FULTON MALL  
Fulton Street between Tuolumne Street and Inyo Street  
Fresno  
Fresno County  
California  

PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA  
REduced COPIES OF MEASURED DRAWINGS  
FIELD RECORDS  

HISTORIC AMERICAN LANDSCAPES SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001
FULTON MALL

Location: Six-block section of Fulton Street between Tuolumne Street and Inyo Street, and the cross streets of Merced Street (between Federal Alley and Congo Alley), Mariposa Street (between Broadway and Van Ness Avenue), and Kern Street (between Federal Alley and Congo Alley).

Fresno, California.

36.7348734253, -119.791283328 (Center of intersection of Fulton and Mariposa)

Present Owner: The City of Fresno owns an easement for the Fulton Mall right-of-way; however the owners of adjacent properties have fee-simple interest in the lands to the centerline of the streets.

Present Occupant: The City of Fresno manages and maintains the Fulton Mall.

Present Use: Downtown pedestrian mall.

Significance: Fulton Mall was built in 1964 to revitalize Fresno’s downtown retail core. It is significant as a work of landscape architecture and urban design, representative of modernist landscape design. It was designed by pioneering modernist landscape architect Garrett Eckbo. The Fulton Mall is also the fulfillment of one part of a larger plan for downtown Fresno created by architect and urban planner Victor Gruen. Fulton Mall was one of the earliest of many downtown pedestrian malls (only Kalamazoo, Michigan’s is older) created in the 1960s and 1970s as part of urban renewal plans. Of approximately 200 downtown pedestrian malls created, Fulton Mall is one of only a few that has not been converted back to streets.

Fulton Mall is also a rare example of one of Garrett Eckbo’s modernist landscape public spaces. The mall’s organic forms, three dimensional elements, water features, and artworks are representative design elements of a 1960s modernist landscape.

In 2010, Fulton Mall was determined eligible for the National Register of Historic Places and added to the California Register of Historic Places. The
nomination determined that Fulton Mall is eligible at a national level of significance under National Register Criterion C, as a work of landscape architecture. It also determined that Fulton Mall is eligible for the National Register at a regional level of significance under Criterion A for recreation and social history. At the time of the nomination, the mall was less than fifty years old, and the nomination also proposed that the Fulton Mall qualifies under Criterion G, properties that have achieved significance within the past fifty years due to its “exceptional importance”. The nomination’s period of significance is 1964.

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PART I: HISTORICAL INFORMATION

A. Physical History:

1. Date(s) of Establishment: The town of Fresno was established in 1872 and a gridiron of streets was surveyed, including what would later become Fulton Street. In 1964, traffic was removed from six blocks of Fulton Street, and construction of a pedestrian mall began on March 31, 1964 and was completed on September 1, 1964.

2. Landscape Architect, Architect and Planner: The Fulton Mall was designed by landscape architect Garrett Eckbo of Eckbo, Dean, Austin, and Williams from a plan for downtown Fresno by Victor Gruen of Victor Gruen Associates.

3. Builder, Contractor: General contractor for the Fulton Mall was Milburn and Sansone Construction Co.

4. Periods of Development: Fulton Mall was constructed in a single effort between March and September of 1964. Much of what exists today is from the original construction period. Although there have been small changes over time (primarily to small scale features such as lights, drinking fountains, and benches) there is no other distinct period of development other than the original construction. The original plan also called for the closing of Fresno Street and Tulare Street, but this work was not done.

B. Historical Context:

Fresno and the San Joaquin Valley

The promise of California as a land of great resources in the nineteenth century was nowhere more evident than in the fertile soils of the San Joaquin Valley. With the development of farmland irrigation and the coming of the Central Pacific Railroad in 1872, the dream and subsequent wealth of a great agricultural empire was realized. At its epicenter grew the town of Fresno, eventually growing into California’s fifth largest city. Fresno supported the agricultural region with banking, headquarters, packing, and shipping center, as well as the center of retail shopping and commerce for the region.

Fresno’s original gridiron street pattern was established parallel with the Central Pacific Railroad line that cut across the valley at an angle. As the city later expanded, the later street grid was oriented to a north-south/east-west grid. J Street was part of the original grid and was renamed Fulton Street in 1923.¹ Fulton Street became the bustling center of Fresno.

¹ Historic Resources Group. Downtown Fresno (Fulton Corridor) Historic Resources Survey, December 2011 (revised April 2014).
retail and commercial activity for the city and the region. A building boom in the first three decades of the twentieth century replaced most of the earlier buildings with steel, concrete, and masonry buildings including six high-rise office buildings with eight or more stories. Streetcars brought people down Fulton Street for shopping and business. Four department stores were located on Fulton Street including Sears, Montgomery Ward, JC Penney, and the Fresno-based Gottschalk’s. Numerous other stores, theaters, and businesses made Fulton Street the primary destination for commerce.

The Great Depression and World War II slowed Fresno’s growth, but the post-war period saw new growth and boom times. With that growth came the pressures of suburban development. The availability and ease of developing farmland in north Fresno contributed to the suburban sprawl. This led to a decentralization of shopping and commerce as new opportunities for convenient locations closer to the new residential developments became a reality. With this decentralization, the prominence of downtown Fresno and Fulton Street as the sole destination for goods and services diminished. Looking for ways to reverse this trend, city and downtown business leaders turned to architect Victor Gruen, a visionary planner with extensive experience in retail shopping.

Victor Gruen
Victor Gruen (1903-1980) was an Austrian-born architect who built a career centered around retail stores, shopping centers, and urban planning. Gruen is credited for creating the first enclosed shopping mall that became the model for suburban shopping malls all across the country. Writer Malcolm Gladwell said that “Victor Gruen may well have been the most influential architect of the twentieth century. He invented the mall.” Gruen’s vision was not just to create shopping malls, but rather, his idea was to create nodes of urbanism, organizing suburban development into mixed-use town centers with shopping, services, entertainment, plazas, and fountains, surrounded by housing and offices. This vision had its roots in the urban spaces of his beloved Vienna. He wanted these centers to be places where people could meet and find community.

Gruen also applied these concepts to urban settings that led to the first downtown pedestrian malls, another concept that was repeated around the country. He created a plan for the central core of Fort Worth, Texas, in 1957 that included a European-style pedestrian zone. In Kalamazoo, Michigan, Gruen built the first built downtown pedestrian mall, closing two blocks of Burdick Street to vehicle traffic in 1959. A third block was added in 1960, and a fourth in 1975. Both plans were in response to growing suburban development that was threatening the viability of the downtown areas. Facing similar problems, city and business leaders in Fresno hired Victor Gruen to create a downtown plan for that city. “The Gruen Plan,” as it is known, led directly to the creation of Fulton Mall in 1964. (See the section that follows on “The Gruen Plan”)

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2 Sanborn Map Company. Fresno Sanborn maps, 1918-1948.
Victor Gruen built his practice in the United States after fleeing Vienna following the Nazi annexation of Austria in 1938. He found work in New York, eventually receiving commissions for the design of upscale shops on 5th Avenue, Broadway, and other New York locations. He moved to Los Angeles in 1941 and founded his firm Victor Gruen Associates in 1951. His work soon returned to his retail roots, and he designed the first suburban open-air shopping center, Northland Mall in Michigan. He later designed Southdale Mall in Edina, Minnesota, the first enclosed shopping mall in the country. His concept for the shopping mall included two large “anchor” department stores on either end, with smaller stores and services between. His enclosed malls were built on two levels, connected by escalators, and included fountains and indoor landscape areas. He went on to design many more shopping malls, and his concept was liberally copied by others around the country. Gruen’s original concept was a larger vision that saw the shopping malls as modern urban centers with high density housing and other uses making complete communities.

