United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

480

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Valley of the Moon

other names/site number

2. Location

street & number 2544 East Allen Road ☐ not for publication

city or town Tucson ☐ vicinity

state Arizona code AZ county Pima code 019 zip code 85716

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** X **local**

James W. Garrison 9 JUNE 2011
Signature of certifying official/Title Date

AZ State Parks/SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

for Edson G. Beall 7.28.11
Signature of the Keeper Date of Action

Valley of the Moon
Name of Property

Pima, Arizona
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [x] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [ ] building(s)
- [x] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
4	2	buildings
		district
1		site
20	2	structure
1	4	object
26	8	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION AND CULTURE
work of art & fair

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE
work of art & fair

7. Description

Architectural Classification
(Enter categories from instructions.)

MIXED
LATE 19TH & EARLY 20TH CENTURY
CENTURY REVIVALS
OTHER Storybook Style

Materials
(Enter categories from instructions.)

foundation: Earth, Stone, Concrete
walls: Earth, Stone, Concrete, Brink, Wood
Metal, Adobe
roof: Concrete, Metal: corrugated steel
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Valley of the Moon Historic District, primarily constructed between 1923 and 1932 and continuously active until 1963, is a fairy-tale garden landscape comprised of 26 distinct and thematically connected historic resources designed and built by George Phar Legler in a unique architectural expression of Modern Spiritualism and the mystic philosophies and beliefs surrounding this late nineteenth – early twentieth movement. The period of significance stretches from the start of construction 1923 to the closing of the property in 1963. The garden includes 4 buildings, 20 structures, 1 object and 1 site, all constructed in a unique variation of Storybook Style. Significant resources include the Tower of Zogog, Fairy Queen's Magic Grotto, and the Enchanted Garden. The bulk of the resources were constructed between the purchase of the property in 1923 the opening to the public in 1932. But the property continued to evolve and change while open for public tours until its closing. The defining design principles use irregular textures, natural materials, exaggerated proportions, unusual spaces and variable scale to evoke a European fairy-tale fantasy garden-scape specifically tailored for child perspective, intended to be experienced during twilight and evening hours.

In addition to these resources, there are 2 non-contributing buildings, 2 non-contributing structures, and 4 non-contributing objects added after the period of significance.

Narrative Description

Two parcels totaling 2.3 acres (a rectangle 165 feet by 632 feet) delineate the Valley of the Moon Historic District. The property is tucked into a residential neighborhood just beyond the southern bank of the Rillito River, east of the Christmas Wash, west of the Binghamton Rural Historic Landscape. The district is south of the Santa Catalina Mountains on the northern rim of the Tucson Basin, in the Sonoran Desert upland. Surrounded by lush landscape, the northern view looks across dense foliage framing the towering Catalina peaks.

The garden is a series of interconnected walkways, fanciful buildings, structures, rock walls, reflecting pools, fountains, fences, a grass amphitheatre, grottos and caves, combined with native mesquite trees, cactus, creosote and imported flora, creating a distinctive and unique sense of place. The organic plan invites an intimate experience that connects the various resources into a narrative. The integral relationship between the vegetation and the built environment produce a unified district.

The harmonious placement of trees, view-sheds, perspective, proportion, scale and intimate space fosters tranquil seclusion despite having been enveloped by the city. The location, chosen by Legler for its relationship to the Rillito River and views of the blue Santa Catalina mountain range, is today accentuated by large Tamarisk and Mesquite trees, which help to obscure encroaching development.

The district, originally accessible only by Cactus Road from the south (now also reachable by the extension of Tucson Boulevard and Country Club Road), is located on the south side of Allen Road between Tucson Blvd. and Cactus Road. The flat property and dense tamarisk trees obscure the historic resources from the street. The un-landscaped entrance opens into a flat gravel parking area that leads to an internal entrance gate. The garden's details are cloaked from the entrance area by trees, vegetation and depressed topography. A winding pathway leads from the gate though a flat undecorated garden area edged on the south and west by large tamarisk trees. Past this grove of trees is a sloped grassy open-aired amphitheatre fronted by an elevated stage supported by an irregular cast-concrete wall. Theatrical architectural forms create the permanent backdrop. The use of visual reveal is a technique employed throughout the landscape creating a mysterious quality and masterfully using limited space to create an expansive labyrinthine feeling.

When constructed, the property was 6 miles from downtown Tucson and virtually isolated, with unobstructed views to the Rilito River and Mountains. The continued growth and expansion of the city has resulted in a loss of this true isolation. The property now sits within a suburban setting and the originally intended connection to the natural environment is diminished. Through landscaping and vegetated buffering the general feeling of isolation is maintained, although at points within the property modern visual intrusions peek over walls and trees. The original boundaries of the property

remain intact. The enigmatic setting and landscape has preserved the intentional insularity. The gardens and built environment remain unaltered, although age and natural deterioration has destabilized many of the resources. Repairs have carefully retained the district's original artistic conception. The distinguishing qualities the vernacular workmanship are intact and the unique sense of place deliberately created by George Phar Legler persists.

George Phar Legler described his artistic intention in his c. 1945 five cent souvenir series booklet, *Moon Twist from Valley of the Moon.*

> In the Valley of the Moon, mineralized rock, cliffs and caves are blended with both tropical and desert flora. It is a spot where the fantasy 'touch of three' creeps into your veins: Edger Allen Poe, Robert Louis Stevenson and Alice in Wonderland.

This literature-inspired folly is a combination of rough cast-concrete, exposed Madera Canyon rock, corrugated steel, weathered wood.

The southern portion the property contains the bulk of the contributing historic resources and is depressed into the topography of the land. Throughout the landscape, the looming *Tower of Zogog* is a visual central focal point. The winding paths with exposed stone walls intermingled with garden space create an almost canyon-like quality. The trail meanders in and out of intimate spaces, through passageways and corridors, inside caves and around lily ponds form the entrancing experience.

In addition to the garden, a small irregular organic four-room adobe building, built by Legler near the southeast corner of the property, has been integrated into the Valley Of The Moon experience.

The whimsical, spirited conception seems to grow from the landscape. The organic aesthetic organization is created by local desert materials in their natural or muted colors to fashion a peculiar Southwest-European faux medieval sensibility.

The irregular and low rooflines, exposed rock retaining walls, and natural vegetation create a distinctive feeling. Dark pools and ponds of water and large shade trees create a surprisingly cool environment in the arid Sonoran climate. For example, the *Enchanted Garden* is an intimate space with exposed hand-set concave rock walls featuring the terraces of miniature rock buildings. Combined with a lily pond, and trees along the upper edge of the wall which diffuse the ambient light, the environment has an ethereal sensibility. Throughout the district, highly stylized and irregular buildings evoke a unique, quirky, natural, and romantic sense of place.

During the ten years of construction and thirty years of operation Legler built every historic resource on the property by hand, with the help of his family and friends. The non-contributing resources were installed after the property was reopened in the late 1970s and early 1980s and into the first decade of the twenty-first century.

The Valley of the Moon was specifically intended as a progressive theatrical experience for a child's perspective, fostering a feeling of happiness – and a specific locale for visits from genuine fairies.

The district is owned by the George Phar Legler Memorial Society, the third incarnation of a non-profit corporation created by Legler with the intent to further the goals of happiness. The Society, fulfilling its primary mission to conserve the property and promote Legler's vision, has made almost no changes to the property since the early 1980s. In 2009 the society accepted four fantasy sculptures from the 1960s goofy-golf course, "Magic Carpet Golf." The sculptures were installed near the entrance of the property and do not impact the historic resources.

Maintenance and upkeep has preserved the property and its historic resources. In addition, the society is currently adding structural reinforcement to the cave systems. The limited alterations, providing stabilization, improved access, and electrical upgrades, have taken into consideration the visual impact and historic integrity of the district. Careful blending and mitigation has been promoted and historic architects consulted. The result is that the intentional sense of place is undiminished and the property retains all seven qualities of National Register integrity.

1. Location. When built, the property was six miles from central Tucson, standing virtually alone. Subsequent development has resulted in a loss of rural remoteness, yet the original boundaries of the property remain intact, and the setting and landscape has preserved the designed insularity of the district.

2. Design. The resources have remained unaltered. Continual maintenance has kept the resources in stable and fair condition. Repairs have carefully retained the district's original artistic integrity. Each component of the property has a distinctive proportion. The "sense of magic" design concept has been retained.

3. Setting. The setting remains unaltered.

4. Materials. The materials remain the same from the period of significance. Stabilization and limited alterations have remained true to the original material palette.

5. Workmanship. The quality of workmanship is intact; the original craftsmanship with which the district was built is still reflected in the design, and remains strong.

6. Feeling. The sense of place deliberately cultivated by George Phar Legler persists, reflecting his philosophy and innovative artistic building program.

7. Association. The historic associations of the property have remained. The fairy-tale qualities are extant and although no longer directly associated with spiritualism, the mystic sensibility is pervasive throughout the garden.

RESOURCES

All of the Valley of the Moon Historic District resources are stable, their condition ranging from good to fair. Their condition remains constant due to the on-going maintenance by the George Phar Legler Society. The resources are listed in the chart below organized by type. their number corresponds to the site map.

