MARKETING THE AUTHENTIC SURFER: AUTHENTICITY, LIFESTYLE BRANDING, AND THE SURF APPAREL INDUSTRY

By

LISA A. REESE

A thesis submitted in partial fulfillment of the requirements for the degree of

MASTER OF ARTS IN APPAREL, MERCHANDISING, AND TEXTILES

WASHINGTON STATE UNIVERSITY
Department of Apparel, Merchandising, Design, and Textiles

DECEMBER 2009

To the Faculty of Washington State University:

The members of the Committee appointed to examine the thesis of LISA A. REESE find it satisfactory and recommend that it be accepted.

_____
Linda B. Arthur, PhD, Co-Chair

_____
Karen K. Leonas, PhD, Co-Chair

_____
John Wong, PhD, Committee Member

ACKNOWLEDGMENTS

I wish to express my sincere appreciation to my graduate advisors for helping me complete this research study. Dr. Karen Leonas helped me meld ideas and thought processes from the beginning, which in so doing helped me to develop the confidence to launch this multi-faceted work. I have appreciated her solid understanding of research development and the organization and stability that such knowledge and direction provided me in developing this work. Dr. Linda Arthur was instrumental in clarifying theoretical perspectives and offering detailed direction and informed guidance throughout this extensive process. She has shown great enthusiasm for my research topic, as well as confidence in my abilities as a writer and researcher, for which I am truly grateful. Dr. John Wong offered valuable scholarly perspectives that have contributed greatly to my research and that have brought fresh insight from outside of the department discipline. His specific guidance helped me learn to write with a more critical eye and to expand my paradigm of thought to facilitate understanding and to provide richer explanations and analysis needed to reach an inter-disciplinary audience. I would also like to offer a sincere thank you to Washington State University AMDT Faculty members for all that they have taught me throughout the course of my graduate studies at WSU and specifically to Dr. Joan Ellis for devoting time, energy, and guidance in the preliminary stage of my thesis research development when I was formulating different research questions.

Several other individuals and organizations deserve thanks and acknowledgment in the completion of this thesis. Logistically speaking, the WSU Graduate and Professional Student Association (GPSA) Computer Lab Study Center and WSU Women's Transit made efficient progress in workload possible for me. Proficient progress would have been far more difficult to

reach without having had these reliable resources and services available in which to consistently rely upon. I am grateful to WSU Women's Transit volunteers for providing me free and safe transportation home on many cold, late winter nights in below-freezing eastern Washington temperatures. Fellow graduate students and department staff have been enjoyable to work with over the course of four semesters, and I wish to thank them for enriching my graduate student experience. I acknowledge Mary Gilles, WSU Business Librarian, for helping me forge initial contact with *Surfer* magazine, for answering my many research-related questions, and also for directing me to pertinent business databases and other viable research methods that have proven helpful. A special thank you is given to Ben Marcus for providing access to valuable resources used in this study; his manuscripts have provided much richer details and explanations than I could have found anywhere else, and I thank him for his willingness to share these with me. Further, his knowledge and interest in surfing-related topics, as well as his overall helpfulness have been much appreciated. In addition, I extend my gratitude to Surfing Heritage Foundation in San Clemente, California for allowing me the opportunity to stop by the Foundation to evaluate and take photos of their vintage surf trunks and swimwear. Obtaining access to historic primary sources such as these really helped to bring certain research concepts to life for me. Likewise, I am appreciative of SHF Curator, Barry Haun, Sam George, and others who visited with me during my appointment for sharing their professional and personal insights and collective knowledge regarding these vintage garments.

This research study could not have been completed without willing cooperation from *Surfer* magazine. I would like to thank Editor in Chief, Joel Patterson, individually, and *Surfer* magazine as a whole for extending to me the invitation to come to corporate headquarters in San Juan Capistrano, California to obtain full access to 50 years of available publication archives and

also for permitting me to include advertisement images in my thesis. I am now of the opinion that there are no groups of people in business or academia more helpful, flexible, or willing to work with students than friendly and accomplished, easygoing surfers. Furthermore, thanks is given to Randy at the Action Sports Group warehouse for alerting me to the *Surfer Style* magazines from the 1980s and for graciously shipping to me available copies of these, as well as certain issues of *Surfer* magazines.

I am very grateful to my family for their continual love and support over the years and for encouraging me to pursue many personal and academic goals and to develop my talents and interests. I thank them for their individual examples of life-long learning and commitment to education and for instilling in me similar values. I realize in regard to family support I have been uniquely and positively blessed. Finally, I wish to thank God, my Eternal Father, who only through His help have I been enabled to shape, structure, and realize my goals; as I conclude my expressions of gratitude for the opportunities I have been given to increase in knowledge, I acknowledge Him as the source of all light, truth, and intelligence.

MARKETING THE AUTHENTIC SURFER: AUTHENTICITY, LIFESTYLE BRANDING, AND THE SURF APPAREL INDUSTRY

Abstract

By Lisa A. Reese, M.A.
Washington State University
December 2009

Chairpersons: Linda B. Arthur, Karen K. Leonas, and John Wong

One of several action and lifestyle sports, surfing has acquired millions of enthusiastic followers; this has helped to create a niche consumer market. Surfers live a unique lifestyle based on the sport and its associated ideology, which values authenticity. In light of lifestyle branding as a modern marketing strategy, this study examines its role in the surf apparel industry. Surf apparel is a fundamental component of the surf industry and is a multi-billion dollar business. Surf apparel allows surfers the opportunity to manage their appearance through the use of visual symbols that communicate identity.

Using Symbolic Interaction Theory as a theoretical framework, the purpose of this research study is to explore the function of surf apparel in its representation of authentic surfer lifestyles through market research of surf apparel advertisements printed in *Surfer* magazine between the years 1961 and 1999. This research paradigm is based on analysis of how material objects, such as apparel products, come to have meaning in the social world through the use of symbolic cues that serve to communicate identity. Content analysis is used in advertisements to identify and evaluate the major advertising trends that promote authentic surfer lifestyles and to identify how brand marketers have advertised and promoted to consumers authentic surfer lifestyles across the span of four decades.

Surfer magazine has been the facilitator allowing interaction of appearance management and appearance perception to occur between surf apparel advertisers and their target market. Changes in the design of surf apparel have adapted in expression and indication of the changes of surfer lifestyles that have occurred over time. Surf apparel companies have marketed their products in correlation with a number of accepted surfer lifestyles grounded in authenticity.

The results of this study provide action sports marketers with a valuable framework for applying the principles of authenticity in lifestyle branding that can be used to support marketing campaigns in the future. The process of symbolic interaction between advertisers and surfers in this study occurs completely by visual means, which supports Stone's (1962) elaboration of symbolic interaction as occurring through non-verbal communication.

TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF FIGURES

Page

Dedication

This thesis is dedicated to my father and mother, Thomas and Jacquelyn Reese, who have encouraged and supported me every step of the way throughout all of my educational and personal endeavors. They once travelled with me on a special trip to Hawaii and in so doing shared their love of the Hawaiian Islands and the Islands' vibrant culture and history. That experience helped to fill within me the passion and desire to pursue this project.

CHAPTER ONE: INTRODUCTION

Purpose Statement

Surfing is more than a sporting activity; it is a subculture[1] and many consider it a way of life. Surfers[2] live a unique lifestyle based on the sport and its associated ideology, attitudes, and value system, which have resulted in a distinctive target market for entrepreneurs. One of several action and lifestyle sports, surfing has acquired millions of enthusiastic followers; this has helped to create a niche market that serves both individuals and their lifestyles. Participants of sporting subcultures have accepted the label *lifestyle sports* as representative of their greater identity (Wheaton, 2004). There are approximately 33 million action (lifestyle) sports participants and an additional 54 million fans and spectators who form the action sports niche demographic (Packaged Facts, December 2008). Action sports businesses have found that there is profit in expanding the customer base through marketing lifestyle; additional customers can be gained through implementing marketing processes beyond an exclusive emphasis on the functional aspects of the product. Many companies have built and defined their businesses by identifying with the greater lifestyles that are associated with action sports. In relation to surf apparel, for example, the brand Quiksilver and the retailer Pacific Sunwear have experienced monumental growth and niche market success as a result of identifying with action sports and targeting their lifestyle demographic (Packaged Facts, July 2003).

---

[1] "Surf culture n. A pervasive subculture, one that thrives over much of the globe. (BC, Spring 1990)" (Cralle, 2001, p. 263).

[2] "Surfer n. 1) Someone who surfs. 2) In Chinese, 'he who dances upon the water.' (MGE) 3) An endangered marine mammal. (SJN) 4) In the Southern California surfer mystique, someone with sand between the toes, eyelids caked with salt, bleached-blonde hair, and a lifestyle that includes being surrounded by girls in string bikinis. (SMH) – total surfer, as in 'He's a total surfer'" (Cralle, 2001, p. 264).

In light of the lifestyle branding movement as a modern marketing strategy, this study examined the role of lifestyle branding in the surf apparel industry. The surf apparel industry is a multi-billion dollar industry (SEC Filing Reports, 2009; Lanagan, 2002) that serves an international consumer market represented by both surfers and non-surfers (Lanagan, 2002). A major segment in the niche action sports and lifestyle market, surfing is increasing in popularity; the participation rates within surfing continue to climb.[3] From 2007 to 2008 alone, surfing participation rates have increased 18 percent, just behind backpacking (SGMA: Less-Expensive Fitness or Family/Social Activities Gaining, 2009). Widely considered, non-surfers attracted to the sporting image and lifestyle represent the surf apparel consumer market in greater proportion than actual surfing participants (Lanagan, 2002; Gross, 1987). Naturally, this imbalance perpetuates the growth and commercialization of the industry because greater demand for both the apparel and lifestyle serves to expand the market. The current statistically-significant growth occurring in the sport of surfing and its related industries may be sustained through the continued use and understanding of lifestyle branding strategies employed in part by surf apparel marketers and manufacturers. However, to be successful, marketers of surf fashion[4] need to strike a healthy balance between meeting the fashion needs of their consumers and developing credibility to improve their relationship with surfers. Maintaining product authenticity entails maintaining connection to surfing (Lanagan, 2002).

[3] The 2009 SGMA's Sports & Fitness Participation Report revealed that surfing and other fitness-oriented family/social sporting activities that do not require a lot of money from their participants are the sports that are sustaining the greatest "statistically significant growth" in the current economic recession (SGMA: Less-expensive fitness or family/social activities gaining, 2009).

[4] "Surf fashion n. Fashion trends inspired by surfer clothing, which has been an influence in the fashion world for many years. The first surfwear trend started with the cutoff sailor pants worn by Dale Velzy and his cohorts at the Manhattan Beach Surf Club in the 1950s. Other surfer fashions include jams, reeds, Hawaiian shirts, and Day-Glo neon clothing. And don't forget J.C.'s/Percells—1960s surfer footwear" (Cralle, 2001, p. 266).

Marketers and other business executives use lifestyle to sell apparel to their target markets and to suggest authentic relationships with the sport. The purpose of this study was to explore the function of surf apparel in its representation of the surfer lifestyle, specifically an authentic lifestyle that surfers would most wish to appropriate. Although there is a large amount of reported research in the area of lifestyle branding as it applies to fashion brands, surf apparel as a niche industry has been relatively neglected as a site of analysis. Very few published works have been found that identify surf apparel as a topic of interest. Some such literature regards the cultural influence and history of specific surf brands, but nothing has been found that centers on the larger surf apparel industry. The need for deeper research and understanding of the history of surf apparel is identified by surf industry executives in a series of online blog postings from 2008 (http://blog.theryde.com). Furthermore, the marketing of surf apparel as a niche industry has not been addressed in academia, despite the growth of industry sustained throughout the past several decades. The current research was an attempt to redress this void in the literature.

Rationale for the Study

In the past century surfing has grown from being a native Hawaiian pastime into a global phenomenon and multi-billion dollar industry (SEC Filing Reports, 2009; Lanagan, 2002). Surf apparel is a fundamental component of the surf industry and is itself, a multi-billion dollar business. Despite commercialized growth, surfing continues to be a unique subculture with its own exceptional lifestyle. As authenticity of lifestyle is an important attribute to the action sports consumer (Packaged Facts, December 2008), it is not surprising that surfers are loyal to brands that authentically embody the traits of "true" surfer style. Marketers of surf apparel promote their brands through marketing strategies involving lifestyle branding; however, effective marketers do so in alignment with authentic surfer lifestyles that can be identified and evaluated through

applying a conceptual framework of authenticity. Content analysis was used to identify the major advertising themes that promote an authentic surfer lifestyle and revealed how authenticity and lifestyle have been marketed to surf apparel consumers over the past several decades. The findings will provide action sports marketers with a valuable framework for applying the principles of authenticity in lifestyle branding that can be used to support marketing campaigns in the future. Objectives of the study are listed as follows: (1) identify the lifestyle branding techniques that surf apparel manufacturers have employed to market and sell their surf apparel brands to surfers, as well as to non-surfing surf-wear consumers; (2) determine how manufacturers have conveyed an authentic surfer lifestyle through advertisements published in *Surfer* magazine; and (3) identify key changes in the design of surf apparel over time in relation to the movement of surfer lifestyle. These three objectives were broken down into five specific research questions evaluated in this study.

