

This is an Open Access document downloaded from ORCA, Cardiff University's institutional repository:<https://orca.cardiff.ac.uk/id/eprint/87337/>

This is the author's version of a work that was submitted to / accepted for publication.

Citation for final published version:

Anderson, Jonathan Mark 2016. On trend and on the wave: carving cultural identity through active surf dress. *Annals of Leisure Research* 19 (2) , pp. 212-234. 10.1080/11745398.2015.1106327

Publishers page: <http://dx.doi.org/10.1080/11745398.2015.1106327>

Please note:

Changes made as a result of publishing processes such as copy-editing, formatting and page numbers may not be reflected in this version. For the definitive version of this publication, please refer to the published source. You are advised to consult the publisher's version if you wish to cite this paper.

This version is being made available in accordance with publisher policies. See <http://orca.cf.ac.uk/policies.html> for usage policies. Copyright and moral rights for publications made available in ORCA are retained by the copyright holders.





On trend and on the wave: carving cultural identity through active surf dress.

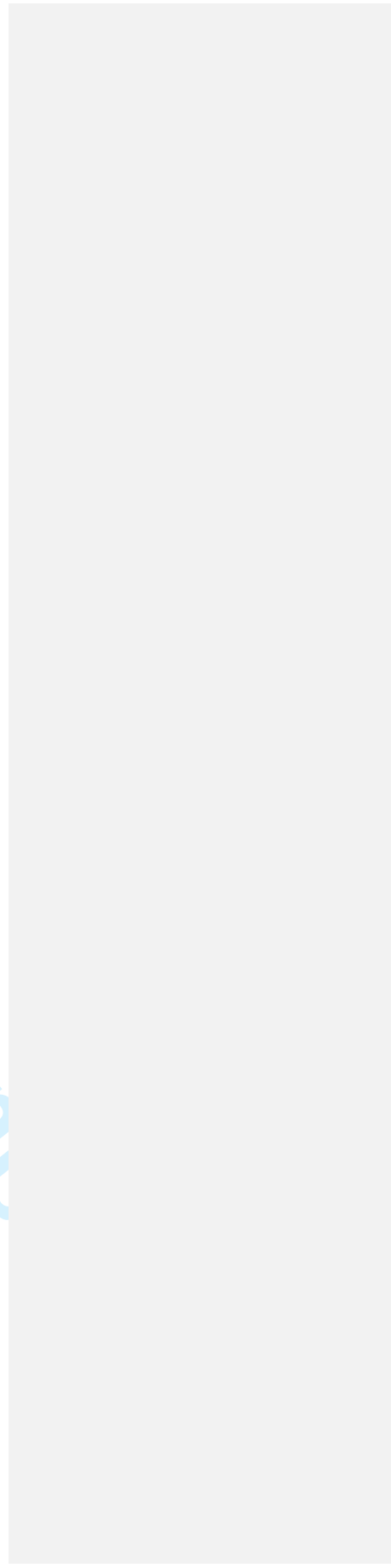
| | |
|------------------|-----------------------------------|
| Journal: | <i>Annals of Leisure Research</i> |
| Manuscript ID | RANZ-2015-0019.R3 |
| Manuscript Type: | Original Article |
| Keywords: | surfing, culture, dress |
| | |

SCHOLARONE™
Manuscripts

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

On trend and on the wave: carving cultural identity through active surf dress.

For Peer Review Only



Abstract.

Clothing, as both functional and fashionable, has become a key marker in signifying and shaping personal identity. This is particularly clear in a range of 'lifestyle sports' (after Wheaton, 2004), including the array of practices associated with the culture of surfing. This paper examines the ways in which companies market performance clothing to surfers. By critically analysing the ways in which wetsuits, rash vests, bodygloves and neoprene-boots are advertised by companies such as Billabong, Quiksilver, RipCurl and O'Neill, this paper outlines how particular engagements with waves are designed into these forms of dress, and how specific cultural performances and identities are encouraged through their marketing. The paper suggests that four cultural ideals become integral to the 'dress code' for performance surf wear, namely: 1) Unique Surfing Performance, 2) Cultural Authenticity, 3) Transient Engagements, and 4) Cyborgian Skin. The paper will argue how this marketing of active surf dress is important as it not only signifies particular types of identity within surfing culture, but also valorises specific types of communion with the surf zone.

Keywords:

Surfing, marketing, dress, performance, culture, engagement

Introduction.

Clothing, as both functional and fashionable, has become a key marker in signifying and shaping cultural identity (Shields, 1992, Featherstone, 1987, 1991; Dunn, 2008; Hetherington, 2011; Whiting and Hannam, 2015). As part of the process of 'individualisation' (Beck, 2002), individuals in the developed world make particular dress choices as "agents of their own livelihood mediated by the market" (Beck, 1992, 130). As a

1
2
3
4
5
6
7 consequence, “small decisions [such as] what to wear” contribute to the reflexive project of
8 forming an identity (Giddens, 1991, 81). Clothing purchase and performance is thus
9
10 inextricably tied by both producers and consumers to people’s sense of themselves and the
11
12 cultural groups they wish to feel, and be seen to be, a part of. As a consequence, clothing
13
14 manufacturers play a key role in commoditising aspirant and desirable lifestyles, and even
15
16 creating them. This is perhaps particularly clear in the arena of lifestyle sports.
17
18

19
20 Lifestyle or ‘whizz’ sports (see Wheaton, 2004, Midol, 1993) refer to a range of cultural
21
22 activities including rock climbing, sky-diving, skateboarding, and snowboarding. However,
23
24 of all lifestyle sports, surfing is perhaps the activity that has most currency in the popular
25
26 imagination. As it is generally understood, “surfing is the deceptively simple act of riding a
27
28 breaking ocean wave on a surfboard” (Kampion and Brown, 2003, 27), or as Warren and
29
30 Gibson describe it, surfing refers to “an ancient interaction between humans and the
31
32 environment, a fluid and exciting pastime where breaking waves, the body, and a surfboard
33
34 interact” (2014, 1). Surfing as a cultural activity shares many of the defining features of all
35
36 lifestyle sports (Tomlinson, Ravenscroft, Wheaton, & Gilchrist, 2005; van Bottenburg &
37
38 Salome, 2010). Surfing is individualistic in nature (as opposed to team-oriented); it is
39
40 participatory (rather than spectator-focused); it is centred on skill, risk, and hedonism, often
41
42 shows resistance to regulation and institutionalisation, and remains ambiguous in its
43
44 relationship to competition (see Wheaton, 2004, 12). Associated surfing cultures generally
45
46 occur in coastal environments that are often spectacular, exciting and picturesque. With these
47
48 elements combined, surfing is not simply a cultural practice that brings together humans and
49
50 the sea, but has also been portrayed as a “metaphor for life [that has] almost universal appeal”
51
52 (Kampion & Brown, 2003, 27).
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 Thus, as Barilotti (2002) states, “everyone today wants to be a surfer”, and although such
8 claims are hyperbolic in nature, reports claim that 35 million people participate in surfing
9 worldwide (Surfer Today, 2013). The surf dress industry is therefore a lucrative market;
10 Surfer Today (2014) estimates that the industry is worth over US\$20 billion, whilst
11 companies such as Quiksilver report annual turnovers in the multiple billion dollars (e.g.
12 US\$1.81 billion in 2013, as cited in Surfer Today, 2014). As is clear from even a cursory
13 glimpse at mainstream culture, the hedonistic thrill, adrenalin-fuelled risk, laid-back lifestyle,
14 and even spiritual understanding that are commonly understood to be integral to surfing
15 practice (see Midol 1993; Tomlinson 2001; Rinehart & Sydnor, 2003; Wheaton 2004,
16 Stranger, 1999; 2011; Anderson, 2013a) means that the activity has cultural capital not
17 simply within the boundaries of lifestyle sports. Many non-surfing products have been
18 injected with a dose of surfer culture in order to add economic and social value. This process
19 of (hyper)commoditisation (Scott, 2001, see also Crook et al, 1992, and Stranger 2011), has
20 been used to sell travel destinations (e.g. Visit California, 2015), cars (e.g. Toyota Hilux
21 Surf), perfume (e.g. Chanel No.5), and of course, clothes (see also Mondy, 2014). Due to the
22 cultural appeal of this lifestyle sport, these products are not solely marketed to active surfers,
23 but also to aspirant or even armchair surfers; in other words, those in the wider population
24 who are attracted to the images, identities, and practices associated with surf culture, but are
25 not engaged with the activity directly. These associated markets are crucial to surf dress
26 companies, as Surfer Today notes,

27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47 “surf companies don’t live off selling [active surf] gear, that’s for sure. [For] the ‘Big
48 Four’ - Billabong, O’Neill, Quiksilver and RipCurl – [shore-side] surf wear is where
49 the profit is. Forget wetsuits, surf fins, traction pads or surfboards. Surf brands want
50
51
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 you to buy boardshorts, shoes and sandals, sweatshirts, t-shirts, trousers. That's where
8
9 the coin meets the pocket" (2014).

10
11
12 Thus due to the popularity of surfing culture and their role in promulgating it, companies
13
14 manufacturing surf dress have developed their product range from the niche provision of surf
15
16 dress for the water-world (including wetsuits, rash vests, bodygloves, and neoprene-boots) to
17
18 a range of fashion clothing items (including t-shirts, hoodies, coats, trousers, and shoes) that
19
20 are sold to surfers *and* the mainstream market (see Stranger, 2011). A number of corporations
21
22 dominate this surf dress industry; long established surf companies (including RipCurl,
23
24 Billabong, Quiksilver, and O'Neill) vie with newcomers to the scene (e.g. Hurley and Red
25
26 Bull) to claim a slice of this lucrative market. It is through designing and advertising active
27
28 surf dress to the core surfing market, and surf-inspired shore-side clothes to the general
29
30 public, that these surf companies attempt to "control the clothes and shorts that we i.e.
31
32 surfers themselves wear, and even the way we ride waves" (Surfer Today, 2013).

