In the summer the rooftop area would be used for dancing and in the winter was converted into a golf putting green with badminton and handball courts. The second floor had a large lounge for women. Other features included two sun gardens off the lobby with a sun garden and solarium on the seventh floor. Additionally there was a presidential suite that some claimed was the finest suite in the west (Bret Harte, 1980, p. 109).
Figure 51. Roof Garden at the Pioneer Hotel
(Tucson Magazine, 1933)
TUCSON, ARIZONA
ALTITUDE 2,400 FEET
PIONEER HOTEL
FIREPROOF

The ARISTOCRAT of the Desert
AIR COOLED

Figure 52. Pioneer Hotel Brochure
Courtesy Arizona Historical Society
The Pioneer had its problems during the Depression, just as other hotels did, but it always seemed to do a little better than the El Conquistador. This was partly due to the fact that it catered to people who were in town on business— it was not the luxury, resort hotel the El Conquistador was. Most business took place downtown so it was conveniently located— also, the fact that it was open all year contributed to its success (Bret Harte, 1980, p. 109).

It is ironic that in much of the promotional literature it was often referred to as being fireproof— even before it was built they were guaranteeing that it would be completely fireproof. However, in December 1970, a fire took the lives of twenty-eight people including Mr. and Mrs. Harold Steinfeld. This incident, along with economic conditions were blamed for the hotel having to close its doors in 1974. In 1975 plans were announced for the conversion of the hotel into an office building known as Pioneer Plaza.

The Arizona Inn was able to avoid such "transformations". Located just north of Speedway and east of Campbell, it has been referred to as El Conquistador's successor— some feel that it was better "conceived" than the El Conquistador (Sonnichsen, 1982, p. 217). The El Conquistador was more elaborate in design and was planned on a much larger scale than the Arizona Inn. Although both establishments catered to the affluent, the Arizona Inn has been known for its elegance, warmth and privacy making it popular with those seeking a more seclusive environment. These characteristics, along with the concept of a homey, inviting atmosphere, have contributed to its success.
Figure 53. The Arizona Inn  
Courtesy Arizona Historical Society
In December 1930 the Arizona Inn had its official opening - approximately one year after the Pioneer's and just two years after the El Conquistador's. The idea for the hotel came to its owner, Isabella Greenway King, during the late twenties. Handicapped World War I veterans were making furniture at the Arizona Hut, but unfortunately, there was not much of a market for handmade furniture in Tucson. After furnishing three houses here that she had had built, she set out to construct an inn to provide an even larger demand for the veterans' furniture. Members of her family felt that she was also motivated to build the inn because she was "concerned with Tucson's future" ("Arizona Inn", 1 November 1954, Arizona Daily Star). Guests would find privacy in a comfortable environment - small gardens and patios would be prominent features.

M. H. Starkweather, the local architect Mrs. King had used to design her home and other buildings, was hired to work on the project. When she first approached him she had developed several of her own architectural concepts. Some of her initial sketches she presented to him were on envelopes. After working together for several months they came up with the following idea - a garden area surrounded by separate houses. The garden would be sunken with a bowling green located in the center. When it opened there were four of these tiled roof houses with twenty-two individual suites. The main building had additional rooms on the second floor, with a total guest capacity of forty-five to fifty-five people. Mrs. King wanted the buildings to reflect a
Majorcan style - even the landscape pattern with its different levels, following the natural contour of the land was Majorcan in feeling.

Mrs. Leionne Salter, who worked on the inn's interior, said that Mrs. King became extremely involved during its construction - "Mrs. King would see the plans, approve them and then change them after construction. If she'd look out a newly completed window that was not high enough to see the mountains, she'd rip it out ("Welcome Is", 18 December 1930, Arizona Daily Star). There is a story that one of the few mistakes Mrs. King made on the original plans was that she forgot to include a men's restroom.

The $150,000 hotel was constructed of brick then covered with stucco giving it a feeling that it was made of adobe. The main building included the guest rooms on the second floor, with the lobby, kitchen, lounge and three dining areas located on the main floor. The three dining rooms included the main room, a separate eating room for children and a small private room for parties. Large French windows in the lobby looked onto the patio area. The patio floor was made of weathered concrete and was used for dancing. Black willow furniture, which was built by veterans of the Spanish war who were living in Tempe, was placed around the space. The cottage pergolas were made of oak trees from the Santa Rita Mountains.

