

\$3



LA POSADA

HOTEL, RESTAURANT
MUSEUM & GARDENS - 1930



Please be generous.
La Posada's restoration
is very costly.
We're grateful for your help.
Thank you, and enjoy!



A SOUVENIR GUIDE & MAP FOR YOUR WALKING TOUR OF LA POSADA HOTEL

La Posada is the masterpiece and favorite building of Mary Elizabeth Jane Colter (shown left) the greatest of all Southwestern architects.

You may wander the grounds and all areas on the enclosed map.

La Posada is a hotel, residence and private museum. Make yourself at home, but respect our guests' privacy and please don't touch the artwork!

Mary Colter books, Native American Crafts and other items from the region are available in the gift shop. For information or reservations inquire at the front desk.

Two Visions

MARY COLTER WAS hired by the Fred Harvey Company in 1903 to design fine hotels, restaurants, and gift shops along the Santa Fe Railway. She became America's most influential woman designer.

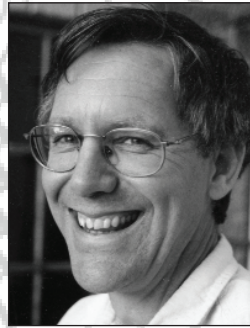


In the early 1900s most Americans thought culture came from Europe. Colter believed there was a unique American architecture rooted in the materials and history of the region.

For each of her buildings she chose a regional archetype and converted it to modern uses—starting with Hopi House at the Grand Canyon, which she designed as a gift shop.

Her inspiration for La Posada was the great haciendas of the Southwest, Spanish in origin but with Mexican and local influences. This was her favorite project, the only time she was allowed to design everything from the buildings to the gardens. The timing was terrible.

La Posada opened in 1930, at the start of the Great Depression, and never prospered. It closed to the public in 1957. In 1959 its museum-quality furnishings were auctioned off. In 1961 the building was gutted and transformed into offices for the Santa Fe Railway, with acoustic tile ceilings and glass-partition office cubicles. In 1993 the railway announced plans to dispose of La Posada. It seemed the end had come. In 1994 the National Trust for Historic Preservation put La Posada on its endangered list.



ENTER ALLAN AFFELDT.

I purchased La Posada in 1997 after three years of negotiation. It was a wreck. Our friends all thought we were crazy. Restoration started immediately and continues today under

our daily care with a talented team of artisans and craftsmen.

Colter was a storyteller. She wanted to teach the history of the Southwest through her architecture, so for each building she picked a regional archetype—Hopi Pueblo, Anasazi Tower, Spanish Hacienda—and created a fantasy history. Our “fantasy” for La Posada is on the next page.

I believe we save great buildings in the same way we save families, cities and nations: one day at a time, with constant investment and courage, undaunted by naysayers and long odds. I believe in the sacredness of place, and in the power of great architecture to inspire creativity, kindness, and civic responsibility. Thank you for being our guest and for sharing our vision.



OUR VISION FOR LA POSADA HAS BEEN NOT ONLY TO RESTORE THIS WONDERFUL BUILDING,
BUT ALSO TO PROVIDE A CATALYST FOR THE REVIVAL OF OUR COMMUNITY.

THE FANTASY

Don Alphonso de los Pajaros walked one last time among the peacocks. The stock market crash of 1929 had wiped him out. La Posada, his family home for 120 years, had been sold to the Santa Fe Railway. The childless Don Alphonso whispered goodbye to the birds and old trees, to the art and the furniture, and to the memories collected by four generations of his fabled forebears watching quietly from every corner of the hacienda. "Keep watch for me," he murmured.

The estancia had been wrested from the wilderness before there were cattle, before the steam trains shattered the stillness of the high desert, by the stubborn will of Don Pajaro's great, great grandparents.

The first Don and Doña, Spanish Basques by way of Mexico, arrived in the early 1800s with a collection of books and exotic birds in elaborate, wrought iron follies. They set about building La Posada as an oasis in this strange land of dancing katsina spirits and Navajos on Spanish horses, courtesy of Don's Tovar and Oñate, generations before. The oldest part of the home—the central two floors—rose like a dream, adrift in a sea of wild sage. The second Don Pajaro grew the herd to 20,000 head, watering greedily from the head-waters of the Little Colorado all the way to Grand Falls, and added the east wing (now the dining room and railway offices) as the ranch quarters. The empire prospered: Furniture was made, ranch hands bunked down, and the huge ranch kitchens produced everything from tallow candles to hides for the market at Santa Fe and for trade to the Indians.

To relieve the isolation, the family traveled and collected. The third Don fell from his horse at the age of 43, leaving the Doña to reign, queen of the Painted Desert, for 30 years. It was she, finally too old to travel, who sold land to the Atlantic & Pacific on the condition that their shiny trains pass the front door of La Posada and bring the world to her, a parade of steel and steam, passengers marveling at the grand hacienda on their way to fortune in California.

The fourth Don Pajaro was a man of great culture born to fabulous wealth and a million-acre ranch. He added the west wing—33 guest rooms for his friends—and built gardens that were the envy of the Arizona Territory. By 1920, the hacienda looked as it does today—72,000 square feet filled with wonders from around the world. By 1930, it was all over; everything was sold, and it was not enough.

