

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations 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street & number 2544 East Allen Road not for publication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 ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide ___ local

Signature of certifying official/Title Date

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:) _____

Signature of the Keeper Date of Action

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5. Classification

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

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

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

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

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:

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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 through 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 Rillito 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

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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.

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

Structures

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

Objects

25.	<i>George's Tools</i>	
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Sites

26.	<i>The Wonderland Theater (site)</i>	
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Non Contributing Resources

Buildings

27.	<i>Bathroom Building</i>	
28.	<i>Ticket Booth and Concession Stand</i>	

Structures

29.	<i>Magic Room Ramada</i>	
30.	<i>Witch's Cauldron</i>	

Objects

31.	<i>Magic Carpet Golf Statue, The Castel</i>	
32.	<i>Magic Carpet Golf Statue, The Hut</i>	
33.	<i>Magic Carpet Golf Statue, The Old Tree</i>	
34.	<i>Magic Carpet Golf Statue, The Spider Web</i>	

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 Word 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)

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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, then 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

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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 front 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 stalagmite/stalagmite form.

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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 curving 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 through 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 *Troglodyte's Cavern*. The structure includes stone benches, a cast concrete column and natural stones. The rear of the cave features miniature stone buildings.

03. *Troglodyte'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.

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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 delineate 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.

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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.

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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.

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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.)

- 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.
- 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

Landscape Architecture

Performing Arts

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.