Contributing Historic Resources (as named by George Phar Legler)

Buildings

01.		*Tower of Zogog & Magic Stairs*	*(Enchanted Castle) (Wizards Tower)*
02.		*Fairy Queen's Magic Grotto*	
03.		*Trolodyte's Cavern*	*(George's House & Rabbit Hole)*
04.		*The Adobe House*	*(Frank and Rose's Adobe House)*

Structures

05.		*Shrine of the Spirit of Peace*	
06.		*Temple of the Fairies*	
07.		*Fairy Dell*	*(Penny Land)*
08.		*Caves of Thor*	
09.		*Canyon of the Writhing Serpent Monster*	
10.		*Mystic Pool*	*(Pool of Peace)*
11.		*Enchanted Garden*	
12.		*Dragon Gate*	*(Dragons Teeth)*
13.		*George's Storybook Display*	
14.		*Magic Bench*	
15.		*Magic Tower*	
16.		*Tall Fairy House*	
17.		*Bunny Land*	
18.		*Gnome Village*	
19.		*Frog Ponds*	
20.		*Bottomless Pitt*	
21.		*Eye of the Band*	
22.		*Amphitheater and Stage*	
23.		*Outhouse*	
24.		*Garden*	

Objects

25.		*George's Tools*	

Sites

26.		*The Wonderland Theater (site)*	

Non Contributing Resources

Buildings

27.		*Bathroom Building*	
28.		*Ticket Booth and Concession Stand*	

Structures

29.		*Magic Room Ramada*	
30.		*Witch's Cauldron*	

Objects

31.		*Magic Carpet Golf Statue, The Castel*	
32.		*Magic Carpet Golf Statue, The Hut*	
33.		*Magic Carpet Golf Statue, The Old Tree*	
34.		*Magic Carpet Golf Statue, The Spider Web*	

The district consists of 26 contributing historic resources: 4 buildings, 20 structures, 1 object and 1 site completed during the period of significance. Additionally, there are 8 non-contributing resources: 2 buildings, 2 structures and 4 objects all completed and installed after the period of significance.

The contributing resources are organized and described in order of the original Fairy Tour configuration recorded by Legler in a unpublished and undated manuscript titled: Fairy Tour Through The Valley Of the Moon. Because of the organic evolution and continual development of the district and fairy-narrative, additional contributing resources are included as they appear along the foot-path. No exact construction dates exist for the contributing resources but were fully developed by World War II. The resource description includes the Legler's fairytale folklore when available, and the resource's function within the enchanted Valley. From archival documents and newspaper reports it is clear that the fairytales and literary myths which Legler wove together change over time but the premise and the locations remain the same. The individual structures, objects and buildings interconnect to create a comprehensive district.

CONTRIBUTING RESOURCES

"Arizona Moonshine" by George Phar Legler

> Over the hill, across the wind-swept sand,
> A host and horde traveled with noiseless tread.
>
> Neither pilgrim nor warrior clan were they,
> Just beams at play, spread by a desert moon.
>
> Each beam became a stimulating thought
> And just a few of them my pen has caught,
> Near our city of Tucson, Arizona.

Legler linked the individual resources of the Valley of the Moon by a guided 'Fairy Tour.' The weekly candle-lit twilight quest was integral to the experience – the only opportunity for the public to visit the property. The narrator and guide was almost always George Phar Legler who conceived the narrative as part of the garden design. The resources were inseparable from the fairy narrative.

He would tell his visitors that "evil deeds only cause more evil deeds and that kindness is the reward of kindness. Dressed as the "wizard," he used the Valley of the Moon to give a lesson in kindness. He was helped by his rabbits Jackie the Wise, Lady June, Sugar Plum, Blue Boy, Reckless Jack and a host of others." (Obituary)

The garden was designed to be experience on foot. The mystical ambience enveloped the visitor from the moment he or she entered the property though the original entrance gate (lost). The gate, named by Legler: the *Magic Portal,* was a distinctive structure designed from cut corrugated steel panels and wooden posts and was the location where Legler provided an introduction to the property and a prologue to the magic quest. In the 1970s the area was redeveloped with an earthen mound but remained the location of the introductory remarks.

Inspiration for the tour was taken from the Canterbury Tales. The visiting 'pilgrims' were invited to sit on benches at the entrance where Legler began his introduction:

> Welcome girls and boys to the mysterious realm of fairies in the Valley of the Moon. [...] People who know about the fairy world know that it is not in just one place on the earth but know that is in little bits or spots all over the earth. A little bit of fairyland may be upon a high mountainside, in a dark dense forest, by a deep swift flowing river, down by the ocean shore or out on the desert. By a lucky chance, thousands of years ago, when the Indians lived here on the desert, there was a little bit of fairyland right where the Valley of the Moon is. Quite naturally in its enchanted castles, fairy temples, weird caves and strange wild canyons the invisible fairy world is living. Who can tell what we might by chance see tonight. (Legler)
> [...]
> There are only two little laws which we must faithfully obey to keep from being in danger while we are on the tour. [...] This is rule Number One: The magic symbol of the Fairy Queen must be marked on the back of each one's right hand with an invisible fluid. Rule Number Two: We must all promise to faithfully hunt for two treasures that are back in the Valley of the Moon's fairyland. Treasure number one is the GOLDEN TONGUE OF TRUTH. Treasure number two is the SILVER HEART OF KINDNESS.
> [...]
> I have here in my hand a metal flask of magic fluid made by wise wizards from herbs, berries and flowers of fairyland. You can smell it but it is invisible to your eyesight. But the invisible magic symbol once marked on the back of your right hand is very plain to the Fairy Queen's magically powerful fairies and brownies. They will faithfully protect you and make you safe from the weird dangerous creatures in the fairy haunts if you faithfully hunt for the Golden Tongue of Truth and the Silver Heart of Kindness [...] Now I will mark the fairy queen's magic symbol on the back of your extended right hand: A circle, a cross and the queen's diamond. (Legler, unpublished)

05. *Shrine of the Spirit of Peace*
After walking south along the garden trails of the front portion of the property the first stop was the *Shrine of the Spirit of Peace* where "the fairyland pilgrims" were asked to salute the Fairy Queen. The dwarfed structure of crude stone masonry has four steps up to its base, surrounded by a circular wall of with an opening for ingress/egress and arched stone niches, and a separate low reliquary fronted by a small reflecting pool connected to the main part of the Shrine. The 'shrine' was constructed into a retaining wall of the amphitheater.

> "When we come to the very very dangerous part of the Valley of the Moon we must all salute the fairy queen at the Shrine of the Spirit of Peace. Let us practice it once. Everybody stand up. Extend your arms straight out from your shoulders, palms together. Now turn the backs of your hands together and swing your arms out as though you were flying like a bird. Close your eyes and think you are flying though the air like a fairy and repeat after me all together: "Oh Fairy Queen. We Salute you. And promise to always follow – in the path – of truth and kindness." (Legler)

The tour continued to *Old Mother Hubbard's House* (now located on the roof of *The Fairy Queen's Grotto*), a crude miniature stone castle of cylindrical form with a square battlemented parapet high on a concrete ledge above two shallow concrete and stone ponds reflecting pools (*frog ponds*).

> At the Old Mother Hubbard's queer house perched on a cliff they pause to repeat in unison that age old rhyme of a bare cupboard and made the acquaintance of a real fairy dog. (Legler)

06. *Temple of the Fairies*
The *Temple of the Fairies* was the next stop on the quest, located on the ground west of the amphitheater. The small, miniature concrete structure with a flattened dome is supported by a series of concrete columns on a cast concrete

foundation. A space between the front pillars permitted visitors to peer within. Legler employed a kaleidoscopic illusion with mirrors between the pillars. Fragments of the mirrors remain.

> Now the winding pilgrim file stoop in turn to peer through the fluted stone columns of the beautiful *Temple of the Fairies*. In costume grand fairies can be seen flying there and by some strange magic the glistening corridors seem to extend endlessly beyond vision.

01. *Tower of Zogog & Magic Stairs*
The path turned to the east toward *(5) Tower of Zogog & Magic Stairs* also referred to as the *(Enchanted Castle or Wizards Tower)*. The unique building was constructed from stone, concrete, metal and wooden posts. The form of the structure is a cunningly wrought caricature of disabled antiquity. The ground level is a passageway with interior walls painted with faded murals leading from the large amphitheater stage to a dell at the rear of the building. The second story is inaccessible but is reminiscent of an English cottage with a pitched concrete roof form that mimics a thatched roof massing. The irregular second story façade is punctuated by a single circular window opening. Flanking the entrance to the lower story are two short exposed rubble-stone retaining walls, the top courses of which are crafted with lighter-colored rock than the rest of this structure, providing a tooth-like array, behind which surviving desert foliage has been planted. Behind these retaining walls are two rubble-stone buttresses. The eastern buttress extends to middle of the second story, while the western buttress, much less massive, extends only to the top of the first story. To the east, integrated into the retaining wall, are the *Magic Stairs*. This short flight of steps of cast concrete has been designed so that as a "pilgrim" ascends, each step tilts slightly downward, thus creating the illusion of descent while walking up. Northeast of the Magic Stairs, a cast concrete "standing stone" on a rubble-stone base towers from the foliage.

> Up a trail to an enchanted castle the line of marchers travel. Just how to describe the experience in an enchanted castle would be a difficult matter. Up they have been, now down they go a winding mountain trail eerie lights illuminating the way, as will-o'-the-wisps some of these fairyland lights may seem. (Legler)

07. *Fairy Dell*
Through the Tower and down an earthen incline is the *Fairy Dell* also referred to as *(Penny Land)*. The Dell is small irregular sunken amphitheater space with slight curved concentric tiered seating facing west. The floor of the Dell is dirt and the west wall reinforced concrete and stone. The rear of the informal stage is a gated passageway that leads to the *Caves of Thor*, the focal point of the west wall. Another path leads through the *Gnome Village*. Trees encircle the space creating an intimate experience.