The Harveys, who were contracted to run the hacienda as a new hotel, promised to maintain La Posada like a proud estate. The guest rooms would be rented. Travelers would dine beneath the Pajaro's magnificent chandeliers, seated beside the Pajaro's patron saints—planting, cooking, and building in their fragile and forgotten innocence.

The last Don bade quiet goodbye to his staff and beloved La Posada in the early dawn, walked out the door, with nothing but the ebony cane of the first Don and two parrots perched happily on his shoulders. He was never seen again. Every spring, a flock of turkey vultures arrives, Spanish grandes in black satin, and watchfully circles until winter. Guests still claim to see the Don at twilight, quietly strolling the gardens in the magnificent Arizona sunset.

RESTORATION

LA POSADA WAS NEVER FOR SALE.

Allan Affeldt purchased it from the Santa Fe Railway after learning through the National Trust for Historic Preservation that the property was in danger of being torn down. He first visited Winslow in 1994 and decided to help the local preservationists. Saving La Posada required three years of negotiations with the railroad to resolve the many legal, environmental, and financial obstacles. La Posada Hotel LLC (which is just Allan and Tina Mion) was established to take on the enormous risk and complexity of the \$12 million project. Allan and Tina moved in on 1 April, 1997, April Fools Day. It somehow seemed appropriate. They still live in the East Wing. Daniel Lutzick was the third partner and general manager.

Although none of the partners was a hotelier, they have accomplished what once seemed impossible—transforming a forgotten but magical place into a living museum, and reviving the legacy of Mary Colter.



Allan oversees the rehabilitation—design, architecture, financing, and business planning. Tina, a renowned artist, paints in her studio upstairs. La Posada has become her principal gallery, and her art is now an integral part of the experience. Dan, a sculptor, operates Snowdrift Art Space at 120 E. Second Street, and is President of their next venture: the Winslow Arts Trust – dedicated to the creation and support of a Winslow and Route 66 arts community (www.winslowartstrust.org).

Restoration efforts at La Posada are ongoing. The project has received major support from the Arizona Heritage Fund, the Arizona Department of Transportation, private foundations, and loyal fans.



Above and left: Colter's dream hacienda became the Santa Fe Railway Division offices in the early 1960s.

Opposite: These "before and after" pictures show the remarkable transformation of La Posada. John and Patricia Sharp, chef and owners of the Turquoise Room, are pictured in the renovated restaurant.



BEFORE
AND
AFTER

*People often tell us
"You were so lucky to
get a building in such
good condition," never
imagining the terrible
shape La Posada was in!*

BEFORE
AND
AFTER



THE ART COLLECTION

Colter imagined La Posada as the home of a fabulously wealthy family. In the richness of her fantasy they travelled widely and collected broadly, sending art and antiques home to La Posada from their journeys around the world. In the 1930s La Posada was adorned with everything from Russian icons and Spanish tapestries to Chinese lamps and Mexican antiques. Rustic furniture was made on site as if produced by local craftsmen. There was even contemporary art, which in Colter's time was Art Deco.

True to Colter's fantasy, owners Allan Affeldt and Tina Mion never envisioned La Posada as a faux-Southwestern hacienda frozen in time. La Posada is their home, and more eclectic than ever. They too collect everything from African antiques to contemporary art.



ART OF THE SOUTHWEST—JULIA JOE AND ERNEST MARTINEZ

We have begun acquiring major pieces of southwestern art for our new Route 66 Art Museum which is being developed in the old train station. The famous Hubbell Rug was woven by Julia Joe between 1930 and 1935 for Lorenzo Hubbell. At 24' x 36', this masterpiece is the largest single loom Navajo Rug ever woven, and one of the most important of all native weavings. It has not been seen in public for over fifty years.



ERNEST MARTINEZ

We recently acquired more than 900 pieces of hand painted furniture from La Fonda Hotel in Santa Fe. This is one of the largest collections of New Mexican folk art furniture anywhere, with pieces dating back to the 1930's when Mary Colter and John Gaw Meem redecorated La Fonda for the Santa Fe Railway. Much of this work is by Ernest Martinez and was documented in a PBS special on New Mexican Folk Art traditions.



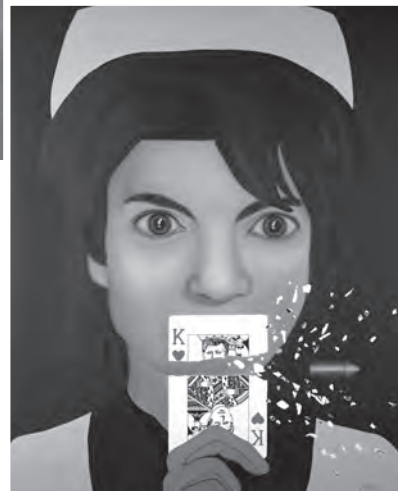
Mion Museum

TINA MION

Major paintings throughout La Posada—haunting and humorous, histories and parodies, commentaries on politics and human nature—are the works of Tina Mion. Tina's work has shown in museums around the country and she has lectured on art at major museums and universities.