Assumptions and Limitations

It was assumed that lifestyle branding has occurred over time in the surf apparel industry and is currently applied as a marketing strategy in the industry today. It was assumed that surf apparel has maintained a low profile over time because *Surfer* magazine markets surf apparel strictly through its surf apparel advertisements and through one wetsuit buyer's guide annually. This low profile role is in marked comparison to the highlighted coverage given other surfer-related topics found within *Surfer* magazine publications over time. Limitations exist in that the researcher reviewed only *Surfer* magazine and no other comparative surf magazines. Additionally, the researcher did not collect and analyze every surf apparel advertisement within the near 50-year archive history available at *Surfer* magazine headquarters but rather conducted a methodology of planned sampling.

Definition of Terms

Adornment: "Any decoration or alteration of the body's appearance" (Kaiser, 1997 p. 4).

Appearance management: "Encompasses all attention, decisions, and acts related to one's personal appearance, all activities and thought processes leading to the purchase and wear of clothing items, as well as processes of body modification" (Kaiser, 1997, p. 5).

Authenticity: Is best described through "A whole family of aspirations and ideals which are central to the cultural life of our age…. Identity, autonomy, individuality, self-development, self-realization, your own thing…and intense concern with *being oneself*" (Berman, 1970, p. xv).

Branding: "A competitive strategy that targets customers with products, advertising, and promotion organized around a coherent message as a way to encourage purchase and repurchase of products from the same company" (Brannon, 2005b, p. 406).

Brand image: "A distinct set of tangible and intangible characteristics that identify a brand to a target customer" (Brannon, 2005b, p. 405, as cited by Hancock, 2007).

Content analysis: "Process in which narrative is summarized into categories—words, phrases, sentences, or themes" (Workman and Freeburg, 2009, p. 347).

Emotional branding: "This term has been coined by Marc Gobe. He suggests that a brand must engage the consumer on the level of the senses and emotions. How a brand 'comes to life' for consumers will forge a deeper lasting relationship" (Gobe 2001: XIV, as cited by Hancock, 2007).

Fashion: "Sociocultural phenomenon in which a preference is shared by a large number of people for a particular style that lasts for a relatively short time, and then is replaced by another style; the currently prevailing style of dress" (Workman and Freeburg, 2009, p. 349).

Identity: "Self-in-context—a self that is embedded in social relations and situations…influenced by social expectations and cultural symbolism" (Kaiser, 1997, p. 96).

Lifestyle: "A particular set of attitudes, interests, and opinions and an identifiable pattern or mode of living" (Michman, Mazze & Greco, 2003, p. 181).

Lifestyle marketing perspective: An understanding that people "sort themselves into groups on the basis of the things they like to do, how they like to spend their leisure time, and how they choose to spend their disposable income…[that], in turn, creates opportunities for market segmentation strategies that recognize the potency of a consumer's chosen lifestyle in determining both the types of products purchased and the specific brands most likely to appeal to a certain lifestyle segment" (Solomon, 2007, p. 209).

Lifestyle merchandising: "Strategy used by merchandisers to display and create context for selling consumer products. A lifestyle or suggestions on "how to live" is attached to a garment to create customer interests in the product" (Agins, 1999, as cited by Hancock, 2007, p. 300).

Men's surf apparel: For the purposes of this manuscript, men's surf apparel included surf trunks and any other beach shorts, pants, shirts, jackets, and wetsuits marketed to men and included in surf apparel company advertisements published in issues of *Surfer* magazine. Shorts were regarded as casual beach clothing and in this study were not considered surf trunks; surf trunks offer more functional performance qualities than other forms of beach wear-type shorts. In this manuscript more research analysis was given to surf trunks. Surf trunks and board shorts were considered the same thing; the term *board shorts* was introduced by Australian surf apparel companies in the last quarter of the twentieth-century and elicits a contemporary image.

Modern sports: "Modern sports are activities partly pursued for their own sake, partly for other ends which are equally secular…. The first distinguishing characteristic of modern sports is, therefore, that they are far more secular than primitive and ancient sports. The second characteristic of modern sports is equality in two senses of that complete concept: (1) everyone should, theoretically, have an opportunity to compete; (2) the conditions of competition should be the same for all contestants" (Guttman, 1978, p. 26).

Subculture: "Distinctive lifestyles, values, norms, and beliefs of certain segments of the population within a society" (Workman and Freeburg, 2009, p. 358).

Symbol: "A visible or tangible object that represents something else" (Workman and Freeburg, 2009, p. 358).

Target market: "An approach that focuses on attracting a specific potential purchaser, one whose lifestyle, preferences, and aspirations that are predisposed to see a match with the offer" (Brannon 2005b, p. 404).

*Traditional sport*s: Traditional sporting styles are "cohesive patterns of behavior and meaning [that] came to constitute traditions…. They express particular values, connect past and present, and 'have rules.' Although rarely written, the rules were widely understood guidelines about ways of behaving and expectations. They were also boundaries that deterred some practices and differentiated genteel from vernacular…. [Traditions] may have important symbolic functions … they frequently emerge during periods of substantial change…. They establish continuity over time, as well as stability and cohesiveness in time, and they enable the makers to present and represent themselves in understandable ways" (Struna, 1996, p. 119-120).

Zeitgeist: "Thought and feeling of a particular period of time" (Workman and Freeburg, 2009, p. 359); German word meaning "spirit of the times" often used to describe the changing fashion cycle as it mirrors the current of culture and society.

CHAPTER TWO: THEORETICAL FRAMEWORK

Symbolic Interaction Theory

The research paradigm guiding this study was based on an analysis of how things come to have meaning in the social world. This study evaluates apparel in specific connection with leading social theories of dress. The consideration of apparel requires an explanation of the symbolic nature of dress and the formation of social identity of its wearers. The self is established, maintained, and changed through a process of communication (Stone, 1962). Likewise, apparel can powerfully communicate the self to others, as it acts to establish, confirm, or even hide aspects of the self (Storm, 1987). Visual communication through apparel is an actual transfer of meaning between two people through the use of symbols (Kaiser, 1997). Clothing is comprised of numerous facets (design, style, fit and color to name a few) that are symbolic cues that can visually communicate a variety of messages; these visual indications serve to convey identity (Arthur, 2006). These perspectives are gained from the theory of symbolic interaction, a framework that focuses on social actions in relation to social objects (Kaiser, 1997; McCall & Simmons, 1966). Symbolic Interaction Theory is appropriate for this study because it examines how dress[5] expresses identity and self.

The perspective of symbolic interaction was initially developed by Mead. He postulated that identity is shaped through communication (interactions) with others (Mead, 1934). Symbolic Interaction Theory was later advanced through Goffman's work on appearance management (1959). Stone (1962) is credited with incorporating the idea of appearance as a mode of non-verbal communication that serves the development of identity. Blumer (1969) coined the term *symbolic interaction* as it is used in the field of social psychology today. Stone demonstrated that

[5] Dress includes clothing and all aspects of appearance that visually convey identity (Kaiser, 1997).

all social interactions encompass aspects of both appearance (which occurs non-verbally) and discourse (which is predominately verbal). Discourse can also be offered through gestures and non-verbal symbols that communicate messages. Communication then is conveyed either verbally or visually through the use of symbols in non-verbal communication. His research shows that:

1. Every transaction has two processes – appearance and discourse,
2. Appearance is at least as important for the establishment and maintenance of the self as is discourse,
3. The study of appearance provides for the formulation of a conception of self capable of embracing the contributions of Mead and other notable scholars,
4. Appearance is of major importance at every stage in the development of the self (Stone, 1962, p. 217).

The perspective of symbolic interaction through dress should be analyzed through the context of the symbolic nature of dress, identity, and role behaviors.

Symbolic Nature of Dress

Dress acts as a way to interpret the social world. The symbolic nature of dress has existed since ancient times, but it has only been in the last 100 years that dress as a system of non-verbal communication has been recognized in the social science fields within academia. The driving thought is that people live in both symbolic and physical environments, and behavior is stimulated by both symbols and physical actions. Also significant is that most of all symbols that are learned are developed through interactions with others. While many symbols are communicated orally, many symbols are communicated visually through gestures, motions, and objects. Clothing and adornments represent some of the most symbolically used objects in human interaction. Appearance transfers symbolic meaning to the viewer, but the meaning received may or may not be what was intended. The quality of interaction that occurs supports the foundation for a mutually understood and effective transfer of meaning to take place between

two interacting parties (Horn, 1981). Conveyed effectively, the symbolic qualities of dress may increase the perception of competence and may facilitate an observer's acceptance of an individual's identification with a particular role (Soloman, 1983). This is important as dress is connected with the communication and interpretation of identity and role behavior.

Identity, dress, and role behavior

The concept of social identity of dress was evaluated by Davis. He classified social identity as more than symbols of social class or status but rather "any aspect of self about which individuals can through symbolic means communicate with others … [including through means of dress] visual, tactile, and olfactory symbols … [and] attributes and attitudes persons seek to and actually do communicate about themselves" (Davis, 1992, p. 16). Social identity relates to fashion in that it serves as a manner of self-expression for an individual. The normal conditions of life allow modern mass-society to delineate widely accepted customs, which encroach upon an individual's opportunity for self-expression; as a result, individuals respond by desiring and seeking out forms of self-expression (Davis, 1992; Blumer, 1969). Dress is the vehicle of self-expression that conveys social identity.

Role identification is also connected to social identity and dress. An apt description was provided by Dickson and Pollack, "roles are the norms and behaviors associated with various positions in society … [whereas] identities are the multiple social labels by which an individual is recognized to herself and others" (2000, p. 66). Further, role has been defined as demonstrated responses to social expectations held in society. These responses may be visually communicated in ways that reinforce role identity. As Solomon (1983) notes, people use dress to symbolically build credibility in a particular role. In relation to symbolic interaction, people assume masks to perpetuate certain roles, and their perceptions of self are characterized by these masks (Kaiser,

1997). A role is persuaded and developed through an understanding of the norms and expectations for the performance of that role (Goffman, 1961).

Dress is a visual marker of social identity, and as such, clothing can symbolize roles. In regard to sporting participants, athletes may wear a uniform or specific component of athletic apparel to better define their role (or the role they are portraying) as athletes. More specifically, surfers may wear surf apparel to symbolize their identity as surfers and thereby they assume the associated role. There are many social tensions in place within society in which dress serves to express. These include tensions between youth and age, masculinity versus femininity, revelation versus concealment, and conformity versus rebellion. Through highlighting or concealing, contrasting or distancing previously upheld characteristics or reverting to earlier emphasized attributes, dress works to express as well as shape and define these tensions (Davis, 1992). Social tensions in role identification through dress can be effectively interpreted and relieved through understanding the social construction of dress and appearance.

Social construction of dress and use in athletic apparel market and advertising

Kaiser (1997) collectively considers the roles of appearance management and appearance perception. She explains that meanings of dress and appearance are "socially constructed" as a result of people's mutually construed interactions (Kaiser, 1997, p. 40). Kaiser lists five basic assumptions inherent in the theoretical perspective of symbolic interactionism:

1. Humans create their own realities, in part, by managing their appearances.
2. To fit their lines of action together, people use symbols.
3. We act toward other people, in part, on the basis of the meanings their appearances hold for us.
4. Meanings associated with appearance symbols emerge from social interactions with others.
5. Meanings assigned to clothing and appearance are manipulated and modified through interpretive processes (Kaiser, 1997, p. 41-44).

Thus, Symbolic Interaction Theory allows for the examination of several forms of nonverbal communication, such as exists in dress. It involves a two-way interaction between people, as described in the following scenario: If person A wears a certain item, then person B interprets it in a specific way. Person A has chosen to manage his/her appearance through dress to convey meaning that Person B can then interpret. Management of dress and appearance offers the wearer the power of self-expression, but the definition and form of interpretation is mutually determined between the wearer and the observer (Kaiser, 1997). As people learn to anticipate particular responses for behavioral actions, these behaviors are associated with given social roles; people react by assuming or validating these roles. Consequently, "behavior is mediated by the responses expected from others" (Casselman-Dickson & Damhorst, 1993, p. 414; Blumer, 1969). Successful interactions are made when mutual understanding of one-another occurs (Kaiser, 1997). The expression and interpretation of identity through dress and appearance extends beyond physical interaction as well. Previous studies involving content analysis have largely approached social construction of identity through dress from a gender role angle, but they have found that socially constructed roles and behaviors are especially evident in advertising (Paff & Lakner, 1997; Damhorst, 1991; Kaiser, 1991; Kaiser, Lennon, & Damhorst, 1991). As a consequence, this thesis focuses on the role of advertising in creating and sustaining the surfer role through dress.

The social-psychological study of dress in specific regard to athletic clothing has existed as an academic field of research since the 1970s. Since that time, studies consistently support the premise that athletic clothing is central to the development of sport-participant identity (Dickson & Pollack, 2000). An advertiser's definition and presentation of action sport identity and lifestyle to the surfing consumer is thought to attract and inspire the viewer/consumer into self-identifying

with the advertised surf apparel brand and its portrayed surfer lifestyle. The research reported here was designed to provide greater insight on the identity and lifestyles portrayed of surfers through their management of dress and appearance. It also attempted to identify how surf apparel marketers in surf apparel advertisements have promoted authenticity of sport and lifestyle.