Mrs. King wanted the interior of the inn to feel as homey as possible. The lobby had white walls which were "... suggestive of the traditional adobe ranch houses whose walls are whitewashed" ("Welcome Is", 18 December 1930, Arizona Daily Star). Trusses and
beams, reminiscent of those found in Spanish missions and cathedrals, were used to support the dining room ceiling. The chairs in the dining room, which were made at the Arizona Hut, were painted blue and had rush twisted bottoms. Young men at the Arizona School for the Deaf and Blind were responsible for construction of these rush bottoms. The lounge included overstuffed lounges also made at the Arizona Hut. All floors in the main building were made of Philippine teakwood.

Guest rooms each had a different decor, although all rooms contained neutral carpeting, Spanish cedar twin beds, chest of drawers, easy chairs and plenty of room for storing a trunk. Some rooms had fireplaces with Navajo rugs placed in front of them. In order to offer protection from the hot sun, heavy chintz curtains were used along with exterior shutters that could be closed when necessary.

Like the El Conquistador, local labor was used whenever possible. In addition to Starkweather and Leionne Salter, Miles Abram was the general contractor, James Oliphant handled the landscaping, Mrs. James Raney arranged for finishing and arranging the interior and Charles Salter supervised the furniture building at the Arizona Hut ("Tucsonians Employed", 18 December 1930, Tucson Citizen).

Advertising was always very low key. In fact, they only sent out small brochures to past guests and occasionally to a few others. Once in awhile they would run a magazine ad.

Guests included many famous personalities over the years - Cary Grant, Salvador Dali, Mrs. Franklin Roosevelt, Spencer Tracy and Claire Booth Luce, just to name a few. Their privacy was always respected.
Welcome to Arizona

From
The Arizona Inn

Tucson, Arizona

Figure 54. Advertisement for the Arizona Inn
(Tucson Magazine, March 1933, back cover)
In fact, they made it a policy not to reveal the names of their guests and rarely discussed those who had stayed there in the past.

Even during times of economic hardship - in the midst of the Depression - the Arizona Inn was able to increase its room capacity. Expansion occurred in 1931, just prior to the second season - a $125,000 unit with thirty-four rooms was built ("Arizona Inn", 31 October 1931, Arizona Daily Star). Additional rooms were completed in 1941 allowing the hotel to house 140 guests. More remodeling was done in the years to come, including the addition of a swimming pool and tennis courts.

Today the Arizona Inn's quiet charm plays host to its many visitors. As the only one of the four hotels built between 1900 and 1930 to survive drastic alterations or demolition, it now acts as a landmark representing the citizens' desires to improve Tucson. It takes on the responsibility of being the sole representative of the community spirit during this thirty year period with regard to these four grand hotels.
CHAPTER 13

CONCLUSION

This manuscript has attempted to provide detailed information on a structure that played a significant role in the Tucson community for many years. It has also offered some insight into certain business and financial matters pertaining to the hotel. Definite emphasis was made on the possible marketing strategies that could have been incorporated by management. Even architecturally significant hotels need appropriate business procedures for continued success.

From its very beginning to its demolition, this hotel played a part in the lives of several local citizens. By providing this detailed account the author has attempted to show that by erasing part of Tucson's past we, in turn, erase part of our own. Perhaps by presenting the El Conquistador's story it will help make anyone who reads it more aware of how important historic preservation is to our society.

Fortunately, Tucson has become "preservation conscious". We now have designated historical areas and have made great strides in preserving our local heritage. Had the El Conquistador been able to hold on another four or five years this "preservation movement" would have hit Tucson and there is the possibility that it could have been saved. There is no question that it would have fallen under the following guidelines that the National Trust for Historic Preservation
established when trying to determine the significance of an historic site or structure.

1. That the site or structure can be authenticated, as dating from a particular significant period in Tucson's history.

2. That the site or structure be significantly associated with the lives of outstanding historic personages.

3. That the site or structure be associated with significant historic events or occurrences.

4. That the site or structure embody distinguishing characteristics of an architectural style, method of construction, or of a notable work of a master builder, designer, or architect whose individual genius reflected his age.