Her iconic portrait of Jackie Kennedy (right) was purchased by the Smithsonian National Portrait Gallery in Washington D.C., one of three paintings by Tina in their permanent collection.

Among the works exhibited are several from *Ladies First*, a study of the lives of the American Presidents' wives.



The Ballroom is home to her monumental triptych: *A New Years Party in Purgatory*.

Many of the paintings are for sale, as are giclée. Ask at the front desk for information on pricing or meeting the artist. You can learn more about Tina Mion at www.tinamion.com and in our Mion Museum on the second floor.



DANIEL LUTZICK

Several works by Daniel Lutzick are displayed at La Posada, most notably, the massive butterfly katsina in the lobby, and the wooden mandala outside the library. Daniel works in simple materials—wood, plaster, and tar—to create these striking and complex images. Daniel's work is for sale, and he exhibits a larger collection at his 22,000 square foot studio. Please check at the front desk for details or visit Dan down the street at Snowdrift Art Space, 120 East Second St. 928-587-8934. www.snowdriftart.com



JOHN SUTTMAN

One of the foremost iron artists of our time, John is moving his studio to Winslow in 2014. John is responsible for beautiful work throughout La Posada including the Train Gate (left), garden gates and wishing well.

www.johnsuttman.com 805-258-9190
200 W. Second St. Winslow, AZ 86047

VERNE LUCERO

We are grateful to Verne Lucero, the greatest master of New Mexican tinwork, for our magnificent La Posada Madonna, the ballroom sconces, and the chandeliers in the Reception and Turquoise Rooms. La Posada has the finest collection of Verne's work anywhere.



KEITH MION

Furniture maker and master craftsman, Keith is responsible for most of our spectacular beds, as well as the Monks chairs and garden pergola. www.keithmion.com 928-777-9174
mion@cableone.net

THE WALKING TOUR

The tour starts at La Posada's Route 66 entrance and winds through the hotel in a somewhat random fashion. See map on pages 14–15.



1. This is the original Route 66 entrance. The Harveys thought most guests would arrive by train and stay several days so they created the “Indian Detours”—based in Santa Fe and Winslow—to give tourists an authentic Southwest experience. For a fee you could get a driver, a guide, a picnic, and a custom Packard or Cadillac touring car; then it was off to see the exotic sights and people of Northern Arizona. Paved roads were rare so this was real adventuring. El Gran Garage, the Harvey Car base across the street, has been restored as a private residence.

2. The north facade faces the Old Trails Highway, which became the fabled Route 66. This was originally the back door, and all parking was to the east by the train station.



La Posada was designed for a railroad traveling public so the original front door faced the tracks to the south. In this image note the trees and gardens along Route 66. These were removed in 1962 and the whole area was paved for railroad office parking. Redesign of the Route 66 gardens and entry drive took place in 2003, with construction from 2006 to 2008.



3. This view of the entry hall looks to the south (railroad) entrance. The benches on the left, long gone, are reproductions of a Venetian original that Colter purchased for the hotel. On the right is one of many monk's chairs which were scattered throughout the hotel; the tops fold down to become tables. The Santa Fe Railway replaced the painting at center-left with a doorway. Master carpenter Keith Mion recreated many of the original furnishings including these chairs, the hand-pegged ponderosa pine benches, the ‘news-stand’ and the arched doors to the Turquoise Room.



4. *The La Posada Madonna*, by Verne and Christy Lucero, is considered one of the finest pieces of contemporary New Mexican tinwork in the world. Notice the nicho into which the Madonna is set. Colter designed La Posada as if it were the home of a very wealthy Spanish landowner. As devout Catholics they would have had an altar to bless the family and friends passing through the hacienda. The original Madonna was auctioned in 1959. This magnificent piece was commissioned and completed in 1998. Verne worked in La Posada's kitchens in the 1940s as a young boy.

5. Colter chose two patron saints for La Posada. This tile mural of San Pasqual, Patron Saint of Feasts, was set into the wall where this door is now. It was destroyed during the office conversion in 1961. A hand-colored print of San Ysidro, Patron of Farmers, hung in every guest room. See #16 for a description of the new stained glass mural. If you look along the door jamb here, you can see some of the original tile frame.



6. The Bookstore and Rood Screen. The bookstore – Colter's office was in the northwest corner – is entered through an elaborate Victorian Walkthrough (right) from a New England estate. John Suttman's remarkable gate (below) is called a Rood Screen. In medieval churches these separated the nave from the chancel, or the daily world from the sacred. We continue to acquire more valuable art and artifacts so like any museum this is just to increase security by requiring guests to walk through the reception room and past staff to enter the property.





7. La Posada originally had three large dining rooms and three private dining rooms. This Fred Harvey photo shows the main dining room (now Reception and Trading Post) as it appeared in 1930. When the hotel closed in 1957, the Santa Fe Railway divided this space into several small offices and all the furniture was sold or destroyed. Restoration of this room took place in 2005. Our spectacular chandeliers are by Verne Lucero. The arched doors are original, discovered in a Scottsdale garden.



