

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name La Posada Historic District  
other names/site number \_\_\_\_\_

### 2. Location

street & number 200 East Second Street  not for publication  
city, town Winslow  vicinity  
state Arizona code AZ county Navajo code 017 zip code 86047

### 3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>3</u>	_____ buildings
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>1</u>	_____ sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>1</u>	<u>1</u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ objects
	<input type="checkbox"/> object	<u>5</u>	<u>1</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register: 0

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

Shereen Arner 2/20/92  
Signature of certifying official Date  
State Historic Preservation Officer  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

\_\_\_\_\_  
Signature of commenting or other official Date  
\_\_\_\_\_  
State or Federal agency and bureau

### 5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. Autonietta Lee 3/31/92  
 See continuation sheet.

determined eligible for the National Register.  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

\_\_\_\_\_  
Signature of the Keeper Date of Action

---

**6. Function or Use**

---

Historic Functions (enter categories from instructions)

DOMESTIC: HotelTRANSPORTATION: Rail-related

---

---

Current Functions (enter categories from instructions)

COMMERCE/TRADE: BusinessTRANSPORTATION: Rail-related

---

---

---

**7. Description**

---

Architectural Classification

(enter categories from instructions)

LATE 19th AND EARLY 20thCENTURY REVIVALS: Mission/SpanishColonial Revival

---

---

Materials (enter categories from instructions)

foundation Stuccowalls Stuccoroof Terra Cottaother \_\_\_\_\_

---

---

---

**Describe present and historic physical appearance.**

---

**SUMMARY**

The La Posada Historic District is an 11-acre parcel which includes a large hotel, railroad station, minor outbuildings and notable site features. The Spanish Colonial Revival hotel and railroad station are generally regarded to be among the finest representatives of the style in the state of Arizona. The one- and two-story stucco-on-concrete buildings are sited near the center of Winslow, Arizona, along the main line of the Atchison, Topeka, and Santa Fe (AT & SF) Railroad. Although much of the buildings' interiors are highly altered, the grounds, the exteriors, and part of the interiors reflect the character of the property's early years before World War Two.

**DESCRIPTION**

The La Posada property is found in Winslow, a small town in northern Arizona approximately 30 miles east of Flagstaff. The site of La Posada is to the southeast of Winslow's central business district along the AT & SF rail line, which defines Winslow's southern boundary of development.

The main structure, which consists of two major parts, the hotel and the station, is placed at the center of the large, 11-acre landscaped site. The two buildings are linked by a covered colonnade and walkway. The main facade faces the railroad tracks to the south, and the secondary facade faces Second Street to the north. The hotel is roughly E-shaped in plan, with the legs of the E facing toward the north. The station is irregular in plan, but roughly rectangular.

The site around the building is provided with a considerable amount of open space, which contains a variety of landscape elements and parking areas. Most yards around the hotel and station are defined by a low fence built of various rustic materials, including exposed and stuccoed adobe, stone, and rough weathered wood. Many significant features are included in the design of the fence, including arched gateways, niches, and battlements.

 **See continuation sheet**

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2

---

To the south is the brick railroad platform, separated from the hotel building by landscaped open space. A formal walk leads from trackside to the main building entrance at the hotel. Most of the open space on this side of the building is provided with turf, mature bushes and shade trees. On the west side of the walk is the site of an original wishing well, most of which has been removed. The station, which is much closer to the tracks than the hotel, is separated from the platform by a narrow landscape strip.

The open land on the site to the east of the building is used exclusively for parking. On this side of the building is also a steel tower of trussed design which supports an array of microwave communications dishes.

The north yard features a circular drive at the entrance and a small parking area. Low walls of stone are used to border the numerous walks and planting areas. On axis with the north entry is a walkway leading to the street. At the street along this axis is a wrought iron gateway atop stone walls with light fixtures and a sun motif overhead.

The yard to the west of the building is large and includes gardens, open turf, several built features, and an athletic field. The whole of this area is bordered by a five-foot high exposed adobe wall with a concrete cap. The wall also subdivides the yard into east and west halves, each approximately 200 feet in width. At the center of the subdividing wall is a large, arched masonry gateway with ashlar sandstone lower walls, stucco upper walls, and wooden gates. The westernmost yard contains neglected tennis courts and open space with a chain-link backstop, and is otherwise featureless. The yard closer to the main building contains the bulk of interesting landscape features, among them a stone fireplace, mortared flagstone walkways, numerous planting beds and mature deciduous shade trees. Of particular note are several structures at the northwest corner of this yard: a stone "barn" shed and a stone "ruin". The "ruin" consists of six- to seven-foot high red sandstone battlements, with a semicircular bastion and loop-holes through the walls. This feature appears to be a reconstruction of the historic fortifications of the nearby site of Brigham City, an early Mormon settlement which had standing ruins at the time of the construction of La Posada. Historic site maps indicate that a greenhouse was once located adjacent to the barn and "ruin".

A sunken garden courtyard is found between the two western wings of the "E" plan. A high wall and gatehouse separates the courtyard from the north yard area. A number of notable features occur within this courtyard, including two petrified-wood fountains, a flagstone patio and walkways, and mature desert landscaping. The siting of this courtyard was

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 3

---

ideal to shelter guests from the ever-present southwestern winds of Winslow.

The building exteriors are typical of the Spanish Colonial Revival style. The massing of the hotel structure as well as the station is highly informal and asymmetrical with several towers featured. Wall surfaces are planar and stuccoed. Medium-pitched gable roofs with shallow overhangs predominate, while some areas are flat-roofed. Visible roofing is of red terra-cotta mission tile. The windows are casements of both wood and steel construction. Exterior openings vary from small and rectangular to large expanses of glass in arched openings.