Gruen’s legacy is a mixed one. Unfortunately, developers found the formula for the shopping mall very successful, but often neglected the other parts of Gruen’s vision. They surrounded the shopping malls with seas of parking, cutting the malls off from surrounding areas, losing the concept of urbanism. Late in his life, Gruen referred to these shopping malls as “bastard developments.” His idea was to bring urbanism to suburban development. In reality, the suburban shopping malls contributed to suburban sprawl dominated by the automobile, something he abhorred. He referred to the massive amount of land used for roads, highways, and parking as “transportationscape” and “Autopia.” He was quite stark in his assessment of typical suburban development and referred to “suburbscape in its various manifestations, from plush settlements composed of mock historic mansions to the packed grounds of anonymous mass housing where dingbats [cheap and hastily constructed developer houses] are lined up for inspection. Suburbia is the land of economic and racial segregation, with phony respectability and genuine boredom.”

Ultimately, Gruen was a visionary and an optimist. He wrote in 1964 “Though we live in a time of urban crisis, there is such an overpowering need for the values of urbanism, that the crisis will be overcome”. Like many visionaries, he was ahead of his time.

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The Fulton Mall was the direct result of a grand plan for downtown Fresno that was created by architect and planner Victor Gruen. In the post-WWII era, Fresno, like many cities, grew and expanded. The ease of construction and availability of undeveloped farm land around the city led to pressures of suburban development. In Fresno, suburban expansion spread to the north toward the San Joaquin River. Cal State Fresno created a new campus on undeveloped land on Shaw Avenue in north Fresno, and, in 1955, the Manchester shopping center opened with landscaped plazas and lots of parking on a site three miles north of downtown. The trend of automobile-oriented suburban development was happening around the country, and the business leaders in downtown Fresno noted this trend. Downtown Fresno and its Fulton Street “main street” were busy, but congested with a lack of parking for the growing automobile culture. Air pollution, conflicts between autos and pedestrians, and the perception of an aging urban environment made downtown seem like a less pleasant place to shop.

In contrast, suburban shopping centers were about convenience, easy and free parking, and a decidedly modern experience with amenities such as landscaping, fountains, and piped music. To address growing concerns, city and downtown leaders turned to Victor Gruen, Austrian-born architect who developed the suburban enclosed retail shopping center and was known as the “grand master of shopping centers.” Gruen developed the concept of large “anchor” stores at the ends of shopping centers, with numerous smaller stores in between. In 1958, the Fresno Redevelopment Agency and the Downtown Association hired Gruen Associates to prepare a plan for the revitalization of downtown Fresno, as he had done for several other cities around the country. That plan became known as “The Gruen Plan.”

Gruen became a critic of the effects of automobiles on downtowns. He saw opportunity in Fresno for “redirection and taming of automobile traffic in relation to the actual heart of the city.” His idea was to create a central business district with a freeway loop around the downtown bringing people from the suburbs into downtown Fresno, and then a one-way surface street loop would bring drivers into a series of parking garages on the perimeter of the central core. Older two-story buildings would be torn down and, through a public/private partnership, replaced with high-rise residential and office buildings. Neighborhoods around downtown would be razed for new development of

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7 This section is based partly on an in depth interview with Harold Tokmakian by Joe Moore for a radio program on Valley Public Radio, marking the 50th anniversary of the Fulton Mall. The radio program, *Valley Edition: September 9 - Fifty Years on Fulton Mall*, aired on September 2, 2014. Other sources were used as noted. Harold Tokmakian, AICP, is Professor Emeritus in urban and regional planning at California State University, Fresno; and was Senior Planner and Planning Director at the Fresno County Planning Department from 1958 to 1968. Mr. Tokmakian also served on the Fresno City Planning Commission (1970-1975) and the Fresno County Planning Commission (1986-1990).


10 The “Gruen Plan” noted that there would be “approximately 8000 parking spaces within the super-block”.
high-density residential uses. The centerpiece of the new downtown would be a car-free zone, a pedestrian mall providing many of the same amenities as the suburban shopping centers – convenient parking, landscaped plazas, fountains, and piped-in music. In addition to its role as a retail shopping destination, Fulton Mall, and several of its cross streets, would be a meeting and gathering place for social mixing and community events. He envisioned sidewalk cafes, children’s play areas, art galleries, and concerts. Gruen referred to the 65-acre downtown core as a “super-block.”

The vision of a revitalized downtown was embraced by city leaders, downtown merchants, and the general public. Fresno would become a modern, sophisticated city of the future. To be implemented, the Gruen Plan required coordination of City, County, and regional planning policies. Regional planning policies were needed to reinforce (and protect) downtown Fresno as a regional retail destination for the entire six counties of the San Joaquin Valley. Suburban residential growth would continue and expand, but major land uses such as retail centers, office buildings, and hospitals would be concentrated in downtown Fresno. This was referred to as a policy of urbanization and concentration. The 1964 Fresno-Clovis Metropolitan Area General Plan was created to codify the concepts of the Gruen Plan.

With limited funding to implement this entire vision, Fulton Mall became the first phase of this grand redevelopment. Gruen brought in landscape architect Garrett Eckbo, a pioneer of modernist landscape design, to design the six-block Fulton Mall pedestrian zone. The design incorporated a significant collection of sculptures and other artworks. It included fountains, benches, trellises, planting, and a distinctive paving pattern. In only five months of construction, Fulton Street was transformed into Fulton Mall which opened with much fanfare on September 1, 1964. Electric trams carried shoppers up and down the mall, which became a big hit, and businesses enjoyed an increase in sales. Fulton Mall received national attention and awards. The American Institute of Architecture awarded Fresno its national award for “Excellence in Community Architecture” in 1965, and the U.S. Department of Housing and Urban Development awarded the Fulton Mall with a “National Design Excellence” award in 1968. Fulton Mall was the subject of popular national magazines such as Look and McCall’s, and Fresno received an “All-American City” award from the National Civic League in 1967. Writer Bernard Taper described the Fulton Mall in April of 1966:

“...where there once were traffic jams, noxious fumes and the standard frustrations and ugliness of an American city’s downtown, are gardens, fountains, pools, waterways and numerous pieces of handsome sculpture, some by artists of worldwide reputation. For the children, there are imaginative playgrounds. And for the elderly,

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or those who just want to take their ease, there are many benches, shaded by grape arbors and placed in pleasant proximity to some fountain or pool.\footnote{13}

In 1968, Victor Gruen Associates produced a twenty-minute film about the Fulton Mall – \textit{Fresno: A City Reborn}.\footnote{14} Victor Gruen personally presented the film at a screening at the White House to an audience that included First Lady Ladybird Johnson.\footnote{15}

Fresno’s Fulton Mall and the Kalamazoo pedestrian mall became models for downtown redevelopment trends around the country. Approximately 200 cities around the United States created downtown pedestrian malls, primarily during the 1960s and 1970s.\footnote{16}

\textbf{Garrett Eckbo}

Garrett Eckbo (1910-2000) is one of the pioneers of the modernist landscape movement that grew in post-World War II California. This is very evident in the design of Fulton Mall. Eckbo received an undergraduate degree in landscape design from the University of California, Berkeley in 1935. After a period of working in garden design, Eckbo then continued his education at Harvard University’s Graduate School of Design. At Harvard, Eckbo rebelled against the landscape architecture curriculum that was based on existing design styles derived from the Beaux-Arts tradition. At the same time Walter Gropius, founder of the Bauhaus School, arrived at Harvard and began to shake up the architecture curriculum with new ideas on modernist theory from Europe. There were new collaborations between students of architecture, landscape architecture, and artists. Eckbo was able to further explore modernist relationships between gardens and public spaces in both urban and suburban contexts.