8. Long before Flagstaff and Sedona became big vacation and tourist towns everyone went to La Posada for special occasions. Here Barry Goldwater (center)—Arizona senator and presidential candidate—presides over a party in the old main dining room, now our Reception and Trading Post.



9. Mary Colter designed many pieces of furniture for La Posada including the beautiful chairs and cabinets seen here. Only a few chairs remain—one has been restored and is displayed in the Ballroom. We are told the cabinets were destroyed during the 1960s remodeling—no one seemed to want them and they were in the way.

10. Among the extraordinary original furnishings were these painted leather and gilded panel doors. They were sold when La Posada closed in 1959 and now are in an estate in Paradise Valley. We tried to get them back, but no luck yet.





11. Harvey Houses had large staffs as befitted their reputation for fine service. The Harvey Girls had a distinctive uniform—black dresses with white aprons. Colter felt the uniform was too severe for La Posada so she substituted colorful aprons with green, blue, or red backgrounds, quilted cacti, donkeys, and snoozing, big-hatted ranch hands. La Posada was the only Harvey Hotel allowed a non-standard uniform.



BEFORE AND AFTER

12. The Martini Lounge was originally one of three small dining rooms—these provided privacy for La Posada’s many famous guests. The Bullring Bar, carved clumsily from a corner of the Ballroom, was added in the 1950s. Colter was living in Santa Fe but wasn’t asked to design it. I’ll bet she was mad!

We like an occasional margarita, and this room is the size of a dining car so we made our new bar (above right) here. The Martini Lounge has an Art Deco railroad theme. Note the beautiful walnut and maple bar by Keith Mion, the copper top and steel edging (the size of a railroad track) by Mark Knutson, the bar gates by John Suttman, and the round-bottomed Zip Chairs. On the walls are original photos and menus and Mary Colter’s *The Seven Stages of Drunkenness*.



13. La Posada's kitchens were the finest in the Four Corners region. It was not unusual in the 1930s and 1940s for La Posada to serve 1,000 meals in a day! In addition to the main kitchen seen here, there was a full bakery and butcher shop, a maze of store rooms and freezers, china and linen rooms, and a lead-lined walk-in humidor for cigars. They even refrigerated the kitchen trash to keep it from smelling!



14. In the original plans our Turquoise Room Restaurant was the informal lunch room seen in this photo. Two U-shaped counters of colorful Mexican tile could seat 40 hungry travelers at a time. The counters and built-in cabinetry were demolished in the early 1960s. This area became the dispatch center for the Santa Fe Railway's Arizona division. All the train tracks in Arizona were controlled from here. This space was restored in 2000 as our formal dining room.



15. Most guests used to arrive by train and wanted to see the Painted Desert so the main dining room was on the north side of the building. Now they come by car and want to watch the trains go by, so the Turquoise Room is here in the old lunch room.

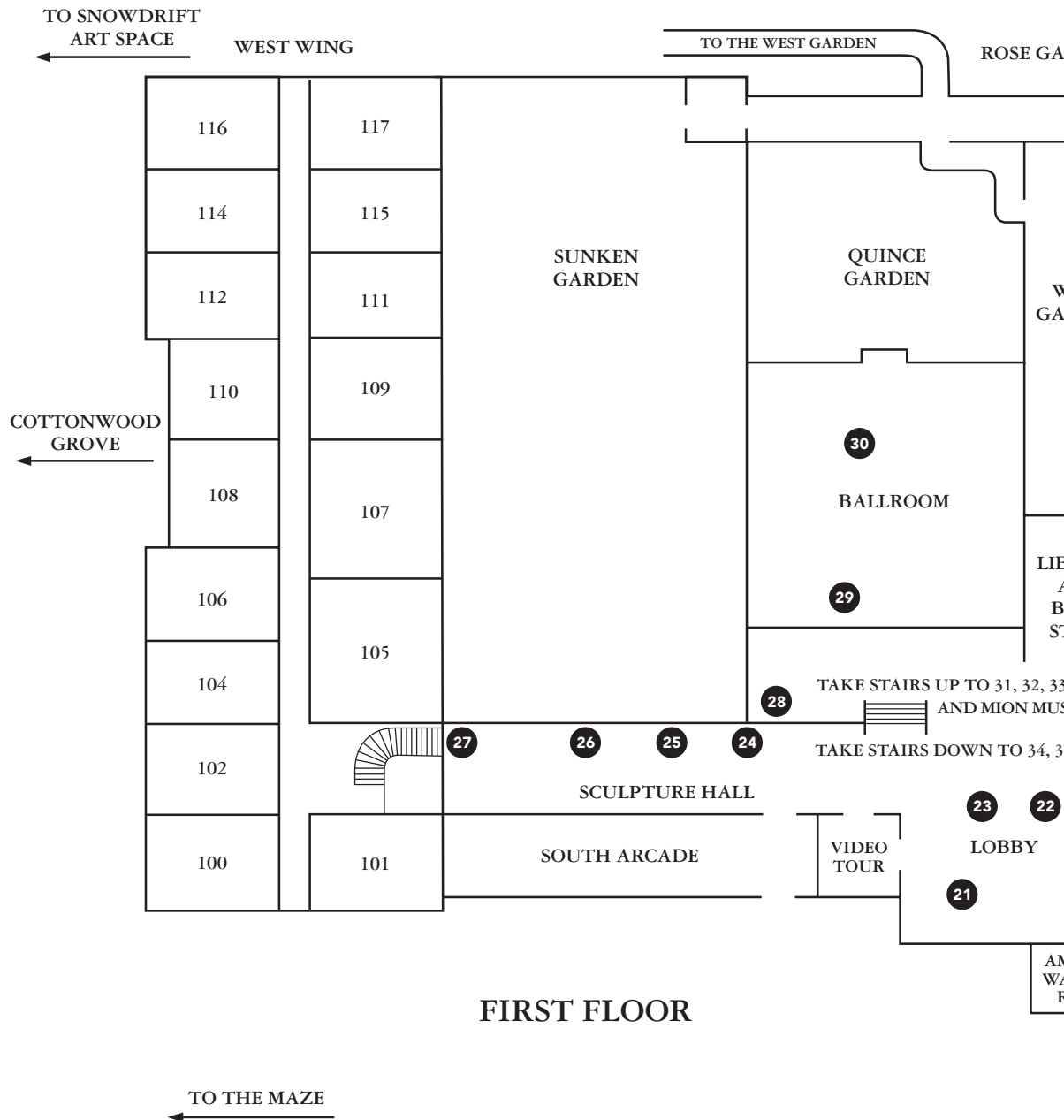
The walls are lined with authentic Navajo rugs. The chandeliers were designed by Verne Lucero. The chairs are based on the originals but are more comfortable and robust, and we added booths because everyone likes a booth! The ceiling is two shades of blue-green turquoise—Colter's favorite color.

