

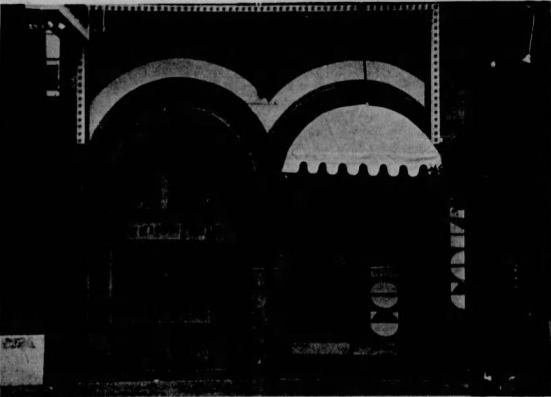
- COLOR -

*The City*


## Super SuperGraphics

■ Stop. Look at it.  
Walk on in.  
Through the mouth of an image. Into the middle of a huge and appetizing whatever.  
Walk on in!  
That's what they're saying these days. With art. Visual happenings which are so commercial they make you want to participate.  
Huge, abstracted signs that compel through immensity.  
You can call it SuperGraphics.

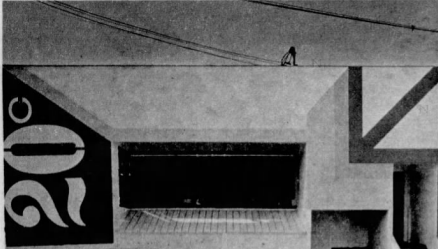
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*Coke's, 515 Broadway, Salazar & Infante.*




*Canned Foods, 1350 Folsom Street; Allen Thomas.*




*Buster's Drive-In, Collins & Geary Streets; J. R. McCarthy.*



*First Western Bank Parking Lot, 455 Beach Street; William Wedemeyer.*



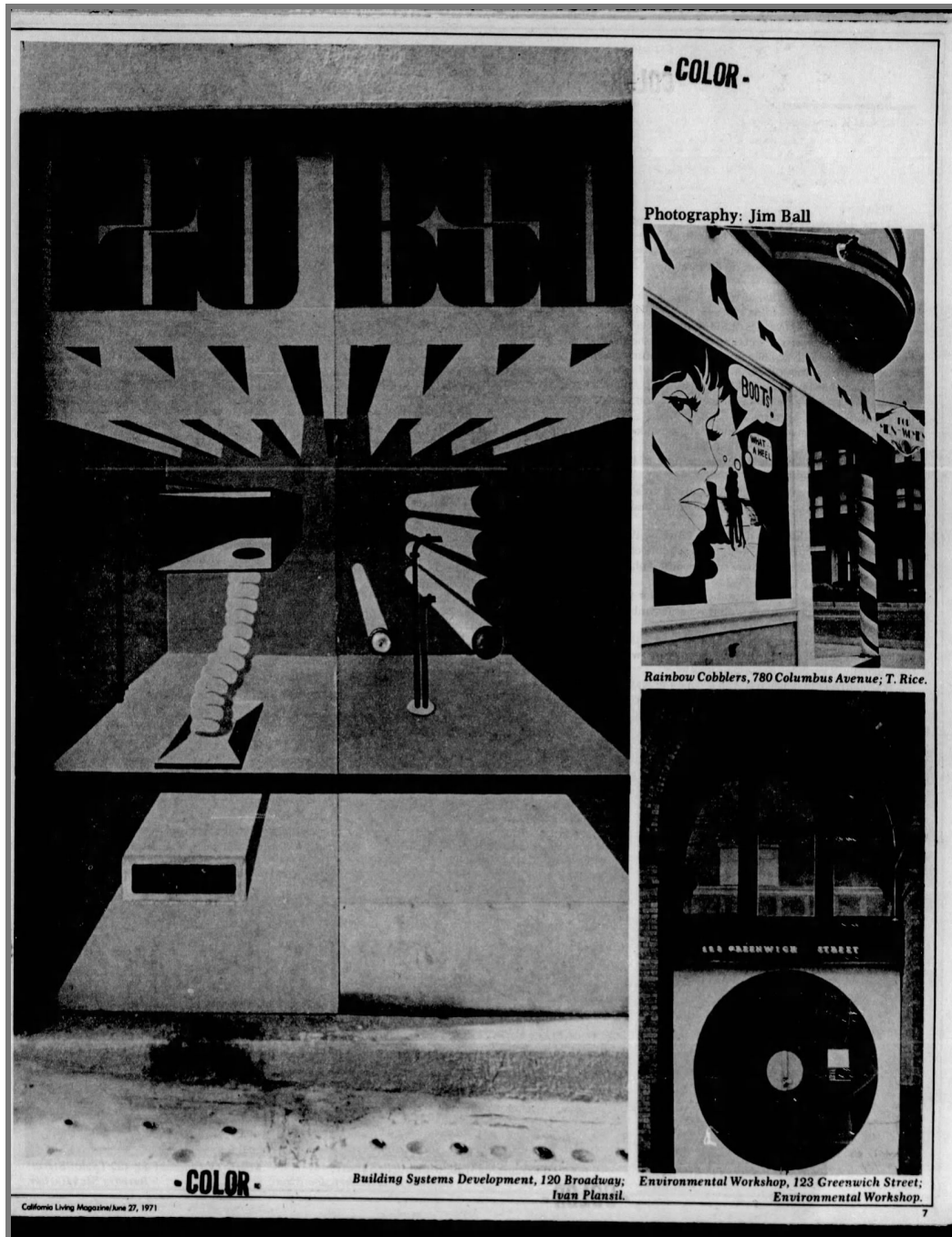
*The Sound Stage, 2040 Van Ness Avenue; Harry Murphy.*