Authenticity Framework of Conceptualization

The symbolic nature of identity is communicated through perceptions of authenticity, which are communicated inclusively as autonomy, individuality, self-development, and self-realization (Berman, 1970). The concept of authenticity centers on the understanding and representation of the self, as well as the development of the self through a process of self-actualization. Authenticity is realized as much by qualities of genuineness as by the cultural interpretation of and desire for genuineness. Additionally, western society tends to look to professionals for interpretations of authenticity; these are often crafted for mass consumption in ways that elicit and commodify the past through accentuating style over substance or through bringing elements of the past into the present. Revisiting history helps consumers form identities based on the cultural insights they develop as the past is brought in line with the present (McIntosh & Prentice, 1999; Boynton, 1986; Arthur, 1997). It is understood that authenticity can be communicated and interpreted in ways that work to support the individual self.

There are different schools of thought in interpreting authenticity. Conventional definitions of authenticity refer to qualities such as genuineness, accuracy, or truth. Authenticity has been regarded as an absolute reality in which perceived authenticity has been evaluated against its extreme on a bipolar scale. Alternately, authenticity has also been shaped and examined for existing self-orientations by post-structuralists who oppose the definition of authenticity as one of absoluteness. Instead, post-structuralists argue for a socially constructed

scale of interpretation (Waitt, 2000; Boynton, 1986). Both conventional definitions and socially constructed scales of interpretation have been used in industry for mass consumption.

There are various approaches through which authenticity can be applied to mass consumption. Lewis & Bridger (2000) found in their analysis of new modern consumers that there are four fundamental ways in which manufacturers and service providers can best inspire authenticity to take root in their products and offerings. These steps include 1) locating a product in time (such as in a certain point in history); 2) locating a product in place (placing a product in a particular location); 3) enhancing credibility of product; and 4) working to make the product original. This concept of authenticity frequently has been applied in the tourism business, specifically in regard to how tourists establish authenticity through consuming cultural heritage (Boynton, 1986). McIntosh & Prentice (1999) found that British tourists could establish cultural authenticity through undergoing an "encoding" process that evaluates their personal experiences in connection with their own defined meanings. This study considered products and their advertised atmosphere as containing the symbols or cues that can inspire the perception of authenticity to take form by viewers of advertisements. Three developments of thought were found to be central to the condition of authenticity: reinforced assimilation, cognitive perception, and retroactive association. Further, people can gain valuable personal insights when exposed to a thought-provoking setting such as a tourist location that facilitates the development of pleasurable feelings based on the awakening of past memories. With the symbolic interactionist perspective, the cues and visual symbols associated with these tourist locations assisted in awakening the thought-provoking processes that tourists experienced as they considered past memories. People reinforce their identities as they come to comprehend their lives with a view to the past (McIntosh & Prentice, 1999). In another example of a study that

assessed Australian tourists' perception of historical authenticity, Waitt (2000) applied the conventionally held definitions of authenticity in surveying tourists but felt that post-structuralist discussions would be helpful in the interpretation of his results. Additionally, commodified versions of historical tourist locations in Australia were considered by tourists to be authentic places of historical heritage (Waitt, 2000). These studies show that public perceptions of authenticity can be shaped and modified for commercial purposes, that individuals form various interpretations, and that personal identity is influenced by perceptions of authenticity made manifest through cues that inspire thought formation. Authenticity was used in connection with consumer lifestyles in Binkley's 2003 study of counter-cultural commerce, mass marketing, and trust. Binkley found the role of personal niche/lifestyle marketing to be efficacious. He found that in both mainstream and counter-cultural businesses, marketers use lifestyle to forge a meaningful relationship of trust and confidence with their consumers. The "high profile lifestyle vanguard" of the 1960s and 1970s placed special emphasis on individual authenticity, encouraging marketers to integrate lifestyle with the daily use of products (Binkley, 2003, p. 231). The portrayal of lifestyle in connection with consumer products is facilitated through visual cues that communicate messages of authenticity of lifestyle. Consumers' trust of marketing and their sense of self-identity, previously diminished by mass-commercialization, can be restored with greater emphasis on daily lifestyle marketing that supports the role of personal authenticity (Binkley, 2003). To a great extent, symbols are what allow authenticity to take shape and to make impact in lifestyle marketing efforts. This study utilized both conventional definitions and post-structural interpretations of authenticity in its identification and analysis of the symbols of authenticity and lifestyle that are conveyed in surf apparel industry advertisements.

CHAPTER THREE: REVIEW OF LITERATURE

History of Surfing

Modern resurgence of the sport. Modern surfing[6] is a worldwide phenomenon, but it is surfing's primary existence in Hawaii and its subsequent introduction to California 100 years ago that has enabled the sport to find an extensive following. Turn-of-the-century Hawaiian revitalization of surfing sparked observers' fascination. Soon, surfing carried over into Californian shores, which effectively spurred the sport into an unprecedented rate of monumental growth[7] and innovation. Surfing entered pop culture in the 1960s and gained unparalleled momentum in the California beach scene; enthusiasm for surfing propelled the surfer lifestyle throughout America and beyond. That enthusiasm also inspired the formation of a surfing subculture and the perpetuation of surfer lifestyle into the twenty-first century. The widespread popularity of the sport has encouraged and sustained an international consumer market for surf apparel and other surfing related goods.

The origins of surfing can be traced to the Pacific Islands. The earliest published writings on surfing originated from the eighteenth- and nineteenth-century journals of well-known explorers who documented their travels to Tahiti and the Sandwich (now Hawaiian) Islands (Warshaw, 2004; Klein, 1965). A long relationship exists between Polynesians and the ocean that includes the custom of men and women riding the waves. Captain James Cook and his crew were among the first westerners to observe and record such a sight; first in December 1777 in

---

[6] "Modern surfing n. A surfing era that was born in the 1940s and 1950s and that was characterized by the transition to lighter surfboards" (Cralle, 2001, p. 171).

[7] "California's surfing population flourished in the second half of the 1950s, rising from some 5,000 in 1956 to 100,000 in 1962" (Booth, 1995, p. 192).

Tahiti, then again in 1779 in the present-day Hawaiian Islands (Warshaw, 2004; Young, 1994; Klein, 1965). From the journal writings of James King, one of Captain Cook's lieutenants who managed Cook's record-keeping, "...The boldness and address with which we saw them perform these difficult and dangerous maneuvers, was altogether astonishing, and is scarcely to be credited" (Klein, 1965, p. 23). Surfing, as evidenced in their writings, fascinated Cook and his men. This historic record of Island life and sport also marks the start of cultural upheaval that accompanied westernization in Hawaii.

The influx of Europeans and Americans to the Hawaiian Islands brought western ideas and expectations for progressive daily living. The arrival of puritanical missionaries from Boston in 1820 marks a pivotal moment of Hawaiian cultural transformation (Warshaw, 2004; Klein, 1965). The Hawaiian population faced a combination of unforeseen changes, namely cultural, religious, dress reform, and other adjustments that contributed to a western-shaped society based on western industriousness. The newly introduced western diseases proved all-the-more stressful and ultimately became deadly, decimating the Hawaiian population by almost 90 percent (Warshaw, 2005; Klein, 1965). As had been witnessed by Captain Cook and his shipmates, the Hawaiian people had developed forms of material culture that served their traditional lifestyle, including the craft of making bark cloth, called *kapa*. The inner bark of the paper mulberry tree was used for *kapa*, which was used for fabric prior to the introduction of woven fabric (Arthur, 2000; Furer, 1981). Hawaiians had been accustomed to surfing in *malo* (loincloth made from softened *kapa*), but through westernization in Hawaii, western-styled garments made of woven cloth used for both the land and sea replaced the traditional style of dress (Marcus, 2005-2006; Arthur, 2000). Although the Hawaiian people had been self-sufficient in their native industries while also fully engaged in social and sporting endeavors, western-society's emphasis on work

and increased productivity discouraged participation in leisurely activities. Further, western opposition toward open, unregulated interactions of water play between men and women prompted western inhabitants to discourage the practice of surfing altogether (Marcus, 2005-2006; Warshaw, 2005; Booth, 2001b).

Through much of the nineteenth century, many westerners regarded surfing as a fruitless, unseemly pursuit, until the years 1895 to 1905, which were conjectured to be the pivotal transition period for the revival of surfing in Hawaii (Klein, 1965). Especially significant leading up to and throughout the reawakening of surfing as new-found pride in culture and sport are the individual travels of notable and influential writers such as Mark Twain (who travelled to Hawaii in the post-Civil War period), Herman Melville (a merchant-mariner, amongst other sea vocations, who had been jailed in Tahiti as a mutineer prior to publishing his record in 1849), and Jack London (who sailed to Hawaii from San Francisco in 1907). Upon each of their experiences in the Pacific Islands, they witnessed in awe the incredible action of native Polynesians surfing and then wrote about it (Warshaw, 2004; Marcus, 2005-2006). These contemporary writers of the era proved influential in describing surfing to the wider world. When London traveled to Hawaii in 1907, he met surfing advocate, Alexander Hume Ford who promptly introduced him to surfing; London was so impressed with the young children and others he saw practicing surfing as sport that he stepped in and attempted to learn the art of surfing himself (Warshaw, 2005; Warshaw, 2004). Similarly, wider appreciation for surfing developed due to enhanced exposure of the sport and its growing influence on mainstream society. In the first decade of the twentieth-century surfing became the greatest of all crowd-pleasers through exhibitions led by influential turn-of-the-century watermen such as George Freeth and Duke Kahanamoku, who enthusiastically shared their passion for the sport. In fact,

surfing might have disappeared had it not been for Hawaiian royalty and notable residents like Freeth and Kahanamoku who worked to revive the practice and preserve Hawaiian surfing heritage and ultimately human beings' natural relationship with the water (Dixon, 1965, Cisco, 1999) by bringing surfing to the masses (Warshaw, 2005). Further, the 1910 establishment of the Outrigger Canoe Club in Hawaii at Waikiki Beach provided an organized venue in which enthusiasts of water sports could publicly indulge in their pastime of choice (Klein, 1965).

Duke Kahanamoku, a masterful native Hawaiian swimmer and surfer, essentially served as a lifelong ambassador for the sport (Warshaw, 2005). Kahanamoku, born in 1890, wore the turn-of-the-century-style tank suit as his surfing attire (Marcus, 2005-2006). Men's swimwear at the turn of the twentieth century included more conservative forms as well, which were more representative of the styles those living on the U.S. mainland were accustomed to wearing while in the water (Figure 1). Kahanamoku traveled the world as a promoter of water activities, and in so doing he introduced Hawaiian-style surfing throughout the United States, Australia, and New Zealand (Warshaw, 2005; Brown & Arthur, 2002; Dixon, 1965). In the 1912 Stockholm Olympic Games, Kahanamoku was one of the more functionally-prepared swimmers due to his donning of a more practical suit: "Duke swam in a customized one-piece suit that was skin-tight and didn't have the 'skirt effect'" (Marcus, 2005-2006, p. 18) that undoubtedly affected his competition. Passion and God-given talent paired with functional dress proved a golden ticket for Kahanamoku. A Gold-medal-winning champion swimmer in two Olympic Games, 1912 and 1920 (1916 was cancelled due to the First World War), and a Silver-medal winner in the 1924 Olympic Games, Kahanamoku is remembered respectfully as a hero, a "most magnificent human," and is appropriately regarded as the "father of modern surfing" (Warshaw, 2005, p. 308;

Dixon, 1965). Through exhibiting lifelong passion for the water, he restored "pride in swimming" to the native Hawaiians (Dixon, 1965, p.14).

The part-Irish, part-Hawaiian surfer, George Freeth, served as Jack London's instructor while in Hawaii. London referred to Freeth as "a young God bronzed with sunburn" (Klein, 1965, p. 30; Warshaw, 2004, p. 22), an appropriate accolade to his supreme physicality. Freeth came to California in 1907 where he was instrumental in popularizing the sport in southern California through his exhilarating "wave-riding demonstrations" held at Venice Beach (1907) and Redondo Beach (1909) (Warshaw, 2005, p. 215; Gabbard, 2000; Dixon, 1965) that allowed Californians to see with their own eyes the remarkable feats that man is capable of achieving against the water. Freeth saved lives as he served as California's first official life guard, and he proved equally instrumental in inspiring the first generation of mainland surfers through his endless instruction to these young sportsmen (Warshaw, 2005). A tribute to Freeth's powerful passion for surfing, the rising force of new surfers from southern California fueled the burgeoning growth of enthusiasm for surfing and water-sports in the early twentieth century.