In conjunction with fellow students Dan Kiley (1912-2004) and James Rose (1913-1991), Eckbo developed a design manifesto on modern landscape design, published in a series of articles in Architectural Record and Pencil Points in the late 1930s. Their ideas included seeking forms from nature and as a response to sites, rather than applying formal and axial geometries, symmetry, and styles rooted in the past. They sought to integrate ecology, society, and design. They wanted their modern landscapes to engage people actively, rather than (as they interpreted) the Beaux-Arts tendency for people to stand and look.

\footnote{13}{Taper, Bernard. McCall’s magazine, April 1966.}
\footnote{16}{The vast majority (89\%) of downtown pedestrian malls were deemed unsuccessful and most have been removed. This was documented in a study by Cole E. Judge prepared for the Downtown Fresno Partnership and presented at the Fresno Future Conference, October 11, 2013: \textit{The Experiment of American Pedestrian Malls: Trend Analysis, Necessary Indicators for Success and Recommendations for Fresno’s Fulton Mall}.}
It was through writings, perhaps more than works, that the modern pioneers influenced the field of landscape architecture in the second half of the twentieth century. Eckbo wrote numerous articles and, in 1950, published his first book *Landscape for Living*.

After receiving his Masters of Landscape architecture in 1938, Eckbo found project work on a number of government sponsored projects. He returned to California in 1939, and through work with the New Deal’s Farm Security Administration, designed migrant worker camps in areas that included the San Joaquin Valley. After World War II, Eckbo entered private practice with a number of partners, eventually forming Eckbo Dean Austin Williams, later known as EDAW. Eckbo’s work included a variety of project types, with gardens being a common theme throughout. His projects, whether in urban, suburban, or other settings, carried a continuing thread of joining nature and art into each work. During the 1950s, Eckbo’s practice was based in Los Angeles, and it is there that he met Victor Gruen. Needing a designer for the first phase of the Gruen Plan in Fresno, Gruen brought in Garrett Eckbo to collaborate on the design of the Fulton Mall project.

**Design of the Fulton Mall**

The design of the Fulton Mall was a collaborative effort between Victor Gruen Associates and Garrett Eckbo’s office. The concept for the car-free zone was from the Gruen Plan, but the landscape design was the product of Garrett Eckbo and his staff. The design was executed by staff from both offices, but the design was very much the product of Garrett Eckbo himself.17

Eckbo applied his modernist landscape principles to the design of the Fulton Mall. Flowing curvilinear lines in the form of planters, fountains, and paving patterns contrasted with the traditional architectural styles of the buildings lining the mall. This created the sense of the mall as a new and modern place where visitors would experience a modern lifestyle that included a good amount of leisure time. This was a place to stroll, linger on the numerous benches, enjoy works of art and fountains, listen to piped-in seasonal music, and hopefully spend money in the shops and restaurants.

Twenty years after the mall was completed, Eckbo visited the mall and wrote the following assessment of the project’s design:

> *There is not much symbolism, and quite a few mixed metaphors, in the Fresno Mall.***

> *The plenitude of quiet and moving waters, and of shade and greenery from trees and arbors, symbolizes the bursting vitality of irrigated agriculture in this hot interior valley of the arid West.***

> *The modern quality of the Fresno mall’s forms and patterns is no doubt debatable in our impatient culture. Paving and structural elements at Fresno are largely curvilinear and freeform, with some freely placed rectangularity. There are no axial*

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17 Seyfarth, Richard. Personal communication, March 5, 2015. Seyfarth was an associate in Eckbo’s office and worked with staff from Victor Gruen Associates to prepare the construction documents.
patterns and no obvious symmetry, but there is continual balance and gentle movement. It seems strange to have to stress this now, but several thousand years of bilateral axialism and symmetry does not die easily – it continues to make determined efforts to come back. But after the freedom and unlimited potentiality of modern design processes, a return to axially would be a return to slavery."\(^{18}\)

With the removal of vehicles, the traditional street of sidewalk, curb, and pavement was eliminated. The new landscape space went from building façade to building façade across the 80-foot-wide right-of-way. An intriguing paving pattern of curving and geometric contrasting bands of exposed-pebble concrete was meant to promote easy circulation.\(^{19}\) The bands vary from about 6” to 8” in width, and are darker than the fields of tan concrete paving they surround. The paving pattern created with the bands varied. The two-block segments at either end of Fulton Mall had a more curvilinear and flowing natural form. In the two center blocks of the mall the bands were created with a more angular, man-made pattern. It has been suggested that the paving patterns were to represent the contours of the land or the waterways of the San Joaquin Valley – the meandering course of the San Joaquin River and the angular forms of the numerous irrigation canals. The paving bands were also used at the edges of buildings, and around features such as fountains, planters, and sculptures. In his 1964 book *Urban Landscape Design*, Eckbo described the paving:

> "New paving from wall to wall, concrete with freely curved pebbly header strips crosswise to reduce length and promote leisurely cross circulation. All elements are of curvilinear form with this total paving pattern to promote easy circulation."

Practical design considerations were incorporated into the design in inconspicuous ways. Storm drainage was handled by sloping the paving toward the center of the mall and collected in numerous drain inlets located every 30’ to 50’. Drain inlets were incorporated into the paving pattern and surrounded by the distinctive bands or were discreetly located within planter curbs. A clear space of approximately 20’ in width meandered down the center of the mall to allow for emergency and maintenance vehicle access.

Approximately nineteen different species of trees are planted along the mall in irregular patterns. Although quite different than the early years of the mall, the trees have grown to provide a solid canopy of shade in some places. Depending on the tree species, the shade varies from deep shade to dappled light and provides welcome mitigation to the hot summer months. Eckbo described the trees:

> "A continuous but irregular tree pattern to provide shade... Trees to be a balance of deciduous and evergreen, with a concentration on the clear fresh green, which are least common among California trees."\(^{20}\)

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18 Eckbo, Garrett. *Fresno Mall Revisited*. Landscape Architecture Magazine, November/December 1986. With this quote it is interesting to note that after more than forty years of practice, Eckbo was still feeling the “shackles” of Beaux-Arts design and the need to defend modernist design.


Other planting included “a system of small but potent planting islands, incorporating shrub areas, sheltering seats, lawn panels, and flowers in beds and boxes.”