> Now they are in the fairy dell in fron[t] of the Caves of Thor where yawning darkness seems to hold lurking dangers well calculated to test the courage of the bravest pilgrim. In this miniature amphitheater and stone-seated dell they pause to sing the favorite songs of childhood. (Legler)

08. *Caves of Thor*
The original path led from the Dell into the *Caves of Thor*, through an arched portal whose lowest course of stone (set in concrete) resemble a fanged open mouth. Above the two rubble-stone courses of the arch, a cast concrete gnome (created by Legler) leers down at the "pilgrims." A winding dark passage way that leads from this arch, past a steel gate, terminates at a subterranean stairway of irregular steps which rises into the *Fairy Queen's Grotto*. The highly organic passageway is dug from the original terrain and its walls are reinforced with concrete.

> Now the yawning blackness of the caves of Thor swallows the line of marchers. Up a rough stone passage they make their way to the *Fairy Queen's Magic Grotto* in the heart of the mountain. (Legler)

02. *Fairy Queen's Magic Grotto*
Fairy Queen's Magic Grotto is a small cast concrete single-room building with a cast concrete pitched-roof, faux thatched form. The northwest façade exterior reveals the form work as well as a portion of brickwork; the southeast façade rubble-stone decorations, desert plantings, and a cast concrete arch. The *Dragon Gate* connects to the southeast corner of the building. Rubble-stone planters are integrated into the building's walls. Multiple small windows perforate the walls. The building features a chimney, rock floors, windows and an entrance door. Cast into the walls are support posts in a faux stalagtite/stalagmite form.

Stalagmites, stalactites and swooping flittermice add to the thrill of real magic in the Fairy Queen's grotto. To each pilgrim a magic charm and jewel is now given. It will protect them now from the dangers of enchantment and in the later years be a keepsake souvenir of their visit to fairyland in the Valley of the Moon.

09. *Canyon of the Writhing Serpent Monster* and 14. *Magic Bench*
Upon leaving the *Fairy Queen's Magic Grotto*, the "pilgrims" walk a long slightly curing trail, *Canyon of the Writhing Serpent Monster*, bordered on its eastern side with a long rubble-stone bench. The cast concrete snake has been relocated to the *Gnome Village*.
The *Witch's Cauldron*, a non-contributing cast concrete retaining wall, has been added, attached to the *Fairy Queen's Magic Grotto*.

With bated breath the pilgrim file travels though the Canyon of the Writhing Serpent Monster.

26. *The Wonderland Theater (site)*
The Wonderland Theater was constructed of corrugated steel. Limited photographic documentation survives. Vignettes from "Alice in Wonderland" were produced, featuring Legler's trained rabbits.

The Wonderland Theater, starring Alice is now reached. Scenes of this children's classic are presented.

After leaving *The Wonderland Theater*, the pilgrims pass

13. *George's Storybook Display*
Designed to evoke the Canterbury tales, this resource comprises eight small cast concrete niches at a child's eye level. The niches rest on a cast concrete and stone wall, surmounted by an angled concrete retaining wall, its surface studded with many small rocks. The contents of the niches are lost.

The next stop on the quest was a series of interconnected resources.

Cautiously, with wary steps they pass the mystic pool into the gloom of the Troglodyte's Cavern and out into the beautiful enchanted garden.

10. Mystic Pool (Pool of Peace)
The Mystic Pool is a raised stone lily pond tucked under and into a constructed stone cave in the side of a small shallow sloping hill and the side of a stone faced building. The cave is entered through an arched stone passageway, the *Rabbit Hole*. The hill, the pool, and the building are constructed as a single, homogeneous, organic, natural structure. A small dirt footpath on a miniature levee borders the front of the pool. To the right of the pool, tucked into the cave, a metal hand rail and stone steps lead into a passageway into *Trolodyte's Cavern*. The structure includes stone benches, a cast concrete column and natural stones. The rear of the cave features miniature stone buildings.

03. *Trolodyte's Cavern (George's House) (Rabbit Hole)*
This space of two irregularly shaped rooms, each on a different level two steps apart, was George Phar Legler's dwelling. The *Mystic Pool* is the exterior expression and main entrance to this living space. The interior cast concrete walls reveal the corrugated steel form texture and shape. Each room has a sloped ceiling and irregularly shaped windows. The larger of the two rooms features a stone fireplace and mantle of a single slab of stone with a flat upper surface and an irregular lower surface. There is no kitchen because Legler only drank enriched milk and ate vitamins. The larger room has a doorway-sized arched window looking to the reflecting pool in the *Enchanted Garden*. The dark interior space opens into a rock-lined low open air space shaded by trees at the ground level.

11. *Enchanted Garden*
The *Enchanted Garden* was originally entered by passing the *Mystic Pool* through the cave mouth. That garden is centered around a small organic fish pond. set into the walls. On a concave concrete retaining wall that wraps that curves around to the southwest, miniature stone buildings including a town hall and theater and other little ancillary structures, creating a fairy village. Not only miniature in size, the stones used to fashion these "buildings" are very small and emulate the full-scale buildings and structures of the entire district. Mirrors included in these miniatures were originally designed to reflect candlelight and twilight.

The pond follows the curvature of the footpath. From the path, a wooden bridge leads to a hand-made large stone outcropping, intended for the throne of the Fairy Queen.

> Beautiful fish now dart and now lazily float in the ghostly light that flows up from the bottom of a deep pool to illuminate the enchanted garden and its magic wonders.

"Pilgrims" exit the garden and return through the *Dragon Gate*, concluding their adventure in The Valley Of The Moon.

12. *Dragon Gate*
The dragon gate is a stone archway connected on one side to the *Fairy Queen's Grotto*. The angular arch includes patches of dangling sharp tooth-like rocks and a rubble-stone supporting wall on the other side from the building. There is no capstone.

> At the dragon gate the tour ends and needless to say none of the girls and boys can be sure what the wierd creatures were that were glimpsed for a brief moment in the dark places along the line of march. Some may believe this and some may believe otherwise but because this or that person believe a certain thing is true does not prove it is true.

This concludes Legler's unpublished notes for the performance and tour of The Valley Of The Moon.

The remaining contributing resources were included in later, alternative versions of the tour, as Legler's work continued over time.

04. *The Adobe House (Frank and Rose's Adobe House)*
This low-slung, three room adobe building, tucked behind the *Enchanted Castle* to the east of the *Fairy Dell*, is characterized by a corrugated steel shed roof attached with rocks. The building is both exposed and stuccoed adobe with original wood frame windows throughout, constructed on a concrete slab into a low hill creating a reduced sense of scale. The building has two entryways: north and east. The east façade displays irregular window forms, adobe buttresses, and a protruding small portico framing the plank-wood front door. An internal ceiling structure protrudes from the wall, extending approximately one foot over the front door and buttress. Stucco has been irregularly applied to the east and north exterior walls, accentuating the irregularities of the adobe and stone masonry. The southwestern elevation has a distinct character with a flat, irregular stuccoed adobe and stone wall with one original wooden window with a protruding lintel. The building was organically expanded over time.
Irregular massing and imprecise amateur masonry all combine to create a organic ancient character.

15. *Magic Tower*
The cast concrete form in a triangular plan is raised on a plinth of stones and fronted by a series of miniature stone buildings. The tower is delineated by three cylindrical columns at the vertices of the triangular plan, which rise above the roof with conical organic motifs which rise above the roofline. Painted into the top portion of the front lintel are the words "MAGIC TOWER" (in caps). The miniature stone buildings reflect the stonework designs of the entire district.

16. *Tall Fairy House*
This approximately 8' tall miniature three story stone structure has three small openings, one at each level. The lower is an open arch built from small whitish stones of a different scale than the rest of this object's stones; the second story opening is an irregular rectangle framed by large stones, and the third story opening is an original miniature wooden window. The entire building is irregularly conical and terminates with a chimney-like truncated point.

17. *Bunny Land*
Bunny Land is inaccessible to visitors, located along the western edge of the property behind the *Fairy Queens Grotto*. *Bunny Land* includes concrete forms set into the landscape, their corrugated iron texture still apparent. The forms deliniate tub-depressions and are obscured by vegetation.

18. *Gnome Village*
Adjacent to the *Tall Fairy House* to the north of the relocated *Writing Serpent Monster*, is a series of miniature buildings set into an artificial, terraced canyon, creating another play with proportion and perspective.

19. *Frog Ponds*
South of *Temple of the Fairies* is a series of shallow, rectangular, stone-edged reflecting pools with a backdrop of a low, rock-covered hill with miniature stone buildings, archways, and indecipherable artistic organic objects.

20. *Bottomless Pit*
The *Bottomless Pit* was dug as a cylindrical well the walls of which have been plastered, with a ladder attached to one side and a cap above ground level one half in cast concrete in several irregular forms, and a movable half of wood framing and metal.

21. *Eye of the Band*
The circular freestanding open window of cast concrete lined with multiple embedded stones in a doughnut form includes two narrow reflecting pools of different levels. Looking at the *Eye of the Band* over the two pools, to the left is a low cylindrical object of cast concrete with an exterior of stones and plastered open interior. The top edge of this object festooned with vertically oriented stones with approximate equal spacing, evoking a "stone circle."

22. *Amphitheater and Stage*
The property has a large open-air theater space with a raised stage integrated into the *Tower of Zogog*; the seating area is an inclined grassy slope.

The backdrop of the slightly off-center stage is framed by mature natural vegetation and trees flanking the *Tower of Zogog*. The irregularly cast concrete apron is a retaining wall which supports the packed earth and concrete stage.

23. *Outhouse*
To the north of *The Fairy Queen's Grotto*, on the western edge of the property is the *Outhouse*. The ramshackle structure of wood framing and corrugated metal walls and ceiling in an angular form includes two original stalls. The small building is in poor condition.

24 *Garden*
The front portion of the property is a flat, un-ornamented area which includes tamarisk trees, native vegetation, and gently curving pathways. Several non-contributing resources have been located in this area.