33
34
35 In general, the active surf dress that surfers choose to wear can be seen to require a number of
36
37 functional, as well as fashionable, fundamentals. Surf dress is primarily purposeful in nature,
38
39 enabling terrestrially-based human beings temporary freedom to engage with the 'water
40
41 world' of the surf zone (see Anderson and Peters, 2014). This temporary access is enabled
42
43 through protection (from extremes of temperature, ultra violet radiation, or even surf zone
44
45 impact), and through enabling practice (by aiding natural buoyancy and dynamism through
46
47 the water). Yet beyond these primary functions, active surf dress has come to symbolise and
48
49 re-present aspects of this lifestyle sport to others, both contributing to the identities of those
50
51 choosing to wear them and creating solidarity ~~or difference~~ between individuals in broader
52
53 ~~(non)~~surfing collectives. This is particularly clear in the case of surfboards. Surfboards are
54
55

1
2
3
4
5
6
7 not conventionally understood as a form of dress, but like the wetsuits, boardshorts, neoprene
8 boots, rashvests and thermal armour that make up the active surf dress wardrobe, surfboards
9 become part of the surfer assemblage that engages with the water world (Anderson, 2012). As
10 such, surfboards – like other forms of surf dress as we shall see below – are amalgams of
11 function and fashion, they are not simply purposeful by providing mobility to the wave, an
12 island-like refuge whilst waiting for waves, or the ability to catch and ride waves when they
13 occur, but are also “symbolic, even talismanic... of cultural, social and emotional meanings”
14 (Warren and Gibson, 2014, 1). Surfboards are thus at once technologies (Michael, 2000)
15 which enable particular types of engagement with particular types of waves (e.g. the
16 shortboard for aerial or acrobatic surfing on quick, fast and often messy waves; or the
17 longboard for long, slow rides on larger, cleaner waves). Yet they are also cultural objects
18 that promise affective encounters with waves and present aesthetic meanings to the broader
19 cultural world about the nature of the board-rider (see Featherstone, 1991). As Warren and
20 Gibson confirm, surfboards “are now used to construct a personal identity as much as answer
21 a utilitarian purpose” (2014, 10). Thus a surfboard and (as we will see) more specific
22 performance wear, enables surfers to practice their identity on the waves, and perform it on
23 the shore. Active surf dress thus becomes a key part of the assemblage that is the surfed wave
24 (including the coming together of surfer, water, geology, fetch, wind and tide (Anderson,
25 2012)), and the assemblage that makes the cultural territory of the liminal zone (see
26 Anderson, 2013b). Surf dress is a technology that allows surfers to engage with the world
27 differently, and define themselves differently in relation to the world.
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48

49 In this light, companies such as RipCurl, Billabong, and Quiksilver, alongside smaller surf
50 companies such as C-Skins, Patagonia and Finisterre, are key players in clothing and
51 commoditising the surfing ‘neo-tribe’ (after Maffesoli, 1996). These companies’ advertising
52
53
54

1
2
3
4
5
6
7 campaigns become definitive of key aspects of this lifestyle sport and the cultural, affective,
8
9 and practical ‘traces’ (~~after~~ Anderson, 2010) that surfers and surf-friendly consumers elect to
10
11 buy and wear in order to practice their identity. Surf dress therefore becomes an integral
12
13 dimension of being a surfer, for this neo-tribe “consumption for adornment, expression and
14
15 group solidarity become not merely the means to a lifestyle, but the enactment of lifestyle”
16
17 (Shields, 1992, 16).

18 19 20 Methods, Marketing and Surf Magazines.

21
22 The key means through which these companies market their product to surfers is surf media,
23
24 principally the internet and surfing magazines. According to Surfer Today (2013), “surf
25
26 media dominates [access to surfers]. Surf magazines ...reach wide audiences. They are
27
28 opinion-makers and may rapidly change consumption patterns in the surf shopping world”.
29
30 The importance of surf magazines cannot be underestimated, as Jean-Sebastien Estienne,
31
32 European Marketing Manager of RipCurl, states, “we are deeply convinced that surf
33
34 magazines are amongst the best tools we can use to reach our core customers” (Personal
35
36 Communication, 2015). This paper explores the key ways in which surf companies from
37
38 across the globe seek to market their active surf dress to surfers in Europe and America. By
39
40 critically analysing the ways in which wetsuits, rash vests, body gloves, and neoprene boots
41
42 are advertised by companies such as Billabong, Quiksilver, RipCurl and O’Neill (amongst
43
44 others), this paper outlines how particular engagements with waves are designed into these
45
46 forms of dress, and how specific cultural performances and identities are encouraged through
47
48 their marketing. It does this by using content and visual analysis from seven magazine titles
49
50 sold in the UK: *Surfer*, *Carve*, *Wavelength*, *Surf Europe*, *SUP International*, *Drift*, and *The*
51
52 *Surfer’s Path*. It is argued that these surf magazines offer an illustrative cross-section of the
53
54 titles available in Europe and the United States, as well as including the major titles and a

1
2
3
4
5
6
7 sample of 'second tier' magazines (Endo, 2013) which have sustained circulation in the
8
9 market. This range has been chosen in order to gain a broad cross-section of surf company
10
11 advertising, covering the 'Big Four' (who are likely to dominate advertising in the major surf
12
13 magazines) as well as smaller surf companies.

14
15
16 *Surfer* magazine, produced in the United States, is often considered the "bible of surfing"
17
18 (Surfing Today, 2013). *Carve* is the UK's most popular surf publication, and is considered to
19
20 be 'the best European surf magazine' (Estienne, Personal Communication, 2015), whilst
21
22 *Wavelength* is the UK's longest-running title (starting in 1981). These magazines, alongside
23
24 *The Surfer's Path* (which ceased trading in December 2013) and *Drift*, report on a range of
25
26 short- and long-board surfing activities, tend to focus on male surfing (but not exclusively),
27
28 and combine news on surf competitions, travel expeditions, and surf wear, with broader surf
29
30 culture stories. *Surf Europe* represents the closest equivalent to a surfing 'lad's mag',
31
32 covering similar issues to the mainstream surf magazines but with a more controversial, often
33
34 sexist tone; whilst ~~the new publication~~ *SUP International* (founded in 2008) caters to the
35
36 growing constituency of Stand Up Paddleboarders. Back issues of these magazines were
37
38 analysed from 2001 to 2014. 28 editions were chosen, covering a range of years and
39
40 publications¹. All full page and double spread adverts were included in the study, with a
41
42 total of 220 different active surf dress adverts identified and were analysed; whilst some adverts
43
44 marketed specific surf wear products, others sold the lifestyle 'brand' of the particular
45
46 surf company (discussed in detail below). (In terms of product type, in the editions chosen 77

47
48 ¹ Editions covered: *Carve* issues (7): editions numbered 102, 119, 123, 128, 131; *Drift*: 5, 6,
49
50 7; *SUP* (1): 7; *Surf Europe* (1): 75; *Surfer* (4): 53, 54, 55, 56; *Surfers' Path* (9): 27, 28, 30,
51
52 33, 64, 82, 92, 95, 97; *Wavelength* (3): 184, 234, 235. Years covered: 2001: 1; 2002: 4;
53
54 2008: 5; 2009: 1; 2010: 2; 2011: 3; 2012: 2; 2013: 3; 2014: 7.

Formatted: Font: Not Italic

1
2
3
4
5
6
7 adverts were for wetsuits, 57 for boardshorts, 53 for the lifestyle brand of the company, 5 for
8 rashvests, 5 for neoprene boots, and the remainder for miscellaneous items). Sixty different
9 companies advertised in the sample, but the following dominated the advertising pages:
10
11 O'Neill (24 adverts); C-Skins (19); RipCurl (18); Patagonia (12); Quiksilver (12); Reef (11);
12
13 Billabong (8); NinePlus (8); Xcel (8); Alder (6); BodyGlove (6); Volcom (6); Finisterre (5);
14
15 Hurley (5); Oakley (5); and Rusty (5). Both thematic and visual analysis (see Miles, 1994;
16
17 Pink, 2001, 2006) was conducted for these adverts, with the taglines, scripts, colours,
18
19 locations, participants, and surfing styles noted and thematised. Key images are reproduced in
20
21 the Figures below, and on the following webpage: [http://www.spatialmanifesto.com/research-](http://www.spatialmanifesto.com/research-projects/surfing-places/on-trend-and-on-the-wave)
22
23 [projects/surfing-places/on-trend-and-on-the-wave](http://www.spatialmanifesto.com/research-projects/surfing-places/on-trend-and-on-the-wave) ; where appropriate further information
24
25 was referenced through related websites and social media feeds.
26
27

28
29 From this secondary material, the paper suggests that four key cultural ideals become integral
30
31 to the identity of surfers through their active surf wear 'dress code'; namely: 1) Unique
32
33 Surfing Performance, 2), Cultural Authenticity, 3) Transient Engagements, and 4) Cyborgian
34
35 Skin. The paper will go on to show how this marketing of active surf dress is important as it
36
37 not only signifies particular types of identity within surfing culture, but also valorises specific
38
39 types of communion with the surf zone.
40
41

42 43 **Performance.**

44
45 As argued above, performance clothing needs to protect the surfer and enable surfing
46
47 practice. Surf dress adverts therefore seek to convince participants with regard to their
48
49 functionality on these fundamentals. As Stranger argues, "one key element in maintaining the
50
51 link with core surfers is that the companies supply good quality functional items ... (as
52
53 opposed to purely symbolic goods) that the core accept as genuine 'insider' products" (2011,
54
55

1
2
3
4
5
6
7 190). In order to achieve this, a key element of marketing active surf dress is communicating
8
9 to surfers a product's USP. In general, a product's USP is understood to refer to its Unique
10
11 Selling Point; however, in the case of active surf dress, this paper suggests the USP of a
12
13 product is better understood as the way it can help protect the surfer and enable surfing
14
15 practice, in other words, help contribute to an individual's Unique Surfing Performance.
16
17 Patagonia, for example, used a campaign based on what their products are "built for" (see
18
19 Figure 1). This series of adverts involved boardshorts and wetsuits that are "built for
20
21 purpose", and in practice this means they include a triumvirate of key enablers: protection,
22
23 performance, and place-specific facilitation. As the following examples illustrate:
24
25

26 "We build for purpose. Its sounds obvious, but we're committed to producing HIGH
27
28 PERFORMANCE SURF GEAR THAT WORKS FLAWLESSLY IN THE WATER.
29
30 [It] provides unparalleled WARMTH, COMFORT AND FLEXIBILITY from the most
31
32 temperate of waves to the most frigid and demanding" (Patagonia, wetsuit, in The
33
34 Surfer's Path, 92, Sept-Oct, 2012, emphasis in original²).