5. That the site or structure contributes information of archaeological, historical, cultural or social importance relating to the heritage of the area.

6. That sites and structures relating to events, personages or architectural styles within the last fifty years would not generally be considered historic, however, outstanding examples of this period should be evaluated on their own merits (City of Tucson, Criteria for Preservation and Development 1972, pp. 22-23).

Hopefully we learned from its demise. If we educate ourselves and our children other landmarks can be saved. Learning to view buildings as part of a whole as opposed to seeing them as individual buildings is a first step towards understanding the importance of preserving our architecture.

Whether structures and sites are saved or lost depends on how they are seen. If viewed one by one, chances are that they will certainly be lost; as each demolition takes its toll, the fabric of a community is gradually diminished. Buildings cannot exist in a vacuum. Only if protection is provided to structures as part of the total environment - whether this means neighboring buildings or a natural setting can they and that environment be saved and saved properly. The way to
start is to learn to see the environment, not bit by bit, but with larger vision, so that it will be preserved all together (Wrenn and Mulloy, 1976, p. 202).
APPENDIX A

EL CONQUISTADOR

MR. MACLENNAN’S SUGGESTIONS FOR BUNGALOWS AND HELPS’ QUARTERS

Wall Brackets

There should be electric light fixtures placed on the walls in the bungalows on either side of the dressing table mirror. These are installed in the main building but were overlooked in the bungalows. (Alternate: Two standard lights on the dresser with cords running to base outlet.)

Additional Cupboard

Each bungalow living room and room which is optional living room or bedroom should have an additional cupboard where the guests may keep certain items, such as suitcases, traveling bags, etc. As a suggestion, this cupboard may come to a suitable level - perhaps that of an ordinary fireplace mantel - finishing in the form of a shelf, where the guests may place books, portraits, fancy pieces, pottery, etc. Each one of these cupboards should be equipped with a table, similar to the card table which is now in use, and four folding chairs to match. These will do for cards, or room service, as the case may be.

Fireplace

The fireplace in the bungalows should extend out into the room far enough so that there will be a place for a fire screen. Owing to the omission of this screen in the present bungalows, many of the guests were afraid to use the fireplaces. This fault should be corrected in the bungalows now in use, as well as allowed for in the new ones.

Room Numbers

At the present time the bungalows have been numbered 1, 2, 3, 4. This idea could be retained, and in addition, designating the rooms in the bungalows as A, B, C, D. For example, a certain room in the second bungalow would be numbered 2B, or 2C, as the case may be.
These numbers should be put on the outside in some suitable way so that anyone looking for one room would not disturb a guest in some other room by knocking on the wrong door.

**Basement**

There should be sufficient space below the floors of the bungalows and the surface of the ground to allow a workman to get in and make repairs to any pipes or drains which may be necessary.

**Entrances**

In the new bungalows each room should have an outside entrance and should connect with an inside door, or corridor, to the other rooms of the bungalows.

In No. 2 bungalow, which is already constructed, each room should be equipped with an outside entrance and porches, built in a desirable location.

**Closets or Bathrooms**

Each room should be separated by closets or bathrooms, in such a way that should there be two different parties in the rooms they will not be disturbed by noises. This can be worked out very nicely.

**Bathrooms - Size Of**

It is essential that the bathrooms in connection with the bungalows be made considerably larger. They have been criticized freely by the guests this year.

**Bathrooms - Walls**

The wall of the bathroom should be tiled wainscotting height.

**Bathrooms - Lavatories**

The lavatory should be larger and of the same type as used in the main building.
**Bathrooms - Toilets**

The toilet should be of the type used in the main building and operated on a Sloan valve rather than by the tank.

**Bathrooms - Lights**

All lights should operate from a wall switch rather than by a pull cord.

**Bathrooms - Entrance To**

The bathrooms should be made to open off the bedroom rather than off the corridor.

**Porches**

Each bungalow should have a terrace or porch in concrete just a little above ground level and on the sunny side of the bungalow. It is not necessary that this porch have a cover, although an awning cover would be attractive. It would not be advisable to put a larger number of these small porches around one bungalow, but if two or more of them will fit in with the architecture it would be desirable to have them from two different rooms, or from three different rooms, as the case may be.