Colter designed the beautiful Mimbres china for the Santa Fe Railway's legendary private dining car, the "Turquoise Room". Original Fred Harvey china, silver, ashtrays, and menus are in the hall.

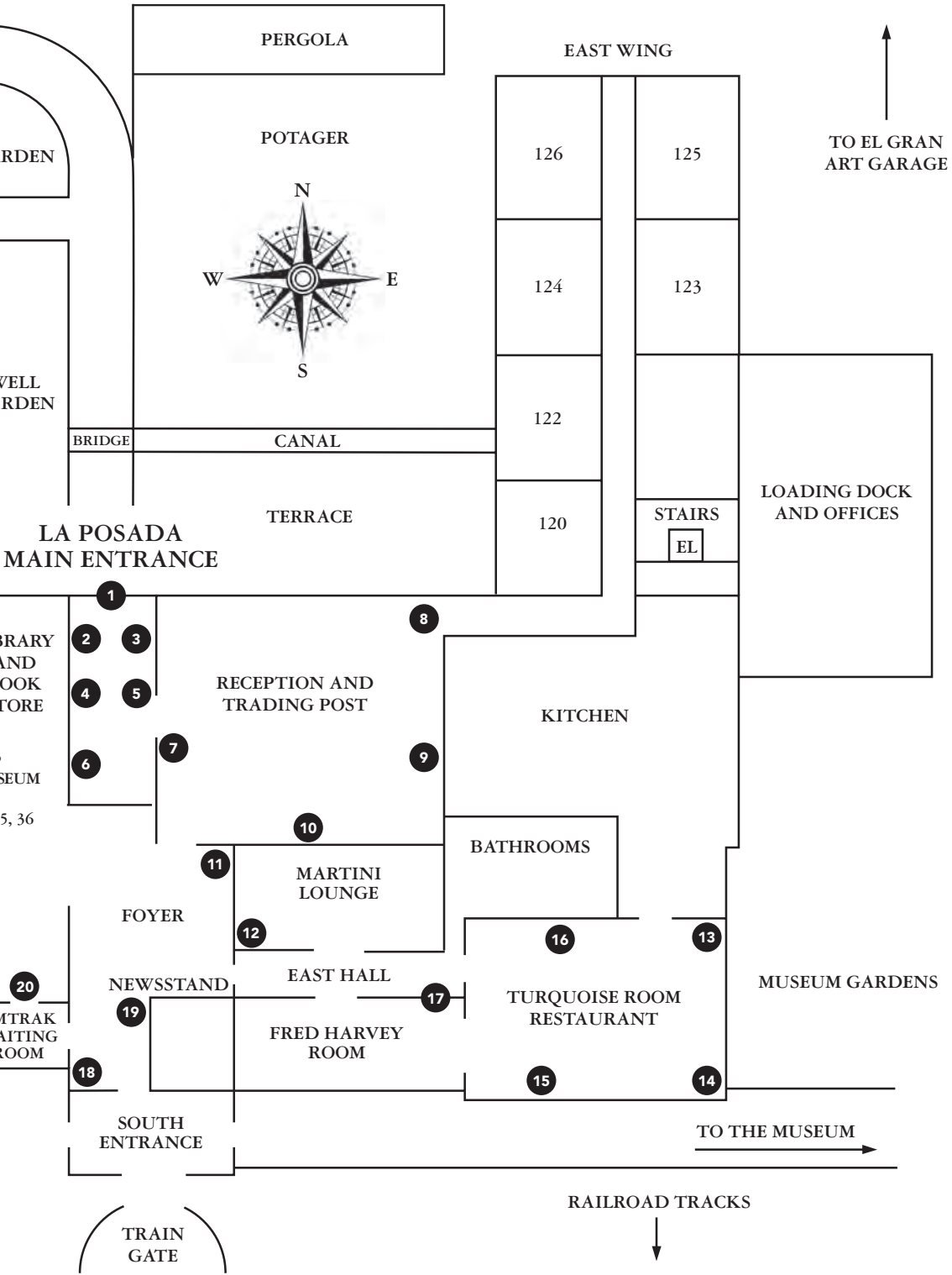
LA POSADA

HOTEL, RESTAURANT MUSEUM & GARDENS

PARKING



HISTORIC ROUTE 66 – SECOND ST.





16. The exquisite glass panels of the saints were made by Tina Mion in 2001. Colter chose two patron saints for La Posada. San Pasqual, patron of feasts, watched over the main dining room from a beautiful tile mural (see #5.) A block print of San Ysidro, patron of farmers, hung in every guest room. In designing this room Allan chose a third saint—Barbara, patron of builders and architects, to represent Mary Colter. Barbara’s symbol in medieval iconography is the tower so Tina gave her Colter’s Grand Canyon watchtower, with La Posada in the background and the initials AA in the corners (as a surprise for Allan Affeldt).

17. The Fred Harvey Room and East Hall were once the large lunch room seen here. Until World War II a dozen passenger trains stopped daily in Winslow along with eight TWA flights, and Route 66 went by our front door. The restaurants were BUSY. Over 3,000 meals a day were served here during the war years, with troops picnicking on our south lawns on the way to war. The Harvey Company even added a ‘Spam Room’ at the southeast corner of the Turquoise Room to make sandwiches around the clock. We tried to add Spam to the lunch menu but our restaurateur John Sharpe said no....



18. This 1997 photo looks south to the entry door. Everything original in the eastern half of the building was destroyed in the 1960s. When we bought La Posada, this wall divided what is now our Turquoise Room entry in half. We recreated the original gentle vault, column, and compound arch from wire mesh and plaster. The new floor east of this wall is made of poured, colored and scored concrete. Our key rack at the check-in desk is based on a photo of the original newsstand. We made extensive use of such photos throughout the restoration.

19. In the 1930s and 1940s the newsstand sold newspapers, magazines, chewing gum, cigars, maps, and over 500,000 postcards in a single year. Keith Mion rebuilt the original woodwork with minor changes to serve as our hotel front desk from 2000 to 2006. We outgrew this space in 2007 and moved the front desk to our current Reception Room, overlooking the entry gardens.