A variety of ornamental features enliven the exteriors. The windows are variously treated with wooden shutters and iron rejas, or grilles. Additional wrought iron balconies and light fixtures were installed, as well. Carved wooden zapatas (column capitals), nonstructural peeled log beams, and wood posts are found at porches. False wood beam ends (vigas) project from gables. Chimneys are finished with ornamental clay tile and brick hovelling.

The south entrance to the hotel is defined by a one-story, flat-roofed porch, roughly square in plan, with round-arched openings on three sides. These arches, as well as a series of arched windows at the second floor, visually relate the hotel with the station, which features a series of five equally-sized arches at its entry-porch arcade. The north entrance is completely different in character. A recessed entry of French doors is set within a three-point archway within a gabled projection from the body of the hotel.

Another prominent feature of the southern hotel facade is the colonnaded walkway connecting the main hotel entry with the back entry of the station. The alternating rhythm of massive stucco columns and deep voids lends important interest to the facade and further integrates the design of the hotel with that of the station.

Interior spaces of the hotel are laid out in an informal, yet organized manner. The original layout prior to interior alteration is as follows. A central foyer opens from the north entry of the hotel, with circulation space continuing south and connecting to the south entrance. From this central spine, the lobby and lounge open from the west side and the dining and lunchroom areas open from the east. Further east from dining and lunching areas and occupying the eastern wing of the "E" is the service core, comprised of the kitchens, storage, bakery, and several bed rooms for employees. In the center wing of the "E" is the lounge, known as the "Bull Ring," which is separated from the lobby by the service desk and the open, ornamental stairway to the second floor. Connecting to the west

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 4

---

side of the lobby is the "Cinder Block Court", a sunny lounge space which opens out onto the garden courtyard, but which also serves as internal circulation to the western wing. The west wing contains guest rooms on both floors. The second floor of the west wing is accessed from a stairway in the Cinder Block Court. The central stairway from the lobby leads up to an upper-story foyer from which are accessed restrooms and guest rooms. The second-floor rooms of the center wing include the Manager's quarters and several suites. Most other guest rooms (which complete the second floor) are single rooms. Much of the structure is built over a basement as well, which housed sample rooms for travelling salesmen, a barber shop, print shops, employee lockers and lounges, and electrical/mechanical services.

The station is laid out parallel to the railroad tracks. Entries at north and south sides lead into the main waiting room, while offices, ticketing, baggage and express areas are found to the east. Restrooms are located to the west side of the building.

The original interiors of La Posada strongly carried through the Spanish Colonial styling of the exterior. Interior finishes, fixtures, and even furnishings were custom-built. However, almost all of the interior furnishings were sold in 1957 after the hotel was closed down. Many interior fixtures were removed as well. After this time, much of the interior floor plan was altered as the hotel was converted to office space; new partitions and suspended ceilings occur throughout La Posada. The station also lost its interior furnishings but the finishes and permanent features remain.

The entrance foyer to the hotel carries through the arched form of the north entrance in its ceiling vault. Window and door openings at the sides of the foyer are arched as well, with vaults in the ceiling over each opening. This arrangement makes for an interesting and decorative ceiling. The door and window openings to the foyer are surrounded with stone veneer trim laid to form arches, strongly contrasting with the smooth plastered walls and ceiling. Floors are flagstone. The Foyer is unaltered, with the exception of lighting fixtures and the infill of some openings to adjacent spaces. Decorative furniture and decorations seen in historic photographs have been removed.

The lobby was a large, open area with flagstone flooring and a decorative concrete beamed ceiling. Today the space has been divided by a new partition which separates the southern end of the lobby from the remainder, forming several storage areas. Once again, the many decorative items designed for the space have been removed, including furniture, lighting fixtures, and built-in cabinets and registration desk. The permanent features of the space have been altered only through reversible

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 5

---

additions.

The dining area was provided with fine romantic features and finishes. The ceiling was finished with exposed log beams with branches over them to simulate the indigenous adobe construction of the early Spaniards. A ceramic tile scene within a niche on one wall depicted San Pasquel, the patron saint of feasts. Large, glazed arched openings with French doors opened onto the terrace at the north side of the building; the glass lights in these openings were handpainted with various designs. The space was furnished with custom-made furniture and light fixtures carrying through the Spanish Rancho theme. Today this space has been converted to offices through the addition of a few walls and the installation of a suspended acoustical tile ceiling. The original ceiling is presumed to be intact above the new ceiling. All other decorative features have been removed.

The lunchroom and newsstand, south of the dining room, are known to have been brightly decorated with Spanish tile on the lunch counters and work tables. The walls were provided with a quarry tile wainscot, and the ceilings with white plaster beams supported by corbels. Once again, this space has been converted to offices through the removal of decorative features, insertion of new partitions, and installation of lowered ceiling.

Very little remains of the interior of the eastern service wing. Original ceramic tile surfaces in the area of the Bakery are evident, and the elevator and stairs are intact. All else has been removed and provided with modern partitions and equipment housing computer rooms, technical repair shops, communication rooms, and offices.

Two large open arches separated the stair behind the registration desk from the Bull Ring Lounge. These archways have now been infilled. Much of the lounge is intact, for it has been converted to a meeting room. Wood floors and the large fireplace are extant and unaltered, as are the handpainted multiple arch-vaulted ceilings above the acoustical tile ceiling.

With few exceptions, the features of the Cinder Block Court connecting the lobby to the west guest wing are unaltered. Only the light fixtures and furniture have been removed, and the arched opening connecting to the lobby has been partially infilled. The space retains its original exposed cinder block walls, log-beamed ceiling, and ornate open staircase. At the west end, under the stairs, is a large compass face executed in the linoleum-tile flooring.