Interest in surfing in the first half of the twentieth century continued despite two World Wars and the Great Depression and increased during the post-World War II period. The prosperity that followed the end of the Second World War provided the means for increased leisure and sporting activities. Additionally, the cultural acceptance and popularization of beach activities and sunbathing in the 1930s helped to facilitate the acceptance of surfing. Lifestyle shifts toward this type of ideal post-war living created the opportunity and national attention needed for the sport to grow. By the mid-1950s groups of local surfers could be found at various surf breaks of southern California (Linden, 2008). Further, the Baby Boomer generation was one that embraced surfing. Campbell (2004) states that "mass culture's representations of beachy

California youth served to school Baby Boomer adolescents in the how-to's of living the postwar good life: conformity, consumerism, mobility, and WASPy niceness equaled 'decent' American youth" (p. 238-239). Surfing is one of several lifestyle sports that gained acceptance into the modern American sporting landscape that took place after World War II and that later gained unprecedented momentum in the 1960s counter-cultural social movement where members developed their own culture of sport, devoid of the rules and competitive nature known in contemporary sporting practices (Wheaton, 2004).

The Zeitgeist of the 1960s was referred to as "youthquake" due to the domination of young people's impact on pop culture (Tortora and Eubank, 2005). Surfing became iconic and is captured best (or at least in its pivotal growth stage) in Frederick Kohner's 1957 novel, *Gidget, the Little Girl with Big Ideas*. The novel was based on the experiences of the author's teenage daughter, Kathy,[8] throughout a summer of surfing in Malibu (Gabbard, 2000). *Gidget* proved a best seller and was quickly followed by a movie of the same name in 1959; it propelled surfing to the forefront of media circuits at the very moment the public was begging for more (Kampion, 2003; Dixon, 2002). Another hit movie, *Beach Party*, followed in 1963; thus the 1960s trend for California surfing, beaches, girls, and adolescent fun had been set. These early productions spawned the infamous string of beach party movies that continued until 1967 and that inundated movie screens and media portals with the likes of Disney queen, Annette Funicello, Frankie Avalon, and their co-hort of squeaky-clean albeit, beach bum friends (Lisanti, 2005). In the

[8] "Kathy Zuckerman is the real life inspiration for the fictional character of Franzie "Gidget" Lawrence from the 1957 novel, Gidget: the LITTLE girl with BIG ideas, written by her father Frederick Kohner. She was named No. 7 in Surfer Magazine's 25 Most Influential People in Surfing" (Chidester & Priore, 2008, author biography section).

movies the boys wore surf trunks,[9] and all the girls except Annette wore bikinis; Annette, who was on loan from Walt Disney Studios, was contractually obligated to wear only one-piece bathing suits (Lisanti, 2005). Showing a woman's navel was such a scandal that when the *Beach Party* movie was advertised nationwide public uproar from conservative groups was so great that nearly 200 newspapers were pressured into airbrushing out the belly button visible in the advertisements (Lisanti, 2005). Surfing to this point had maintained impetus into the mainstream environment based on its increasing acceptance into mainstream culture. The beach party productions were largely reflections of Hollywood directors' perceptions regarding surfing brought to life in film; these were then "churned-out" to appease popular demand by the movie-going public. *Gidget* was the first to take advantage of budding mainstream cultural enthusiasm for surfing.

There were many groups[10] within the larger surfing subculture,[11] and many of these groups' members positioned themselves as activists against the portrayal of the surfing culture by the mainstream-media. The purists reacted to the movie-spawned surf craze with offsetting attitudes of great scorn (Dixon, 2002). These surfers began to assume the likeness of a counter-

[9] "Surf trunks or surftrunks n. A swimsuit designed especially for surfing; made of heavy-duty fabric, double stitched, with pocket for a bar of wax in the rear. Also called boardshorts" (Cralle, 2001, p. 279); "Boardshorts n. A 1980s term for surf shorts" (Cralle, 2001, p. 50); "Boardies n. 1) An Australian term for boardshorts. 2) Same as surfies" (Cralle, 2001, p. 50).

[10] Surfing groups consisted of purists and soul-surfers, surfer wannabes, rebels, Nazi surfers, Hollywood or media created and promoted clean-cut surfer personas, surf bums, professional surfers, and other groupings.

[11] For the purposes of this research study, surfing is considered to be an identifiable subculture distinct from mainstream American culture the moment it moves beyond its cultural traditions in Hawaii and emerges into a new context of mainstream culture on the mainland or abroad. The movement over time of the surfing subculture toward mainstream cultural inclusion is demonstrated in surfing's increased acceptance by the mainstream culture. As surfing has undergone major acceptance by society it has become more widespread, thus more mainstream.

cultural[12] grouping in their willful movement away from the mainstream ideology that had celebrated what they felt to be mistaken surf movie caricatures of their culture. The counter-cultural movement represented by these surfers felt that "mass culture had sugarcoated and, in effect, feminized surfing, [and] countered with images of surfers as rebelliously masculine, sensual, anti-materialistic social drop-outs" (Campbell, 2004, p. 238-239). Campbell characterizes the next three decades as a sub-cultural versus mass-cultural "ownership of surfing narratives" that allowed surfing the chance to "produce itself as a viable alternative public culture, eventually a functioning and very masculinist counter-culture" (2004, p. 239).

Surfers and surfing. Surfing is a sport that requires a vast degree of physical strength and agility (Dixon, 1965), but it is the process and presentation of the sport that holds even greater significance for many of its participants. The basis of attraction for many surfers is an ongoing sense of a meaningful relationship with the water that they can uniquely shape as their own to fit their individual needs as a surfer. A surfer turned author, Dixon (1965) declares to his surfing-enthusiast readership that all that is required in surfing is "trunks, guts, and skill" (p. 17), but beyond the show of physical prowess, which also proves important in surfing competitions for the professional surfer, surfing in its most natural form is a type of performance art. Booth (2003a) likens surfing, which entails standing on top of a surfboard and then gliding it across the face of a breaking wave, to a dance between man and nature. Likewise, surfing is natural and organic and finds its balance through culture (Booth, 2003). Surfing is pure and undefiled yet too wild to contain. The ocean is also non-discriminating. World-renowned surfer, Laird Hamilton, explains how he found parity in the ocean, "The wave comes, and it lands on you, me and the

[12] For the purposes of this research study surfing's counter-culture is represented by groups of people that do not agree with the definition of surfer values and lifestyles determined by mainstream society and culture. These counter-cultural groups question the validity of mainstream-accepted values and deem themselves to be more authentic representatives of the sport.

next guy. It's bigger than human relations. We're all goin' under. I loved that aspect. I gravitated toward it. I wanted to be out there more than on land. The ocean was the *only* place I wanted to be" (Booth, 2003, p. 315).

Primarily, what matters most to surfers is their on-going relationship with the ocean. It is the expression of their relationship that might be different. Some surfers are introspective in personality and value quality time spent in the ocean for the clarifying and cleansing that it provides to their souls. These may be called "soul surfers"; their attitudes are frequently expressed in adverse reactions toward the commodification of surfing and what they observe as the downfall of their sport. Their attitudes are symbolically demonstrated through dress and appearance that includes the wearing of simple, natural-colored clothing garments, longer hair, facial hair, and other unpretentious symbols of dress and grooming that indicate apathy toward the regard of others (Figure 41). Rather, these surfers choose to reach within for validation of lifestyle, and the act of surfing is what allows them to focus and bring balance into their lives. Legendary[13] surfer, Mickey Dora, traveled the world as part of a visionary search for the perfect wave and emblematically for a free life; such a pursuit served to appease his craving desire for the freedom of soul that living this type of surfer lifestyle provides (Warshaw, 2004). In the 1970s "soul surfing" became all the rage (Young, 1994). Surfers further demonstrated their affiliation with this soulful identity through identifying with certain forms of behavior. They began eating healthy foods, experimented with psychedelic drugs like LSD, and assumed a meditative lifestyle. Their lifestyle symbolically showcased their growing relationship with self and nature; in all that these surfers did, they endeavored to reach full physical potential and self-actualization (Young, 1994), which demonstrates that these soul surfers valued a sense of

[13] "Surf legends n. Surfers who have made a name for themselves in the history of surfing, for example, Lance Carson ("No Pants Lance"), Mickey Dora ("Da Cat"), Greg Noll ("Da Bull"), and Jack Murphy ("Murph the Surf"). See surfers' nicknames" (Cralle, 2001, p. 269).

authenticity. Further, the idea of becoming 'one with the ocean' or 'one with nature' is highly relevant to the life of a soul surfer, and a freedom for artistic interpretation, as well as an expectation for celebration of that artistry is representative of the lifestyle too. In surfing, individualism is honored because the surfer lifestyle should be performed in an individually expressive manner. Evidently, this idea already had been made clear by the mid-1960s, as Dixon (1965) states "surfing is the most individualistic of all sports" (p. 7).

Central to understanding the associated values and lifestyles widely accepted by surfers is the nature of the sporting landscape in place at the time of surfing's sub-cultural predominance and counter-cultural development of the 1960s and 1970s, as well as mainstream society's counter-cultural movement also engaged at that time. The post-World War II environment allowed departure from modern sporting practices, as well as allowed for changes in the conventional sporting environment to include adaptations such as a "new individualism" in sports to take form. Individualistic surfer identity dates back to the 1960s/1970s era of new individualism in sports that was brought about by larger society's counter-cultural human rights movement that fought for the rights and freedoms of all individuals (Rader, 2004). The late 1960s into the early 1970s also marked the ascendance of the surfing counter-culture (Booth, 2001a). In this way the two counter-cultures paralleled one another, each seeking to escape conventionally held values in search of alternative enlightened ones, which according to this example highlights the matching progression of movement toward causes that championed individual rights and freedoms. New individualism in sport promoted above all other agendas that people should "do their own thing" (Rader, 2004, p. 244); both adherents of surfing and other American subcultures/counter-cultures found the promotion of individuality to be appealing and embraced lifestyles that supported this ideology.

Sports-participation moved toward greater integration of lifestyle as sporting activity deflected away from rule-bound and progressed toward self-serving play. The new individualist tendency to value fun, self-expression, and identity was then at odds with the earlier tradition of organized sports that prized self-control and adherence to authority (Rader, 2004); despite, these differences, societal tolerance for variation of sporting identity grew. In addition to these differences, a distinguishing factor in lifestyle sports is that they are practiced in sub-cultural settings where participants can perform them without the constraints of organized structure or traditional systems of control (Wheaton, 2004). In explanation, lifestyle sports can be performed freely in one's preferred designated space and are not confined, for example, to a gymnasium or configured grass field. With regard to surfing, because the beach scene contained its own social environment (Booth, 2001a), surfing cultures thrived. Although surfers and other beach-goers often shared the same beaches, divisions between surfers and swimmers were often put in place, primarily for ensuring safety (Dixon, 1965). Further, the large-scale length of a beach's shoreline provided remote locations where surfers could gain solace and practice in solitude. Surfers who adhered to the counter-cultural mind-set ignored the wider world and its dictates of mainstream society, even if only by tuning out the world and tuning in to the meditative allure of the ocean.

Mainstream American society became infatuated with surfing culture in the 1960s, which spawned demand for surf-related products, but surfing purists of the 1960s and 1970s loathed the growth and commercialization of the sport that enveloped their sporting subculture (Dixon, 2002). These purists subscribed to the idea that the surfing industry should stay small so that the sport could remain undefiled, but many of the early surfers felt they had no choice but to get involved in the emerging surf industry at some level in order to support their surfer lifestyle. After all, no surfer wanted to leave the beach to take on a conventional job and to conform like

their work-driven parents and the rest of the non-surfing population. As explained by cinematographer Bruce Brown, refusal to leave the beach motivated a number of surfers to enter the surf industry under a variety of career placements that would allow them to remain near the ocean in southern California. Some surfers entered the film industry as he had done, and others became board shapers who opened their own surfboard shops or went into surf journalism like *Surfer* magazine's John Severson **(**Kampion, 2003). Many surfers like Mickey 'Da Cat' Dora, became stunt doubles for actors in the beach movies in order to pay the bills (Lisanti, 2005). Still, others pursued enticing new fields like surf photography (Kampion, 2003) or became intimately involved in the growing surf apparel industry (*Surfer Style*, 1987, 1988, 1989). If they were not in the business, they were working as public school teachers for the summers off **(**Kampion, 2003). These surfers who avoided the conventional job market wanted simply to continue to enjoy the freedoms they felt to be inherent in the surfer lifestyle. The idea of not being obligated to anyone but oneself is significant in the life of a surfer. Additionally, independence and the freedom to dictate one's path in life are valuable qualities considered to be of great importance to surfers.

Since surfing became a part of 1960s pop culture, a long-established battle over lifestyle values has existed between surfers who wish to keep surfing small and personal and those who support the mass-commercialization and growth of the sport. The driver toward mass-commercialization is in most cases nothing other than money. Surfing as a part of pop culture proved incredibly successful for a number of surf-related industries, but there was a cost to the intensely loyal surf community who sought to keep their sport pure and untainted from what they felt to be modern corporate exploitation of the sport. The central theme in the surf movie, "North Shore" addresses this issue as it compares these "two styles of surfing—surfing for money versus

surfing for love (soul-surfing)" (Stillman, 1990, p. H1). A Laguna Beach resident and long-time surfing enthusiast, who was interviewed for his comments in a *New York Times* article that covers similar concerns, managed to reconcile this dilemma through discerning that surfing *itself* cannot be commodified. According to his standpoint, all manufactured products that claim to be vital to surfing are merely appendages to it, but surfing itself is pure and uncontainable. "Surfing; you can't bottle it, you can't package it, and it's not about the money, because you can't sell what it really is. What it really is, is all the beautiful things that happen to you when you're riding a wave" (Dixon, 2002, p. A31). Thus, appeal is found in an atmosphere of natural beauty and the potential to forget oneself and one's worries in the joyride of a wave.