35
36
37 "Built for: 'getting barrelled'" (Patagonia, boardshorts, in The Surfer's Path, 97, July-
38
39 Aug, 2013).

40
41
42
43 "Built for: Ireland" (Patagonia, wetsuit, in The Surfer's Path, 95, March-April, 2013).

44
45
46
47 *[INSERT FIGURE 1. Figure 1. Unique Surfing Performance: Built for Purpose.]*
48
49

50
51 _____
52 ² Surfing adverts are referenced as follows (Company, product (if noted), Source Title,
53
54 Volume, Issue, Year). Page numbers for adverts are not cited in surf magazines.
55

1
2
3
4
5
6
7 This campaign exemplifies how surf companies offer functional products that protect the
8 surfer from extremes of temperature (providing warmth in cold climes – or as an O’Neill
9 advert for a rashvest worn by Jordy Smith claims, sun defence in tropical zones: “Don’t get
10 burned. Ultraviolet protection 50+. Ultra light. Ultra stylish. Perfect fit” (in Wavelength, 184,
11 July 2009). However, this protection is complemented and enhanced by the ability of surf
12 dress to enable the surfer to perform on more difficult, elusive, and high status waves. For
13 example, in the case cited above boardshorts are ‘built for getting barrelled’. As Fordham
14 outlines, getting barrelled is “an essential aspiration for every surfer” (2009, 140); it refers to
15 the ability to ride a wave that breaks over the surfer’s head, and whose crest or lip curls over
16 the surfer, effectively enveloping the rider, whilst they travel through the moving water
17 underneath (see Quiksilver, 2013a). Often called a ‘tube ride’, or accessing ‘the green room’,
18 getting barrelled has become “an iconic element of surf culture and those who [can] ride the
19 tube become members of an elite sub-cult” (Fordham, 2009, 140). In light of this, any
20 product that promises to help the surfer to ‘get barrelled’ is going to be attractive, with
21 individuals suspending their disbelief that this dress may actually help them generate this
22 practice. The Patagonia campaign also suggests that their products are ‘built for’ particular
23 places (for example Ireland in Figure 1). Waves breaking off the west coast of Ireland have
24 become the new, not necessarily exotic, but definitively fashionable destination for local and
25 global surfers. Communicated through surf travel books (Fordham, 2007), surf trip reportage
26 in magazines (Carve, 2011), surf films (Conroy, 2009), and endorsed by surfing icons
27 including Kelly Slater and the Malloy brothers, Irish breaks such as Easkey and Mullaghmore
28 have become important ‘must-ride’ waves on the global surf map. As Ireland is now
29 recognised as hosting world class breaks, albeit in colder conditions than experienced in
30 conventional surf locations, any product that promises to help withstand such wave power
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 and temperature extremities will excite the curiosity of those wishing to experience this ‘new’
8
9 water world.

10
11
12 This move towards marketing products for colder climates is a key shift in surf companies’
13
14 design and advertising strategy over recent years. This paradigm shift is perhaps best
15
16 illustrated through Finisterre’s entry into the surf market (see Figure 2):
17

18
19
20 “O’Neill, RipCurl, Billabong and Quiksilver, we’d like to welcome you to a task. There
21
22 are more cold water surf spots than warm ones and we’re surfing them more than ever.
23
24 ... The lifestyles we continue to see marketed are ones that focus on warm water surf
25
26 regions. It’s a business model that isn’t geared towards designing products around what
27
28 the cold water surfer actually needs. Do we really need another board short, flip flop, or
29
30 sunglasses company? We don’t think so. Instead, we believe that designing quality
31
32 products around the lifestyles of cold water surfers is the right step for the industry.
33
34 We’re here to focus on the cold water surfer and to design products for them. We’d like
35
36 to welcome you to the task” (Finisterre, in *The Surfer’s Path*, 92, Sep-Oct, 2012).
37

38
39 *[INSERT FIGURE 2. Figure 2. Unique Surfing Performance: Cold Water Surfing.]*
40
41
42

43 Although this advert effectively outlines Finisterre’s corporate and surfing philosophy (or
44
45 ‘brand’, which is discussed in more detail below) in black and white, it suitably illustrates the
46
47 shift within surf culture from a dominance on tropical zone surfing, to temperate, and even
48
49 cold water surfing. In the popular imagination, and within surf culture itself, the ‘proper’
50
51 places to surf have conventionally been located in warm water spots (e.g. Australia, Hawaii),
52
53 however with changes in technology (boards and suits), as well as the spread of surfing from
54

1
2
3
4
5
6
7 the 1970s onwards into a wide range of nations that do not have warm water waves, many
8 surfers require rashvests, wetsuits, neoprene boots, gloves and hats to ward off the cold and
9 prolong the time they can spend in the water. This is a USP that Protest and C-Skins surf
10 companies attempt to commoditise, as the following advertising excerpts illustrate:
11
12

13
14
15
16 “Never leave the water. Surf till you can’t keep your eyes open. Dream of surfing. Then
17 surf some more. Island protest makes trip to the shore obsolete. Protest to get there”
18
19 (Protest, in Surf Europe, 75, July, 2010).
20
21

22
23
24 “we know british winters [and] ... we know how to combat them. c-skins ensure that
25 you surf to your fullest potential whatever the british winter throws at you” (C-Skins,
26 wetsuits, in The Surfer’s Path, 33, Oct-Nov, 2002, lower case in original).
27
28
29
30

31
32 As these shifts in advertising demonstrate, surf companies attempt to valorise and celebrate
33 particular *types* of surfing activity. It is possible, for example, to surf with a longboard (8-12
34 feet in length) on cleaner, longer waves, and this technology encourage ‘glides’ rather than
35 faster, more dynamic, and often aggressive manoeuvres. In contrast, shortboards (approx 6-7
36 feet) can be used on messier, gnarlier and sometimes quicker waves, and due to this board-
37 wave combination, encourage fast moves, cutbacks, and even aerial manoeuvres (with many
38 moves similar to those undertaken on skateboard or snowboard pipes). Many surf companies
39 market their products particularly for this latter constituency; as the following examples
40 illustrate:
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 “The new fusion 3q zipper with over-locking teeth completely blocks out water. The
8 reduced zipper length allows for more freedom of movement. Easy in easy out.
9 Formula for aggression” (O’Neill, wetsuit, in *The Surfer’s Path*, 30, April-May, 2002).

10
11
12
13
14 “Fighting the cold war. Razor. Zone. Bullet. 5x3 wetsuit technology from C-skins.
15 Put the boot in! C-skin boots and reef slippers... designed for aggressive surfing. [...]
16 Push harder!” (C-Skins, wetsuits, in *The Surfer’s Path*, 28, Dec-Jan, 2002)

17
18
19
20
21
22 “Designed to fit. Made to grip. So you rip” (C-Skins, boots, in *The Surfer’s Path*, 64,
23 Jan-Feb, 2008).

24
25
26
27
28 Echoing through the military metaphors used and the tendency of surf companies to
29 ‘weaponise’ their surf dress, these adverts seek to service the trend in surf culture that sees
30 the domination of aggressive shortboard riding (in tropical or colder locations) over gliding
31 longboard riding. These companies’ campaigns can be seen to, if not wholly create, then
32 consolidate and perpetuate a ‘norm’ in surf culture that this form of riding is the orthodox and
33 ‘proper’ way to perform surfing activity (Bourdieu, 1977, 1991; Anderson, 2010). As Ford
34 and Brown (2006) identify, in recent years – and perhaps since the ‘shortboard revolution’ of
35 1968-1970 (see [Kampion and Brown, 2003](#)) – short-board riders have enjoyed elevated status
36 and respect in the surfing field. This cultural norm brings with it certain power dynamics
37 which favour young, athletic, male surfers within surf culture, and serves to (further)
38 marginalise female surfers, older surfers, long-boarders, bodyboarders and surf-ski riders.
39 Although adverts aimed at these latter groups do exist (for example RipCurl’s and Reef’s
40 seasoned support for pro surfer Alana Blanchard), they nevertheless remain marginal to the
41 “commonly accepted norm in and outside of the surf” (Mihi, 2015, 91). Performing surfing
42
43
44
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 on shortboards in an aggressive, aerial way has come to be the dominant mode of practice in
8 surf culture, and these adverts do little to challenge this orthodoxy.
9

10
11
12 Finally in relation to performance, many surf companies use professional surfers, active on
13 the surf tours, to help sell their product. As Jean-Sebastien Estienne, European Marketing
14 Manager of RipCurl states, “Most of the time, we use action pictures of our ambassadors
15 using RipCurl’s products. The goal is to highlight the features of our products (e.g.
16 ‘Flashbomb³, the world fastest drying wetsuits’) by using the performances of our team riders
17 (e.g. 3 times world surfing champion Mick Fanning or the recent world surfing champion
18 Gabriel Medina)” (Personal Communication, [2015](#)). Other key campaigns echo this trend for
19 professional surfer endorsement, including:
20
21
22
23
24
25
26
27