The guest rooms of the second floor, west wing, comprise the largest

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**Section number 7 Page 6

---

intact block of guest rooms in La Posada. Although furniture has been removed, other features and the layout remain intact. The corridors retain the original patterned linoleum tile flooring. Doors, as they occur throughout the intact portions of La Posada, are constructed of sandblasted and antiqued planks. Often such doors are provided with sliding wooden panels over ventilators built into the doors, to regulate natural flow-through ventilation. Inside each guest room are found pegged random-width wood floors. Each room is provided with a private bath, complete with hexagonal-tiled flooring, tiled walls, bathtub, lavatory, and water closet. A stair which originally connected the upper and lower levels has been infilled and converted to a shower room.

The first floor guest rooms of the west wing have been converted to a community medical clinic. Although some original walls remain, only the central corridor with its linoleum tile flooring retains any vestige of the original feeling. The remainder of the floor plan has been altered for examining rooms and other medical functions.

Behind the registration desk of the hotel lobby is an open stairway to the second floor which features wrought iron railings. The stair leads to a second-story foyer with a unique pierced plaster screen overhead, admitting light from a tower above. A picture of a potted plant has been hand painted onto the wall above the stair, which has been preserved in subsequent paintings of its surrounding wall surfaces. Another short flight of steps leads to the suites.

The guest suites, which occur at the second floor of the center wing, retain the greatest integrity of any of the guest rooms in La Posada. Most rooms in the wing are arranged in suites of two, with two private baths. Original furniture is in evidence, as well as original custom lighting fixtures. One suite is provided as well with a fireplace, over which is a handpainted stucco panel. Bathrooms and other finishes are similar to those found in other guest rooms.

The guest rooms of the east wing, second floor, have been all but obliterated in converting the wing to office uses. Most, if not all, interior walls have been removed, and suspended acoustical ceilings have been installed.

The interior of the station focuses on the large central waiting room. Massive timber trusses support the vaulted roof/ceiling and are the dominant visual feature of the room. Original lighting fixtures are in evidence mounted to the underside of the trusses. Both north and south walls are provided with numerous steel casement windows, below which are steam radiators recessed into the walls behind metal screens. All original benches and other furniture have been removed.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 7

---

The interiors of the buildings have unquestionably suffered drastic alterations following closure of the hotel in 1957. However, most alterations to the permanent fabric of the significant interiors were a matter of installing new walls and lowered ceilings without alteration to original surfaces, and are thus reversible. The greatest loss to the design integrity of the interiors were the removal and sale of the many pieces of furniture and fixtures which were designed specifically for La Posada. Fortunately, representative examples of many of these features remain. The exterior of the buildings have not been altered. The grounds have not suffered intrusions, but have become deteriorated from lack of maintenance. All in all, La Posada still conveys its historic sense of setting and appearance and evidence of the high level of design quality and workmanship for which it was famed.

**CONTRIBUTING RESOURCES**

**Buildings**

La Posada Hotel Building  
Winslow Train Depot  
"Barn" storage building

**Structures**

Site wall and associated features

**Sites**

Site landscape

**NONCONTRIBUTING RESOURCES**

**Structures**

Microwave Antenna Tower



**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

Areas of Significance (enter categories from instructions)

ARCHITECTURE  
ENTERTAINMENT/RECREATION  
TRANSPORTATION

Period of Significance

1930-1941  
\_\_\_\_\_  
\_\_\_\_\_

Significant Dates

1930  
\_\_\_\_\_  
\_\_\_\_\_

Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person

N/A

Architect/Builder

Colter, Mary E.J.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

**SUMMARY**

The La Posada Historic District is significant under Criterion A for its relationship to the rail tourism trade of the Atchison, Topeka, and Santa Fe (AT & SF) Railroad line and its partnership with the Fred Harvey Company. It is further significant under Criterion C as an outstanding example of the Spanish Colonial Revival style in the southwestern U.S., and the only extant design of noted southwestern architect Mary E.J. Colter outside of Grand Canyon National Park.

**Rail Tourism in The Southwest United States, 1888-1940**

The construction of railroads in the United States dates from 1827, when the first American railroad began operation. By the 1840s railroads had become the predominant form of long-distance transportation.

As a result of the U.S. acquiring the territory from the Mississippi westward to the Pacific by, the need for transcontinental railroad lines became apparent. By the mid-1850s, the U.S. Congress indicated its agreement with this established need. Federally-sponsored railway surveys in 1853-54 established five feasible routes across the continent. Two of these crossed Arizona, but they would not become developed for several years to come. Due to the Civil War, the selected route developed first was the "South Pass" route, which passed through an alignment over Utah and Nevada to California. This first transcontinental line was completed in May, 1869.

The two feasible routes through Arizona roughly followed the 32nd parallel through southern Arizona and the 35th parallel through northern Arizona. These lines followed well-established pioneer trails, the Gila Trail in the south and the Beale Wagon Road in the north. The northern

See continuation sheet

**9. Major Bibliographical References**

- Grattan, Virginia L. Mary Colter: Builder upon the Red Earth. Flagstaff: Northland Press, 1980.
- Janus Associates, Inc. Transcontinental Railroading in Arizona 1878 - 1940: A Context for Preserving Railroad Related Properties. Phoenix: Arizona State Historic Preservation Office, State Parks Board, 1989.
- Winslow, Arizona, Daily Mail. Various issues, 1929-59.
- Winslow, Arizona, Daily Mail. "La Posada" supplement, June 2, 1930.