Booth (1995) reveals two main reasons for the development of surfing and its hedonistic or pleasure seeking surfer lifestyle. These are mass consumer capitalism and county authorities, in connection with hired lifeguards. Consumer capitalism that formed in the first half of the twentieth-century helped to create widespread social acceptability for leisure activities like surfing and also provided locations for these activities to be held. In addition, consumer capitalism constructed a social environment where people could be permitted to wear practical swimsuits purposed for beach-sport activities. Contrary to Australian policy where organized councils regulated beaches for public decency, the jurisdiction to govern beaches in California was held by county authorities who then hired local lifeguards to maintain the safety and public morality of beachgoers. Over time Californian authorities grew indifferent to the plight of moralists and their strict rules for exacting dress and behavior, and lifeguards were in the unique position to relax enforcement of rules in favor of growing a beach culture nurtured in hedonism. In this vein, mass consumer capitalism and authorities who controlled the beaches helped to establish the setting where hedonistic beach culture could thrive (Booth, 1995).

Wheaton (2004) lists hedonism as one of three reasons why surfing qualifies as an extreme sport. The general notion of lifestyle sport attracts some aspect of the extreme due to the freedom of choice involved, be it through physical risk, which is most often the case in (extreme) lifestyle sports, fashion, language, or behavior (Booth, 2003). The second reason is that surfers cannot escape from their socially perceived delinquency[14] by retreating into an organized establishment because one does not exist for them. The simple fact that surfers consider themselves to be different is the third reason cited. Real surfers can call themselves surfers; everyone else is a follower or a wannabe. One surfer who wrote to a surf magazine shared his disdain for followers: "we [should] encourage surfing to be publicly damned… People don't have to fear us – they just have to NOT WANT TO BE US, not want to identify with a label that spells sick, perverted deviant" (Stedman, 1997, p. 81, emphasis in the original). In this case, a sense of severity in sport is founded in the context of culture (Wheaton, 2004). It was Mickey Dora who first created the rebel surfer persona (Lisanti, 2005; Rensin, 2008; Warshaw, 2004), but over the years surfers have imitated this character time and time again.

While the surfer image presented by the media can be described as clean and wholesome, there is also a dark side. Surfing subculture carries with it a long history of drug abuse (Young, 1994). Surfing has been linked with racism through a history of segregated beaches in South Africa ever since surfing became popular there in the 1970s (Preston-Whyte, 2001; Thompson, 2001; Hemson, 2001). Prejudice has also been perpetuated through an early pop cultural trend

[14] Delinquency is an example of a negative quality socially-attributed to many participants of extreme/lifestyle/action sports due to an apparently common "outsider" reputation that traces back to the sport's deviance from traditionally-held values of modern sporting culture that follows standardized rules and promotes team-oriented play. Booth (2003) describes in reference to surfing that the wider society felt that surfers had "transgressed accepted sartorial and behavioral norms" and thus deplored them as anti-social nomads (p. 318).

that influenced many young surfers into visually displaying the Nazi swastika symbol[15] on their boards or other products (Elwell & Schmauss, 2007). This particular action symbolized assimilation into the surfing counter-culture due to their self-identification with a visual cue that went against the mainstream-accepted culture; moreover, the flagrant use of the Nazi swastika symbol influenced the gradual acceptance of the term "Surf Nazi", which is now deeply-embedded in surf language and culture (Cralle, 2001; Kampion, 2003). Another issue is related to the physical violence associated with surfer cults. Opposing surfer gangs in Hawaii have symbolically communicated gang-identity through the visual cue of garment color that indicates to them authenticity of role identity. While one gang on one side of the island has been known to wear solid-colored black surf trunks, the opposing gang on the other side of the island has worn solid-colored white surf trunks. The term "Surf Nazi" has been accepted by violent cults of surfers as the favored name for their surfer gangs. "Surf Nazis" attempt to tyrannically rule the beaches and surf breaks, acting as though they own the water. This attitude of totalitarianism originates from fear of a perceived lack of space. The mounting dilemma of over-crowded beaches is what most often sparks surfer violence, mostly as tension felt by surfers who frequent the same favorite surf breaks and who assert themselves to preserve their personal space and right to the waves (Gross, 1987). Newman (2000) considers this condition as the problem of "too many rats and not enough cheese" (p. SM42). Furthermore, crowdedness in the water has

---

[15] "Surfer's Cross, the n. Worn by surfers in the late 50s and early 60s. Also called the Iron Cross. See Surf Nazis" (Cralle, 2001, p. 264); "Surf nazis n. 1) Originally, young gremlins of the 1960s, who took to wearing German Luftwaffe officers' coats for warmth on the beach on cold winter days; they also adopted the iron cross and the swastika as their emblems. (MCR) 2) Loosely applied, refers to hyper young surfers. 3) *Surf Nazis Must Die* (1987) (Cralle, 2001, p. 272).

induced a code of conduct[16] amongst surfers. Aggressive attitudes are manifested in violent behavior and outrage against those who disobey strict surfer protocol, such as the "dropping in" on waves (Newman, 2000). Protocol also prohibits the cutting off or "snaking" of another surfer. One dissenting surfer reasons, "You snake or you get snaked…I'm called the King Snake" (Gross, 1987, p. C1). Hostility is also shown to those who disregard the precedent for "localism" that excludes outsiders/non-locals from partaking of a particular community's surf spot (Newman, 2000). Localism was developed from surfers' desire to identify with the surf community through sport location or their claim of a particular beach (Lanagan, 2002). Gross (1987) feels that surfer violence derives from the massive development of the surf industry that feeds off popular surf culture and pours its profits into inspiring a sea of "wannabes" who then infiltrate a real surfer's turf. The forlorn fact is that greater profits are found in the sale of surf clothing than in surf equipment due to an expanding consumer demographic that includes more non-surfers than participating surfers. This actuality intensifies feelings of anger among actual surfers who feel threatened by a loss of identity (Lanagan, 2002) or who believe that resources would be better spent on surfboard development and other innovations beneficial to advancing the sport (Gross, 1987). Similarly, Newman (2000) attributes the problem of surfer violence in large order to the surf boom that encompassed the latter part of the twentieth century. He states that the older generations of surfers are hopeful that the increasingly violent social climate evident on beaches today will be able to revert back to more innocent times of days-past, but he

[16] "Surf etiquette n. An unwritten water etiquette; code of conduct in the water; rules of the ocean road; the law of the sea, etc. See also beach etiquette, pecking order. A simple version includes: 1) When paddling out through the surf and someone is surfing toward you on a wave, DON'T ATTEMPT TO MOVE OUT OF THEIR WAY—you will crash into each other like approaching strangers who make eye contact. Instead, simply HOLD YOUR COURSE, stop paddling and glide while the (hopefully) more experienced surfer maneuvers around you. 2) NEVER take off and attempt to catch a wave that somebody else is riding. This is the worst thing an inexperienced surfer can do and it could lead to trouble—verbal and/or physical harm. There are, of course, exceptions when you see multiple surfers on the same wave; for example, you may have an understanding with a friend that you're going to share it (see brotherhood wave, party wave)" (Cralle, 2001, p. 266, emphasis in the original).

sees no indication of reversal in action due to surfing's continued popularity. In another vein, surfing has long allowed a culture of sexism to define and limit the role of women in the sport that has delayed equal opportunity and equal treatment for the female surfer (Vlachos, 2008; Booth, 2001a; Booth, 2001b; Stedman, 1997; Southerden, 2005). This is in part due to male surfers' "uncertainties associated with masculine identity in the contemporary era" (Booth, 2001b). Finally, surfers have always had a difficult time shaking public perception of their notorious reputation as "anti-achieving," good for nothing "beach bums" (Kampion, 2003; Booth, 2001a), as previously identified in the reference that discusses a surfer's reputation for social delinquency.

Authenticity of surfer role. Authenticity is of chief importance to the lifestyle of surfing, as well as to all other lifestyle sports. Specific symbols or cues used by surf apparel marketers to evidence authenticity of surfing include color, pattern, fit, and other design factors connected to the product itself, as well the intentional advertising of products in place settings that reveal connection to the sport of surfing (scene, backdrop, props used, the inclusion of respected surf celebrities, to name a few). Yet, commercialization of sport can be seen as a major deterrent to the preservation of authenticity, and many apparel sporting brands attempt to beat this obstacle by touting a connection to authenticity in their marketing efforts. However, despite the controversy over commercialization of sport, it is natural for sporting subcultures to grow and change with time and as they broaden geographically. Consumers of products, as well as the sub-cultural media, play a part in changing ideas of identity and authenticity of the sport, especially as it grows and changes over time (Wheaton, 2004).

Surfers particularly identify with the need to maintain authenticity despite inevitable change. Wheaton outlines a list of characteristics inherent in lifestyle sports, which when applied

to surfers, can resemble a series of qualifiers toward authenticity. She states these qualifiers as grass roots involvement; acceptance of innovation in products, as consumption is vital to the sport; dedication in the form of time, money, and lifestyle; a sport that embraces a philosophy of fun and hedonistic self-satisfaction; a youth-oriented and individually-motivated nature of the sport; sport participants seek out danger; and locations of sport participation are in places where people can be one with nature, express nostalgia for times-past, and produce aesthetic and artistic forms of play (2004).

The advent of surf-inspired magazines played an important leadership role in the early definition of surfer lifestyle in the sense that their mere existence created for the first time a centralized venue for voicing an authorized view of surfer lifestyle (Kampion, 2003). *Surfer* magazine, founded as *The Surfer* by John Severson in 1960, is one of the original surf publications; it is as influential as it is inventive, as many consider it to be the "Bible of the sport" (Warshaw, 2005, p. 602). *The Surfer* came onto the scene in the pivotal growth stage of the surfing subculture, and it paved the way for other surf magazines to follow. *Surfer* magazine and others that focused on surfing as a whole worked to define the surfing subculture and provided a birds-eye view so that surfers, regardless of location in Hawaii, California, or abroad, could now learn more about their neighboring peers. Not only did *The Surfer* form a new component in the surf industry, it pumped energy into its readers and led the industry in its efforts to define a subculture. The magazine hyped surfing as a healthy and natural, inherently wholesome sport. *Surfer* magazine has taken great strides to ensure the continuation of a clean surfer image (Kampion, 2003). At the height of the Nazi connotations, *Surfer* denounced their usage, calling them 'signs of the kook'[17] (Kampion, 2003, p. 23). The magazine encouraged the

[17] "Kook or kuk n. 1) A rank beginner; a know-nothing; someone who is generally blundering, out of control, and in the way or who gets into trouble because of ignorance or inexperience. (FN 17 continued next page).

surf community to foster a "kinder, gentler side of surfing—clean-cut kids wearing the uniform of Levi's, white T-shirts, and huarache sandals from Mexico, or baggies (long, loose Hawaiian-print surf trunks), bare feet, and peroxide-blond hair" (Kampion, 2003, p. 80). At this point in time surf apparel advertisers had apparently decided to focus on the clean-cut surfers as their intended target market and used visual cues in advertisements that supported their interpretation of authenticity to attract them. From this point forward surf apparel marketers largely used symbols of the crafted clean-cut image to attract their target market and seemingly preferred to target this lifestyle over other existing groups of surfers with various lifestyles in their marketing efforts. On another note, surf magazines made additional sub-cultural impacts through centralizing surfers' narratives and showcasing their surf action through world-class photography. Surf photography had been extremely limited until a unique invention in 1967, the Plexiglas® camera housing, protected cameras from water damage (Kampion, 2003). By the late 1960s, the field of surf photography exploded. Photographers, accomplished surfers, and magazines worked together to capture the mood whilst recording amazing water action and then made sure to publish the best shots for their thousands of readers to witness these supreme moments in print. These portrayals of prevailing surf action served to shift pure physicality of sport to the forefront of ideal surfer lifestyle and identity by producing authentic images of the physical possibilities of the sport and then relating them to readers. Readership in *Surfer* magazine responded accordingly to its efforts to lead and define the surfing subculture; the magazine's circulation increased from 5,000 subscribers in 1960 to 100,000 in 1970 (Kampion, 2003). In 2002 the magazine had a monthly circulation of 118,500 (Warshaw, 2005). Over the

---

2) A lame surfer, rule breaker, idiot; same as goob, geek, unlocal, valley. Sometimes called hodad or gremmie. 3) Someone who imitates others badly…. Kook is an especially derogatory term, applied specifically to someone who lives inland. Kooks are always getting in the way of "real" surfers, letting their boards get away and sometimes crashing into other surfers. Kook spelled backward is still kook" (Cralle, 2001, p. 152).

years *Surfer* magazine has had different parent companies, including For Better Living, Peterson Publishing, and Emap Publishing, which was purchased in 2001 by PRIMEDIA Action Sports Group, the parent company for *Surfer* magazine today (Warshaw, 2005). *Surfer* magazine will reach its 50th year of publication in 2010, providing evidence of the respected, authoritative leadership role *Surfer* magazine holds among the international surf community today.