28
29
30 “Xero furnace. Superior warmth. ‘When I put on a Billabong wetsuit, I don’t even have
31 to think about it. I just know it works’ (Shane Dorian)” (Billabong, wetsuit, in *Surfer*,
32 55, Oct, 2014).
33
34
35

36
37
38 “Built for Action. Dane Reynolds. Signature” (Quiksilver, wetsuit, in *Surfer*, 53, Sept,
39 2012).
40
41

42
43
44 “KS10. Kelly Slater 10x World Champion” (Quiksilver, in *The Surfer’s Path*, 82, Jan-
45 Feb, 2011).
46
47
48
49

50
51
52 ³ Again, note the tendency of surf companies to weaponise their surf dress, to appeal to the
53 younger, masculine, aggressive, surf market.
54

1
2
3
4
5
6
7 “PSYCHO series will take you to places you’d have to be nuts to surf. Rider Developed
8 - Rider Proven” (O’Neill, wetsuit, in *The Surfer’s Path*, 28, Dec-Jan, 2002, see Figure
9 3).
10
11

12
13
14 *[INSERT FIGURE 3. Figure 3. Unique Surfing Performance: Rider Developed, Rider*
15 *Proven.]*
16
17

18
19
20 The intended message through these campaigns appears to be: ‘if you want to surf like these
21 individuals, our products will help you do this’. Often pictured performing aggressive
22 cutbacks on fast moving waves, or aerial jumps in a variety of exotic or fashionable locations
23 (see Quiksilver, 2013b), such marketing ploys play to the dominant themes of performance
24 within surfing culture outlined above, whilst also moving surf culture closer to accepting, and
25 celebrating surf competitions. The professional surfers used to endorse products have their
26 credentials underlined by the frequency with which they have won international or global
27 surfing titles. From a lifestyle sport that is ambivalent to institutionalisation, these adverts
28 seek to subvert cultural scepticism towards competition and lionise surfers who aspire to and
29 succeed in the surf tour. As these competitions are wholly sponsored by surf companies (both
30 long standing companies and newcomers to the industry), it is clear that surf dress
31 manufacturers have a vested interest in promoting not only their products, but also the
32 participating surfers likely to succeed in them. In this way, surf companies are not simply
33 attempting to foster particular performances in the water world, they are also seeking to
34 influence how surfing is defined in the broader culture.
35
36
37
38
39
40
41
42
43
44
45
46
47
48

49
50
51 **Cultural Authenticity.**
52
53
54
55

1
2
3
4
5
6
7 “I doubt that many [corporations] would welcome a commodity marketplace in which
8 one competed solely on price, promotion and trade deals, all of which can easily be
9 duplicated by competition, leading to ever-decreasing profits, decay and eventual
10 bankruptcy” (Graham Phillips, from Ogilvy & Mather, cited in Klein, 2001, 14).
11
12
13
14
15

16 As the previous section has argued, through marketing active surf dress companies attempt to
17 create their own Unique Surfing Performance criteria in order to gain credibility with the core
18 surfing neo-tribe. However, as suggested by Phillips above, this can be achieved not simply
19 through providing functional product, but also by creating ‘goods’ that have meanings which
20 resonate with the broader cultural values of surfers. Increasingly this is realised through the
21 ‘branding’ of the product and the company itself. As Klein seminally argued, over recent
22 decades there has been a “corporate obsession with brand identity” (2001, 5). Now
23 companies do not operate in a marketplace where competition is based solely on price or
24 even purpose, rather they compete in terms of concepts and ideas, what Klein terms: “the
25 brand as experience, as lifestyle” (2001, 21).
26
27
28
29
30
31
32
33
34
35
36

37 From this perspective, companies, and in this case, surf companies are in “the culture-
38 creation business” (ibid. 46). Their goal is for their own company branding – the public story,
39 aims, and ideals of that company – to resonate with and ultimately colonise the surf culture
40 they wish to sell to. In this light, the question is not *whether* surf companies influence what is
41 seen to be authentic surf culture, but *what specific ideals and preferences* do they seek to
42 define authentic surf culture by?
43
44
45
46
47
48
49
50

51 As we have seen, many surf companies seek to demonstrate that professional surfers have a
52 direct role to play in their product development, either through testing or wearing that product
53
54

1
2
3
4
5
6
7 in photo shoots or competition. This endorsement gives the impression to consumers that
8 these companies are not outsiders muscling in to a new market, but are rather part of that
9 culture and creating products that they (as real surfers) want and need. An alternative way to
10 demonstrate this integration with surf culture (what Stranger (2011) has termed an 'insider'
11 status) – is through the geographical origins of that surf company. As the following examples
12 go some way to illustrate:
13
14
15
16
17
18
19

20 “A surf icon born in Hawaii. ... Our history goes back to the beginning... there were no
21 limits for the Hawaiian surfers and our boards ruled the huge tubes of Pipeline. A cool
22 and relaxed attitude, a soul surfer approach and a free rider state of mind, Lightning
23 Bolt is inspired by the true spirit of surf and its riders' lifestyle” (Lightning Bolt, in Surf
24 Europe, 75, July, 2010).
25
26
27
28
29

30
31 “North Shore Fuelled” (Hurley, in Carve, 153, Aug, 2014).
32
33

34
35 “We're all about aloha, we stay on Hawaiian time” (T&S Surf Designs, in Surfer, 53
36 Sept, 2012).
37
38
39

40
41 “[Simply] Santa Cruz” (O'Neill, in Carve, 131, Feb, 2012).
42
43
44

45 These adverts emphasise the importance of companies having origins in geographical
46 locations that are integral to surf culture. The origins of surfing are generally accepted to be
47 in Polynesia, specifically Hawaii, and any surf company who knows its salt (water) will seek
48 to convince surfers that they have indelible connections to this spatial location. As
49 geographers have long argued, individual identity is a spatial phenomenon; the question of
50
51
52
53
54

1
2
3
4
5
6
7 who we are directly connects to where we are, and indeed where we are from (Casey, 2001).
8
9 The same logic applies for surf companies. As a consequence, surf companies who are able to
10 demonstrate connections to key geographical places in the history of surfing generate cultural
11 credibility more easily than others. These connections are often to surfing's origins in
12 Polynesia, or places where the western development of surfing from the 1950s onwards
13 occurred (e.g. Santa Cruz, California). It is important to note that this identification and
14 celebration of surfing roots has a number of effects; firstly it recognises the historical and
15 geographical origins of surfing, effectively retelling these stories, turning them into legends,
16 and mythologizing those people and places involved; and secondly, reinforcing the status of
17 these places (now with surf companies' roots and identity grafted onto them) as crucial
18 touchstones for any surfer to recognise and affirm. This status and these stories are chosen by
19 companies so their product can be associated with particular cultural traits which become
20 perpetuated over time. Echoing points made in the 'Performance' section, those surf
21 companies who graft their roots to the 'North Shore' for example (see Hurley, above),
22 attempt to appeal to cultural awareness that this area of Hawaii's coastline has both notorious
23 waves and hard-line surf communities (Surfline, no date). The message is: if like us you can
24 cut it (back) here, you can cut it (back) anywhere. If you buy our performance wear, you can
25 graft a piece of this geographical action and associated culture into your own surfer identity.
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42

43 This argument may suggest that companies associated with locations that exist beyond these
44 key littoral places would suffer in the surf market. However, as Barilotti (2002) claims,
45 everyone, everywhere, wants to be a surfer, and as we have seen in the case of Ireland, new
46 surfing sites have been regularly discovered over recent years (see also Taylor, 2014). As a
47 consequence, with every new location comes an opportunity to define a new USP and
48 identity for a product or brand. This can be seen in relation to C-Skins above (e.g. We know
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 British Winters), or Patagonia (e.g. Built for Ireland); but what is common in these examples
8
9 is the wish to demonstrate to surfers that companies' products have intrinsic connections to
10
11 surfing places, and the water in particular. As the following examples go some way to
12
13 illustrate, coming from the water world is crucial:

14
15
16 “Born in the water” (C-Skins, thermalwear, in *The Surfer's Path*, 33 Oct-Nov, 2002).

17
18
19
20 “Born on the beach in the 70s, Mistral understands water, wind, waves and the original
21
22 beach lifestyle like no other brand. ...Mistral coast life” (Mistral, in *SUP International*,
23
24 7, Summer, 2014).

25
26
27
28 “The original surf co since 1967. From our humble beginnings in the back of a VW
29
30 splitty on Fistral Beach, Newquay, to our purpose built head office in North Cornwall,
31
32 we have been leading the development of technical products for over 40 years” (Gul, in
33
34 *Wavelength*, 184, July, 2009, see Figure 4).

35
36
37 “The Waterman Collection” (Quiksilver, wetsuits, in *Surfer*, 53, Sept, 2012).