**Windows**

The bungalows should have as many windows as possible, keeping in mind that wall space is necessary for furniture. A very fine plan is carried out in the Arizona Biltmore by having the corner of the room set in a steel support - not large - and the entire corner made into a window. However, this is not sufficient for a room as there would have to be an opening on the opposite side in order to maintain a current of air through the room. It gives a very attractive appearance from the inside of the room to have these corner windows.

**Fuse Boxes**

There should be a suitable place on the outside of each bungalow where a small cupboard can be built which will be inconspicuous and where all service to the bungalow can be cut off, that is, hot water, cold water, steam and electricity. This cupboard should have a
fuse box and also a switch. This enables the engineering department to make changes without going inside the bungalow and disturbing the guests.

**Plaster**

The plaster in all rooms of the bungalows, both the new ones and the ones which are already constructed, should be changed to a mission type finish. This can be done at a reasonable cost and will add greatly to the appearance of the rooms.

**Closets**

There should be more closet space in the bungalows as it is most important that they be well equipped in this respect. In some cases the bungalows are quite a distance from the hotel. At the present time the bungalow rooms are not as well equipped with closet space as the rooms in the main building.

**Service Closets**

Each bungalow should be equipped with a service closet on the outside where the hall man can put the clean supply of linen for the maid and the maid, upon removing the linen from the bedrooms, can place it until the hall man carries it away. Also, the service closet should have space for waste paper, fireplace wood, brooms, etc. It should open on the outside of the building so that the service people can get to it without disturbing the guest on the inside.

Service closets should be built on the bungalows which are now already in use.

**New Quarters for Employers**

The new quarters for employees should consist of three buildings, ten double rooms to a building, with bathroom and toilet facilities at each end of the building; each to be one story made of wood with a partition which can be closed in the center. This will give six separate divisions in all, providing ample room for married couples, white, Mexican, colored, and other classes of help which may be employed.

It is, of course, understood that the proposed bungalows will have steam, water and electric service as at present.
It is suggested that if six bungalows are built it might be advisable to make the one next to the bungalows now already standing, a three room bungalow, the next one a five room, then three, four room, and the last one a five room; this would give a total of twenty-five rooms and the largest bungalows coming on the corners of the hexagon where there would be more room for them.

Figures should include cost of running supply and sewer lines as may be necessary, and all connections thereto.
Adobe - sun-dried, unburned brick of clay and straw; common type of construction in the southwest once bricks have been formed.

American Plan - starting in the 1700's, this plan is based on a fixed price per day for both room and board.

Chintz - a cotton fabric that is glazed and printed and is most often found in bright colors.

Corbel - a bracket that projects from the wall and is usually made of stone, wood or brick whose purpose is to support a beam, cornice or arch.

European Plan - meals a la carte with a fixed charge for room only.

Frescoes - paintings that are done on fresh plaster.

Historic Preservation - the identification, evaluation, recordation, documentation, duration, acquisition, protection, management, rehabilitation, restoration, stabilization, maintenance and reconstruction of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology or culture (Governor's Task Force on Historic Preservation, Arizona, no date).

National Trust for Historic Preservation - the private, nonprofit organization chartered by Congress in 1949. With headquarters in Washington, D.C. and six regional offices, the Trust encourages public participation in the preservation of sites, buildings and objects significant in American history and culture. Its services include counsel and education on preservation and historic property interpretation and administration (Governor's Task Force on Historic Preservation, Arizona, no date).

Pergola - a covered arbor or passageway with trelliswork on which plants can grow.

Pilaster - a shallow column attached to or set in a wall; having a capital and base it functions more as decoration.

Portal - the main entry, doorway or gate of a structure, usually large in size; also the wall of a city.
Porte Cochere - a porch or covered entrance of a building which is large enough for cars to drive through.

Portico - a porch or roofed walkway often found at the entrance of a building, that is supported by columns.

Stucco - an exterior wall finish (a finer plaster can be used on the interior); usually made of cement, sand and lime and applied while wet.

Terra Cotta - a brown-red, fired, hard clay used in pottery and also in building construction (for roof tiles and decoration).
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