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

See continuation sheet

**Primary location of additional data:**

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

**Specify repository:**

Old Trails Museum, Winslow, AZ

**10. Geographical Data**

Acreege of property 11

**UTM References**

A 

1	2	5	2	7	7	1	0	3	8	7	5	4	2	0
Zone	Easting		Northing											

C 

1	2	5	2	7	9	9	0	3	8	7	5	1	5	0
Zone	Easting		Northing											

B 

1	2	5	2	7	6	7	0	3	8	7	5	2	9	5
Zone	Easting		Northing											

D 

1	2	5	2	8	0	4	5	3	8	7	5	2	6	5
Zone	Easting		Northing											

See continuation sheet

**Verbal Boundary Description**

See boundary map attached.

See continuation sheet

**Boundary Justification**

Boundary includes that parcel affected by the original design and construction of the facility, and excludes surrounding rail facilities to the East and South.

See continuation sheet

**11. Form Prepared By**

name/title Robert G. Graham

organization Don W. Ryden, AIA/Architects, Inc. date July 9, 1991

street & number 645 N. 4th Ave., Suite A telephone 602/253-5381

city or town Phoenix state Arizona zip code 85003

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 2

---

route was mapped in 1851 by Capt. Lorenzo Sitgreaves and in 1856 by Lt. Amiel W. Whipple, who pioneered the route to the Pacific coast. An important part of this northern route was the crossing of the Little Colorado River at Sunset Crossing, near the pioneer Mormon Community of Brigham City.

In 1868, the Atchison, Topeka, and Santa Fe Railroad began construction of a rail route intended to reach from Topeka, Kansas to Santa Fe, New Mexico. By 1870 rails reached from Topeka to Atchison. Albuquerque was reached by 1880, but it had become evident to the railroad that the Santa Fe trade alone would not bring in sufficient revenue. At this point it was decided to make a transcontinental line. Through some political maneuvering, the AT&SF was able to secure control of the old Atlantic and Pacific charter which was commissioned in 1866 to build a 35th parallel route. In 1880, construction of the A&P began westward from near Albuquerque toward Los Angeles, California, and by the summer of 1881 pushed into Arizona.

In December 1881, the rails arrived in Winslow. Winslow immediately assumed importance as the head of a division of the railroad, and was established as an important supply center for construction westward. As a division point, Winslow gained a roundhouse, major servicing facilities, and trainyards.

In August, 1883, the A&P was complete across Arizona, and in 1884 gained complete control over the Southern Pacific's line from Needles to the coast, making it a true transcontinental line. However, the A&P did not immediately become an important route for transcontinental transportation. In 1896, the Santa Fe acquired full ownership of the A&P, which had been previously treated as a branch line. The route continued to gain steadily in importance with this and other improvements made to the western part of the line under the direction of Edward P. Ripley, who had become president of AT&SF in 1893.

The Santa Fe did not provide sleepers or dining cars for their passengers, who were forced to rely on trackside establishments of uneven quality. The Fred Harvey Company began in 1876 to build a hospitality empire which worked symbiotically with the Santa Fe in providing consistently good service at reasonable prices in its restaurants and hotels. The Santa Fe saw the great benefits which could come from such a relationship. They reasoned that the conveniences offered by Fred Harvey would draw customers from other lines which did not offer similar services. The Fred Harvey Company followed the A&P line across Arizona, opening restaurants in Holbrook, Winslow, Williams, Ash Fork, Seligman, and Kingman.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 3

---

Rail lines were natural conduits for tourists in the days before reliable roads and highways were constructed for transcontinental travel, and especially before the advent of the automobile. Railroads remained the primary mode of long-distance travel until the 1920s, when they entered a long decline through the 1950s and 60s as automotive transportation over better and better highways increased.

The Fred Harvey Company capitalized on the flow of tourists and other passengers riding on the Santa Fe, and saw the opportunities for promoting the Southwest as a tourist destination. Indians were drawn to train sites to trade their wares with travellers. Fred Harvey saw the commercial possibilities for trade with the Indians, and in 1901 opened its Indian Department to merchandise Indian arts. At the Harvey House in Albuquerque, the company decided to build its first commercial establishment dedicated to marketing Indian wares, the Indian Building. Mary Colter, who was to have a long and fruitful architectural career working with the Fred Harvey Company, was first hired to decorate the interiors of the Indian House.

Fred Harvey, the English entrepreneur who began the company, died in 1901. His sons Ford and Byron continued to operate the company, upholding its traditional standards of service. Under their leadership the company continued its expansion and promotion of tourism along the Santa Fe. They worked to establish a regional image, and wanted regionally-appropriate buildings in which to do business.

Major hotels were built by the Santa Fe for the Fred Harvey Company along the Santa Fe line in both Arizona and New Mexico. Additionally, restaurants were located in Chicago; St. Louis; Kansas City; Newton, Kansas; and Los Angeles. The first major tourist-oriented hotel was built in Albuquerque, and was named the Alvarado. The El Tovar hotel at the Grand Canyon followed in 1905, and the El Ortiz at Lamy, New Mexico in 1910.

The tourist trade continued to increase through the years 1902 to 1925. The Fred Harvey Company grew with this trend, marketing the Santa Fe widely as a tourist route. The line became a major route to California, particularly to Los Angeles.

In 1917, the rail systems were nationalized for the effort of World War One. The railways were run by the United States Railroad Administration until 1920. Following the war, passenger traffic on the AT&SF hit its peak. Total passenger traffic on the line then declined every year between 1920 and 1929, except for 1922. This period was still one of growth for the Fred Harvey Company and their hotel chain. In 1923, the El Navajo was built in Gallup, New Mexico and the La Fonda followed in Santa

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 4

---

Fe in 1925. In Williams, the Fray Marcos was built.