20. Colter's first job with Fred Harvey was designing the Indian Room, the gift shop at the Alvarado Hotel in Albuquerque, which was torn down for a parking lot in the late 1960s. This room was La Posada's original gift shop—with Navajo rugs, Hopi jewelry and katsinas, petrified wood from the nearby forest, and inexpensive souvenirs. It is now the *Amtrak Waiting Room*, where you see a video on the artist. www.tinamion.com.



21. Winslow was the biggest city in the region through the 1950's. The Harveys thought Winslow would grow up to be like Santa Fe—the cultural and money capital of northern Arizona. Downtown Winslow was so busy that Route 66 became the first divided highway in the state, taking over Second and Third Streets which are one-way to this day. There were meters all over downtown to keep traffic moving. Winslow was a classic Route 66 town with department stores like Sears, Pennys and Wards, the 400-seat Rialto Theater (now the Winslow Theater) and a hundred local businesses.



22. This was the hotel lobby in the 1940s. The front desk sprawled between these two columns. The furnishing included walnut swing-back benches with Moorish embroidered pads, Colter's whimsical wrought-iron jackrabbit ashtrays and big stumps of petrified wood. Tin sconces and hanging lights provided

a shadowy atmosphere. All the arches were walled in for offices in the 1960's and the stone floor was covered with vinyl tile. When you read of historic buildings being torn down and think that it's unimportant, remember what happened here and how close we came to losing this magical space forever.



23. La Posada was the last great railroad hotel built by the Fred Harvey Company, which created a series of fine restaurants and hotels along the Santa Fe Railway from Cleveland to Los Angeles. Early travel comforts on the railroad were poor at best: bad food, bad prices, and no time to eat. The Harvey Company changed all that with fine linen and china, fresh meats and vegetables (courtesy of the Santa Fe's refrigerated rail cars) and first-class service. The women who served in these establishments were known as "Harvey Girls" —so legendary that MGM made a musical about them starring Judy Garland, entitled *The Harvey Girls*.

24. The Sculpture Gallery connects the lobby to the west wing and overlooks the Sunken Garden to the north. Colter used hand-molded cinder blocks to give the Gallery a rustic look. Gas torches illuminated the south wall and rough Spanish benches covered the steam radiators. On the south wall was a 200-year-old chest brought from an ancient nearby ranch. The Sculpture Gallery was designed as an orangerie—a warm, well-lit refuge for fragrant citrus trees which would be moved indoors in big pots for the winter, then back to the patio in the spring.