The artworks and water features played an important role in the design, creating a distinctive sense of place. There are twenty-one separate water features, and thirty-two works of art identified in the plan. The works of art include bronze, aluminum, stone, and wood sculptures; clay pipes; and tile mosaics. The artwork includes a broad variety of figurative and abstract or modernist sculptures and mosaics. Some of the pieces were made specifically for Fulton Mall. Local artists Joyce Aiken and Jean Ray Laury (mosaics); and Stanley Bitters (clay sculpted pipes and Dancing Waters fountain) made significant contributions to the art collection. The collection of art was purchased with $185,000 of funds raised from private donors and is now one of the most significant collections of artworks in a public space.

The artwork collection began as an independent but parallel effort to improve downtown Fresno. In 1959, a coalition of arts groups and individuals worked to raise funds for a permanent Fresno Arts Center. This effort was successful and the Fresno Arts Center fostered an appreciation of the benefits of art in the community. As the Fulton Mall was being planned, the opportunity for a permanent outdoor display of artworks on the mall started another successful fund-raising effort. Donations were required to be at least $5,000, and the donors were not allowed to have a say in the selection of artworks. Mayor Arthur Selland appointed an art selection committee to choose and acquire the artworks. The committee selected existing works and also commissioned works for the mall. Selections were made based on the durability of works to survive in the outdoor urban environment of downtown Fresno. The committee was also responsible for determining the settings for the artworks, their mounting and lighting. The funds raised were given to the city, that then entered into purchase agreements with the artists or brokers. The artworks remain in city ownership.

The water features were also an important part of the overall design and included still reflecting pools, bubbling fountains, and flowing water courses. Many of the water features were settings for the artworks. Eckbo described the water features:

“A fairly complex pattern of water features, including simple round and oval basins with jets, clusters of interlocking round-cornered square basins at different levels with water gushing forcefully from top to bottom, and larger free form pools incorporating more elaborate fountains, sculpture, fish, and waterplants.”

Other elements of the design include several wood and concrete trellises, site furnishings such as lights, signs, speakers, trash receptacles, drinking fountains, and benches. The benches were often custom designs that were integrated into walls, fountains, and other site features. Two small children’s play areas were also included in the design. Unseen

22 *Publicly Owned Art in Fresno, California*. Fresno County and City Chamber of Commerce, 1973.
was the extensive infrastructure and technology that was incorporated into the design. Underground electric service for lighting and event power was included. A network of speakers broadcast music, often of a seasonal nature. The Dancing Waters fountain had a wind sensor that could control the height of the fountain’s jets.

Chronology of Fulton Mall

1872 Central Pacific Railroad constructs a rail corridor through Fresno County, establishing a Fresno Station.
1873 Contract and Finance Company (a subsidiary of the railroad) files a gridiron town plan for Fresno.
1923 J Street renamed Fulton Street.
1954 Victor Gruen’s Northland Center in Michigan, the nation’s first regional suburban shopping center, opens.
1955 Construction begins on Manchester Center, Fresno’s first major suburban shopping center.
1955 Victor Gruen proposes a “superblock” plan of car-free pedestrian streets for downtown Fort Worth, Texas.
1956 Fresno business leaders discuss the possibility of creating a pedestrian mall on Mariposa Street.
1957 Fresno Downtown Association pushes for expansion of the Mariposa Street concept to include six to eight blocks of Fulton Street.
1958 Victor Gruen Associates submits a formal proposal and is hired by the City.
1959 Kalamazoo Mall, a Victor Gruen project, opens in downtown Kalamazoo, Michigan, becoming the nation’s first downtown pedestrian mall.
1960 City of Fresno adopts in principle Victor Gruen’s plan for downtown Fresno, including a pedestrian mall for the Fulton corridor.
1964 Construction of Fulton Mall begins on March 30.
1964 Fulton Mall opens to the public, September 1.
1964 Fresno-Clovis Metropolitan Area General Plan is adopted.
1965 The American Institute of Architects awards Fresno with its national award for “Excellence in Community Architecture.”
1968 Fulton Mall is honored with a “National Design Excellence” award from the U.S. Department of Housing and Urban Development.
1970 Montgomery Ward closes on Fulton Mall.
1970 Fashion Fair, an indoor regional shopping mall, opens in suburban Fresno.
1973 Fresno City Council votes 7-0 to amend the Central Area Plan to allow traffic to remain on Fresno and Tulare Streets, a deviation from the Gruen Plan for a “superblock.”

1974 Fresno General Plan calls for “multiple centers” – leading to the decentralization of retail services and weakening the importance of the Fulton corridor.

1986 J.C. Penney department store on Fulton Mall closes.

1988 Gottschalks department store closes.

2002 Fresno Redevelopment Agency’s “Vision 2010 – Destination Downtown” document calls for revitalization of the Fulton Mall “with possible limited traffic and refurbished pedestrian and landscaped areas.”

2008 Fresno Downtown Coalition nominates Fulton Mall to the National Register of Historic Places.

2010 Fulton Mall is determined eligible for the National Register (not listed due to city and property owner objections). Fulton Mall is listed on the California Register of Historic Places.

2011 Draft Fulton Corridor Specific Plan is released recommending three alternatives for Fulton Mall, two of which recommend reopening of Fulton to vehicle traffic.

2013 Fulton Mall Reconstruction Alternatives Analysis Report is completed, analyzing the three alternatives from the Fulton Corridor Specific Plan.

2013 City of Fresno is awarded a $16 million TIGER grant from the U.S. Department of Transportation for the reconstruction of Fulton Mall.

2014 Fresno City Council approves the Alternatives Analysis Report and chooses Alternative 1, reintroducing traffic to Fulton, February 27.

2014 NEPA Final Environmental Assessment and Section 4(f) Evaluation is completed and includes mitigation measure requiring Historic American Landscape Survey documentation of Fulton Mall.

2014 Reconstruction plans for Fulton Mall are prepared.
PART II: PHYSICAL INFORMATION

A. Landscape character and description summary:

The Fulton Mall is a designed landscape consisting of six blocks of landscaped pedestrian mall created from what was Fresno’s main street. The right-of-way is approximately 80’ in width. The mall is divided into thirds by two major cross streets – Fresno Street and Tulare Street. Three other former cross streets – Merced Street, Mariposa Street, and Kern Street are incorporated into the pedestrian mall. Fulton Mall has a total landscaped area of 7.46 acres.

The mall is built within the right-of-way of a previously-established rectangular gridded street pattern. It includes banded concrete paving, planters with trees and shrubs, benches, trellises, several water features, and an art collection comprised of wood, metal, concrete, and stone sculptures, and mosaic walls.

The design of most of the landscape features reflects the Modern landscape style that developed in California after World War II. Garrett Eckbo was one of its pioneering practitioners. The Modern landscape style is characterized by both free-form and geometric designs. It stands in sharp contrast to the formal, symmetrical, and axial designs of the Beaux Arts period that had its roots in classical designs of ancient Rome and Greece. Many of the large buildings fronting Fulton Mall are from the 1920s and 1930s and are designed in the traditional or Beaux Arts style, so there is a strong contrast between the design of the mall and the surrounding buildings. A number of updated storefronts on Fulton dating from the 1940s through 1960s reflect more modern architectural styles such as Art Deco, Streamline Moderne, and Mid-century Modern.

B. Landscape Characteristics and Features:

1. Natural Features

Fulton Mall is the heart of downtown Fresno and being developed in the late Nineteenth Century, there are no remaining natural features beyond the plants of the designed landscape and a variety of urban wildlife.