The Harvey Company located its hotels according to a plan which was to maximize opportunities for tourists for each hub city. From Santa Fe and Albuquerque, tourists could visit Indian pueblos. From Gallup, the attractions of Canyon de Chelly, Mesa Verde, Zuni, and Inscription Rock could be visited. And the Grand Canyon was a destination in itself. A system of guided side trips from the railroad known as the "Indian Detours" was initiated to draw tourists by making destinations more accessible. Passengers were taken by "Harveycars," which were large touring coaches, to the various destinations. The Indian Detours were advertised in folders and pamphlets across the United States, and were said to have drawn inquiries from sixty foreign countries.

Winslow was chosen to be the site of the last major hotel in the chain, acting as the hub for access to the Petrified Forest, Hopi Villages, Painted Desert, Meteor Crator, and White Mountains. The new hotel would replace the smaller Harvey House which had been in Winslow for years. Planning and construction of La Posada began before the stock market crash of 1929, when the Fred Harvey Company and Santa Fe were optimistic about future economic growth of the tourist industry in the southwest. Although the original cost of the structure was estimated to be \$600,000, final costs topped \$1 million. La Posada opened on May 15, 1930, at the beginning of the Great Depression.

The new facility included some 84 guest rooms, lobby, a restaurant and bakery, a lunchroom, newsstand, lounge, and sales space for Indian arts. It also offered sample rooms in the basement for traveling salesmen. The structure was connected as well to a new train station, which matched the architecture of the new hotel and functioned seamlessly with it. The grounds of the facility included a sunken garden and wide, open parklike areas.

Using the Indian Detours, passengers could detrain at Holbrook, some 30 miles from Winslow, travel by Harveycar to the Petrified Forest and Painted Desert, and rejoin the same train at Winslow following lunch at La Posada. Similar tours and more distant ones were also available for trains in either direction.

La Posada immediately became the hub of activity in Winslow, and indeed, all of northern Arizona. Community events regularly took place in the restaurant and lounge. The community used the grounds, as well, in their leisure activities.

La Posada probably was never a big moneymaker. But as the railroad continued its decline, the decreased passenger traffic took its toll on

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 5

---

the tourist trade as passengers took to the automobile. By 1956, persistent losses forced Santa Fe to close the restaurant portion of La Posada, followed by the closure of the hotel in 1959.

The Fred Harvey Company and its system of Indian Detours was a unique institution in the United States. La Posada is representative of the latter part of the Fred Harvey Company's heyday which coincided with the rise and fall of passenger rail tourism in America.

**Architecture in the Southwest U. S., 1893-1940**

Architectural trends in the United States were strongly affected by the Chicago Worlds Fair of 1893, which gave new life to revivalism in architecture and, according to Louis Sullivan, set back the progress of the modern movement for years. The California entry to the fair marked the beginning of the popularity of the Mission Revival style, which was to sweep the desert southwest with its influence.

In 1905, the University of New Mexico began building in the Spanish-Pueblo style, reviving the adobe-built appearance of the early Spanish settlers in the area and making the style popular as the regional leader in New Mexico.

Southwestern regional styles received another boost in 1915 at the Pan-Pacific exhibition in San Diego, which established the Spanish Colonial Revival Style in the minds of American architects. By the end of World War One, with heightened awareness of European architecture, Period Revival styles of all descriptions had become the rage. From English Tudor and Norman Cottages to Dutch Colonial, revivalist buildings were constructed across the U.S. But in the southwest, in the states of Arizona, New Mexico, Texas, and California, the Hispanic-associated Period Revival styles were most prominent.

Railroad stations and hotels were among those building types of which the Spanish Colonial Revival style took hold. The Santa Fe Railroad in particular seized upon the regional image offered by the style to help promote their route as a tourist mecca.

Mary Elizabeth Jane Colter was born in 1869 and was raised in St. Paul, Minnesota. She was educated in art at the California School of Design and taught art for a number of years in Wisconsin and Minnesota. Having had incidental contact with the Fred Harvey Company through a friend, she was contacted and hired in 1902 to design the interiors of the Indian Building at the Alvarado hotel in Albuquerque. She was rehired in 1905 to design

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 6

---

the "Hopi House" at the Grand Canyon, another structure for sales of Indian arts and crafts. In 1910 she was offered a permanent job with the Fred Harvey Company as architect and interior decorator, starting with design of interiors for the new El Ortiz hotel in Lamy, New Mexico.

Colter's designs were consciously site specific, more so than the mainstream of the revivalist movements. She invented a "history" for each of her projects, a fabricated series of events which guided the design and which she felt made the design belong in its surroundings. She had extreme interest in the history of the desert southwest, and in the culture of the native Indians.

Her next major work for the Fred Harvey Company was the Hermit's Rest lookout at the Grand Canyon in 1914. The structure was designed of native stone, and was exemplary of her approach to design. A history was made up to explain the existence of the building on the rim of the Grand Canyon: it was as if built by an untrained mountain man living in this secluded area long before other Anglos, and since abandoned. The theme was carried through in romantic fashion, including making the building appear as a ruin from the outside and furnishing the interior with rough, custom built furnishings. This and her other buildings at the Grand Canyon are astounding in their ability to look as if they have been there for ages. Also built in 1914 was the Lookout. She designed Phantom Ranch at the bottom of the gorge in 1922.

In 1923 construction began on El Navajo, Colter's first hotel built from her own designs in Gallup, New Mexico. Plans had been complete since 1916. Once again, Colter designed both interior and exterior as a unified expression carrying through her theme. In 1925, Colter redesigned the interiors of the La Fonda hotel in Santa Fe, which had been built years before.