25 The Sunken Garden is a classic Mediterranean outdoor room, enclosed by the tower, Colter Court and west wing. A crushed granite walk leads around the lawn and ends at a gate house to the north gardens. There is a rustic arbor above the stone seat, flowers all around, a fountain playing into a massive stump of petrified wood, and a pond just beyond the stone terrace. Colter's only landscape plan, found on microfilm in the Santa Fe Railway archives, was for La Posada. Because the U.S. economy collapsed during construction in 1929, much of her garden plan was never implemented. This garden was restored from 2009 to 2006 with a grant from the Candelaria Fund.

26. In the 1940s drinks were served on the Sunken Garden terrace. Those were the days! Note the Deco chairs — we believe these were designed by Colter for the hotel — and the very moderne rake of the eastern terrace stair rail. Colter liked to mix contemporary and classic details. She inspired the style known as “Pueblo Deco” characterized by the rounded forms, arches, and intersecting planes of Pueblo and Native American architecture. Unlike the soft edges of adobe, however, Colter's details are Deco razor crisp, creating a blend of Mission and Spanish Colonial styles with a very modern purity of form. La Posada is the prime example of Pueblo Deco style.





27. This suspended spiral concrete and wrought iron staircase leads to the second floor west wing guest rooms, which were restored in 1998. The west wing ground floor rooms were restored in 2003. Note the floors and compass symbol below the staircase. These are quarter-inch thick custom linseed oil tiles that were hand-cut and grouted in unique patterns. Colter designed these one-of-a-kind floors to dampen noise in La Posada's long hallways.

28. The Reading Room was walled in to house mechanical equipment during the 1960s office conversion. Covering the window here was a spectacular curtain made of shells. As evening darkened the room a pattern of deer would emerge! The extraordinary pencil drawing, "Manhattan before the Europeans" by Bernardo Mion (Tina's Grandfather) is on the north wall. All the furnishings that were so carefully designed or selected by Colter were auctioned in Albuquerque in 1959, including the shell curtain. When asked about the pending auction in 1958 Colter replied, "Now I know there is such a thing as living too long." She died shortly thereafter, believing her beloved La Posada was about to be torn down. We hope to restore and return it to its window.



29. Here is the Ballroom when we purchased the hotel. The Ballroom is twice as big as most houses in the 1930s—over 2,000 square feet. The railroad converted this into a conference room with acoustic tile covering the fantastic turquoise "Colter Blue" ceiling with its gold and silver leaf details. They sealed and blacked-out the windows and put a projector screen over the fireplace. Colter's version—like ours—featured an eclectic mix of antique and contemporary furniture and art. New hotels never build such spaces; old hotels convert them to moneymaking retail. We are preserving this as Colter intended: a beautiful room for relaxing.



30. The Ballroom in the 1930s was decorated as the family living room. There were huge purple carpets! Ancient engravings of Cortez and his conquests, simple stools with heart-shaped cutouts, deep velvet couches, and tin palm-frond lamps flanked the fireplace. In the photo above, Mary Colter ponders her creation from the left corner of the room. Colter spent a great deal of time at La Posada. She was brilliant but so cantankerous that she was often asked to shuffle back home to Santa Fe when she wore out her welcome by bossing everyone around.



~ PROCEED UPSTAIRS ~

31. This muraled arch led to thirty guest rooms in the east wing. The rooms and the arch were removed during the 1960s office conversion. This is now the entry to the Mion Museum beyond which are seven deluxe guest rooms. Through this arch is the Mion Museum, opened in 2012. Thirteen new deluxe guestrooms are past the Museum, seven on this floor. The south part of this wing is Tina and Allan's Winslow residence. The old freight elevator and a stair hall – with a door overhead to nowhere! – are at the end of the museum. We'll build a new elevator and stair when we do the penthouse galleries above.





32. Throughout the hotel were floral murals by Santa Fe artist Earl Altaire. This is one of only three that survived the office conversion. Above the stairway landing is a wind tower. Warm air blows from the southwest across watered lawns where it is cooled, humidified, and pushed through the public spaces and up the tower. Wind blows through the tower creating a vacuum to draw up the lobby air. Most halls ran north-south to capture prevailing winds, and guest doors were louvered to create convection currents. Colter filled La Posada with such passive solar details to keep the hotel comfortable even during Arizona's hot summers.

33. The Howard Hughes Room, #225 with fireplace, is always in high demand. This was the sitting room of a deluxe suite with the Lindbergh bedroom #223. Hughes was a frequent guest; Winslow was a TWA stop and he owned the airline. Charles Lindbergh and Anne Morrow stayed here during part of their honeymoon. They also stayed here



while designing Winslow's airport, one half mile to the southwest. It's the world's only surviving Lindbergh-designed airport. At the airport are pictures of celebrities such as Albert Einstein and Will Rogers waiting for their flights or a ride to La Posada. In the 1930s and 1940s if you rode the train or flew between Los Angeles and New York you probably stopped here. During the early years La Posada was full of famous visitors. These days, too. Diane Keaton, Tom Ford and the Viscount of Ireland are a few of our well-known recent guests.