38
39
40
41 [INSERT FIGURE 4. *Figure 4. Cultural Authenticity: Geographical Roots.*]

42
43
44
45 These allusions to being ‘born in the water’ suggest that surf companies recognise the main
46
47 way in which surfers form their identity – as people who have a special affinity with the sea.
48
49 The sea shapes their sense of self (Brown & Humberstone, 2015); it is transformative of their
50
51 identity and their approach to the world (Anderson, 2014). As such, these companies want to
52
53 show themselves to be not just geographically rooted in culturally significant surfing places,
54

1
2
3
4
5
6
7 or have products that work best in particular breaks in specific geographical locations, but
8 that they too know what it is to be different to normal terrestrial beings, they too know what it
9 is to be shaped by the sea.
10
11

12
13
14 Another key aspect of the ‘difference’ exhibited by surf culture is the disrespect it can show
15 to mainstream culture and authority. In this sense, surfing has always had a strain of
16 counterculture running through its ideals and practices, not only originating from the eastern
17 philosophies associated with Polynesia, but also the alternative music, drug, and beach
18 cultures of 1960s California where surfing became acknowledged within the western psyche
19
20
21
22
23
24 [\(Warsaw, 2005\)](#). This counterculture is communicated in active surf dress marketing as
25 follows:
26
27

28
29
30 “Originals don’t walk the path, they carve it” (Quiksilver, boardshorts, in Surfer, 54,
31 April, 2013).
32

33
34
35 “Stray from the beaten path” (Smith Optics, sunglasses, in Surfer, 55, July, 2014).
36

37
38
39 “Disruptive by design” (Oakley, sunglasses, in Surfer, 55, July, 2014).
40

41
42
43 “you want a r.evolution?” (Rusty, boardshorts, in Wavelength, 184, July, 2009).
44

45
46
47 “Our kind. Think it’s in to be out” (Rusty, in Surfer, 54, April, 2013).
48

49
50
51 “Self-expression knows no boundaries” (O’Neill, in Surfer, 53, Sept, 2012).
52
53
54

1
2
3
4
5
6
7 These adverts suggest that these particular products can not only provide the surfer with
8 access to new experiences in the water (as opposed to land), but they can live these
9 experiences in their own way. With these products surfers can take and make their identity
10 through their own practices on the water; they can transgress any cultural and geographical
11 (b)orders that determine the proper and normal way to be (Anderson, 2010) and make a world
12 that (r)evolves around their own goals and aspirations. Acknowledging this counter cultural
13 spirit is vital for many companies as it becomes a new way to locate their products within
14 surf culture, rooting their branding within a template of self-expression and individualism.
15
16 Many companies realise this through using innovation to mark their difference and their wish
17 (like surfers themselves) to challenge the established norm. This is identifiable in relation to
18 Finisterre's alternative ideal of catering to cold water surfers; for them this is a journey on
19 'The Road Less Travelled' (in *The Surfer's Path*, 95, Mar-April, 2013, see also Frost, 1916).
20
21 Such literary metaphor not only resonates with many surfers' wish to carve their own line on
22 the wave (Quiksilver, 2013c), but also with a broader attitude to life that prioritises short term
23 encounters with empty waves more than other more durable life objectives⁴.
24
25
26
27
28
29
30
31
32
33
34
35
36

37 **Transient engagements.**

38 This paper has demonstrated how surf culture as witnessed through the marketing of active
39 surf dress has a strong countercultural strain running through it. Despite the move towards
40
41
42

43 ⁴ Of course, there is a clear paradox identifiable within a culture that valorises self-expression
44 and individuals, yet renders this possible (only) through buying and wearing the same clothes
45 as everyone else. There remain many within surf culture that are aware of this irony (see
46 Mitchell, no date) and choose not to wear explicitly branded water-world surf dress. Yet it is
47 possible to identify some companies who are not cognisant of the irony in their marketing
48 straplines; for example: "Join the Order" (Relentless, in *Wavelength*, 184, July, 2009).
49
50
51
52
53
54

1
2
3
4
5
6
7 increased commoditisation, and the paradox that countercultural ideals are increasingly being
8 influenced by ‘counter’ (or capitalist) cultural priorities, surfing retains an ambivalent and
9 tense relationship with many mainstream values. One key example of this is the celebration
10 within surf culture of hedonism, risk and enjoyment, principally through engagement with
11 waves. In short, individuals participate in surfing not to become rich, but to become stoked.
12 According to Kampion and Brown, “stoke is one of those wordless conditions that you have
13 to experience to know” (2003, 200), yet has been defined as “the feeling of euphoria
14 stimulated by surfing” (Fordham, 2009, 265; see Anderson, 2012 and 2014 for a fuller
15 investigation of the nature of stoke and surfing). The importance of getting stoked is such that
16 it becomes a new means through which surf companies can demonstrate their understanding
17 and insider status within surf culture. This is how some surf companies attempt to capture the
18 feeling in words:
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

“Experience you can feel” (Mistral, in SUP International, 7, Summer, 2014).

“British surfing. It takes commitment. The Assassin series has been designed without
compromise for UK surfers and UK conditions. Performance, warmth and flexibility
are in built to maximise your riding enjoyment. You’ll find our wetsuits a very different
Animal” (Animal, wetsuits, in Carve, 119, Nov, 2010).

“I surf because... I love the feeling of being surfed out” (Billabong, in Carve, 123,
May, 2011).

“Surfing is like nothing else. Its frozen hands and fumbling keys. Its being cleaned up
by a closeout and coming up laughing. Surfing is rubber arms and a dry wetsuit. It’s the

1
2
3
4
5
6
7 first duck dive on a cold morning. Its hot food, car heaters and the smell of coffee.

8 Surfing is paddling out somewhere you've never been. Its step-ups, broken boards and
9
10 long swims. Its 'how is it?' and 'had a couple?' Surfing is sitting in the lineup alone
11
12 under a pale winter sun. Its talking in the parking lot. ... Surfing is who we are... Surfing
13
14 is everything" (RipCurl, in Surfer, 55, Oct, 2014, see Figure 5).
15

16
17
18 *[INSERT FIGURE 5. Figure 5. Transient Engagements: Stoke.]*
19

20
21 This allusion to the intangible but all-encompassing nature of stoke is often articulated by
22
23 surf companies through the use of (quasi) religious language (Taylor, 2007a, 2007b, 2008,
24
25 Anderson, 2013a), as the following examples illustrate:
26

27
28
29
30 "Wear the spirit" (Oxbow, boardshorts, in The Surfer's Path, 30, Apr-May, 2002).
31

32
33
34 "True to this. There is a light somewhere begging to be followed. Calling out from
35
36 distant horizons in your mind. Reach in through the noise and grab it. Fall into
37
38 spiritual intoxication" (Volcom, boardshorts, in Surfer, 55, Oct, 2014).
39

40
41 "I just saw the universe" (Rusty, in Surfer, 53, Sept, 2012).
42

43
44
45 Acknowledging the existence of this stoke, valorising its importance, and offering consumers
46
47 the opportunity to celebrate and experience more of it, is integral to the alternative cultural
48
49 approach that defines surfing. The importance of stoke informs a broader cultural attitude
50
51 within surfing that could be summed up as '#enjoy[ing] the ride' (Surfdome, in Wavelength,
52
53 235, Autumn, 2014). In this sense the surfing life often aspires to prioritise the enjoyment to
54

1
2
3
4
5
6
7 be had from the energy of the global oceans – the stoke gained from a transient engagement
8 with a passing wave – rather than be concerned with more material or terrestrial
9 responsibilities. This commitment to the transience of stoke is enough for surfers to orient
10 their ‘liquid lives’ (Bauman, 2000) around it, and from this commitment a number of other
11 cultural ideals are generated. Echoing the spiritual aspects of stoke noted above, many surfers
12 (and indeed surf dress adverts) acknowledge the transient engagement that humans have in
13 their own lives on the planet, and perhaps more ecologically and existentially as a species
14 too. Similarly, despite stoke consolidating strong geographical connections between surfers
15 and their local break, it also generates an urge to experience new waves at new locations
16 (Doherty, 2007; Anderson, 2013b). This global mobility has been part of surfing since the
17 dissemination of the practice by Cook and London (Warshaw, 2004), and has continued
18 through seminal surf movies such as ‘The Endless Summer’ (Brown, 1966). This wanderlust
19 for stoke is articulated in adverts such as the following from RipCurl:
20
21
22
23
24
25
26
27
28
29
30
31
32

33 “Surfing is being local yet still searching. Its road trips, boarding passes and rocking
34 boats. It’s a tropical reef and a track through the dunes. Surfing is the first view of the
35 ocean every morning. Surfing is who we are...” (RipCurl, wetsuit, in *Surfer*, 55, July,
36 2014).
37
38
39
40
41
42

43 Stoke therefore produces a tendency within surf culture to acknowledge the transient
44 engagement that humans have with waves, with particular surf travel locations, and their own
45 lives on the planet, both as individuals and as a species. These transient engagements are
46 summed up in Reef’s longstanding campaign to market active surf wear: **we, as surfers, are**
47 **‘Just Passing Through’** (~~see~~ Brownley, 2012).
48
49
50
51
52
53
54
55
56
57
58
59
60

Comment [NC1]: Does this need placing in quotation marks?

It’s the tagline to Reef’s campaign, so I would argue the quotation marks are appropriate in this case

Cyborgian Skin.

Surf Culture, and the associated marketing by surf companies of performance wear, thus demonstrates the essential importance of direct contact with the water world, as well as acknowledging the temporary and provisional nature of this contact. As we have seen in the Performance section, anything that can enable or extend contact with this world is deemed a 'good thing', and surf companies seek to market their brand in ways which persuade surfers the latest product can help them feel and live this connection in more effective ways.

However, in paradoxical relation to the countercultural and non-modern traits exhibited in the discussion of surf culture to date, surf companies often include science to communicate and evidence their contribution to surfing and its practice. In these cases it is science and technology that are argued to drive the evolution and expression of particular identities, enabling performance and extending enjoyment of the surfed wave; as the following examples illustrate:

“TDC thermo dry celliant. Smartfiber technology. TDC’s clinically proven Smart Fiber Technology actively recycles your body heat for maximum warmth and performance. Available exclusively in the Drylock, Revolt, and Infiniti Celliant” (Xcel, wetsuits, in SUP International, 7, Summer, 2014, see also WetsuitMegastore, 2014).

“Where nature and science converge. Blade 2 performance boardshort. Dual layer technology, featuring a compression inner liner, optimizes power, endurance, and comfort” (Oakley, boardshorts, in The Surfer’s Path, 92, Sept-Oct, 2012).