2. Spatial Organization
   a. Land Patterns

The pattern of Fulton Mall is set by the rectilinear street grid of downtown Fresno. The pedestrian mall occupies the former street and sidewalk area of Fulton Street, and the cross streets of Merced Street, Mariposa Street, and Kern Street. The major streets of Fresno Street and Tulare Street divide the mall into three two-block segments.
b. **Circulation**
Fulton Mall is a pedestrian zone. An emergency access corridor courses down the middle of the mall, and is used by emergency and maintenance vehicles. Vehicles cross the mall at its two ends – Tuolumne Street and Inyo Street, and at the cross streets of Fresno Street, Tulare Street, and Mariposa Street at Broadway.

c. **Views and Vistas**
The primary views remain the vistas up and down Fulton. These views have changed somewhat over the years as the trees have grown and impacted the views. The monumental clock tower sculpture at Mariposa Street has always been a major focal point on Fulton Mall. The tallest buildings on the mall, particularly the Pacific Southwest Building and the Guarantee Savings and Loan Building, have also been major focal points of view on Fulton Mall.

3. **Designed Features**

a. **Overall Condition and Integrity**
After more than fifty years, the Fulton Mall remains in fair condition, as one would expect from a designed landscape of that age. There is some cracking in the paving. The Fulton Mall also retains a high degree of integrity from the original construction. Small features, such as the custom wood benches that were designed by Eckbo, have been lost, replaced with metal benches. Some small scale features, such as drinking fountains, have changed. Some water features have significant leakage. But, to a great degree, the Fulton Mall has changed little over the years, as there has been no significant redevelopment of the design. The art collection remains, with some exceptions, in remarkable condition. Perhaps the largest change from the mall’s early years is the designed change that occurred as the trees have matured, providing significantly more shade.

b. **Paving and Topography**
The primary designed feature of Fulton Mall is the banded concrete paving that extends throughout the mall. The majority of the poured-in-place concrete paving is a smooth broom finish tan concrete. There are few or no expansion joints or score joints. The paving is accented with 8”-wide concrete bands with dark-colored smooth pebble finish. The bands create an extensive pattern in the paving, and there are two separate designs for the banding. The two outer thirds of the mall have smooth curvilinear bands and the center third section has a variation with an angular pattern and rounded corners. Eckbo described the paving pattern’s purpose “to reduce length and promote leisurely cross circulation.”24 The bands have been said to represent the contours of the agricultural landscape of the San Joaquin Valley.

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The topography of Fulton Mall is generally flat, however within the paving, there are considerable slopes (approximately 2% to 5%) to carry storm water to a series of drain inlets throughout the center area of the mall.

The condition of the paving is fair. It has numerous stains and cracks, although most are superficial. By today’s standards, much of the paving has cross slopes that exceed accessibility guidelines.

c. Planting

Fresno’s climate includes cool, sometimes wet winters, mild spring and fall, and very hot summers. Extensive tree planting was part of the original construction and was likely intended to provide shade and cooling during the hot summers. Development of the plant list, particularly the trees, was an important task. Garrett Eckbo and his team worked closely with Bob Belcher (1931-2014) from the Fresno parks department to develop the list.\(^{25}\)

There are 154 existing trees on Fulton Mall, composed of nineteen different species. The majority of the trees appear to be from the original construction, and most are in fair or good condition.\(^{26}\) There are a few discrepancies between the original planting plan and the existing trees. It is not known if changes were made prior to installation, or if some species were changed in later years.

The shrub and ground cover planting appears to have changed significantly over the years, though this is understandable in this urban environment. Many of the shrub and ground cover species shown on the original planting plans are no longer present. There is also a number of existing shrub species that are not reflected on the original planting plans. Several areas that were originally shown as “grass” on the original planting plans are now covered with artificial turf.

<table>
<thead>
<tr>
<th>Existing Trees:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common name</td>
</tr>
<tr>
<td>African Fern Pine</td>
</tr>
<tr>
<td>Carob</td>
</tr>
<tr>
<td>Camphor</td>
</tr>
<tr>
<td>Fig</td>
</tr>
<tr>
<td>Raywood Ash</td>
</tr>
<tr>
<td>Evergreen Ash</td>
</tr>
<tr>
<td>Crape Myrtle</td>
</tr>
<tr>
<td>Southern Magnolia</td>
</tr>
<tr>
<td>Olive</td>
</tr>
<tr>
<td>Canary Island Pine</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Species</th>
<th>Genus</th>
<th>Qty</th>
<th>Qty</th>
<th>Qty</th>
<th>Qty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese Black Pine</td>
<td><em>Pinus thunbergiana</em></td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Chinese Pistache</td>
<td><em>Pistacia chinensis</em></td>
<td>-</td>
<td>1</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Purple-Leaf Plum</td>
<td><em>Prunus serrulata</em></td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Flowering Cherry</td>
<td><em>Pyrus calleryana</em></td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Callery Pear</td>
<td><em>Quercus ilex</em></td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chinese Tallow</td>
<td><em>Triadica sebifera</em></td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Chinese Elm</td>
<td><em>Ulmus parvifolia</em></td>
<td>-</td>
<td>8</td>
<td>32</td>
<td>40</td>
</tr>
<tr>
<td>Zelkova</td>
<td><em>Zelkova serrata</em></td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>29</td>
<td>50</td>
<td>75</td>
<td>154</td>
</tr>
<tr>
<td></td>
<td></td>
<td>19%</td>
<td>32%</td>
<td>49%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Shrubs and Ground Covers from Eckbo Drawings:
(existing shrubs marked in Bold)

- *Abelia grandiflora prostrate*
- *Ajuga reptans*
- *Arbutus unedo*
- *Asparagus sprengeri*
- *Calendula officinalis*
- *Campsis tagliabuana*
- *Cerastium tomentosa*
- *Chaenomeles sp.*
- *Cocculus laurifolius*
- *Cotoneaster microphylla*
- *Cupressus sempervirens*
- *Cyperus papyrus*
- *Cyperus alternifolius*
- *Daffodil ‘King Alfred’*
- *Dodonea viscosa atropurpurea*
- *Elaeagnus fruitlandi*
- *Gazania splendens*
- *Vitis sp.*
- *Hypericum calycinum*
- *Japanese iris*
- *Juniperus chinensis ‘Mint Julip’*
- *Juniperus horizontalis ‘Bar Harbor’*
- *Juniperus tamariscifolia*
- *Lagerstroemia indica*
- *Ligustrum texanum*
- *Mahonia aquifolium*
- *Myrsine Africana*
- *Myrtus communis compacta*
- *Nandina domestica*
- *Pansy*
- *Parthenocissus tricuspidata*
- *Pittosporum tobira*
- *Photinia serrulata*
- *Podocarpus gracilior*
- *Prunus serrulata*
- *Punica granatum*
- *Raphiolepis indica rosea*
- *Scirpus lagunis*
- *Thalia dealbata*
- *Trachelospermum jasminoides*
- *Water lily ‘Sunrise’*
- *Water lily ‘La Reina’*
- *Xylosma congestum*

Existing shrubs at Fulton Mall not on original planting plans:

- *Acer palmatum*
- *Agapanthus sp.*
- *Buddleja davidii*
- *Buxus sempervirens*
- *Canna sp.*
- *Chamaerops humilis*
- *Clivia miniata*
- *Convovulus sp.*
- *Dietes bicolor*
- *Nerium oleander*
- *Philodendron sp.*
- *Phyllostachys aurea*
d. **Water Features**

The water features of Fulton Mall are key character-defining features and an important amenity that was a popular attraction at early outdoor shopping centers. There are twenty-one separate water features of varying sizes. The water features consist of concrete basins and recirculating mechanical systems. Ten of the water features are settings for artwork sculptures.