25. *George's Tools*
Towards the entrance of the property are displayed a cluster of rusted tools that Legler used to construct the Valley Of The Moon, including hand tools and a cement mixer.

Throughout the district are numerous small stone structures and objects crafted by George Phar Legler and not included in the above inventory. These additional minor resources contribute to the sense of the district in every gaze.

Non-Contributing Resources

27. *Bathroom Building*
Just south of the parking area, the *Bathroom Building*, a two-room painted slump block construction with a shed roof, is tucked into a grove of trees towards the northwest corner of the property.

28. *Ticket Booth and Concession Stand*
These two small portable buildings, installed side by side at the same time, are considered one resource. Both temporary frame buildings are constructed from wood with sloping roof forms. The windows are opened when the property hosts tours.

29. *Magic Room Ramada*
The non-contributing Ramada is located west of the *Amphitheatre* and north of the *Fairy Queen's Grotto*. The Ramada is built from steel posts and aluminum corrugated roofing. The commercially fabricated form of the Ramada is dissimilar to the organic forms, small spaces and inventive details that persist throughout the district. The Ramada is used as a small performance space but is an intrusion to the district.

30. *Witch's Cauldron*
Witches' cauldron is an intrusive structure added in the 1970s to the south of the *Fairy Queen's Grotto*. The structure is a slump block retaining wall filled with dirt to create a platform stage area. The smooth wall, including a stepped rectilinear detail at the southeast corner, is finished with a thin stucco coat. The structure impacts the south elevation of the Grotto and deviates from the organic stonewall program pervasive throughout the district.

31. – 34. *Magic Carpet Golf Sculptures*
In 2008 four sculptures were salvaged from a miniature goofy-golf course named "Magic Carpet Golf," on Speedway Boulevard west of Wilmot Road, and reinstalled in the front garden of the moon. Although the structures were developed in the late 1960s, they are not associated with the district, and therefore are non-contributors. Their location is minimally invasive and their subject matter loosely connected to the "fairy-tale" concept of the landscape. The four sculptures are:

31. *The Castle.*
Blue cast concrete with three turrets, painted yellow, green, and red. The interior of includes child-sized seating.

32. *The Hut.*
A small cylindrical structure of fancifully painted cast concrete with yurt-form walls, and irregular arched entrance, and highly irregular curved conical turret with a high, truncated pinnacle.

33. *The Old Tree.*
This anthropomorphized painted mcast concrete tree stump vaguely evokes the animate apple trees from the 1939 motion picture "The Wizard Of Oz" with grim facial features (the mouth creating a child-sized opening and threatening "arms."

34. *The Spider Web.*
The space between two painted cast concrete tree trunk stumps, one of which is festooned with very oversized painted cast concrete flowers and leaves, is completely filled with a circular form spider web.

Valley of the Moon
Name of Property

Pima, Arizona
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [x] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Architecture
Art
Entertainment

Period of Significance
1923 – 1963

Significant Dates
1923 date of construction
1963 date garden closes

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation
Spiritualism

Architect/Builder
George Phar Legler

Period of Significance (justification)

The Valley of the Moon Historic District, primarily constructed between 1923 and 1932 and continuously active until 1963, is a fairy-tale garden landscape comprised of 26 distinct and thematically connected historic resources designed and built by George Phar Legler in a unique architectural expression of Modern Spiritualism and the mystic philosophies and beliefs surrounding this late nineteenth – early twentieth movement. The period of significance stretches from the start of construction 1923 to the closing of the property in 1963.

Statement of Significance Summary Paragraph

Valley of the Moon Historic District is a whimsical fairy-tale-inspired landscape designed and constructed by George Phar Legler between 1923 and 1932. The district is a rare expression of post-World War I Spiritualism, its character, form and function illustrating this mystic movement's values and is the sole known example in Arizona. The garden's architectural details are reminiscent and closely related to "Storybook Style" popularized by Hollywood in California during the 1910s – 1920s.

The property is eligible for listing in the National Register of Historic Places at the local level. Eligible under Criterion A, associated with events that have made a significant contribution to the broad patterns of our history: the district derives its significance as a unique expression of the early of Twentieth Century Modern Spiritualist movement and is a physical manifestation of fairy-tale motifs and tropes and the philosophical tenets of George Phar Legler, builder and founder of the First Spiritualist Church of Tucson. Also eligible under Criterion C, embodying the distinctive characteristics of a type, period, or method of construction, and possessing high artistic values: the district is both a 1920s – 1930s Tucson romantic folly and a unique example of "Storybook Style" garden architecture.

The period of significance stretches forty years from the purchase of the property by Legler in 1923 extending though its closure in 1963. During the period of significance, Legler developed and constructed all contributing historic resources on the property.

Narrative Statement of Significance

Criterion A

Spiritualism, Fairies, Film, George Phar Legler and Valley of the Moon (1848 – 1963)

The Valley of the Moon, conceived, designed and built by George Phar Legler, is an expression of the surge in popularity of Spiritualism following World War I, the sensation surrounding the sighting and photography of fairies in the United Kingdom, popular fairy-tale and fable literature, and the prominence and accessibility of exotic European fantasy architecture in silent cinema in the second and third decades of the twentieth century.

George Phar Legler was exposed to Spiritualism at a young age under the tutelage of a socialist shoemaker. Legler's introduction to this movement came during its height at the end of the nineteenth and start of the twentieth century. Modern Spiritualism was born in the middle of the 1800s with two major surges in America, the first following the end of the Civil War and the second following World War I and the influenza epidemic. Séances, mediums, and the ability to communicate with the dead were the principle tenets. Spirits, ghosts, elves and fairies were fodder for the believers.

> Modern Spiritualism's central tenet [is] that death does not exist. Instead, the state commonly called death is only a transition, a shedding of the body, and the spirits of individuals not only survive beyond the grave but also communicate from the other side. A related belief holds that mediums, men and women who are able to receive and transmit spirit messages, can help other, less finely attuned, mortals establish contact at séances. (Weisberg: 4)

> Formed by many different influences, Modern Spiritualism as a popular movement began with the Hydesville raps. In defiance of Judaeo-Christian theologians who argued that alleged spirit visitations were either demonic manifestations or delusions, Americans in the third quarter of the nineteenth century crowded into séance rooms, seeking wisdom and comfort in what they perceived as tangible evidence of immortality. Many believers were men and women struggling to reconcile religion with science at a time when geologists were questioning the very age or origins of the earth and its creatures. Whether by design of the spirits or inadvertently, Kate and Maggie Fox served as the catalyst for what believers in spirit communications called the dawning of a new era. (Weisberg: 4)

In March 1848 two young sisters, Kate and Maggie Fox, began hearing strange sounds and knocks in their home in upstate New York, which they attributed to "spirits." In the cultural climate of the eastern United States, they were widely believed. Upstate New York was also the center for many fringe variants of Christianity.

> Spiritualism [began] as both a reflection and exploration of the tension inherent in nineteenth-century America. (Weisberg: 6)
>
> The love affair with technology that helped give rise to Spiritualism may have played a role as well in its decline. Although Thomas Alva Edison was so intrigued by the movement that he hoped to build a machine to facilitate communication between the worlds, the invention of electrical lights slowly but steadily begin to banish shadows from the corners of many séance rooms. (Weisberg: 262)
>
> In the early part of the twentieth century the educated middle class in Europe and England remained deeply engaged with the question of paranormal abilities (Weisberg: 263)
>
> Just as the carnage of the Civil War produced a surge of interest in Spiritualism in the United States, so too did World War I in England. More then seven hundred thousand British soldiers – almost one in eight-died under brutal circumstances, some of the men blown to bits on the battlefield. They were the "unburial bodies," wrote the poet Wilfred Owen, that "sit outside the dugouts all day and night." At such a time elaborate funerals seemed not only inadequate but also callous, whereas attempts to contact the spirits made a certain amount of intuitive sense to many of those who mourned. (Weisberg: 264)
>
> As the number of Spiritualists in England increased, the focus of research into the paranormal shifted once again back to the nature of mediumship. A very public battle of wits and tests took place between two famous adversaries in the Spiritualist debate: Sir Arthur Conan Doyle, creator of the master sleuth Sherlock Holmes, and the magician Ehrich Weiss, otherwise known as Houdini. Doyle's own son, Kingsley had been wounded in World War I and died of influenza in 1919, not long after peace was declared. In September of that year Doyle heard Kingsley's ghostly voice say, "Forgive me," an event that transformed the author's faith in spirit communication into absolute certainty. (Weisberg: 246)

The movement had two American epicenters during the mid 1800s: "Lily Dale," New York established in 1876 (still functioning today), and "Cassadaga Camp," established in Cassadaga, Florida in 1895 (Listed on the National Register of Historic Places). Other large Spiritualist camps and churches developed around the country during the late 1800s and first decades of the 1900s including "Camp Chesterfield" in Indiana (still functioning today), established in 1886 near the childhood home of George Phar Legler, a year after his birth.

The account of Legler's life is compiled from interviews, articles, and his own writing, all of which is sparse and contains conflicting accounts of various part of his life.