Key event timeline. Ideas and opinions on fashion change over time. What constitutes style in one era or culture differs according to a number of determining variables such as social class, the developed degree of mass production of apparel, societal norms for the dressed body, and the role of physical activity. What was considered revealing at the turn of the twentieth century according to the standards of American society (e.g., a woman's ankles) is not what is considered revealing today. Changing the variable to physical activity creates yet another angle for the purpose of attire. Although few costume historians have dedicated their work to the study of sports clothing (Warner, 1988), studying the sporting culture of the United States can be especially informative. This is because sports clothing is directly connected to America's sporting heritage that is deeply engrained in the culture. As the popularization of leisure and sporting activities grew in the later 1800s; namely, bicycling, tennis, basketball, and water bathing (wading/swimming), these lifestyle modifications necessitated new forms of rational dress. As part of a growing sporting culture, these activities helped to pave the way for eventual increased choice and options in dress that would be deemed acceptable for individuals whose lifestyles had become more dynamic as a result of the Zeitgeist of their times. In consequence, new forms of athletic clothing suited for various physical activities and considered separate from daywear, emerged for both men and women.

With specific regard to the development of the American sportswear look, mass production, as a determining variable, must be considered. The American standard for dress transformed from one that suppressed the body (via multiple layers and complete concealment of the body and furthermore, in a woman's case, through constrictive corsets) and decorated the body (according to the whims and fashions of the time via ostentatious fabrics and silhouettes and extensive ruffles and layers) to an appearance that reflected enhanced lifestyle choices and an acceptance toward these lifestyle choices. Mass production in regard to sportswear served as an indicator of the changing cultural norms accepted by members of American society concerning new styles and forms that reflected adaptations made for greater freedom in style and movement. Dress reform in the 1930s, largely characterized by the Great Depression, had simplified the frivolous aspects of clothing in favor of increased functionality and purpose. Layers were reduced, decorative elements were eliminated, and thus the human form, having been freed from previous years of constraint, became the focal point. Through mass production, these basic styles suggest that new cultural norms had developed through the social acceptance of these products. Until the 1920s the body had remained concealed and hidden under layers of garments. Women cut their hair short and revealed publicly for the first time in modern western history the calves of their legs when wearing bold knee-length skirts, yet they were still socially compelled to wear stockings when swimming. Men continued to wear tank suits that covered their chests. Upon the arrival of the 1930s a new appreciation for sports developed in both men and women, and tastes changed to reflect the newly formed physical ideal that valued long and lithe, athletic bodies. The American sportswear look and associated athletic body form that first came into mainstream fashion in the 1930s has largely remained the illustrative American model for ideal body image ever since (Warner, 2005). Men and women toned and perfected their

bodies through the exertion of physical exercise. Even more, sporting culture in the 1930s implied participants had the means and opportunity for leisure, which also indicated lifestyle success, and the wearing of activity-specific clothing further suggested this persona (Warner, 2005). “Sports helped crystallize a new ideal” for both lifestyle and body image of this era (Warner, 2005, p. 82). Mass-production of apparel made this look available to all across all levels of class and society and simultaneously reinforced broad-spectrum societal acceptance to any who might have questioned the change.

Tank suits (wool suits with vests and shoulder straps) (Figures 2 and 3) were worn in the ocean in the 1920s (Marcus, 2005a; Marcus, 2005b), but beginning in the 1930s beach clothing became much more relaxed, resulting in lessened emphasis on modesty and increased emphasis on comfort and functionality as time went on (Warner, 1988; Marcus, 2005c). Cultural norms had changed in the beach scene by the 1930s, as evidenced in increased options for dress that included the existence of functionality and comfort. On the U.S. mainland, the classic swimsuits of the 1920s were these same knit wool tunic-top styles (Warner, 1997). They were navy blue or black in color; brighter colors such as red did not exist until 1926 (Colmer, 1977). In Hawaii swimwear was focused on functionality, and companies there provided surfers with shorter and more functional trunks to wear while surfing; these trunks were made from lighter materials more conducive to a tropical environment than wool (Marcus, 2005c). In essence, popular sport-specific clothing was deemed appropriate for the beach environment as a cultural shift in lifestyle accommodated for greater utility in apparel.

Due to the presence of American military bases in Hawaii in the 1940s, many Americans were introduced to Hawaii and its relaxed lifestyle and dress. After World War II soldiers returned to their homes on the mainland and remembered the beautiful beach scenes and surfing

that captivated them while stationed in Hawaii. Inexpensive airfare of the late 1940s beckoned their return, only this time their purpose was for leisure and travel (Booth, 1995; Marcus, 2005c; Brown & Arthur, 2002). The travel industry exploded in Hawaii, and with the inundation of vacationers visiting the Islands, Hawaiian-inspired designs[18] infiltrated the mainland in its largest measure to date. Travelers throughout the 1940s purchased floral shirts called Aloha shirts[19] and classic Hawaiian surf trunks and brought them back to the mainland (Booth, 2003; Booth, 1995; Brown & Arthur, 2002).

Early Hawaiian surf trunks were made between the 1930s and 1950s. Some were custom-made by a Japanese man named Minoru Nii (M. Nii) (Kampion, 2003; Marcus, 2005-2006; Marcus, 2005a; Marcus, 2005b; Marcus, 2005c). Duke Kahanamoku began licensing his name in 1939 to Hawaiian apparel company Branfleet (later Kahala) (Arthur, 2000; Brown & Arthur, 2002). Branfleet, founded in 1936, was one of the first Hawaiian apparel companies to provide large orders of sportswear to the United States' mainland. Branfleet was instrumental in providing the popular Aloha shirts to Hawaiian tourists and mainland consumers, as early as the mid-to-late 1930s when they were first introduced but much more extensively and in more popular patterns and colors after World War II when shipping to Hawaii resumed. Well aware of the clothing needs of local surfers and their repeated request for surf trunks, M. Nii adapted his

---

[18] "Aloha print n. Fabric used in the production of aloha (Hawaiian shirts, dresses, etc. Patterns traditionally include such elements as hibiscus flowers, coconut palm trees, outrigger canoes, hula dancers, volcanoes, surfers, waves, drums, parrots, pineapples, islands, or abstract images. Also called Hawaiian print" (Cralle, 2001, p. 33).

[19] "Aloha shirt n. The uniform of many surfers. See Hawaiian shirt" (Cralle, 2001, p. 33); "Hawaiian shirt n. A short-sleeved, loose-fitting, open-collar shirt originally worn in Hawaii and adopted by many surfers the world over; made of light-weight fabric. Business attire in Hawaii. Worn untucked. Anybody who wears 'em tucked just doesn't get it…. The shirts feature colorful, often bold designs—a visual vocabulary including palm trees, romantic beaches, tropical jungles, airplanes, bamboo, volcanoes, exotic flowers, surfing" (Cralle, 2001, p. 125).

suit tailoring business to include surf trunks. In his designs, M. Nii used sturdy denim in multiple, bright colors and added vibrant ribbon piping to the sides of the legs. Reportedly, his were the first to include the wax-bar pocket. Surfers would select their color palette and return to him two weeks later to claim their custom-made shorts. The M. Nii Makaha Drowner surf trunks were one of the original surf trunks marketed to surfers (Warshaw, 2005). Hawaiian M. Nii shorts are pure examples of classic surf trunks that were the envy of Californian surfers in the late 1940s, well into the 1950s (Marcus, 2005c; Marcus, 2005a). Examples of other early Hawaiian boutique tailors who made their mark in surf apparel among surfers include Taki of Waikiki, H. Miura and Reyn Spooner (Marcus, 2005f).

Hawaiian classic water-sport clothing includes trunks made by a Hawaiian company named Linn's. Men wore them without tops and left their chests exposed – a practical shift from earlier times. Linn's designed trunks for members of the Outrigger Canoe Club beginning in the 1940s and provided designs that reflected the comfortable, functional qualities that were becoming increasingly important to surfers and other sportsmen of that era. Although they were not surfing-specific trunks, Linn's designs helped to turn the tide in manufacturing that transitioned emphasis away from an utmost concern for the social codes of modesty and more toward providing the best possible, functional water-sportswear. As of the late 1940s these trunks were custom-made from heavy cotton denim in red, white, or blue colors; they sported stripes on the sides and featured a button fly (Marcus 2005a; Marcus, 2005c) (Figure 4) or drawstring tie closure (Marcus, 2005-2006).

Surfers loved the Hawaiian-style trunks, but only the lucky few who traveled to Hawaii had access to them throughout the 1950s. Before Hawaiian-style trunks were available on Californian shores, and before the development of local surf apparel companies, Californian

surfers wore traditional swimwear from Jantzen, Catalina, or McGregor or adapted their own styles using their own resources (Marcus, 2005b). Unique to surfer lifestyle at the time was the habit of wearing cut-off Levis or common sailor pants that they would find at nearby Salvation Army stores and then crop them below the knee. Surfers wore these as pure representations of their relaxed beach lifestyle, day-in and day-out (Marcus, 2005c).

California's surf apparel industry was set in motion with a number of early pioneering companies. Examples of these historic surf companies include Hobie, Birdwell Beach Britches, Kanvas by Katin, and Sandcomber (Marcus, 2005b). Sandcomber was one of the earliest surf apparel companies to advertise its products in *Surfer* magazine. Throughout the 1950s, surf trunks were sold out of the same local shops where they were manufactured and were frequently made by unassuming seamstresses or "moms" as they were affectionately known in their respective communities (Marcus, 2005c), which is precisely the story for Kanvas by Katin. Founded in 1962, Katin focused on providing durable surf trunks that would not rip or tear. Their preferred material for ensuring durability was a heavy weight fabric made from cotton fibers (Kanvas by Katin, 1987). Many of these early companies specialized in offering innovative surf trunks to the local community.

The surf apparel industry entered into a bigger commercial spotlight alongside mainstream swimwear competitors Jantzen and Catalina with the emergence of surf-wear company, Hang Ten, in 1961. Hang Ten was one of the first surf-wear lines to gain mainstream prominence with surf-wear consumers who were not necessarily surfers but fans of surf culture (Marcus, 2005c). College-age surfer, Duke Boyd, contracted with a local southern California sewing company to replicate the style of surf trunks that he had become acquainted with during his trips to Hawaii (Kampion, 2003; Marcus, 2005c). Boyd keenly observed the void in the

California market for specialized surf-wear, and he acted on the opportunity to outfit the emerging mainland surf community. Boyd named his company after a "state-of-the-art hotdog[20] maneuver: Hang Ten[21] [and added] the logo: two bare footprints" **(**Kampion, 2003, p. 87) (Figure 5). Hang Ten became wildly successful in the early 1960s, but Boyd attributes his market success to perfect timing; he was lucky enough to act on the opportunity at the boom of enthusiasm for surf culture (Marcus, 2005b).

Many surf apparel companies were introduced in the 1960s/1970s and found easy entry into the market because consumer demand was so immense it left room for an assortment of surf apparel lines that met the needs of a variety of surf-apparel consumers. Hang Ten differentiated itself by experimenting with varied textiles for surf trunks. Hang Ten was innovative in that the company utilized light, quick-drying nylon fiber in their surf trunks and later added knitwear, which contrasted with the stiff cotton fibers and twill fabrics used by many of their competitors (Marcus, 2005b). Kampion (2003) summarizes the enormous growth stage that surf apparel entered after Hang Ten initiated entry into the wider commercial front, "An industry within an industry was thus born, and the child would soon outgrow the parent" **(**Kampion, 2003, p. 87). On the whole, the surf apparel industry in the last quarter of the twentieth-century has been dominated by Australian surf wear companies, namely Quiksilver and Billabong, that entered the market in the mid-to-late 1970s and early 1980s (Marcus, 2005-2006).

While many new surfers were enthused to wear big name brands like Hang Ten, surfing purists/soul surfers preferred to wear brands like Rip Curl that eluded the commercial spotlight.

---

[20] "Hot dog n. 1) Applied to a fancy and tricky style of surfing and also to the board design best suited to that style. 2) A wide and heavy board. 3) v. To show a great deal of ability in the surf, usually demonstrated by fancy turns, walking the nose, and taking chances" (Cralle, 2001, p. 131).

[21] Hang Ten refers to a difficult hot dog maneuver that entails a surfer riding the nose of a surfboard with all ten toes hanging over the edge of the board.

Aware of the broad nature in consumer preferences, and perhaps as an attempt to attract surfing purists over any other surfer lifestyle segment, Rip Curl marketers positioned themselves as a surf brand distinct from surf fashion, despite continuing to offer a line of specialized surf-wear. When invited to participate in Australian Fashion Week in years 1997 and 1999, Rip Curl declined both times (Lanagan, 2002).

With so many surf apparel brands attempting to share the limelight throughout modern surfing's pivotal growth stage, opportunities for niche marketing and product differentiation came into play; naturally, *Surfer* magazine was the springboard to reaching the intended target market. Niche marketing is evident throughout the string of surf apparel advertisements printed in *Surfer* magazine, which has captured the surfing Zeitgeist throughout its decades of publications. These publications therefore offer insights into marketing strategies and the overall pattern of change and development exhibited by the prominent surf apparel companies that have advertised in the magazine over time.