Due to their age, many of the fountains are in poor condition and approximately half are not currently operating. Some of the basins have cracked or spalling concrete and are leaking.

**Inventory of Water Features** (numbers reference locations on plan drawing):

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>B01</td>
<td>1964</td>
<td>Meandering concrete stream connection to water feature B02. Not functioning.</td>
</tr>
<tr>
<td>B02</td>
<td>1964</td>
<td>Multilevel rectangular pools with rounded corners with clay pipes sculpture by Stanley Bitters. Not functioning.</td>
</tr>
<tr>
<td>B03</td>
<td>1964</td>
<td>Freeform concrete pool with fountain spouts and clay pipes sculpture by Stanley Bitters. Functioning.</td>
</tr>
<tr>
<td>B05</td>
<td>1964</td>
<td>Freeform concrete pool with fountain spouts and bronze sculpture <em>Rite of the Crane</em> by Bruno Groth. Functioning.</td>
</tr>
<tr>
<td>B06</td>
<td>1964</td>
<td>Freeform concrete pool with fountain spouts as a companion pool related to B05. Functioning.</td>
</tr>
<tr>
<td>B07</td>
<td>1964</td>
<td>Circular concrete pool is the setting for sculpture <em>Aquarius Ovoid</em> by George Tsutakawa. Functioning.</td>
</tr>
<tr>
<td>B14</td>
<td>1964</td>
<td>Angular freeform concrete pools and cascade with clay pipes sculpture by Stan Bitters. Functioning.</td>
</tr>
</tbody>
</table>
B15 1966 Oval concrete pool with fountain bubblers, setting for *Smoldering Fires* sculpture by Claire Falkenstein. Functioning.


B17 1966 Oval concrete pool with fountain bubblers, setting for *Spreading Fires* sculpture by Claire Falkenstein. Functioning.


B19 1964 Freeform concrete pool and meandering stream. Pool is setting for *Obos* sculpture by George Tsutakawa. Functioning.


e. **Artworks**

The collection of outdoor artworks on the Fulton Mall was the result of civic interest to incorporate art into the mall project. Funding was raised privately, and the effort was separate but parallel with the design of the mall. Settings for the artworks were incorporated into Eckbo’s design for the mall. Most of the artworks are in good to fair condition. The clay pipe sculptures have some deterioration from the years of exposure to water and chemicals. The artworks were installed during construction of the mall in 1964 with the exceptions as noted on the inventory below.

Each artwork has a small bronze plaque set in the concrete paving with the name of the piece, the artist, and the date it was created.

**Inventory of Artworks** (numbers reference locations on plan drawing):

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A01</td>
<td>1965</td>
<td><em>The Visit</em> by Clement Renzi. Bronze sculpture.</td>
</tr>
<tr>
<td>A02</td>
<td>1964</td>
<td>Clay sculpted pipes by Stanley Bitters. Glazed ceramic pipes.</td>
</tr>
<tr>
<td>A03</td>
<td>1964</td>
<td>Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.</td>
</tr>
<tr>
<td>A04</td>
<td>1964</td>
<td>Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.</td>
</tr>
<tr>
<td>A05</td>
<td>1964</td>
<td>Clay sculpted pipes by Stanley Bitters. Glazed ceramic pipes.</td>
</tr>
<tr>
<td>A07</td>
<td>1964</td>
<td><em>Rite of the Crane</em> by Bruno Groth. Bronze sculpture.</td>
</tr>
<tr>
<td>A08</td>
<td>1962</td>
<td><em>Aquarius Ovoid</em> by George Tsutakawa. Bronze sculpture.</td>
</tr>
</tbody>
</table>
A10 1964 Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.
A11 1964 Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.
A12 1964 Dancing Waters by Stanley Bitters. Concrete sculpture and fountain.
A15 1964 Clock Tower by Jan de Swart. Monumental laminated wood sculpture.
A16 1965 Big A by Peter Voulkos. Aluminum and bronze sculpture.
A17 1964 Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.
A19 1964 Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.
A22 1940 Mother and Child by Raimondo Puccinelli. Stone sculpture.
A23 1966 Smoldering Fires by Claire Falkenstein. Copper and venetian glass sculpture.
A24 1966 Leaping Fires by Claire Falkenstein. Copper and venetian glass sculpture.
A25 1966 Spreading Fires by Claire Falkenstein. Copper and venetian glass sculpture.
A26 1964 Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.
A27 1964 Mosaic bench by Joyce Aiken and Jean Ray Laury. Concrete and tile mosaic.
A30 1964 Obos by George Tsutakawa. Bronze sculpture.

f. Buildings and Structures
Although the buildings that line the Fulton Mall are an important part of defining the space, they are beyond the scope of this report. The buildings are documented in other studies, including the Historic Property Survey Report for the Fulton Mall Reconstruction Project (FirstCarbon Solutions/Michael Brandman Associates, August 2013).
There are several structures that are part of the Fulton Mall design, including trellises and raised podium seating. The trellises consist of open wood canopies supported by concrete posts, and they are covered with vines. The raised podium seating was a solution to hide electrical system infrastructure. They consist of raised circular concrete platforms with entry steps, seating and railings. All is from the original construction except for the custom wood benches which have been replaced by metal benches.

Two children’s play areas were part of the original construction and still exist. They consist of a space enclosed by low curving concrete walls and a planting bed. The play equipment has changed over the years, with new equipment last installed in 2008.

**Inventory of Structures** (numbers reference locations on plan drawing):

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>1964</td>
<td>Children’s play area – Fulton at Merced. Low curving concrete walls, planting bed, and play equipment (from 2008).</td>
</tr>
<tr>
<td>C2</td>
<td>1964</td>
<td>Children’s play area – Fulton at Kern. Low curving concrete walls, planting bed, and play equipment (from 2008).</td>
</tr>
<tr>
<td>D1</td>
<td>1964</td>
<td>Trellis structure – Merced Street east. Concrete posts and wood canopy. Planted with wisteria.</td>
</tr>
<tr>
<td>D2</td>
<td>1964</td>
<td>Trellis structure – Merced Street west. Concrete posts and wood canopy. No planting.</td>
</tr>
<tr>
<td>D4</td>
<td>1964</td>
<td>Trellis structure – Fulton between Fresno and Mariposa. Concrete posts and wood canopy. No planting.</td>
</tr>
<tr>
<td>D5</td>
<td>1964</td>
<td>Trellis structure – Fulton between Mariposa and Tulare. Concrete posts and wood canopy. Planted with wisteria.</td>
</tr>
<tr>
<td>D6</td>
<td>1964</td>
<td>Trellis structure – Fulton at Inyo. Concrete posts and wood canopy. Planted with wisteria.</td>
</tr>
<tr>
<td>E1</td>
<td>1964</td>
<td>Podium/raised seating – Fulton at Merced. Concrete and wood. Metal replacement benches.</td>
</tr>
<tr>
<td>E3</td>
<td>1964</td>
<td>Podium/raised seating – Fulton at Mariposa. Concrete and wood. Metal replacement benches.</td>
</tr>
<tr>
<td>E4</td>
<td>1964</td>
<td>Podium/raised seating – Fulton at Tulare. Concrete and wood. Metal replacement benches.</td>
</tr>
<tr>
<td>E5</td>
<td>1964</td>
<td>Podium/raised seating – Fulton at Kern. Concrete and wood. Metal replacement benches.</td>
</tr>
</tbody>
</table>
g. **Small Scale Features**

**Benches.** Comfortable seating was an important part of the Eckbo design, and it also fulfilled Gruen’s vision for the mall as a public space where people could meet. Most of the original seating included custom designed curving wood benches with concrete supports that were integrated into the design of planting areas, walls and other features. Seating was arranged in various forms including benches that faced each other to promote social interaction. None of the original wood benches remain. They have been replaced with a variety of metal benches that provide seating in the same locations, but do not otherwise relate to the Eckbo design.