The tale of George Phar Legler seems derived from fairy-tales. His early childhood, as if penned by the Brothers' Grimm, involves a wicked stepmother, stowaways and an influential shoemaker. Consumed by legends, spirits and fairies, he became an inseparable part of his own mythic landscape which he began to create at the age of 38. A guide, narrator, self-described 'mountain gnome' and resident of the enchanted garden, Legler transformed himself, over time, into one of the roles of his own fable; a cloaked figure, who for years lived in underground caves on the property, surviving on nothing but milk; yet celebrated, as a folk hero in newspapers and magazines including LIFE Magazine. As the twentieth century advanced, myths and fairy-tales faded in the wake of World War II, the cultural revolution of the late 1960s and the Viet Nam War; Legler retreated into his crumbling garden. An anachronism of a bygone era, he became a hermit, disappearing into the overgrown grounds, unheard from for a decade. In the 1970s a band of high school students, with faded memories of childhood moonlit excursions into the park, climbed the fence and found the elderly, frail Legler barely alive. Like Rip Van Winkle awaking from sleep, the students extracted him from the deteriorating terrain and nursed him back to health. Then the students and the 90 year old "gnome" worked together to restore the property. Upon Legler's death at almost a 100, the students inherited a foundation and the responsibility as stewards to guard the garden in perpetuity.

George Phar Legler was born 19 November 1885 in Evansville, Indiana. Legler's paternal grandfather, Hugo Legler, immigrated to America from Germany between 1850 and 1855 to avoid the military draft of Otto von Bismarck – by stowing away aboard a ship, which first brought him to Canada *(VOTM DH)*. George was one of two sons born to Swiss/German Louis Legler and Scots/English Eva Phar McCarthy. George had red hair, blue eyes and a small build. He

once said: "I never weighed more then 140 pounds in my life." He grew up in a German-speaking home, and did not learn English until the first grade. His mother leaves the historical record at this time; his father remarried and had 5 more children, 4 boys and a girl *(VOTM DH)*. Legler would "escape from his cruel stepmother's domination by entertaining neighborhood children with plays and magic shows" (McGuinn)

> [In] Evansville, Indiana, Mr. Legler, as a boy, liked to bring happiness to others. He did Magic shows and plays for the neighborhood children, making the costumes and writing the lines himself. He often told of cutting out costumes without allowing for "where the body isn't flat and they'd burst in the seat!" (Legler: Mt. Gnome)

Louis Legler, George's father, was a banker and wanted George to follow in his footsteps like his other son, but George had other plans and other dreams. When Louis Legler died, George received an inheritance and spent it on hair-brained schemes *(VOTM DH)*.

As "a young man, he was influenced by a shoemaker who possessed socialist ideals and who taught him about spiritualism" (McGuinn). Legler reminisced: "He had a philosophy of making people happy [...] that appealed to me. So one day I stood there and said to him, I'm going to devote my life to making people happy." (McGuinn)

Legler was an avid reader, but especially liked literature that expressed the "goodness of mankind." He called the most influential and his favorites a "touch of three": Edgar Allen Poe, Louis Carroll, and Robert Louis Stevenson (Valley of the Moon Director's Handbook). He would evoke these three writers and "Chaucer again and again over his lifetime," and ultimately used them as a touchstone guiding the construction of the Valley of the Moon (Valley of the Moon Director's Handbook).

Legler's fairy-tale inspiration came from a variety of sources including nursery rhymes, Aesop's Fables, Hans Christian Andersen, the Brothers Grimm, Geoffrey Chaucer's "Canterbury Tales" – blended together and fused with "the touch of three."

It is difficult to understand Legler's fascination with Edgar Allan Poe, whose literary canon is almost entirely grim, oriented toward horror and death and madness. Perhaps it was the vividness of Poe's art, and the pervasive, hypnotic mystery with which the tales were told that inspired Legler.

> Poe's verses illustrate an intense faculty for technical and abstract beauty, with the rhyming art to excess, an incorrigible propensity toward nocturnal themes, a demoniac undertone behind every page. ... There is an indescribable magnetism about the poet's life and reminiscences, as well as the poems. ("Edgar Poe's Significance" 1880. Walt Whitman)

> Take this kiss upon the brow!
> And, in parting from you now,
> Thus much let me avow --
> You are not wrong, who deem
> That my days have been a dream:
> Yet if hope has flown away
> In a night, or in a day,
> In a vision or in none,
> Is it therefore the less gone?
> All that we see or seem
> Is but a dream within a dream.
> (A Dream Within A Dream. (1849) verse 1. Edgar Allan Poe)

The children's verse of Robert Louis Stevenson (1850 – 1894) was a part of Legler's early childhood, including "The Child's Garden of Verses" (1885). The book was published in the year of Legler's birth.

Stevenson eventually moved to Samoa with the love of his life, American artist Fanny Osbourne (1840-1914). Stevenson described settling there:

> I was now escaped out of the shadow of the Roman empire, under whose toppling monuments we were all cradled, whose laws and letters are on every hand of us, constraining and preventing. I was now to see what men might be whose fathers had never studied Virgil, had never been conquered by Caesar, and never been ruled by the wisdom of Gaius or Papinian. (*In the South Seas*. (1908) ch. 1 (Robert Louis Stevenson)

Such a sentiment reflects Legler's choice of moving to the desert to create his own Samoa, the fantasy universe of the Valley of the Moon.

The best loved tales of Lewis Carroll (1832 – 1898) feature an unpredictable, fantastical universe intended to appeal to children, and which, despite strange events and effects, is never severely frightening.

> The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well. Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. (*Alice's Adventures in Wonderland*, (1865). Ch 1. Lewis Carroll)

This quality imbues such parts of the Valley of the Moon as "The Tower of Zogog," "The Troglodyte's Cavern," "The Bottomless Pit," and the "Writhing Serpent Monster." With his life-work's complexity, Legler was aware that many of his visitors returned again and again, and those who experienced the Valley of the Moon as children brought their own children decades later. Here too Legler sought to create a real-life experience which Carroll had done with words alone.

> I have reason to believe that *Alice*....has been read by some hundreds of English Children, aged from Five to Fifteen: also by Children, aged from Fifteen to Twenty-give: yet again by Children, aged from Twenty-five to Thirty-five: and even by Children—for there are such—Children in whom no waning of health and strength, no weariness of the solemn mockery, and the gaudy glitter, and the hopeless misery, of Life has availed to parch the pure fountain of joy that wells up in all child-like hearts. (Preface to *The Nursery Alice* (1890): Lewis Carroll)

Legler met his wife, Felix, while living in Indiana. She was from Kentucky and was a widow at age 20. She had one daughter, Elsie, whom George grew to love like his own. They were married and had 2 children, Iona and Randall.

There are two differing accounts of Legler's connections with Colorado and Indiana.

The Leglers moved to Pueblo, Colorado, and "influenced by his friend the shoemaker, George ran for public office and was the first socialist to be elected in the town." Tired of the cold climate in Colorado, Legler got a job with the railroad as a track checker and electrician. (McGuinn)

Or ...

Legler left Indiana with a job as an electrician for the railroad, which led him to Colorado. He became one of Pueblo Colorado's founding members, and was the first Socialist to be elected to the City Council in Pueblo *(VOTM DH)*. He tried to enlist for service in World War I, but the draft board told him railroad men were vital, and refused him. (McGuinn)

Tucson emerged from World War I as a prosperous and growing community with vast improvements to infrastructure, a monumental building campaign, and the development of a local Southwestern-style tourist industry.

Legler embraced Modern Spiritualism as a philosophical doctrine and became a practitioner sometime in the early part of the 1900s. Legler is known to have held séances intending to communicate with the spirits of the dead. George moved to Tucson in 1917 and purchased the land for the Moon sometime between 1917 and 1923. He took the civil service exam and worked part time as a clerk in the post office and then as a letter carrier. At the end of the 1910s, Legler befriended a young girl in the end stage of tuberculosis. He constructed a miniature fairyland diorama in her window, complete with mountains, plantings and a running river. The end of the girl's life was filled with entertainment, fairytales and happiness. The girl's death left her mother inconsolable. so Legler held a séance with the mother and her daughter's spirit providing the girl's mother peace and closure.

> Legler was asked by a local clergyman to visit his fourteen-year-old terminally ill child who was dying of tuberculosis. This visit ignited the creative genius within George as he decided that what the child needed was to spark her imagination and give her a means to enjoy pleasure once again if only within her mind. Outside the young girl's bedroom window he created a miniature cement mountain scene complete with plants and there was a path leading to a ladder up the side of the mountain. (Tucson's Valley of the Moon)

This diorama included live plants, a lighted cave, and running water. Legler recalls that it brought a great deal of pleasure to the girl and those around her.

In 1923, Legler began the full scale version of the diorama, to create a fairyland where children could see in real perspective what they had heard only in stories.