In the 1960s the magazine exemplified the dual spirit of growth and revolution: exploded growth in the early to mid-1960s was followed by revolution in the latter part of the decade. "Editorially, innovation and irreverence rode alongside an odd measure of conservatism" (George, 2001, p. 8) that was reflective of the era. The "Swinging Sixties" was conveyed in the "use of Day-Glo logos, split-image covers and deceptively pre-psychedelic subversive artwork from Griffin,[22] combined with technically advanced color action photography and a prescient vision of adventure travel" (George, 2001, p. 8). The clean-cut surfer image also reminiscent of the 1960s was supported and promoted by *Surfer* magazine's founding editor, John Severson, who valued the inherent purity of the sport; nevertheless, by 1967 *Surfer* "was riding a

[22] "Rick Griffin- richly talented artist and cartoonist originally from Palos Verdes, California; best known to surfers as the creator of Murphy, the cheerful cartoon gremmie who debuted in *Surfer* Magazine in 1961; also celebrated as one of the San Francisco psychedelia movement's "Big Five" artists" (Warshaw, 2005, p. 236).

groundswell of counter-culture, with the entire surfing world at the crest, and it was then that its readers—its followers—began shaping the magazine in their own image" (George, 2001, p. 8). A new editor, Drew Kampion, joined *Surfer*'s staff and devoted his work to following and interpreting the "explosion of antiestablishment free expression that rocked surfing to its core. While the rest of the country was still 'talkin' bout a revolution,' the surfer's magazine already had it in print" (George, 2001, p. 8).

In the 1970s *Surfer* magazine reflected an era of nature-loving surfers. Surfers, already growing resistant to the commercialized growth of the 1960s, turned to nature to enhance their relational experience with the sport. No longer was posing on surfboards okay; the age of posers was out, tribal connection to the earth and its oceans was in. Also, the rise of the shortboard, which is considered far more difficult to command than longer boards, cleaned out the sea of wannabes so only the purists remained committed to learning the sport. As such, *Surfer* staff and photographers presented its ardent readers with a magazine deeply responsive to the prevailing passion and commitment representative of the surf community of the 1970s. *Surfer* magazine's next editor and publisher, Steve Pezman, took reign in 1971 and directed with effective leadership for the next 20 years (George, 2001). The 1970s was a time of great unity of mind and purpose among surfers (Figure 22). Surfers were largely the same in how they dressed, talked and thought, leaning mostly toward the idea of escapism that is innate in surf fantasy. "SURFER in 1964 told surfers what they were; SURFER in 1974 told them who they were. And yet like everything else in this fluid medium, this mood was bound to change—and it did" (George, 2001, p. 48, emphasis in the original). The year 1976 marks the nascent stage of a new era in surf industry commercialism manifested in the rise of both professional surfing competitions and the

greater surf-industry. “Ethics merged, and for the first time, soul and “sold out” somehow shared a page” (George, 2001, p. 48).

The 1980s are considered the “boom years” of surfing marked by contrasting feelings of excitement for success of the industry and a gnawing sense of selling-out (George, 2001). “In the 1980s, it wasn’t just that the whole country wanted to dress like surfers, they wanted to dress like the surfers seen in SURFER Magazines” (George, 2001, p. 88, emphasis in the original). The problem was that many of these magazine models were not actual surfers but those who represented well the newly-accepted look of professional surfing in the 1980s, that of the “clean-cut sportsman” (Stedman, 1997, p. 80). This situation occurred in Australia as well, as many angry Australian surfers wrote to Australian surf magazine, *Tracks*, to express their disdain for those who visibly sported the surfer image but who did not surf. Nonetheless, surfers grew increasingly dependent on the surf market to sustain their surfer image, and many surfers began to solicit sponsorships as a way to fund their lifestyle and profit from the surf boom. An image overhaul occurred at the turn of the decade that coincided with the look of the professional surfer, but battles remained throughout the 1980s between those who accepted the ‘squeaky-clean’ professional surfer look and those who sought “to revive the old ‘bad boy’ image” (Stedman, 1997, p. 80). The surfer look from the 1970s commonly consisted of long hair, facial hair, and relaxed, effortless dress that seemed to convey little concern for what others thought of them in favor of heightened self-awareness and individual values-fulfillment. Advertisement models are visibly placed in lifestyle and value-driven natural surroundings. Likewise, advertisements include lifestyle and value-driven expressions such as “freedom” and “way of life.” By the early 1980s however, changes in dress included the return to a clean-cut look with short haircuts and no facial hair. Clothing and advertisements reflected greater emphasis on

functional performance and skill and proficiency in the sport, thus competition. By this time most surfers wanted their sport to progress by gaining wider acceptance and through earning respect from those who had previously found their lifestyles to be unacceptable; most surfers realized that the way toward public acceptance for their sport was through structured competition and a necessary sense of professionalism. Professionalism entailed a life of no drugs and an eloquent ability to express one's personality through articulate communication and appearance. In essence, surfers were expected to clean up their acts and become photogenic for both the camera and the public (Booth, 2003). Still, aversion of societal conformity was expressed even in competition from those like professional surfer, Tom Curren, who in 1990 caused uproar when it was learned that he had competed on a surfboard without any display of advertising stickers. His resistance, however, only served to promote more market interest in "'clothing without the hype', plain black wetsuits and conservative designs on boards" (Stedman, 1997, p. 80).

Surfing in the 1990s entered its most diverse stage yet. Longboarding returned as recreational surfers became more active participants in the sport, and women's surfing rose to great heights (George, 2001). The buoyancy and greater stability provided from longboards influenced the surge of popularity in surfing among women at this time (Booth, 2001b). Stedman (1997) explains that surfers of the 1990s discovered that they could no longer uniquely identify themselves as surfers, separate from non-surfers through the use of objects or appearance and instead shifted toward attitude maladjustment as a means of differentiation. She states that their formation of attitudes that embodied qualities of severity such as in extreme sexism, notably deemed unacceptable by mainstream society, marked one way surfers approaching the twenty-first century attempted to maintain a distinct alternative image. Another way twenty-first-century surfers establish surfer identity is through intensely "displaying engagement in the physical

activity of surfing" (Lanagan, 2002, p. 287). *Surfer* magazine adjusted its focus in the 1990s to command a sense of responsibility and individual accountability in its surfer readers by "infusing the magazine with renewed reverence for the act of surfing … [and by offering] humor and provocative self-examination" (George, 2001, p. 126).

Marketing of Surf Apparel

Lifestyle branding. Branding is a strategy that applies product advertising and marketing methods to sell a story line to the target consumer (Brannon, 2005b). In response, consumers build perceptions about the branded commodity (Hill, 2008). Branding works to attract customers and to form brand/customer relationships that encourage repeat purchasing behavior (Brannon, 2005b). This can prove to be complicated due to customers' large range of lifestyle differences. Retailers have found the reality of changing lifestyles to be especially difficult in maintaining close relationships with the consumer, yet these changes help to create new opportunities for business and marketing. The race to meet the latest consumer needs of new market segments makes marketing an essential business function (Davidson & Rodgers, 2001).

The study of consumer lifestyles evolved from an earlier trend in consumer behavior that focused on assessing the psychology of personality (De Mooij, 2004). Psychographics includes the study of consumer lifestyles, including their shopping behavior, preferences, and values (Kendall, 2009). Pioneering values research is represented in the influential values-measurement scales Rokeach Value Survey, Kahle and Timmer's nine-point List of Values (LOV) scale, and the values and lifestyle (VALS) scale, all of which proved significant in setting the framework for further study of values and lifestyle (De Mooij, 2004). Lifestyle segmentation began in the 1970s when shifts and changes in society led to greater diversity in values and lifestyles. For example, women joining the workforce in the 1970s completely changed the workforce climate;

as traditional social roles began to change researchers set out to examine the phenomenon (Brannon, 2005a). Segmentation is best applied for the purpose of slicing the market into separate divisions or segments where products then can be efficiently matched with the most appropriate market segment to meet the needs of that segment (Cahill, 2006). Lifestyle segmentation is theoretically based on the research stemming from Attitudes, Interests, and Opinions (AIO). AIO examined how people spent their time and how they gained perspective, both personally and on the world (Brannon, 2005a). Lifestyle segmentation spurs creativity; it goes beyond basic demographics and provides meaningful understanding of consumer motivation. This method of evaluation also offers an appealing way to market goods and services (Cahill, 2006), which is advanced through understanding gained from consumer values research and through the lifestyle branding and merchandising of products and services.

Lifestyle branding is "about creating a brand personality and image that's emotional, with aspirations that are unique, strong and broad enough to support brand extensions" (Murphy, Karimzadeh, & Wicks, 2007, p. 46-48). Vital components of the lifestyle branding strategy include defining the brand with core customer values and building the level of emotional rapport necessary for the creation of long-lasting customer/brand relationships (Hill, 2008). The formation of lifestyle is greatly influenced from one's social experiences, understanding of the world, and is largely determined by personality and individual personal value systems. Relationships can be achieved through a branded demonstration of authenticity, in which a lifestyle brand resembles consumer values. Personal values are learned in early childhood and continue to develop through adulthood as they also maintain a pattern of consistency (De Mooij, 2004). Decisions stemming from the formation of lifestyle are identified as learned decisions due to personal perceptions gained from familial, cultural, and societal influences at large (Michman,

Mazze & Greco, 2003). Consumers purchase products for value realization, but the delicate nature of the brand/consumer relationship calls for marketers to show consumers what their values are (Michman, Mazze & Greco, 2003). To be effective, however, branding should be natural in conveying values and brand purpose (Hill, 2008).

Many companies are taking notice of the prospective power resulting from lifestyle branding. In recent decades, consumption and marketing as a whole have changed course, moving away from an impersonal, mass-minded environment into a newer era of personal niche or lifestyle marketing where individual authenticity is sought after and valued (Binkley, 2003). This shift in marketing is arguably due to the "ascendance of a high profile lifestyle vanguard in the 1960s and 1970s …[where] public romances with naturalism and authenticity transfixed the American media [and] inspired advertisers with new ideas for the linking of products to more generally defined ways of living" (Binkley, 2003, p. 231). To ensure a healthy profit margin, a company's products must be sold; therefore, a key function of lifestyle branding is to link products with individual customer interests and personalities.

The biggest lifestyle trend that characterized apparel in the 1990s was casual wear (Weir, 1994). The trend was attributed to a variety of societal reasons, including the state of the national economy, changes in the workforce, and casual company culture. Ultimately, a lifestyle shift had occurred that transitioned practicality into chicness (Weir, 1994). This prompted a number of businesses and marketers to reflect style in harmony with economy, although the casual image was also incorporated into upscale designs geared for high-income customers as well. Regardless, lifestyle was at the root of the casual market in the 1990s. While many were hopeful that glamour would return soon, others felt that the breezy, easy-going informality was the start of a longstanding change in society toward more freedom in dress and lifestyle (Weir, 1994).

At a 2007 annual meeting of the American Apparel & Footwear Association (AAFA), top executives discussed the growing influence of lifestyle branding. President and CEO of VF Corporation, Mackey McDonald, emphasized that lifestyles are leading consumer trends more than anything else and that only those who can provide what customers really want in products in relation to the changing world will prove successful (Black, 2007). The method for achieving success in lifestyle branding can be plotted and implemented in a variety of ways. Hill (2008) outlines a series of steps that companies might consider prior to adopting a lifestyle marketing strategy: first, research to build the brand; second, focus on brand definition, purpose and positioning; third, build brand identity through the use of logos and other communicative elements; and lastly, ensure the proper execution of all steps. Swenson (1986) recommends a simple three-step process: first, "know thy customers;" and second, "go to thy customers;" and third, stay with thy program." Swenson stresses the importance of improving the product to meet the needs of the associated market segment. All other things considered product stands as most important (Black, 2007). To be influential in the market, it is necessary for marketers to anticipate and provide for the needs of their target customers and to deliver those needs through product offerings that relate to their chosen lifestyle.

One way companies may branch into the lifestyle-branded product category is through acquiring licensed businesses. For example, the British retailer that initially found market success decades ago as a major label in the thrust of the "swinging '60s," the Ben Sherman retailer/brand, has recently joined the realm of lifestyle companies through "differentiation" strategy. By differentiating this brand through an aimed expansion of licensed products, the business has grown to where it now includes watches, handbags, leather jackets, belts, fragrances, and more (Collins, 2007). Klaussner Furniture and renowned wildlife artist, Dick

Idol, of Dick Idol Ventures, reached a lifestyle-oriented licensing agreement in 2000 to create a Dick Idol home furnishings line. The purpose of the agreement was to bring the furniture company in line with the ideals of outdoor living. The statement "Dick is a real person. His ideas come from his daily experiences in the outdoors, and he wants to use his talents to help people bring the great outdoors into their homes" reveals that Klaussner furniture values authentic living (O'Mara, 2000).