1
2
3
4
5
6
7 “The science behind obsession. The technology of the Blade 3 compression boardshort
8 increases power, strength and endurance beyond anything you’ve ever worn and we’ve
9 got the science to prove it. Oakley. Beyond reason” (Oakley, boardshorts, in The
10 Surfer’s Path, 95, Mar-Apr, 2013).
11
12
13

14
15
16 Science and technology is therefore used by some companies to create a new USP for their
17 product, and is particularly employed by those companies who do not enjoy the forms of
18 cultural authenticity outlined above. These may be companies who originally focused their
19 business on fashion (e.g. Volcom), or built their reputation in other sports or industries (e.g.
20 Nike in track and field, or Red Bull in energy drinks), yet now seek to expand their business
21 into the active surf dress market. These companies do not benefit from the insider status of a
22 company such as Billabong or RipCurl, nor can they exploit genuine connections to the
23 history and geography of surfing to authenticate their products; to address this problem they
24 choose to market an expertise in technology to appeal to the surfing constituency. As the
25 following advert outlines:
26
27
28
29
30
31
32
33
34
35
36

37 “Rest assured that Volcom Mod-Tech Boardshorts have been worn, torn and
38 tested by the greatest minds in destruction. We do the thinking so you don’t have
39 to” (Volcom, boardshorts, in Surfer, 55, July, 2014).
40
41
42
43
44

45 In this case, Volcom are not attempting to suggest they are ‘inside’ surf culture because they
46 are surfers themselves, nor are they explicitly sharing the countercultural, individualistic
47 outlook of surfing (although the reference to a non-reflexive surfer may resonate with the
48 popular caricature). However, they are drawing on a more mainstream deference to technical
49 advancement and rigorous scientific testing to persuade the potential buyer of the quality,
50
51
52
53
54

1
2
3
4
5
6
7 durability, and functionality of their active surf dress. One could argue that this unique selling
8 point may not appeal to “core surfers” (Stranger, 2011, 190) who are likely to prefer more
9 sub-culturally dominant themes of authenticity, however it may appeal to the broadening
10 constituency of surfers who participate in surfing in new and different ways. Where once the
11 ‘original’ or ‘essential’ surfer – a ‘searcher’ who gives over their life to the call of the swell
12 and the draw of the sea – was wholly and solely celebrated; now a wider range of surfers are
13 acknowledged by surf companies and their wallets courted as a consequence. As Estienne
14 states,
15
16
17
18
19
20
21

22
23
24 “while true Searchers are the customers we will always focus on, there are millions of
25 people around the globe who – whenever the demands of life permit – make their own
26 forays pursuing their own Search. And there are still millions more who just aspire to
27 the energy of that very special lifestyle – those who want a piece of it, who want to be
28 associated with the freedom and fun” (Personal Communication, [2015](#)).
29
30
31
32
33
34

35 Perhaps acknowledging the broadening of surfing’s appeal, alongside the maturing of teenage
36 ‘surf bums’ into more respectable tax payers, surf marketing now acknowledges the customer
37 who has little discretionary time to solely prioritise surfing, but still shares the sense that their
38 identity is shaped by the sea. For these surfers, more mainstream marketing strategies such as
39 those which appeal to scientific rigour and appropriate testing, are designed to convince them
40 that their preciously short time on the waves will not be wasted if they choose one particular
41 company’s high tech surf dress.
42
43
44
45
46
47
48
49

50
51 Indeed, it is also possible to argue that this use of science and technology in performance
52 wear marketing is designed to convince surfers that these products are not simply functional,
53
54

1
2
3
4
5
6
7 or act to improve their surfing skill, but can also change the very nature of their human form
8
9 in the water. Companies argue that science and technology can uniquely transform the human
10 surfer into a being more comfortable and at home in the open ocean. Adverts give the
11 impression that these design innovations can make humans more amphibious, that by super-
12 loading them with ultra-modern geek-tech they can become someone – or something – else
13 during their surf sessions; as the following examples illustrate:
14
15
16
17
18
19

20 “[Get] Vapor skin. Water repellent technology” (Bodyglove, wetsuits, in Carve, 128,
21 Oct-Nov, 2011).
22
23

24
25 “[Get] Ultraspan, thermospan, ... kanoko flex, smoothskin” (Snugg, wetsuits, in The
26 Surfer’s Path, 82, Jan-Feb, 2011).
27
28
29

30
31
32 “Waterproof drylock zipper, drylock wrist seals, geometric ankle seals, fusion seam
33 technology, air chambered neoprene, recycled fibre thermocarbon, quick dry fibre,
34 100% ultrastretch. [Get] Less Seam, more stretch (” (Xcel, wetsuits, in Carve, 128, Oct,
35 2011).
36
37
38
39

40
41 This technological turn in active surf dress grafts science to the act of board-riding, promising
42 that the human body can be transformed into a neoprene-skinned, super-amphibious,
43 cyborgian assemblage that can repel, flex, heat, dry, and perform beyond conventional limits.
44
45 Although conspicuously employed by a range of new surf companies, the transformative
46 potential of this technological turn is not ignored by core manufacturers. These latter
47 companies often fuse scientific advances to more established trends within surf culture,
48 conveying that science can advance surfing through turning human surfers into water-
49
50
51
52
53
54

1
2
3
4
5
6 mutants, or as O'Neill's boardshorts suggest, 'hydrofreaks' (O'Neill, in Carve, 153, Aug,
7
8 2014). As the following examples suggest:
9

10
11
12 "Evolution is the product of random mutations" (Vans, in The Surfer's Path, 33, Oct-
13 Nov, 2002).

14
15
16
17
18 "Specimen: Cory Lopez. Objective: Analyse Overall Utility. Procedure: Regenerate"
19 (O'Neill, wetsuits, in The Surfers's Path, 33 Oct-Nov, 2002, see Figure 6).

20
21
22
23
24 "The Greatest Wetsuits on Earth - the O'Neill Freak Show: Mutant - two headed
25 modular maniac that performs in all conditions; Psycho 2 - built to withstand any
26 punishment; Gooru - torqued and twisted to illogical extremes in minimal seam
27 madness; ... PsychoFreak casts his spell on the coldest corners of creation in the new
28 PsychoFreak with XDS Air neoprene" (O'Neill, wetsuits, in Carve, 119, Nov, 2010).

29
30
31
32
33
34
35 *[INSERT FIGURE 6. Figure 6. Cyborgian Skin: The human regenerates as surfer.]*
36

37
38
39 In this way, core surf companies attempt to use science and technology to market active surf
40 dress in a way that resonates with culturally valued notions of difference, self-expression, and
41 otherness to conventional norms. In these adverts, science and technology does not become
42 something that turns surf-wear into nerd-dress, or is reduced to mere function or reliability.
43 Rather science becomes something that torques and twists performance wear into
44 contemporary or even futuristic garb, enabling surfers to gain their USP *and* enjoy a sense
45 that a different wetsuit can mutate their identity, even if it is just for the duration of their
46 session.
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Conclusion.

“connect[...] the dots between the past, the present, and the future” (Quiksilver, boardshorts, in Surfer, 54, April, 2013).

This paper has argued that surf companies influence and form surf culture through the marketing of their active surf dress. To succeed in selling product and defining culture surf companies must create a commodity and associated brand that is seen to speak the language of, share the values with, and produce the goods for surf culture. In identifying four key traits that characterise active surf dress marketing over the last ten years (performance, cultural authenticity, transient engagement, and cyborgian skin), this paper pinpoints the main ways in which surf companies from across the world are attempting to mould and perhaps even define surfing culture. Their success or failure in this end will be measured by their ability to retain and grow market share – in other words, sell their cultural product.

Over recent years, it is clear that some surf companies have not enjoyed complete success in this regard. Billabong, an Australian ‘insider’ company established in 1973, reported a net loss of A\$859.5m (US\$777.8m; £495.1m) for the year ending 30 June 2013, compounding a loss of A\$275.6m in 2012 (BBC, 2013). These losses were argued to be a direct consequence of their expansion into broader board-sport and mainstream leisure markets, resulting not only in large debt, but also the removal of their ‘insider’ status within traditional surfer culture (Kuo, 2013). In light of these losses, it will be important to diagnose how trends within surf dress marketing gain durable traction within surf cultures in the future. This paper has argued that success has been achieved by surf companies offering a unique surfing performance through their product. Whilst some companies associate their products to a

1
2
3
4
5
6
7 broader philosophy that suggests they are surfers themselves (see also Stranger, 2011), others
8 argue that they simply share the countercultural, individualistic outlook of surfing, whilst a
9 third band position their expertise in the realm of science and technological development,
10 suggesting that these characteristics can transform the surfer and their surfing experience in
11 new ways. There is future potential to analyse how far these shifts in marketing acknowledge
12 (and attempt to perpetuate) the overlap between surfing and other lifestyle sports, and
13 introduce new traits in surfing culture. It remains an open question whether these trends will
14 change surf culture substantively away from the hegemonic white, male, aggressive,
15 shortboard surfing stereotype, and whether other surfers, surfing types, and styles will gain
16 greater recognition in these marketing campaigns.
17
18
19
20
21
22
23
24
25
26
27

28 What is clear, however, is that the reciprocal relationship between capitalist marketing and
29 surf culture is not a new phenomenon. This is acknowledged by the companies themselves –
30 as O’Neill’s “60 years of innovation” in (and one might add commoditisation of) surf culture
31 campaign celebrates (in *Surfer*, 53, Sept, 2012). Such acknowledgment of the role of surf
32 companies’ marketing in influencing and defining surf culture openly invites the surfer to be
33 part of this continual co-evolution, connecting the dots between the past, present, and future
34 (Quiksilver, above). By experiencing the stoke of surfing itself, and enhancing this
35 experience through wearing and being seen in their product, surfers are offered a sense of
36 belonging not simply to a (perhaps cynical) short-lived marketing campaign, but also to
37 something that started before many of them were born, and may outlive them, in the culture,
38 and on the waves.
39
40
41
42
43
44
45
46
47
48
49