**Lighting.** The original construction included pedestrian scale pole lights with translucent white globes. Most of the lights are still present, but the white globe luminaires have been replaced with a lantern-style fixture.

**Speakers.** A system of pole mounted speakers was installed as part of the original construction to provide piped music to contribute to the relaxed atmosphere of the mall. Many of these are still present; however, they are not currently operable.

**Drinking Fountains.** There are thirteen drinking fountains along Fulton Mall; however, none of the fountains themselves are from the original construction. The existing drinking fountains include contemporary pre-cast concrete cantilever fountains and some that are on rustic stone pylons. The original fountains were white Portland cement bowls on pedestals that were adorned with mosaic tile by Joyce Aiken and Jean Ray Laury.27

**Trash Receptacles.** There are several types of existing trash receptacles. Several are a modern round bulging pre-cast concrete design from the original construction. It is not known if these receptacles are from 1964, or are of the same design. Other trash receptacles are of more contemporary designs.

**Signs.** Several blue metal mall and street identification signs are from the original construction. Many other existing signs and banners are from later years.

**Flag Poles.** Groupings of flag poles are located at several entries to the mall and appear to be from the original construction. These occur at the following locations:

- Fulton at Tuolumne
- Merced at Congo Alley
- Merced at Federal Alley
- Kern at Federal Alley
- Fulton at Inyo

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27 *Publicly Owned Art in Fresno.* Fresno County and City Chamber of Commerce, 1973.
PART III: SOURCES OF INFORMATION

The careers and work of both Victor Gruen and Garrett Eckbo have been relatively well documented in various forms. Specific works on the Fulton Mall, however, are somewhat lacking. Although Fulton Mall is a very significant work of landscape architecture, it is a relatively small part of the careers of Gruen and Eckbo and is not representative of the primary focus of their works. Most of the documentation regarding Garrett Eckbo involves his work in residential design. He did relatively few urban design projects similar to Fulton Mall. Likewise, the majority of scholarly works on Victor Gruen focus on his early work in retail store design and his later work developing shopping malls.

The Garrett Eckbo collection resides in the Environmental Design Archives at the University of California, Berkeley. The Eckbo papers, however, contain very little information about Fulton Mall. There are no design notes or reports, and no correspondence between Eckbo and Gruen, or Eckbo and the city.

From personal communication with Richard Seyfarth, Eckbo’s associate working on the project, we know that the plans were prepared in the Victor Gruen Associates’ office in Beverly Hills. The Victor Gruen papers reside in the Manuscript Division of the Library of Congress. A visit to the Library of Congress was beyond the scope of this work, but the detailed finding aid to the collection makes no mention of the Fulton Mall project, only the Fresno central area development plan.

The Fresno County Public Library Heritage Center has newspaper clippings and the Gruen Plan, but no correspondence between Garrett Eckbo, Victor Gruen, and the City. The Special Collections Research Center at the Henry Madden Library, California State University, Fresno has several documents related to the Fulton Mall including Architecture, Ethnicity and Historic Landscapes of California’s Central Valley (Fresno Planning and Development Department, 2008) and Fresno and the Mall (Victor Gruen Associates, 1964). From the City of Fresno Public Works Department, we received a set of construction plans dated January 1964 for what was referred to as “Pedestrian Mall No. 1” (Fulton Mall). The construction plans include horizontal control and paving, grading and drainage, water supply and sanitary sewer, construction details, fountain plans and mechanical systems, electrical plans, and planting plans. These plans were useful in determining which features were from the original construction.

We were also fortunate to receive three sets of color transparencies taken by Richard Seyfarth, an associate of Garrett Eckbo’s, responsible for the construction of Fulton Mall. These include sixty-five images from the 1964 construction period, thirty-six images from 1964 at the completion of construction, and eight images of Fulton Mall from 1967. These photographs provided important information on the construction techniques and sequences and the condition of the newly completed mall.
Published Sources:


*Publicly Owned Art in Fresno, California*. Fresno County and City Chamber of Commerce. 1973.

Sanborn Map Company. Fresno Sanborn insurance maps, 1918-1948.


Newspapers and Periodicals:


*Fresno Bee* newspaper. Various dates. See footnotes.


**Papers, Reports, and Unpublished Sources:**


McKnight, Ray; Linda Zachritz, and Harold Tokmakian. *Fulton Mall National Register of Historic Places Registration Form (Draft).* Ca. 2009.


Online Resources:


Inventory of the Garrett Eckbo Collection at the UC Berkeley Environmental Design Archives. [http://www.oac.cdlib.org/findaid/ark:/13030/tf4290044c/](http://www.oac.cdlib.org/findaid/ark:/13030/tf4290044c/)


Drawings and Plans:


Images:

Approximately 2,400 digital photographs of Fulton Mall taken during 2013 and 2014 by RHAA Landscape Architects.

109 color transparencies from 1964 and 1967 showing Fulton Mall during construction and after completion. Provided by Richard Seyfarth, associate to Garrett Eckbo during the design and construction of Fulton Mall.

Four images from the UC Berkeley Environmental Design Archives, Garrett Eckbo Collection. Includes three images from the completed Fulton Mall, and one image from Fulton Street prior to the construction.

Personal Communications:

Aiken, Joyce. Personal communication June 10, 2015. Regarding Ms. Aiken’s involvement in the creation of the original drinking fountain mosaics and mosaic benches.
Kimber, Hilary, Fresno Parks & Recreation Department. Personal communication, October 17, 2013, regarding selection of trees planted with the 1964 construction.

Seyfarth, Richard. Personal communication, March 5, 2015. Richard Seyfarth was an associate of Garrett Eckbo’s working on the construction documents for Fulton Mall.

Tokmakian, Harold. Personal communication February 20, 2015. Regarding the general plans for Fresno County, the City of Fresno, and their relationship with the Fulton Mall.
PART IV: PROJECT INFORMATION

This Historic American Landscape Survey (HALS) documentation of the Fulton Mall was a required mitigation of the Fulton Mall Reconstruction Project Final Environmental Assessment and Section 4(f) Evaluation under the National Environmental Policy Act (NEPA). The Fulton Mall Reconstruction Project is a project of the City of Fresno to return vehicle access to Fulton for the purpose of economic revitalization. Because the City is planning to use federal funds for this project, the California Department of Transportation (Caltrans) is the lead agency for the Environmental Assessment.