Her previous work prepared Mary Colter for what she was to believe was her finest work: the new hotel and depot at Winslow, La Posada. Once again, an elaborate history was worked out which guided the design. La Posada was to be a typical Spanish Rancho of the period 150 years previous. The building was to have been the home of a wealthy Spanish Don, which had been taken and renovated as a hotel with furnishings and grounds intact. She imagined that, in such an inaccessible location, materials would have had to have been locally obtained, and much native labor would have been needed. And the structure would have been changed and added onto through the generations. This history guided her design from the exteriors and materials down to the furniture, finishes, and light fixtures that gave La Posada its timeless appearance.

Her work resulted in the inclusion of numerous humanizing design

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 7

---

features, such as "historic" old ranch buildings, a wishing well, exposed adobe walls, niches, gardens, and even some fake "archaeology" where the ruins of the old fort at Brigham City were replicated. All the furniture was built on-site within the hotel, and was of a rough and rustic design which she imagined would have been the case. The site was landscaped with a sunken garden featuring petrified wood fountains. Notable landscape elements include orchards and gardens around the building.

Interior elements were not limited to furniture. Ceilings were made of wood vigas and latias; exposed beams, plaster panels, and some windows were hand-painted with colorful designs; doors were of sandblasted planks.

Mary Colter went on to design numerous other buildings at the Grand Canyon and interiors of several other Fred Harvey establishments. But La Posada remained the largest and most complete example of her design philosophy, and her favorite design amongst the whole of her work.

The Spanish Colonial Revival style declined in importance after World War Two, although it remains popular throughout the southwest region to this day. La Posada typifies the romantic imagery which was the ideal of Period Revival architecture throughout its years of importance. It was the marvelous culmination of forty years of the development of the Spanish Colonial Revival style in the Southwest and the masterpiece of Mary E. J. Colter.



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

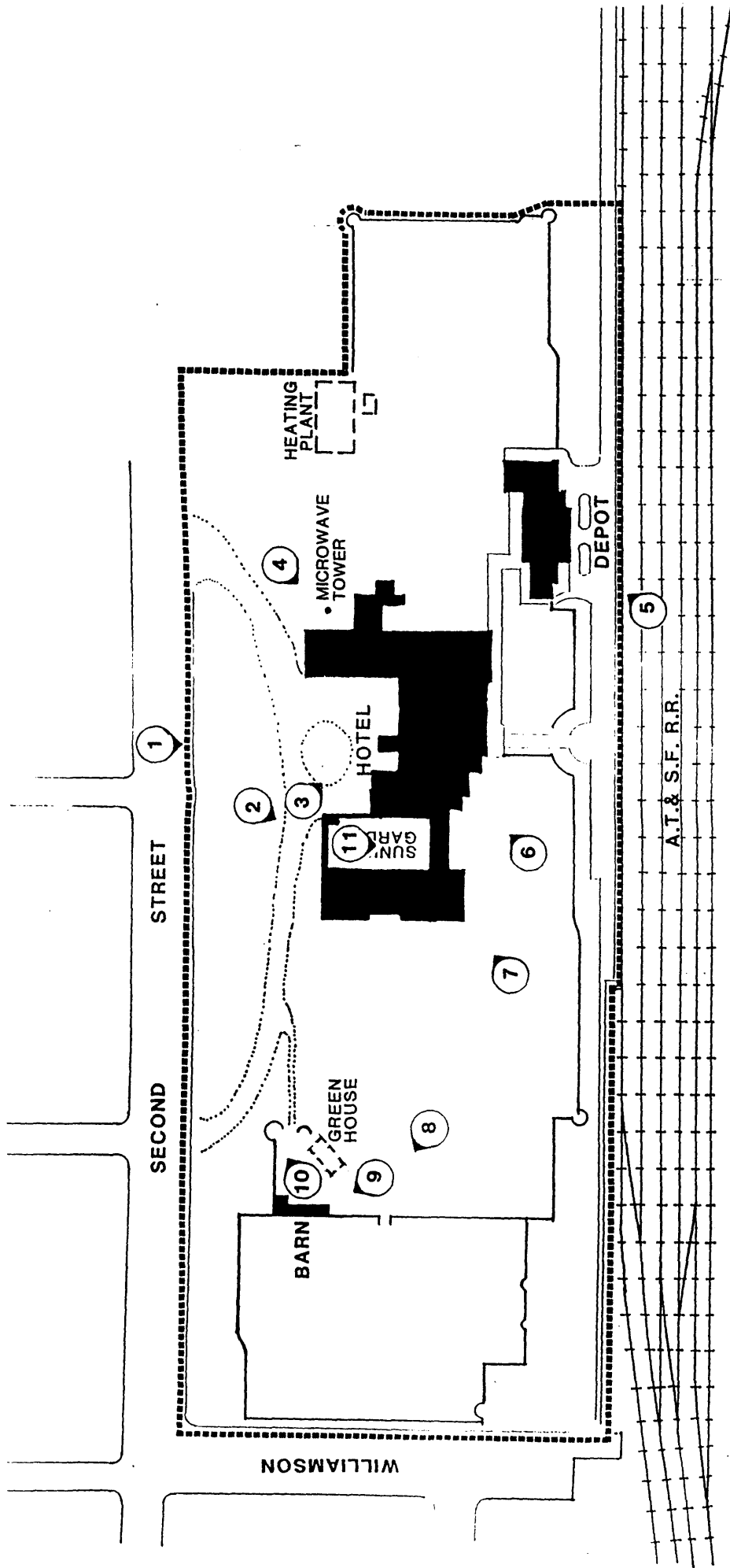
Section number PHOTOS Page 1

---

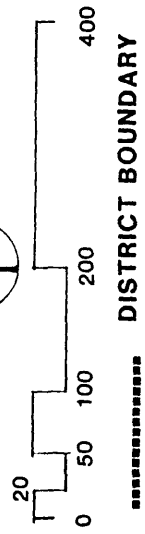
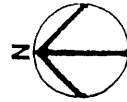
The following information is the same for all photographs:

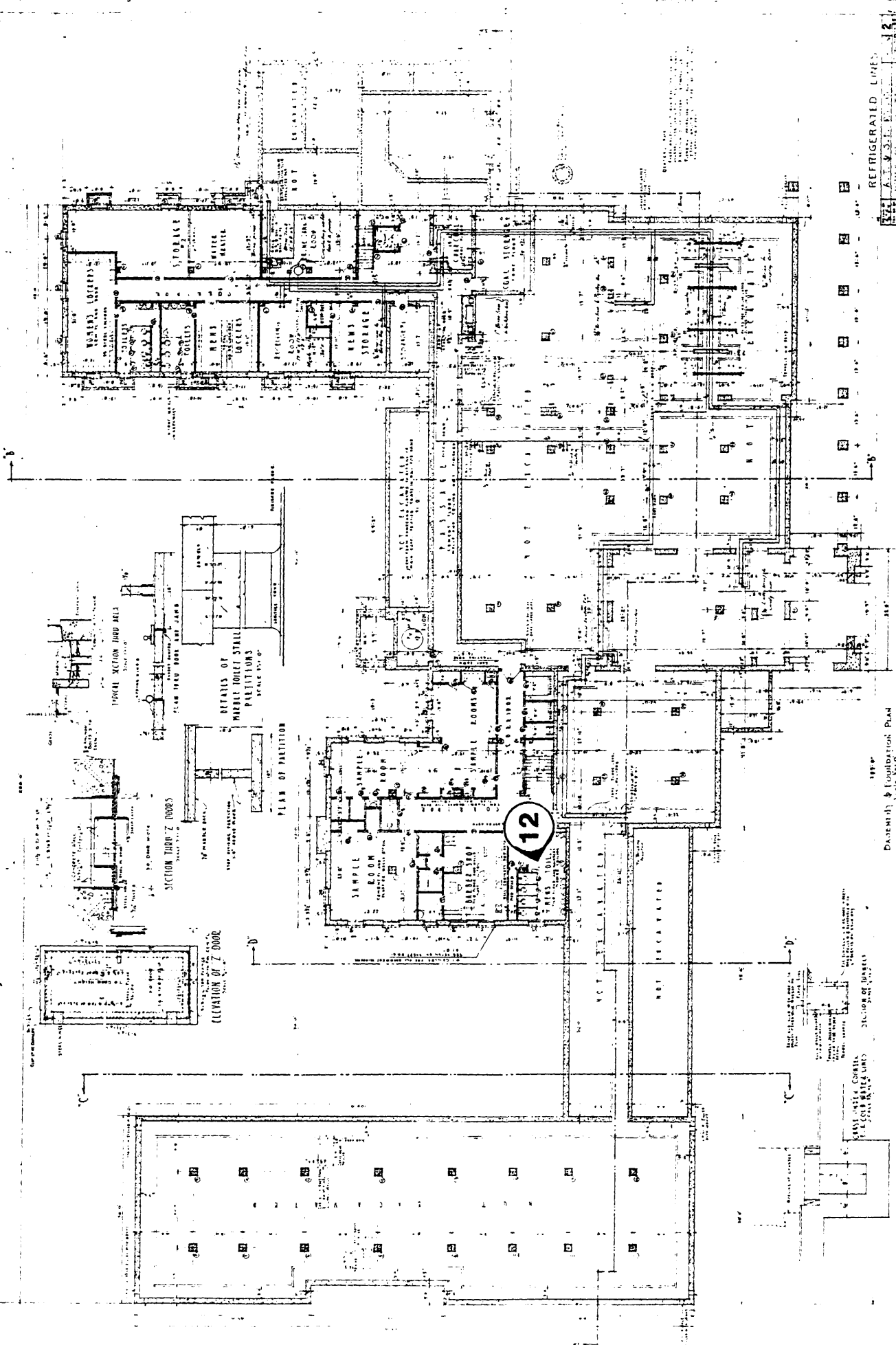
La Posada Hotel  
La Posada Historic District  
Winslow, Arizona  
Don W. Ryden  
March 6, 1991

PHOTOGRAPH	DIRECTION
1	S
2	SW
3	SE
4	SW
5	NE
6	NE
7	NE
8	NW
9	NW
10	NE
11	S
12	W
13	NW
14	N
15	NE
16	E
17	N
18	NE
19	S
20	S
21	W



# LA POSADA HISTORIC DISTRICT





NO.	DESCRIPTION	DATE	BY
1	REVISION		
2	REVISION		
3	REVISION		
4	REVISION		
5	REVISION		
6	REVISION		
7	REVISION		
8	REVISION		
9	REVISION		
10	REVISION		
11	REVISION		
12	REVISION		

DATE: 11/10/50  
 DRAWN BY: J. H. [unreadable]  
 CHECKED BY: [unreadable]

REVISIONS:  
 1. [unreadable]  
 2. [unreadable]  
 3. [unreadable]  
 4. [unreadable]  
 5. [unreadable]  
 6. [unreadable]  
 7. [unreadable]  
 8. [unreadable]  
 9. [unreadable]  
 10. [unreadable]  
 11. [unreadable]  
 12. [unreadable]

12

FIRST FLOOR PLAN

SCALE 1/4" = 1'-0"