The Valley of the Moon served not only as a childhood fairy-tale experience but was ntended as a literal home for fairies and the location for the first Spiritualist Church of Tucson, with Legler serving as the first pastor. No documents of the activities surrounding the later use survive, but within the Valley of the Moon archive is a 1920s – 1930s calling card:

George Phar Legler
Pastor : First Spiritualist Church in Tucson Arizona

Legler's belief in the spirit world and the existence of fairies was verified in 1920 with the announcement and photographic proof of fairies in England. The following quotes are taken from James Randi's "Flim-Flam," which includes a chapter exploring in depth the Cottingly Fairies phenomenon:

> The Christmas 1920 issue of London's *Strand* magazine featured a piece by that eminent author and celebrity Sir Arthur Conan Doyle the creator of Sherlock Holmes. The advantages of the great detective had brought The Strand large profits and enormous circulation in England and abroad, and any submission by Doyle was most welcome. The article entitled "Fairies Photographed – An Epoch-making Event" was an account, presented as fact, of two girls of Bradford, Leeds, who had photographed a number of fairies and gnomes they regularly encountered in Cottingly Glen.
>
> World War I is over, and England is recovering its wits after sacrificing the flower of its young manhood to the struggle. It is 1920, and spiritualism is in its heyday. Everywhere, hands are pressed to tables in darkened rooms in the hope that some rap or creak will signal the return of a loved one from beyond the grave. In America, the great conjurer Harry Houdini is touring the theater and lecture circuits debunking the claims of the spirit mediums, while his friend in England, Arthur Conan Doyle,
> similarly engaged –in opposition to him. Doyle, convinced of many irrationalities, has taken up the cause of spiritualism and become one of its leading lights.
>
> Doyle has been knighted for his contribution to literature. Probably there is no person better known in England or more widely respected. His alliance with the spiritists has been a great boost to their cause, and they regularly summon shades for him to witness. He has declared the evidence for survival after death to be "overwhelming." And he will believe it to be so until his last breath. He is in good company. Sir Oliver Lodge and William Crookes, prominent scientists of the age whose contributions to science are undeniable, also have declared themselves believers and are quoted [...] as authorities on the subject.
>
> In May 1920 Sir Arthur has heard from a friend that actual photographs have been taken of fairies and gnomes. He has investigated and has been put in touch with Edward L. Gardner. An advocate of theosophy, a mystical philosophy that accepts such beings as real, Gardner firmly believes in such matters. Upon being informed of the evidence in a letter from Gardner's sister –for whom Doyle has "considerable respect" – Sir Arthur writes that her letter "filled me with hopes." He employs Gardner to investigate the matter for him, and Gardner's first repots to Doyle assure him that girls are undoubtedly honest, coming from a family of tradesmen and down-to-earth people incapable of guile.
>
> In *The Coming of the Fairies*... Sir Arthur concludes his lengthy book on fairies with the comment that "while more evidence will be welcome, there is enough already available to convince any reasonable man that the matter is not one which can readily be dismissed, but that a case actually exists which up to now has not been shaken in

> the least degree by any of the criticism directed against it. Far from being resented, such criticism, so long as it is earnest and honest, must be welcome to those whose only aim is the fearless search for truth."

Within three years of the revelations of the Cottingly Fairies, Legler began work on the Valley Of The Moon. One of Legler's explicit reasons for his building program was to provide a salubrious place for fairies to visit or reside.

"The Fairy Investigation Society" based in Nottingham England was formed in 1927 with the motto: "We welcome all who have the Fairy Faith." Legler was a charter member of the club, founded by Sir Quentin Crawford, dedicated to collecting and corroborating information about fairies. During its prime, the society organized meetings, lectures, and discussions for collecting evidence of fairy life. Of the 127 members, 9 were located in the United States. Legler is listed next to Walt Disney. (Fairy Investigation Society news letter c. 1927)

At this same historical juncture the American public was suddenly exposed to exotic places and "fabled olden-days" though film. The Hollywood "dream factories" churned out weekly blockbusters exploiting stereotypes of Medieval Europe, ancient Babylon, and the foggy streets of England. Tinsel Town captured in nitrate film stock the stories, lore and history that obsessed Legler. The studios built cities, castles, towns and towers for cinematic chiaroscuro: lopsided, mysterious, ramshackle; constructed to cultivate emotion and create tangible fantasy. The following excerpt from Gellner's essay articulates Hollywood's influential role in shaping the American landscape.

> Depictions of the distant, the rare, and the exotic had been central to film almost since its inception. The magic of cinema made it possible to transport audiences not only across geographic distance – whether to the London, Paris, or Baghdad – but across time itself. The "period" film became a staple of early directors such as D.W. Griffith and Cecil B. DeMille and it remains a popular genre precisely because it offered the public an escape for the here-and now.
>
> Aside from the wealthy and those who had fought in The Great War, few people in the early twentieth century had traveled internationally; fewer still would do so during the Great Depression. Hence, exotic film settings held great fascination for the average moviegoer, who might never set foot outside his own state, much less outside the United States and whose exposure to vernacular European architecture was likely limited to the odd photographs in National Geographic.
>
> [...] Many classic films of the silent era (not to mention a host of mediocre ones) were set in Europe or the Middle East. Rex Ingram's 1921 film The Four Horsemen of the Apocalypse [...] partly set in the French countryside. [...] Nineteen twenty-three brought a slew of period films set abroad, from Robin Hood, staring Douglas Fairbanks Jr. to The Hunchback of Notre Dame with Lon Chaney to Cecil B. DeMille's biblical epic The Ten Commandments.
>
> Thanks to such formidable entertainment, weekly movie attendance soared to around 1000,000,000 during the '20s – one ticket for nearly every man, women and child in the United States. The public thronged theaters, not just to see their favorite stars, but also to experience exotic foreign locales they were unlikely ever to visit in person. Studio executives were quick to capitalize on this fact, and period films with romantic settings remained a Hollywood staple for most of the decade. Classics abound: in 1924, Raoul Walsh gave us The Thief of Baghdad; 1925 saw Lon Chaney in the Phantom of the Opera; 1926 brought Fred Niblo's colossal production of Ben-Hur; in 1927, William Wellman and Wings, the story of two young men sent to France to fight in The Great War.

Thus the major entertainment milieu provided mainstream cultural support for Legler's style and aspirations. The widespread transmission of fantasy-historical European sensibility provided exactly the otherworldly, yet accessible, ambience for his architectural vision. The Tower of Zogog and the false perspective of his miniature rustic stone buildings are examples of this.

Legler said: "I'm convinced that all this world needs is kindness [...] I believe that if all children were taught kindness, they would grow up practicing it, and, in time, the whole world would be kindly peaceful place." (Negri 1993)

The Valley of the Moon the Valley was under construction between 1923 and 1932. Horse teams were brought in to dig caves, and steam shovels later took over the digging. Some 200 tons of stone and 800 sacks of cement were used in the construction as well as an uncounted number of bales of chicken wire, yards of steel cable, concrete and ornamental

minerals. Legler made a complex of tunnels, castles, grottos, winding passageways, dark caves, stone towers, pools, and an enchanted garden, mountains, and an amphitheater. Miniature elves, dragons, fairies and gnomes were also a part of the magical landscape.

Legler, a vegetarian, had a significant stomach ailment by the time he arrived in Arizona which prevented him from working full time, so he received a partial disability benefit from Social Security. George and Felix's marriage deteriorated, and around 1928, when the youngest of their children Iona graduated high school, George left (they never officially divorced) and moved permanently to Valley of the Moon, where he resided for the next 46 years. He later retired from the post office with a disability. His stomach ailment became progressively worse until he could eat nothing but condensed milk and vitamins; his son Randall, would bring him milk by the case (Valley of the Moon Director's Handbook).

While he built the Valley of the Moon, various people came to spend time him and exchange their labor for his hospitality (Negri 1993). One of George's best friends, Frank Thibault, lived on the property for many years with his wife, Rose. Frank and Rose were 'starving artists;' Rose was afflicted with severe rheumatoid arthritis. Frank helped George build the landscape, and in return, George gave him the space to build a small adobe house for himself and his wife. Frank painted the Chinese characters found under the Wizard's Tower and was George's "back-up man" for the tours.

In the throes of the Great Depression, in 1932, the Valley of the Moon was opened to the public. Each weekend Legler opened the garden and offered free guided twilight fairy tours. The Tucson Citizen poignantly noted: "Here is a man who asks nothing for himself except that there will always be young ones coming to him to enjoy his fanciful creation." (Tucson Daily Citizen, 1969)

The article then describes part of the Valley tour:

> With his sweeping black cape, big black hat and mysterious black veil, the Mountain Gnome was gustily working his abracadabra in magic tricks that brought bursts of laughter, breathless silence, shrieks and shivers from his delighted audience for 40 Brownies.
>
> The wizard changed black water into white pebbles into goldfish, crystals into mice, and a green feather into a tongue-darting snake.
>
> With incantations of the children singing "Jingle Bells" a paper lizard dropping into a barrel, popped out a live "dragon," The writhing, plush, red mouthed iguana made the children scurry squealing to the topmost benches, frightened just enough for fun but not enough for tears.
>
> Then with black cape flowing from his shoulder, the Mountain Gnome led us though eerie caves of his kingdom of fairyland to the Wishing Amphitheater where the few grown-ups watching as the children scuffed their feet in the sand to uncover pennies, nickels and dimes in a dusty treasure hunt.
>
> Now we twisted along a path past the sorcerer's castle pointed and tipsy and all out of walk but right and authentic as a child's dream. We crowded into a grotto, dim and shadowy, though friendly with many tiny fairy houses of white pebbles tucked under the eaves and mossy fish ponds set in the stone floor.
>
> To suggest more mysteries a cone-nosed pixie guarded a green padlock door at the end of a dark narrow passage. (Tucson Daily Citizen, 1969)

One of Legler's main beliefs was that happiness should be given and not sold, so he never charged admission, although he gratefully accepted donations. He ruminated on his intention in the Valley of the Moon Bulletin:

> I have been working with children in the Valley of the Moon for more then a quarter of a century. Now let me give you a little of my philosophy and tell you why I do it.
>
> The magic incidents and free gifts are all woven around the motto of the Valley of the Moon which is "The golden key to the fairy treasure house of happiness is "Kindness To All" printed on them. This is a real fairyland with fifteen foot cliffs into which you disappear for an hour and a half.

> This is my objective. If we can influence children to develop a friendly attitude toward everyone while they are children they will be happier adults. That friendly attitude will unconsciously react on their subconscious mind and in turn will strengthen their character and give them a deeper spiritual outlook on life regardless of what church they may ultimately belong to. (Valley of the Moon...Bulletin)

Legler continued to develop and change The Valley of the Moon after its opening in 1932, adding and subtracting stone features, pathways and buildings. Committed to children, Legler served as assistant Supervisor of the Pima County summer camp program in 1934 and 1935.