The Fulton Mall Reconstruction Project will introduce two-way vehicle circulation and parking to Fulton. The project will result in the demolition of the existing Fulton Mall. Many elements of the existing Fulton Mall will be incorporated into the new project. Existing water features will be reconstructed near their original locations, and all existing artworks will be relocated into the new design.

The following is copied from Fulton Mall Reconstruction Project Final Environmental Assessment and Section 4(f) Evaluation, May 2014:

Prior to any work that would adversely affect any characteristics that qualify the Fulton Mall as an individual property or as a character defining feature of the Fulton Street/Fulton Mall Historic District, Caltrans shall ensure Historic American Landscape Survey (HALS) documentation consistent with National Park Service standards is completed and will consult with the National Park Service Pacific West Region office [see Appendix B] as to the required level of documentation. Upon completion and approval, the District will distribute HALS documentation to the NPS for transmittal to the Library of Congress; the Office of Historic Preservation; the California Room of the California State Library; the University of California Berkley, Environmental Design Archives, Garrett Eckbo collection; the Regional Information Center at California State University (CSU) Bakersfield; the Madden Library Special Collections Research Center at CSU Fresno; Fresno County Library; Fresno City and County Historical Society Archives; City of Fresno Historic Preservation Manager; Caltrans District 6; and Caltrans Headquarters Library and History Center.

This HALS documentation report was prepared by Douglas Nelson, historical landscape architect. The drawings were prepared by John Martin, Douglas Nelson, and Lauren Knight. The archival large format photography was done by Brian Grogan.
APPENDIX A: ILLUSTRATIONS
Figure 1. Image from “The Gruen Plan” for the Fresno central area. The plan shows the central core area encircled by a roadway system, the car-free “core superblock”, and surrounding housing redevelopment areas. (*Central Area Fresno, California, Volume 2 The Plan and its Implementation*, 1960, The Heritage Center, Fresno County Public Library.)
Figure 2. Image from “The Gruen Plan” for the central core “superblock”. The plan shows the extent of the pedestrian zone, parking, and street access. Note that both Fresno Street and Tulare Street were also intended to be developed as pedestrian streets. That was not done and these streets continue to carry vehicles. (Central Area Fresno, California, Volume 2 The Plan and its Implementation, 1960, The Heritage Center, Fresno County Public Library.)
Figure 3. Image from “The Gruen Plan” for the Fresno central area. This image provided a vision of what Fulton Street might look like after traffic is removed and landscape features are added. (Central Area Fresno, California, Volume 2 The Plan and its Implementation, The Heritage Center, Fresno County Public Library.)
Figure 4. Fulton Street, looking northwest, prior to construction of Fulton Mall. (Photograph courtesy of Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley.)
Figure 5. Fulton Mall shortly after construction in 1964. Looking northwest toward Merced Street. Children’s play area is at center. (Photograph courtesy of Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley.)
Figure 6. Fulton Mall shortly after construction in 1964. Looking northwest from Tulare Street. (Photograph courtesy of Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley.)
Figure 7. Fulton Mall shortly after construction in 1964. Looking southeast from Tuolumne Street. Passenger trams that traveled the mall in the early years are seen in the foreground. (Photograph courtesy of Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley.)
Figure 8. Fulton Mall shortly after construction in 1964. Fountain and trellis structure. Looking northwest near Fresno Street. (Photograph courtesy of Richard Seyfarth.)
Figure 9. Water feature with sculpted clay pots by Stanley Bitters, shortly after construction in 1964. Also notice drinking fountain, no longer extant. Looking northeast on Merced Street, towards Fulton Mall. (Photograph courtesy of Richard Seyfarth.)

Figure 10. There are thirteen drinking fountains on Fulton mall. This is the original design of precast concrete with a mosaic embellishment. The mosaic design was different on each fountain. All have been replaced with different drinking fountains. (Photograph courtesy of Richard Seyfarth.)
Figure 11. Water feature and planting in 1967. (Photograph courtesy of Richard Seyfarth.)
Figure 12. One of eight mosaic benches on Fulton Mall, 1964, each with a different mosaic design. The wood bench materials have been replaced with coated metal elements. This mosaic bench now sits in the shade of the pine trees on Fulton near Merced Street. (Photograph courtesy of Richard Seyfarth.)
Figure 13. Fulton Mall near Tulare Street looking northwest, 1967. Note the paving pattern and the light poles (white globes have been replaced with a covered lantern design). (Photograph courtesy of Richard Seyfarth.)
Figures 14 through 45 document the artworks on Fulton Mall
(All photographs in this section from RHAA Landscape Architects.)

Figure 14. A01, The Visit by Clement Renzi.

Figure 16. A03, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 15. A02, Clay Sculpted Pipes by Stanley Bitters.

Figure 17. A04, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 18. A05, Clay Sculpted Pipes by Stanley Bitters.
Figure 19. A06, *Talos*, by James Lee Hansen.

Figure 20. A07, *Rite of the Crane*, by Bruno Groth.

Figure 21. A08, *Aquarius Ovoid*, by George Tsutakawa.

Figure 22. A09, *Trisem*, by T. Newton Russell.

Figure 23. A10, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 24. A11, Mosaic Bench by Joyce Aiken and Jean Ray Laury.
Figure 25. A12, *Dancing Waters*, by Stanley Bitters.

Figure 26. A13, *Valley Landing*, by Gordon Newell.

Figure 27. A14, *La Grande Laveuse*, by August Renoir.

Figure 28. A15, *Clock Tower*, by Jan de Swart.
Figure 29. A16, Big A by Peter Voulkos.

Figure 31. A18, Arbre Echelle by Francois Stahly.

Figure 30. A17, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 32. A19, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 33. A20, Mosaic Bench by Joyce Aiken and Jean Ray Laury.
Figure 34. A21, *Arbre Echelle* by Francois Stahly.

Figure 35. A22, Clay Sculpted Pipes by Stanley Bitters.

Figure 36. A23, *Mother and Child* by Raimondo Puccinelli.

Figure 37. A24, *Smoldering Fires* by Claire Falkenstein.

Figure 38. A25, *Leaping Fires* by Claire Falkenstein.
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Figure 42. A29, *Ellipsoid VI* by Charles Owen Perry.

Figure 40. A27, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 43. A30, *Yokuts Indian* by Clement Renzi.

Figure 41. A28, Mosaic Bench by Joyce Aiken and Jean Ray Laury.

Figure 44. A31, *Obos* by George Tsutakawa.
Figure 45. A32, Clay Sculpted Pipes by Stanley Bitters.
Figure 46. Sample construction document sheet from Victor Gruen Associates and Eckbo, Dean & Williams. (RHAA collection.)
Figure 47. Sample construction document sheet from Victor Gruen Associates and Eckbo, Dean & Williams. (RHAA collection.)
Figure 48. Sample construction document sheet from Victor Gruen Associates and Eckbo, Dean & Williams. (RHAA collection.)
Figure 49. Sample construction document sheet from Victor Gruen Associates and Eckbo, Dean & Williams. (RHAA collection.)
Figure 50. Sample construction document sheet from Victor Gruen Associates and Eckbo, Dean & Williams. (RHAA collection.)