34. As a great hotel, La Posada had its own barbershop. In addition to 72,000 square feet on the main two floors La Posada had a 6,000-square-foot train station, a 6,000-square-foot garage, greenhouses, a bandstand, a power plant, many smaller buildings, and a huge basement. Some of the basement—like the barbershop—was public, but most was for infrastructure: a great maze of tunnels for all the plumbing, coal room, boiler room, linen and laundry rooms, mechanical shops, and even a printing room where they printed daily menus and a newsletter.



35. Under the Ballroom is an even bigger room – about 45' x 60' – named after Cyrus Halliday, founder of the AT&SF Railway. This was the ‘sample rooms’ for the hotel – here traveling salesmen could display their goods for the public. Later this became the archives for the Sante Fe Division Offices and was filled with many thousands of documents. Most of them—including Colter’s plans for La Posada—were thrown away before we got the building! We plan to install big French doors to the lower entry garden (the pit by the front door) and convert this to a game room/spa.



36. At its peak La Posada had nearly 100 employees. With a hotel, restaurant, and our own construction crew, we have created 50 new jobs—no simple thing in a small rural community like Winslow! Here are a few of us on the south lawn after a picnic lunch meeting. We take great pride in La Posada and in our staff. We pay a living wage, health benefits, retirement plans, personal time, no-cost loans and housing downpayment assistance—highly unusual in the hospitality industry. Too often corporations act as if people and buildings are replaceable. In a limited sense this is true, but as stewards of our community and of this great property we believe that too much is lost in a disposable culture.



THE PAST, PRESENT, & FUTURE OF LA POSADA



La Posada Station – site of the Route 66 Art Museum.

LA POSADA STARTED AS A FANTASY, a vision of a great destination hotel for the Four Corners region of the Southwest. Mary Colter's genius, the faith of the Fred Harvey company, and the deep pockets of the Santa Fe Railway brought that vision to life in 1930. Colter's La Posada survived only 27 years and was closed in 1957—a victim of changing times.

For the next 40 years La Posada clung to life as an office building. Her beautiful furniture was sold for a pittance, her murals were painted over, her floors were covered with vinyl and her graceful arches were walled in for sterile offices.

La Posada's revival began in the early 1990s when a brave group of local historians tried to save her from the wreckers. This kept her going long enough for Allan Affeldt and his friends to come to the rescue.

Your visit and encouragement is what makes our work meaningful and—no small thing—allows us to pay the bills! We are so grateful to you for staying with us. The future is more delicate. Even the savvy of the Fred Harvey company and the resources of the Santa Fe Railway were not enough to save La Posada when people stopped coming and the bills didn't go away. When we started and guests were scarce, we paid the bills ourselves. But what happens when we are gone?

Who would treat La Posada with such constant care? Most of the great old hotels get all their glorious public spaces chopped up for retail, and their gardens converted to condos. Please not La Posada!



La Posada hosts Tina Mion and Allan Affeldt with their poodles, Goya and Velasquez.



Dan and Ann-Mary Lutzick in front of their Snowdrift Art Space on Second Street.



Paul Ruscha and El Gran Art Garage across from La Posada on Second Street.

AND THIS BRINGS US TO THE PLAN:

We have joined with several friends to create the Winslow Arts Trust (WAT). The Trust will include Allan and Tina's La Posada train station and east grounds, Paul Ruscha's El Gran Art Garage across from La Posada, and Dan and Ann-Mary Lutzick's Snowdrift Art Space at 120 W. Second Street.

El Gran was once home to La Posada's "Indian Detours"—where the Cadillac and Packard touring cars were kept—and is now Paul's Winslow studio and residence.

Snowdrift Art Space was once Babbitt's Winslow Department Store and is now Dan and Ann-Mary's studio and residence.

In addition to these spaces, we are creating 5,000 square feet of new galleries connecting the tower and east wings on the second floor of La Posada. Collectively these will total nearly 30,000 square feet and will become one of the most important art spaces in the Southwest.

As a first phase, plans are underway to convert the train station and grounds into the Route 66 Art Museum. The Museum will be dedicated to showcasing art and artists from communities along Route 66 from Chicago to Los Angeles.

We believe in celebrating the arts as a broad spectrum of creative endeavor. The museum will include everything from paintings and sculpture to photography, poetry, architecture, literature, music, dance, performance and an artist-in-residence program.

The museum will include a Sky Space and other works by James Turrell, and will act as the gateway to Turrell's Roden Crater Project: the most significant work of landscape art in the world.

Route 66 Art Museum construction is underway. The first phase construction budget is \$1 million so we have begun a major capital campaign. To start things off Allan and Tina have agreed to donate the station and grounds to the Trust and to donate all planning and operating costs for the Route 66 Art Museum. A website and literature for the museum are under development.

Please consider becoming a member of the Route 66 Museum. We hope you will join us in this exciting culmination to our revival of La Posada and of Winslow. We welcome your participation on any level. You can reach Allan at allan_affeldt@laposada.org.



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James Turrell, Paul Ruscha and Allan Affeldt work on the plans.