Legler introduced the *Bunnyland Theater* in the 1940s. The Theater featured trained rabbits which Legler dressed to play various roles. Legler toured with his *Bunnyland Theatre* as far as California, appearing in the Los Angeles County Fair September 10. 1948. The most famous of these rabbits was "Jack, The Wise Rabbit" whose death at age 8 was publicized in several newspapers and magazines and occasioned an obituary in the Arizona Daily Star newspaper.

In 1945, Leger deeded the district to a non-profit organization, which he created: the "Valley of the Moon Memorial Association Inc." George, Frank, Rose, and George's son Randall became the first directors of the Association. Rose lived on the property until her health forced her to move, while Frank continued to live on the property. (Valley of the Moon Director's Handbook)

As the dust of World War II settled, the possible reality of mysticism born in the tragedies of the of early twentieth century faded in the wake of American optimism. Perhaps the inevitable evolution of culture, or perhaps because TV suddenly became a staple in most houses, or perhaps because the shadowy mysteries of the night were fading, Legler ceased providing regularly scheduled tours at "The Valley of the Moon" in 1947. Immune to America's changing milieu and immersed in his beliefs, Legler continued to work on the property and offered free tours by appointment and on special evenings.

Slowly, without fanfare or paid promotion, George Phar Legler and The Valley Of The Moon became known throughout the U.S.A. In 1952, McCall's magazine gave Legler and his creation a feature article. McCall's also compiled a 1952 Child's Guide to the United States. For Arizona, the guide listed three places: the Grand Canyon, Montezuma National Monument and the Valley of the Moon. In 1953 LIFE Magazine also published a feature article.

By the end of the 1950s Legler worked part-time at the Cerebral Palsy Clinic. In 1963, Legler, then age 78, realized that falling eyesight would no longer allow him to continue his tours and shows. He became a recluse, living on the property. With the death in 1966 of Frank Thibault, who lived to the end in the house he built, Legler became alone and mostly forgotten. He disappeared into the overgrown and deteriorating fairyland until a band of Catalina High School sturdents with childhood memories of visiting the property climbed the fence – and found the old man. The students rescued him from the destitute garden to become his advocates and guardians. In 1973 they formed "The Valley of the Moon Restoration Society" with Legler. The group began the repair and stabilization of the property.

Two years later in 1975, the Valley of the Moon was listed on the Arizona State Register of Historic Places. Five years later the property was deeded to the Valley of the Moon Restoration Society, which was eventually renamed (and is known today as) "The George Phar Legler Society."

At the end of his life Legler said: "And I did – I've made people happy all my life. I never got any money out of it! I didn't do it for money. I've made 300,000 children happy – isn't that pretty good." (Legler quoted in McGuinn)

> Some day in your life, when the late afternoon sunlit crown,
> Perhaps in springtime, in the late afternoon,
> Travel the rainbow's bend to this Faerie Town,
> And know the incredible beauty of the Valley of the Moon.
> Legler.

George Phar Legler died 22 February 1982 at the age of 97. His ashes were scattered in his Valley of the Moon.

Criteria Consideration C

Storybook Style and the development of Valley of the Moon (1920 – 1932)

The 1880 arrival of the railroad in Tucson marked a dramatic shift in architectural styles and community development. The arrival of new cultural idioms and the availability of new materials changed the direction of building from traditional adobe Sonoran row houses to a eastern American aesthetic.

> In contrast to Sonoran buildings that defined open space, American buildings were defined as detached objects on a property. The single Sonoran building form that accommodated a variety of functions was replaced by architectural forms as diverse as their functions. Ornamentation, relatively nonexistent in the Sonoran architectural tradition, was celebrated in the American buildings and followed prescribed architectural styles codified in widely distributed pattern books. (Nequette: 20)

The railroad facilitated the rapid expansion of the city and its population. The city became a melting pot of cultural identities and architectural expressions. Tucson became the largest city in the Arizona territory, and with increased investment came a plethora of new architectural styles.

George Phar Legler, who had worked for the railroad in Colorado, relocated to Tucson in 1916.

The years following World War I brought a shift in Tucson development as mining claims began to dry up. The city began courting new economic opportunities from health seekers and tourists. The warm dry Sonoran Desert was the ideal climate for those infected with tuberculosis, for whom many sanitaria were built. Tucson also became a destination for Americans fascinated with the "West," who were served by a booming tourist market. Guest ranches, hotels and boarding houses all accommodated travelers looking for the "Great American West" with architectural Revival styles deemed "regionally appropriate."

The 1915 Panama-California Exhibition at Balboa Park in San Diego celebrated the Spanish Colonial Revival style, creating a "Regional Style" that was embraced by communities in the southwest shifting away from eastern trends. Tucson emerged in the 1920s with a monumental public building program featuring such extant examples as the Rialto Theatre, The Pioneer Hotel, The Temple of Music and Art, and the Pima County Court House – all designed in increasingly popular Revival styles.

> The 1920s, from some points of view, were the best years Tucson had ever had – perhaps the best she would ever have. Not every hour was crowned with roses; not every year was a triumph. But if the decade was not pure gold, it was at least gold-plated [...] The town was big enough to be called a city but not too big to keep its community spirit. It was prosperous enough, but not prosperous.
> (Sonnichsen: 202)

The explosion of interest in and development of Revival Architecture would give birth to the distinctive Storybook Style in California. Developed in the milieu of 1920s Hollywood, Story Book Style was a combination of fairy-tale, medieval and renaissance revival. Through the new media proximity of film, this fantasy-to-reality expression inspired Legler and influenced the concept, development, and construction of Valley of the Moon. The development of Storybook Style has been articulately described in Arrol Gellner's, book *Storybook Style: America's Whimsical Homes of the Twenties*. The following are quotations from this comprehensive essay:

> Fairy Tale , Disneyesque, Hansel and Gretel – these are all common synonyms for the "Storybook Style," a rambunctious evocation of medieval Europe, and surely the most delightful home style of the twentieth century. Its tenure was brief: it appeared on the American scene in the early 1920s, reached its flowering shortly before the Great Depression, and was all but forgotten by the late 1930s. Storybook Style Houses were the product of architects and builders with a distinct flair for theater, a love of craftsmanship, and not least a good sense of humor – attributes that make them especially endearing to the jaded modern eye.

Storybook Style homes are also relatively rare. They are vastly outnumbered by the ubiquitous California Bungalow, the most popular home style of the 1920s. They are uncommon even among their more straitlaced Period Revival contemporaries – Mediterranean, Normandy, and the so-called Stockbroker's Tudor – of which they are strictly speaking a subset . But while Storybook Style homes often share traits with these more upright cousins, attempting to classify them as such based upon this detail or that misses their real essence, which owes more to inventiveness than authenticity.

Three attributes set classic Storybook Style homes apart from other Period Revival styles of the '20s: their exaggeratedly plastic and often cartoonish interpretation of medieval forms; their use of artificial means to suggest great age; and last, that all but indefinable quality known as "whimsy." These are houses that embody the utmost joy in creation, yet which never demand to be taken too seriously.

To understand how the Storybook Style materialized as the court jester among 1920s home styles, we must look back several hundred years, to the eighteenth-century English movement known as the Picturesque. The term Picturesque was originally applied to an English school of landscape design that arose in reaction to the rigidly formalistic landscape schemes typified by gardens such as those at Versailles. While the latter sought to assert man's dominance over nature, the Picturesque school espoused naturalistic compositions meant to mimic nature herself.

Gellner discusses The San Diego Panama-California Exposition and its influence on various Revival styles:

The Exposition's effect on California architecture was also more lasting then expected: its idyllic buildings and courts ignited a Californian love affair with the Spanish Revival [...] By the early '20s this popularity had broadened into a general fascination with European revival styles in general. The stage was now set for the Storybook Style.

The whole range of Spanish Revival subtypes – Mission and Mediterranean, and Pueblo – was soon joined by reinterpretations of rural French architecture, whose popularity had soared after The Great War, and by an array of medieval and post-medieval English styles known variously as Tudor, Elizabethan, Jacobean or Half Timbered.

In 1904, brewing magnate Adophus Busch had exaggerated the expatriate Scottish landscape architect R.G. Fraser to transform a barren arroyo on his Pasadena winter estate into a singular garden doted with a group of Old World features of the most theatrical kind, including an old mill complete with a water-wheel and stone statuary depicting nursery-rhyme themes. Curious Angelinos flocked to the erstwhile private gardens in such numbers the Busch opened them to the public free of charge in 1905. Busch gardens not only became a beloved destination for Sunday outings, but predictably enough was also tapped as a location for a number of films including *Pride and Prejudice* mad *Robin Hood*.

During the Roaring Twenties, there arose two peculiar conditions that would bring the Storybook Style to fruition. The first had to do with the film industry itself. By the early 1920s, the star system had already begun to form. [...] As studios prospered and these "movie people" grew wealthy, a demand arose for homes that would suitably reflect both the status of the stars and the fantasy embodied in the film industry itself. Unlike businessman, these houses would be fanciful monuments to the pathologically flamboyant.

The second condition was one of logistics. The Los Angeles basin was home to burgeoning film industry whose craftsman were already second to none in evoking the appearance of by-gone eras and faraway lands. Hence Hollywood was uniquely qualified to produce homes of the Storybook Style's felicity and originality. No starch-collared East Coast architect could have endowed these houses with such a sense of theater.

Perhaps the most literal example of Storybook Style's Hollywood lineage is the Spadena House. Designed by art director Harry Oliver in 1912 and built for the Willat studio in Culver City to house offices and dressing rooms, the building doubled as a movie set and appeared in a number of silent films of the '20s. It was moved to Beverly Hills in 1924.