50 51 **Bibliography** 52 53 54 55 56 57 58 59 60

- 1
2
3
4
5
6
7 Anderson, J. 2009 Transient convergence and relational sensibility: beyond the modern
8 constitution of nature. *Emotion, Space, & Society* 2: 120–127.
- 9
10 Anderson, J. 2010 *Understanding Cultural Geography: Places and Traces*. London:
11 Routledge.
- 12
13
14 Anderson, J. 2010 The Surfled Wave as Transient Convergence. *You Are Here: The Journal*
15 *of Creative Geography*. Special Issue: Spatial Imaginaries and Imaginary Spaces. XIII pp31
- 16
17 Anderson, J. 2012. Relational places: the surfled wave as assemblage and convergence.
18 *Environment & Planning D: Society & Space*. 30 4 570-587
- 19
20
21 Anderson, J. 2013a Cathedrals of the surf zone: regulating access to a space of spirituality.
22 *Social and Cultural Geographies*. 14 8 954-972.
- 23
24 Anderson, J. 2013b Surfing between the local and trans-local: identifying spatial divisions in
25 surfing practice. *Transactions of the Institute of British Geographers*. 39 2 237-249.
- 26
27
28 Anderson, J. 2014 Exploring the space between words and meaning: understanding the
29 relational sensibility of surf spaces. *Emotion, Space & Society*. 10 27-34
- 30
31
32 Anderson, J. 2015 On trend and on the wave. *Spatial Manifesto*
33 <http://www.spatialmanifesto.com/research-projects/surfing-places/on-trend-and-on-the-wave>
34
35
36 Date Accessed Feb, 2015.
- 37
38
39 Anderson, J. 2015. On being shaped by surfing: experiencing the world of the littoral zone.
40 *Seascapes: Shaped by the sea*. in Brown, M. Humberstone, B. eds. Ashgate: Farnham, 55-70
- 41
42
43 Anderson, J. and Peters, K. 2014 *Water Worlds. Human Geographies of the Ocean*. Farnham:
44 Ashgate.
- 45
46
47 Barilotti, S. no date *Localism Works*. Surfer Mag.
48
49 <http://www.surfermag.com/magazine/archivedissues/locismwrks/index3.html> Accessed,
50
51 March, 2009.
- 52
53 Bauman, Z. 2000 *Liquid Modernity*. Cambridge: Polity Press
54
55
56
57
58
59
60

- 1
2
3
4
5
6
7 BBC 2013 Billabong reduces the value of its brand to zero. *BBC News Website*
8 <http://www.bbc.co.uk/news/business-23845908> 27 August. Date Accessed Jan, 2015
9
10 Beck, U. & Beck-Gernsheim, E. 2002 *Individualization*. London: Sage.
11
12 Beck, U. 1992 *Risk Society: Towards a New Modernity*. London: Sage.
13
14 Bourdieu, P. 1977 *Outline of a Theory of Practice*. Cambridge University Press: Cambridge.
15
16 Bourdieu, P. 1991 *Language and Symbolic Order*. Polity Press: Cambridge.
17
18 Brown B 1966 (1990 DVD) *The Endless Summer* Bruce Brown Films, Los Angeles
19
20 Brown, M. Humberstone, B. eds 2015 *Seascapes: Shaped by the Sea*. Ashgate: Farnham.
21
22 Brownley, R. 2012 Reef – Just Passing Through – Full Length. *Vimeo*.
23 <https://vimeo.com/41988661> Accessed May, 2015.
24
25 Carve 2008 Celtic Cool Issue. *Carve*. 102. November.
26
27 Carve 2010 West Coast Wonderland Issue. *Carve*. 119. November.
28
29 Carve 2011 Break 5 Issue. *Carve*. 128. October.
30
31 Carve 2011 Donegal Bay Dreaming Issue. *Carve*. 123 108-121
32
33 Carve 2011 The Perfect Storm Issue. *Carve*. 123. May.
34
35 Carve 2012 Tour Trumps Issue. *Carve*. 131. February.
36
37 Carve 2014 Indo Special Issue. *Carve*. 153. August.
38
39 Carve 2014 Israel Issue. *Carve*. 152. July.
40
41 Casey, E. 2001 Between geography and philosophy: What does it mean to be in the place-
42 world? *Annals of the Association of American Geographers* 91.4, 683-693.
43
44 Conroy, J. 2009 *Waveriders*. Inis Films and Besom Productions. Element Pictures.
45
46 Crook, S., Pakulski, J. and Waters, M. 1992 *Postmodernization. Change in Advanced*
47 *Societies*. London. Sage
48
49 Doherty, S. 2007 *The Pilgrimage: 50 Places to Surf before you Die*. London:
50 Viking/Penguin.
51
52
53
54
55
56
57
58
59
60

- 1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
- Dunn, R.G. 2008 *Identifying consumption*. Philadelphia: Temple University Press.
- Endo, T. 2013 The Surfer's Path. An Obituary. *Inertia* <http://www.theinertia.com/surf/the-surfers-path-an-obituary/> Dec 28. Date Accessed Jan, 2014.
- Featherstone, M. 1991 *Consumer Culture and Postmodernism*. London: Sage
- Ford, N. and Brown, D. 2006 *Surfing and Social Theory. Experience, Embodiment and Narrative of the Dream Glide*. London: Routledge.
- Fordham, M. 2009 *The Book of Surfing. The Killer Guide*. London: Bantam Press.
- Fordham, M. 2007 *September*. September Project: Devon.
- Frost, R. 1916 *The Poetry of Robert Frost*. Lathem: New York.
- Giddens, A. 1991 *Modernity and Self-Identity*. Cambridge: Polity Press
- Hetherington, K. 2011 *Capitalism's Eye: Cultural Spaces of the Commodity*. New York: Routledge.
- Kampion, D. Brown, B. 2003 *A History of Surf Culture*. General Publishing: Los Angeles.
- Klein, N. 2001 *No Logo*. Flamingo: London.
- Kuo, L. 2013 Surfwear companies like Billabong are in trouble, brah. *Quartz*. June 4. <http://qz.com/90669/surfwear-companies-like-billabong-are-in-trouble-brah> Date Accessed Jan, 2015.
- Maffesoli, M. 1996 *The Time of the Tribes*. London: Sage
- Michael, M. 2000 *Reconnecting culture, technology and nature: from society to heterogeneity*. Routledge: London.
- Midol, N. 1993 Cultural dissents and technical innovations in the 'whiz' sports. *International Review for Sociology of Sport* 28 (1), 23e32.
- Mihi, N. 2015 Being a Brown body boarder. In Brown, M. Humberstone, B. eds *Seascapes: Shaped by the Sea*. Ashgate: Farnham. 83-100

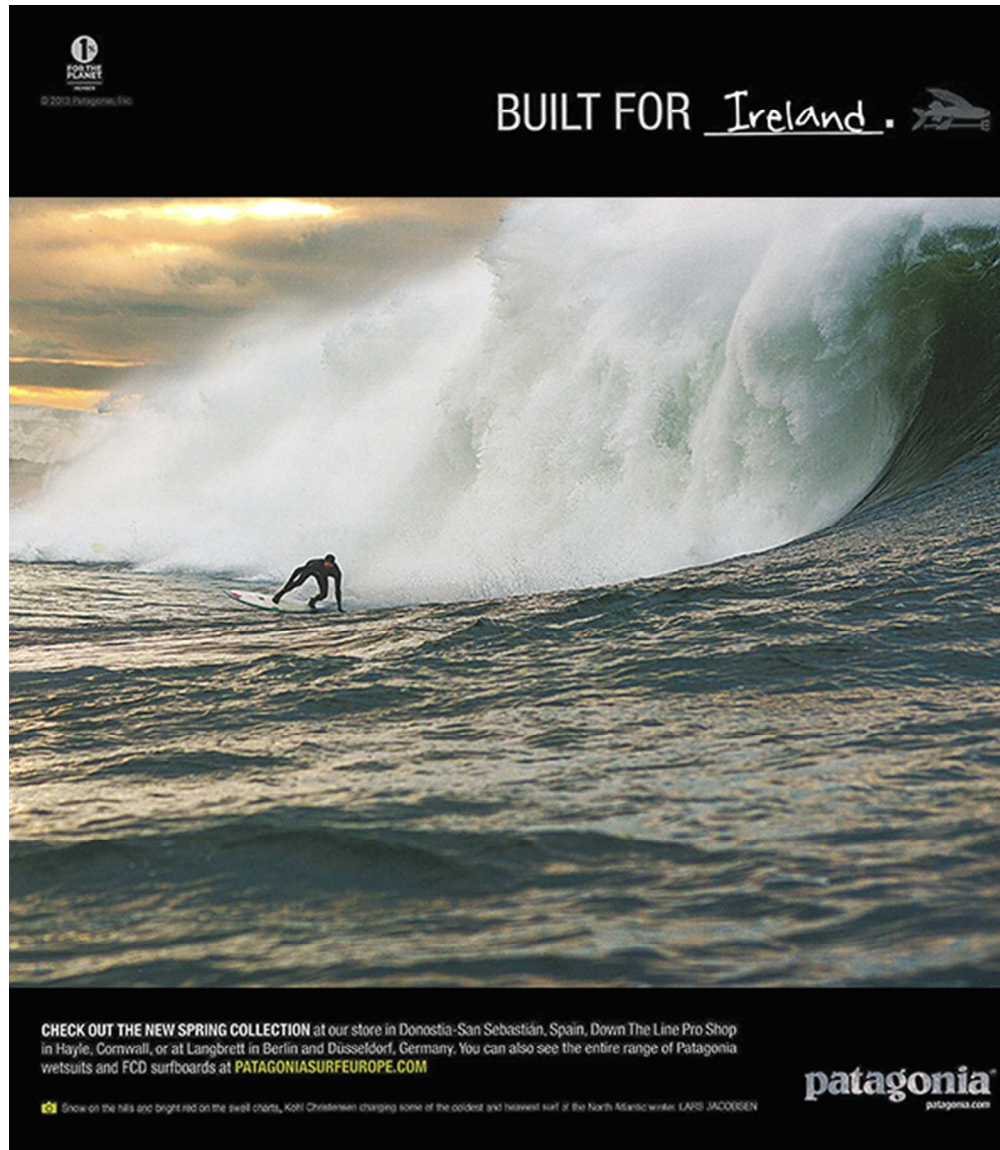
- 1
2
3
4
5
6
7 Miles, M.B. 1994 *Qualitative data analysis: An expanded sourcebook*. Thousand Oaks,
8 California: Sage.
9
10 Mitchell, T. no date *The seven levels of surfers. A spiritual and satirical guide adopted to*
11 *surfing*. <http://www.kenrockwell.com/tech/7surf.htm>. Accessed July 2012.
12
13
14 Mondy 2014 *Perfume, Pints And Alana Blanchard: 10 Terrible Adverts That Will Make*
15 *Surfers Weep*. <http://mpora.com/articles/ten-worst-surfing-ads#dLDy4hIS1kgTgYUD.99>
16
17 Accessed Jan, 2015.
18
19
20 Nunn, T. 2014 *Surfers buy and control Wavelength magazine*.
21
22 <http://www.surfertoday.com/surfing/10286-surfers-buy-and-control-wavelength-magazine>
23
24 April 24 Accessed Jan, 2015.
25
26 Pearson, K. 1982. Conflict, stereotypes and masculinity in Australian and New Zealand
27 surfing. *Australian and New Zealand Journal of Sociology* 18 (2), 117-135.
28
29
30 Pink, S. 2001 *Doing visual ethnography*. London: Sage
31
32 Pink, S. 2006 *The future of visual anthropology: engaging the senses*. London: Routledge
33
34 Quiksilver 2013a The Pacific Ocean is massive, luckily #floresjeremy knew where to be on
35 this day. *PInterest*. <https://www.pinterest.com/pin/117304765266979924/> Accessed, May
36
37 2015.
38
39 Quiksilver 2013b Really Dane, really? *PInterest*.
40
41 <https://www.pinterest.com/pin/117304765266931693/> Accessed, May 2015.
42
43 Quiksilver 2013c Originals don't walk the path, they carve it. *PInterest*.
44
45 <https://www.pinterest.com/pin/117304765266860651/> Accessed, May 2015.
46
47 Rinehart, R., Sydnor, S. eds. 2003. *To the Extreme: Alternative Sports, Inside and Out*. State
48
49 University of New York Press, Albany.
50
51 Scott, A. J. 2001 Capitalism, Cities and the production of symbolic forms. *Transactions of*
52 *the Institute of British Geographers*. 26 11-23
53
54
55
56
57
58
59
60