*Neptune Waterbeds, 800 Bay Street; Bob Arnold.*

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June 27, 1971/San Francisco Sunday Examiner & Chronicle



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**The City** *continued*

**Religion?**  
Three religious sects, facing economics, put themselves into one ecumenical church. To bring it all together into one inspiring setting they had an artist superimpose wall-sized religious symbols. It unified the diverse religious concepts into one place.

A Pontiac dealer wants to make it big. He uses his entire building on Van Ness to draw them in.

Banks, clothing shops, gas stations, hamburger joints. Some of the experts are calling it: "One of the most stimulating social and artistic phenomena in our country today."

Others are calling it faddish, a blight on the landscape.

SuperGraphics might be taking every city in America giant steps closer to the garishness of Las Vegas—but nobody can deny that it's a new art form.

Artists, architects and graphic designers, like most of us, are becoming more total-environment oriented. They believe eye-catching murals splashed across the front of buildings will help brighten our cities.

They believe by using superscale urban frescoes they can face-lift the dreary surroundings of the ghetto and add life and color to any commercial area.

The entire building is used as a canvas. Windows and doorways become part of the design. The architecture becomes part of the optical effect. Structure modifies planes, distorts corners.

SuperGraphics explode the static rectangular form. Arrows, colors, suggested walkways and symbols grab you, lead the eye and compel the feet.

These subliminal attacks on human instincts are usually the work of professional artists. They start off with sketches, then, usually, it becomes a sign-painter's job.

It's relatively inexpensive. And it's here to stay. Because we believe in giving credit where credit is due, we have listed the artists responsible for the individual designs in the captions. □



*The Gap, 1950 Ocean Avenue; Harry Murphy.*



*Begal Shop, Bush & Polk Streets; Marget Larsen.*



*Crystal Palace, 443 Broadway; Ron Rick.*



*Passageway Wall, Ghirardelli Square; Barbara Stauffacher.*



*KBHK-TV Channel 44, 420 Taylor Street; Barbara Stauffacher.*

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