The Valley of the Moon is a rustic variant of the Storybook Style. Legler's garden has the rhythm, character and period of development which correspond with the movement, yet is built is a rough raw variation which are expresses his amateur technique. Yet, like Storybook Style in Southern California, Legler's work is done with craftsmanship and care. For instance, his miniature buildings use much smaller stones than his full-size creations, but the meticulousness and flavor of arches, windows, and overall rhythm are the same. The miniature fairy dwellings evoke the Middle Ages, while other buildings such as the Tower Of Zogog evoke a Renaissance form in massiveness and roofline, while the Enchanted Garden evokes an antiquity of no particular origin. The overall sweet ambience suggests the distinctive work of Arthur Rackham (1867 – 1939), one of the most popular illustrators of children's fiction, including the works of Carroll, Poe, and the Brothers Grimm. Legler's conception is in complete harmony with the gentle fantasy universe of Rackham's delicate Art Nouveau illustrations.

Legler specifically designed his works for the perspective of children, as seen in low archways, low benches, and the child's-eye view of his many stonework details. Children were led to look deeply into ground-level structures, and high in the sky for the details mounted on his artificial hills. This anticipated by over 30 years the similar ideas of scale which Walt Disney employed in the design of the original "Disneyland" (1954).

The locations of buildings and structures are all connected with curved paths and viewsheds specifically designed to gradually reveal new wonders to the "pilgrim" visitors, including the various long curved stone benches and curved vegetated backdrops with their miniature stone features. As in the design of movie back-lot locations, this curving design motif, and the subtle false perspective in structure design and location, in addition to increasing visual interest, creates the illusion that the property is much larger than it actually is.

"The Mountain Gnome" intended The Valley of the Moon, his unique architectural creation in Arizona, to be enjoyed at twilight and by candlelight. Seen in these ways, the vast detailing is given a subtle boost in "reality" and one can easily imagine the dances of the fairies in their special places.

George Phar Legler was primarily inspired by storybooks. One can hardly conceive of a more specific example of Storybook Style than The Valley Of The Moon.

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Valley of the Moon — Pima, Arizona
Name of Property — County and State

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 # _____
___ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
x Other
Name of repository: Arizona Historical Society

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.3
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	12	506193	3571005	3	12	506242	3570814
2	12	506243	3571006	4	12	506197	3570813

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the District correspond with the boundaries of Pima County tax parcel numbers: Parcel 112-01-0340 and 112-01-0550 in Section 29, Town: 13.0, Range: 14.0E. The district in located mid-block with the entrance located at 2544 East Allen Street.

Boundary Justification (Explain why the boundaries were selected.)

Valley of the Moon Historic District boundaries reflect the original property boundaries as purchased by George Phar Legler in 1923. The 2.3-acre property has remained intact and contains all historic resources associated with the District.

11. Form Prepared By

name/title Demion Clinco
organization Tucson Historic Preservation Foundation date March 2010
street & number PO Box 40008 telephone 520 257 8969
city or town Tucson state AZ zip code 85717
e-mail

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- **Sketch Map** - *Base map provided by Burns Wald-Hopkins Shambach Architects, Tucson, AZ.*
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Valley of the Moon Historic District
City or Vicinity: Tucson
County: Pima County
State: AZ
Name of Photographer: Demion Clinco
Date of Photographs: 1 April 2010
Location of Original Digital Files: 230 East 23rd St., Tucson, AZ 85713

Photo #1 (AZ_PimaCounty_ValleyOfTheMoonHD_0001)
Main waling path trees, camera facing north.

Photo #2 (AZ_PimaCounty_ValleyOfTheMoonHD_0002)
View of Tower of Zogog north elevation, camera facing south.

Photo #3 (AZ_PimaCounty_ValleyOfTheMoonHD_0003)
Shrine of the Spirit of Peace, camera facing northeast

Photo #4 (AZ_PimaCounty_ValleyOfTheMoonHD_0004)
Tower of Zogog, Stage and Aphiteater, camera facing south.

Photo #5 (AZ_PimaCounty_ValleyOfTheMoonHD_0005)
Tower of Zogog and Stage, camera facing southeast.

Photo #6 (AZ_PimaCounty_ValleyOfTheMoonHD_0006)
Tower of Zogog, east elevation, camera facing west.

Photo #7 (AZ_PimaCounty_ValleyOfTheMoonHD_0007)
Fairy Queen's Magic Grotto, north façade (left) and west elevation (right), camera facing southeast.

Photo #8 (AZ_PimaCounty_ValleyOfTheMoonHD_0008)
Frog Ponds detail, camera facing east.

Photo #9 (AZ_PimaCounty_ValleyOfTheMoonHD_0009)
Magic Bench, camera facing south.

Photo #10 (AZ_PimaCounty_ValleyOfTheMoonHD_0010)
George's Storybook Display, camera facing southeast.

Photo #11 (AZ_PimaCounty_ValleyOfTheMoonHD_0011)
Enchanted Garden, Town Hall detail, camera facing west.

Photo #12 (AZ_PimaCounty_ValleyOfTheMoonHD_0012)
Enchanted Garden, pond detail, camera facing east.

Photo #13 (AZ_PimaCounty_ValleyOfTheMoonHD_0013)
Pool of Peace and entrance to Georges House & Rabbit Hole, camera facing south.

Photo #14 (AZ_PimaCounty_ValleyOfTheMoonHD_0014)
Tall Fairy House, camera facing east.

Photo #15 (AZ_PimaCounty_ValleyOfTheMoonHD_0015)
Magic Tower, camera facing southwest.

Photo #16 (AZ_PimaCounty_ValleyOfTheMoonHD_0016)
Canyon of the Writhing Serpent Monster, detail, camera facing southeast.

Photo #17 (AZ_PimaCounty_ValleyOfTheMoonHD_0017)
Canyon of the Writhing Serpent Monster, camera facing north.

Photo #18 (AZ_PimaCounty_ValleyOfTheMoonHD_0018)
Canyon of the Writhing Serpent Monster, camera facing south.

Photo #19 (AZ_PimaCounty_ValleyOfTheMoonHD_0019)
Caves of Thor, entrance and detail, camera facing southwest.

Photo #20 (AZ_PimaCounty_ValleyOfTheMoonHD_0020)
Fairy Dell, detail, camera facing south.

Photo #21 (AZ_PimaCounty_ValleyOfTheMoonHD_0021)
The Adobe House, west elevation, camera facing northeast.

Photo #22 (AZ_PimaCounty_ValleyOfTheMoonHD_0022)
The Adobe House, east elevation, camera facing southwest.

Photo #23 (AZ_PimaCounty_ValleyOfTheMoonHD_0023)
Amphitheater, camera facing northeast.

Historic Photos
Name of Property: Valley of the Moon Historic District
City or Vicinity: Tucson
County: Pima County
State: AZ
Name of Photographer: Unknown
Date of Photographs: c. 1930 – c. 1960
Location of Original Photographs: Valley of the Moon Archive

Photo #24 (AZ_PimaCounty_ValleyOfTheMoonHD_H0024)
Valley of the Moon sign.

Photo #25 (AZ_PimaCounty_ValleyOfTheMoonHD_H0025)
Tower of Zogog, north elevation (left), west elevation (right) camera facing southeast.

Photo #26 (AZ_PimaCounty_ValleyOfTheMoonHD_H0026)
Tall Fairy House, camera facing east.

Photo #27 (AZ_PimaCounty_ValleyOfTheMoonHD_H0027)
Elaine Fairy Queen, Enchanted Garden, camera facing east.

Photo #28 (AZ_PimaCounty_ValleyOfTheMoonHD_H0028)
Tower of Zogog & Magic Stairs, north elevation (left), west elevation (right) camera facing southeast.

Photo #29 (AZ_PimaCounty_ValleyOfTheMoonHD_H0029)
George's Storybook Display, camera facing southwest.

Photo #30 (AZ_PimaCounty_ValleyOfTheMoonHD_H0030)
Fairyland Animal Theater, Enchanted Garden, camera facing west.

Photo #31 (AZ_PimaCounty_ValleyOfTheMoonHD_H0031)
The Wonderland Theater (demolished) camera facing northwest.

Photo #32 (AZ_PimaCounty_ValleyOfTheMoonHD_H0032)
Caves of Thor entrance detail, camera facing west.

Photo #33 (AZ_PimaCounty_ValleyOfTheMoonHD_H0033)
Caves of Thor entrance detail, camera facing west.

Photo #34 (AZ_PimaCounty_ValleyOfTheMoonHD_H0034)
Enchanted Garden, Town Hall detail, camera facing west.

Photo #35 (AZ_PimaCounty_ValleyOfTheMoonHD_H0035)
Enchanted Garden detail, camera facing south.

Photo #36 (AZ_PimaCounty_ValleyOfTheMoonHD_H0036)
Old Mother Hubbard's House (demolished) camera facing north.

Photo #37 (AZ_PimaCounty_ValleyOfTheMoonHD_H0037)
Enchanted Garden, camera facing south.

Photo #38 (AZ_PimaCounty_ValleyOfTheMoonHD_H0038)
Tower of Zogog, lower level George Legler and mural, camera facing east.

Photo #39 (AZ_PimaCounty_ValleyOfTheMoonHD_H0039)
Enchanted Garden detail, camera facing south.

Photo #40 (AZ_PimaCounty_ValleyOfTheMoonHD_H0040)
Lady Jane Leaps, Valley of the Moon rabbit.

Property Owner:

Valley of the Moon
Name of Property

Pima, Arizona
County and State

(Complete this item at the request of the SHPO or FPO.)

name George Phar Legler Society Inc.

street & number 2544 East Allen Road telephone

city or town Tucson state AZ zip code 85716

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

WONDERLAND
OZ
RIVENDELL
NARNIA

AIR
TR
CLIMBER

TOWN
HALL

MAGIC
TOWER