- 1
2
3
4
5
6
7 Shields, R. 1992 *Lifestyle Shopping: The Subject of Consumption*. London: Routledge.
- 8
9 Stranger, M. 1999 The aesthetics of risk: a study of surfing *International Review for the*
10 *Sociology of Sport* 34 3 265 -276
- 11
12 Stranger, M. 2011 *Surfing Life: Surface, Substructure and the Commodification of the*
13 *Sublime*. Ashgate, Farnham.
- 14
15
16 SUP International 2014 Gone Tomorrow Issue. *SUP International*. 7. Summer.
- 17
18 Surf Europe 2010 Overland Issue. *Surf Europe*. 75. July.
- 19
20 Surfer 2012 The Fear Issues Issue. *Surfer*. 53. Sept.
- 21
22 Surfer 2013 Surfonomics Issue. *Surfer*. 54. April.
- 23
24 Surfer 2014 Maldives Issue. *Surfer*. 55. July.
- 25
26 Surfer 2014 Sandbars Issue. *Surfer*. 55 Oct.
- 27
28 Surfing Today 2013 *The forces of power and influence in surfing*.
29
30 <http://www.surfertoday.com/surfing/9332-the-forces-of-power-and-influence-in-surfing> 30
31 September. Accessed Jan, 2015
- 32
33 Surfing Today 2014 *Red Bull is taking over surfing*.
34
35 <http://www.surfertoday.com/surfing/10772-is-red-bull-taking-over-surfing> 13 August.
36
37 Accessed Jan, 2015.
- 38
39 Surfline no date *Bra Boys on Localism* [http://www.surflincom/video/webisodes/bra-boys-on-](http://www.surflincom/video/webisodes/bra-boys-on-localism_11560)
40 [localism_11560](http://www.surflincom/video/webisodes/bra-boys-on-localism_11560) Accessed June 2009
- 41
42
43 Surfline, 2012 *Who knows how many surfers there are?*
44
45 <http://www.surflincom/community/whoknows/whoknows.cfm?id=1012> Date Accessed
46
47 Nov, 2013.
- 48
49 Taylor, B. 2007a Focus introduction. Aquatic nature religion. *Journal of the American*
50 *Academy of Religion* 75(4): 863–874.
51
52
53
54
55
56
57
58
59
60

- 1
2
3
4
5
6 Taylor, B. 2007b Surfing into spirituality and a new, aquatic nature religion. *Journal of the*
7
8 *American Academy of Religion* 75(4): 923–951.
9
10 Taylor, B. 2008 Sea spirituality, surfing, and aquatic nature religion, in Shaw, S. and Francis,
11
12 A. (eds) *Deep Blue: Critical Reflections on Nature, Religion and Water*. London: Equinox,
13
14 pp. 213–233.
15
16 Taylor, K. 2014 Sand Sculptures. *Surfer*. October. 55 10. 78—91
17
18 The Surfer's Path 2001 Slater Issue. *The Surfer's Path*. 27. Oct-Nov.
19
20 The Surfer's Path 2002 Hawaii-3-0 Issue. *The Surfer's Path*. 30. Apr-May.
21
22 The Surfer's Path 2002 Mentawais Special Issue. *The Surfer's Path*. 33. Oct-Nov.
23
24 The Surfer's Path 2002 Revelations Issue. *The Surfer's Path*. 28. Dec-Jan.
25
26 The Surfer's Path 2008 Sharks! *The Surfer's Path*. Issue 64. Jan-Feb.
27
28 The Surfer's Path 2011 Ocean Inspired Issue. *The Surfer's Path*. 82. Jan-Feb.
29
30 The Surfer's Path 2012 Costa Obscura Issue. *The Surfer's Path*. 92. Sept-Oct.
31
32 The Surfer's Path 2013 Crystal Voyages Issue. *The Surfer's Path*. 95. Mar-Apr.
33
34 The Surfer's Path 2013 Unlocking the wind's gate Issue. *The Surfer's Path*. 97. July-Aug.
35
36 Tomlinson A Ravenscroft N Wheaton B and Gilchrist P 2005 *Lifestyle sports and national*
37
38 *sport policy: An agenda for research* University of Brighton, Brighton
39
40 Tomlinson J 2001 *Extreme sports: The illustrated guide to maximum adrenaline thrills*
41
42 Carlton Books: London.
43
44 Van Bottenburg M and Salome L 2010 The indoorisation of outdoor sports: an exploration of
45
46 the rise of lifestyle sports in artificial settings *Leisure Studies* 29 2 143-160
47
48 Visit California 2015 *Dreamers*. <http://www.ispot.tv/ad/71uK/visit-california-dreamers->
49
50 [featuring-william-shatner](http://www.ispot.tv/ad/71uK/visit-california-dreamers-) Accessed Feb, 2015.
51
52
53
54
55
56
57
58
59
60

- 1
2
3
4
5
6
7 Warren, A. Gibson. C. 2014 *Surfing places, Surfboard makers. Craft, Creativity, and*
8 *Cultural Heritage in Hawai'i, California, and Australia*. University of Hawai'i Press:
9 Honolulu.
- 10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
- Warshaw, M. 2005 *The Encyclopaedia of Surfing*. Boston, MA: Houghton Mifflin Harcourt.
- Warshaw, M. 2004 *Zero Break. An Illustrated Collection of Surf Writing 1777-2004*. Harvest
Original/Harcourt Inc, New York.
- Wavelength 2009 Mexico Issue. *Wavelength*. 184. July.
- Wavelength 2014 The Cornish Issue Issue. *The Surfer's Path*. 235. Autumn.
- WetsuitMegastore 2014 Xcel Thermo Dry *WetsuitMegastore.com*
[http://wetsuitmegastore.com/wp-
content/uploads/2014/06/news_xcel%20tdc%20thermo%20dry%20celliant%20header-3.jpg](http://wetsuitmegastore.com/wp-content/uploads/2014/06/news_xcel%20tdc%20thermo%20dry%20celliant%20header-3.jpg)
Accessed May, 2015.
- Wheaton, B. 2004 Introduction: Mapping the lifestyle sportscape. In: Wheaton, B. (Ed.),
Understanding Lifestyle Sports: Consumption, Identity, and Difference. Routledge, London
& New York, pp. 1-28.
- Whiting, J. Hannam, K. 2015 Creativity, self-expression and leisure. *Leisure Studies*. 34 3
372-384.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Unique Surfing Performance: Built for Purpose.
209x240mm (72 x 72 DPI)



1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

**O'NEILL, RIP CURL,
BILLABONG AND QUIKSILVER,
WE'D LIKE TO WELCOME YOU
TO A TASK.**

There are more cold water surf spots than warm ones and we're surfing them more than ever. We believe cold water surfers make up a large part of the 23 million surfers worldwide.

The lifestyles we continue to see marketed are ones that focus on warm water surf regions. It's a business model that isn't geared towards designing products around what the cold water surfer actually needs.

Do we really need another board short, flip flop, or sunglasses company? We don't think so. Instead, we believe that designing quality products around the lifestyles of cold water surfers is the right step for the industry.

We're here to focus on the cold water surfer and to design products for them.

We'd like to welcome you to the task.



Unique Surfing Performance: Cold Water Surfing
447x279mm (72 x 72 DPI)

Review Only

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Unique Surfing Performance: Rider Developed, Rider Proven
279x210mm (72 x 72 DPI)

View Only

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Cultural Authenticity: Geographical Roots.
157x209mm (72 x 72 DPI)



Transient Engagements: Stoke.
275x368mm (300 x 300 DPI)

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Cyborgian Skin: The human regenerates as a surfer.
276x368mm (300 x 300 DPI)