**NOTES**

1. ALL DIMENSIONS UNLESS OTHERWISE SPECIFIED ARE IN FEET AND INCHES.

2. ALL WALLS ARE 12" THICK UNLESS OTHERWISE SPECIFIED.

3. ALL DOORS ARE 3'0" WIDE UNLESS OTHERWISE SPECIFIED.

4. ALL WINDOWS ARE 4'0" WIDE UNLESS OTHERWISE SPECIFIED.

5. ALL STAIRS ARE 4'0" WIDE UNLESS OTHERWISE SPECIFIED.

6. ALL CEILING ARE 8'0" HIGH UNLESS OTHERWISE SPECIFIED.

7. ALL FLOORS ARE CONCRETE UNLESS OTHERWISE SPECIFIED.

8. ALL ROOFS ARE FLAT UNLESS OTHERWISE SPECIFIED.

9. ALL UTILITIES ARE AS SHOWN UNLESS OTHERWISE SPECIFIED.

10. ALL FINISHES ARE AS SHOWN UNLESS OTHERWISE SPECIFIED.

11. ALL MATERIALS ARE AS SHOWN UNLESS OTHERWISE SPECIFIED.

12. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BRITISH STANDARDS INSTITUTION PUBLISHED SPECIFICATIONS.

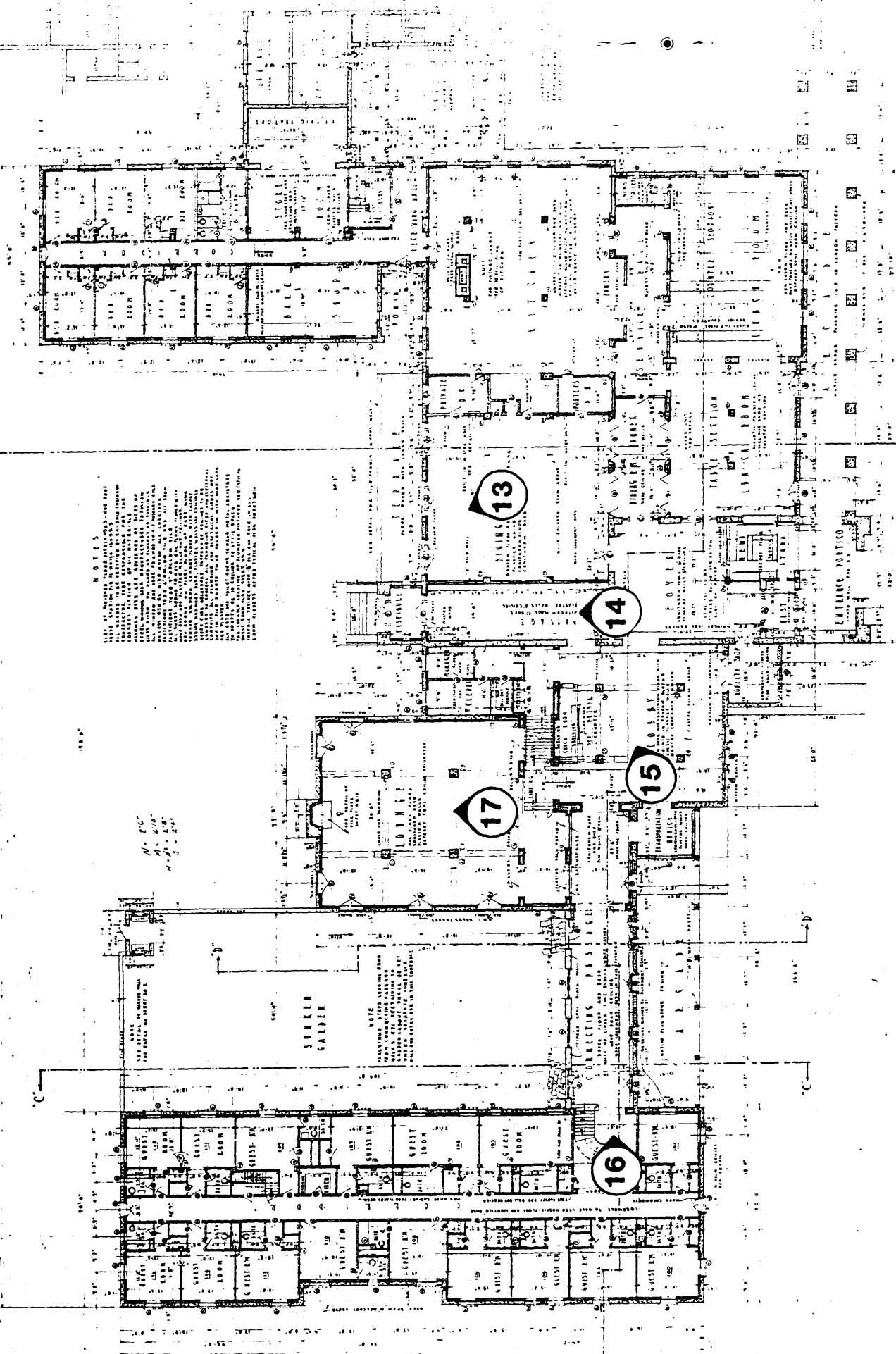
13. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BRITISH STANDARDS INSTITUTION PUBLISHED SPECIFICATIONS.

14. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BRITISH STANDARDS INSTITUTION PUBLISHED SPECIFICATIONS.

15. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BRITISH STANDARDS INSTITUTION PUBLISHED SPECIFICATIONS.

16. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BRITISH STANDARDS INSTITUTION PUBLISHED SPECIFICATIONS.

17. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BRITISH STANDARDS INSTITUTION PUBLISHED SPECIFICATIONS.



1:800

1:800

1:800

1:800

N. 27°  
 W. 210°  
 N. 27°  
 W. 210°

GREEN GARDEN

LOUNGE

13

14

15

16

LIBRARY

READING ROOM

BAR

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

LOUNGE