Celebrities are often associated with license agreements. Many media stars license their names in interest of business expansion. Likewise, modern fashion brands hire celebrities as spokespeople in an attempt to communicate with consumers (Kendall, 2009). In 2003, Eartha Kitt, known for her music, theatre background, and role as 'Catwoman' in the 1960s Batman TV series, licensed her name to a brand developer of lifestyle-oriented home furnishings and accessories products (A purr-fect fit for home textiles? 2003). In 2004, teenage television actress, Hillary Duff, licensed her name to the tween-marketed lifestyle brand, Stuff by Hillary Duff, which at the time was sold exclusively at Target (Battle for tween territory escalates, 2004). Using celebrities' names allows a lifestyle connection to be made between the stars and their lines that target their fan-base demographic. The idea is that fans appreciate the lifestyles their favorite celebrities represent, leading such fans to show endorsement of lifestyle through their purchasing patronage.

A more recent example of the celebrity-licensing practice is demonstrated in retailer, Steve & Barry's business approach. Steve & Barry's initially successful business plan encompassed a group of celebrity-licensed fashion lines and private labels. According to the retailer's chief partnership officer, Howard Schacter, celebrity lines best reflect their lifestyle approach. Steve & Barry's additional focus was to sell inexpensively priced clothing well-below

industry averages, as verified in a $15 or less average price point. Their original goal was to eliminate all but the most necessary of costs so that they would be free to grow their brands through additional licensing efforts (Lifestyle Leaders, 2008), but this is not foreseeable as Steve & Barry's filed for Chapter 11 bankruptcy in July 2008 (Steve & Barry's Files for Bankruptcy, 2008). Navigating the modern retail landscape is no easy task, particularly when basic survival is at stake.

The concept of lifestyle branding has gained prominence in nearly every market from food to apparel. Various applications of the lifestyle concept were highlighted in a trade publication that described programs for the fall 2005 media circuits. This publication noted that fashion- and lifestyle-supported dialogue would be the focus of the next season and that celebrities from the fashion world, as opposed to those from the entertainment world, would be the better carriers of the lifestyle (Lisotta, 2004). In fact, most of the media excitement for 2005 revolved around programs that were aspirational in nature, which indicates that a larger lifestyle trend was in place. Because there is a magazine aimed for almost every interest group (Cahill, 2006), it is hard for publications to compete in a swamped market. In 2005, Women's Wear Daily reported that over the course of that year several magazines within the fashion and lifestyle grouping had achieved significant growth in single-copy newsstand sales, despite the difficulties the magazine industry as a whole faced (Bercovici, 2005).

Many companies today recognize the potential benefits for strengthened customer/brand relationships through lifestyle branding differentiation and market segmentation; today lifestyle branding is in practice amongst a number of industries and is even applied to a product as simple as bottled water. Bottled water and ethnic foods that can be found across most college campuses today are thought to be consumed more for the display of a person's unique personality than for

any other motivating factor (Lawn, 2000). By the 1990s lifestyle branding had grown popular within many segments of industry, including restaurants, exercise, and relaxed home furnishings (Weir, 1994). Three leading retailers in the late 1990s notably challenged competitors with their uniquely defined lifestyle brand positioning. The retailers, Whole Foods, Anthropologie, and Zany Brainy, each applied lifestyle marketing techniques to build customer relationships specific to their product category and customer market, and each has found niche market success as a result (Greco, 1997). In 2004, Australian telecommunications service provider, Telstra, moved its marketing stance away from pure technology toward a more inclusive lifestyle approach, feeling that this would give them a cutting edge (Ryan, 2004). Although lifestyle branding has been shown to be actively applied by marketers from many unrelated industries, lifestyle branding is particularly well suited to the apparel industry because apparel is considered an emotional product purchase (Black, 2007) indicative of lifestyle.

Lifestyle branding in the apparel industry. Ralph Lauren of Polo Ralph Lauren Corp. in the apparel industry has proven so instrumental in his use of lifestyle branding that many believe Lauren to be the concept originator (Tungate, 2005). Lauren is famous for his method of lifestyle advertising that emphasizes the beauty and appeal of a wild and free western America. His advertisements are "storytelling" in nature and are emotionally compelling in their almost cinematic depictions of what America can or should become. Lauren paints "a picture of what our aspirations look like" and then entices the customer with the possibilities (Murphy, Karimzadeh, & Wicks, 2007, p. 46-48). In so doing, not only has Polo Ralph Lauren Corp. heightened lifestyle branding into a world of its own, where life exists in artistic lands filled with romance and luxury (Edelson, 2007) but has managed to influence "an entire generation of companies" (Murphy, Karimzadeh, & Wicks, 2007, p. 46-48). Apparel industry executives

examined the impact of Ralph Lauren and his company on lifestyle branding and considered him the inventor of lifestyle marketing. Through maintaining consistency of vision for over 40 years and through recognizing the needs of his customers, Lauren has shaped American style through drawing upon images of fine American living that elicit both fantasy and a sense of longing for one's traditions and legacy (Murphy, Karimzadeh, & Wicks, 2007). According to Charles DeCaro, creative director, of Laspata|DeCaro: Lauren's "branding message is 'Larger than Lifestyle': Part Kennedy Camelot, part Hitchcock blonde, [and] part House of Windsor. He's put the capital A in Aspiration Advertising and yet the imagery never seems cloaked in self-importance" Murphy, Karimzadeh, & Wicks, 2007, p. 46-48). Though aristocratic in his depiction, Ralph Lauren subscribes to the belief that customers should be welcomed into his lovely world and not shunned from it. "He never talks down to the customer - he brings people up. He brings you into this world … He believes and he sells that belief, not just merchandise." (Murphy, Karimzadeh, & Wicks, 2007, p. 46-48).

Polo Ralph Lauren Corp. set the stage for other apparel companies to apply their version of lifestyle branding. Because apparel is considered an emotional product purchase, "connecting" consumers to brands through advertising efforts is essential (Black, 2007). Club Monaco, an apparel company acquired under the parent company, Polo Ralph Lauren Corp., holds an ideology closely aligned with its parent with its focus on luxury and lifestyle. Club Monaco promotes their branded lifestyle through responding to customer desire for a higher quality, diverse assortment of products. This has proven a successful strategy for Club Monaco due to their high contribution in sales performance measured against the already successful Polo Ralph Lauren Corp. (Edelson, 2007).

Ron Jon Surf Shop approaches lifestyle branding from a "nostalgic" stance. Branding that creates a context of nostalgia draws upon historical and popular culture to relate with the consumer (Hancock, 2007). Ron Jon Surf Shop is a modern-day top tourist attraction in Cocoa Beach, Florida, and whose business origins trail back to the height of 1960s surf culture uses nostalgia to bridge a sense of historical connection with its consumers. The surf shop, which has a number of eastern United States store locations, embraces remembrances of an earlier, freer time. By assuming lifestyle brand positioning, this business has thrived over time, despite the small proportion of the total population who actually surf (Brown, 2006). Niche marketing targeted to a larger crowd of non-surfing consumers (or quite possibly former surfers) who patronize businesses identified as proponents of surf culture and history works well for this company. Stating of Ron Jon's brand advantage, "This is a brand that's actually bigger than its business… [And] "It's the wannabes who drive the business" (Brown, 2006, p. 56, 58).

Because lifestyle is commonly associated with sports and the outdoors, lifestyle branding naturally connects well with sports and related industries. Brands that associate themselves with a sport, activity or particular type of lifestyle are positioned to create a customer connection through the shared personal interest or activity (Black, 2007). However, Black reasons that a brand void of any connection to physical activity can still be considered a lifestyle brand; rather, brand segmentation, target market definition, and emphasis on the product itself are identified as the more vital ingredients of a lifestyle brand. Nonetheless, President and CEO of VF Corp., Mackey McDonald, at the annual meeting of the American Apparel & Footwear Association (AAFA), attributes VF Corp.'s branding success to the fact that they are closely aligned with the sports themselves, rather than with any passing fad (Black, 2007). Furthermore, Canadian yoga-wear company, LuLu Lemon Athletica, has directly benefitted from the re-energized popular

appeal of yoga. Stokes found that the company utilizes dominating health ideologies to market products to a North American society in grave desire of upholding a health-promoting lifestyle. As a result, LuLu Lemon Athletica has achieved substantial market success through differentiating itself as part of the athletic and health-promoting lifestyle sector (2008).

Keenly aware of the success brought to themselves and others, many companies already positioned as lifestyle-brands are strategically working to become even more lifestyle-oriented. For example, Prana, a company that designs functional yoga and rock-climbing apparel, whose biggest retailer is REI, introduced its most lifestyle-characterized collection in 2005 (Hayes, 2005). Prana's deeper diffusion into the lifestyle market was achieved in part through greater use of natural materials, such as cotton, wool, hemp, and denim for workout or casual attire; further, the company decidedly advertised in select publications geared for the active-sport market. Prana joins the likes of Nike, Under Amour, The North Face, and Lulu Lemon, in its efforts to strike the perfect balance between function and fashion (Hayes, 2005).

Hancock (2007) conducted a study on the movement of cargo pants through the fashion system, powered by branding techniques that he claims, "contextualize" cargo pants into creating for the consumer a hyper-reality of fantasy-fueled living that influences consumer purchasing behavior. His research showed that it is the context of the branded product that ultimately drives change in consumers' opinions and implications held toward fashion. Many successful apparel companies today apply brand contextualization to attract targeted segments of the diverse twenty-first century consumer market, but this is not without challenges. Shared among brand marketers across the board is their challenge in finding common ground for meaning held among growing numbers of consumers (Kendall, 2009).

Apparel companies including Patagonia, Tommy Bahama, REI, Abercrombie & Fitch, and Sean John, each enjoy reputations as being connected to the pulse of their target consumer and their consumers' preferred lifestyle, but they reflect consumer lifestyle with individual company style and brand context. Perhaps Tommy Bahama is the most fantasy-driven of these companies through its creation of a fictional character that functions in carrying forth the company's branding message. Tommy Bahama "became the inspiration behind the experience of traveling to exotic locales where the food is good, the beaches are hot and the mood is relaxed" and focuses on "a celebration of island living" that appeals to those with a taste for indulgent living and tropical-style relaxation (http://www.tommybahama.com). Abercrombie & Fitch is also fantasy-driven in their advertising approach that flaunts youthful sexuality. In a more subliminal way, their marketing strategy introduced the politically-correct 1990s with a contradictory platform that emphasized young, white, masculine men sporting enviable hard bodies as the new ideal (Tungate, 2008). Tacitly, Abercrombie & Fitch has constructed "a barrier to entry created by physical appearance" suggesting that "imperfect people have no right to buy its products" (Tungate, 2008, p. 171). Alienating a portion of the market has only served to inspire a greater number of aspirants to indulge in the brand. As far as Abercrombie & Fitch company values are concerned, their website stresses authenticity of branded product and states that it is actively working to eliminate counterfeit labels (http://www.abercrombie.com).

Central to Patagonia's company values and advertising message is its deep commitment to the environment that supersedes fashion. At Patagonia customers can expect to find simple functionality in product design and can trust that their environmental concerns are shared by the company, for Patagonia's mission is stated as valuing product quality and "using business to inspire and implement solutions to the environmental crisis" (http://www.patagonia.com). REI

emphasizes quality outdoor gear, authenticity of sport and heritage, and a deepened focus on conservation efforts (http://www.rei.com). Finally, Sean John, a men's designer clothing line founded by celebrity Sean Combs, is actively growing its licensed businesses into becoming an increasingly successful contemporary clothing and product brand (http://www1.seanjohn.com). Sean John's website features a SJ lifestyle link and bold company slogan reflective of its no-nonsense, urban-chic appeal. The company descriptions mentioned above reveal the broad-spectrum differences that exist among some of the most successful lifestyle brands on the market today and demonstrate that lifestyle branding can be effectively tailored to meet the needs of very different consumer markets.

Apparel companies are now prepared to satisfy even the most insatiable of clients who want their needs and desires fulfilled almost instantaneously. This is conducive to the rapid apparel manufacturing cycle termed "fast fashion" that has gained a tremendous following in the twenty-first century consumer market. Leading this trend toward faster, runway inspired fashion have been European apparel companies H&M and Zara. H&M's unique business model and branding approach helped to introduce the modern era of "mass-clusivity" by refraining from dictating style and instead responding to the voice of consumers to learn what they want in apparel (Tungate, 2005, p. 47). Because H&M knows that fashion is a reflection of society they were ready to provide glamour when their customers wanted it in 2005. Today's globalized society allows people to experience inexpensive international travel and to rise to fast-celebrity status through reality TV, and therefore should accessibility to glamorous yet affordable fast-fashion be any different? (Tungate, 2005). Marketing has been shown to function in a way capable of enhancing the state of life (Michman, Mazze & Greco, 2003), and as long as consumers agree, brand/customer relationships should flourish.

Lifestyle branding in surf apparel. In the 1960s actual clinics were held that taught people what to wear "before, during, and after a surfing date" (*New York Times* Display Advertisement, 1965, p. 14). Local celebrities and apparel companies such as Jantzen hosted these clinics at popular events centers where entertainment in the form of surf movies and door prizes were also provided. Additionally, people attending these clinics could gain informational sporting knowledge from reading *Surfer* magazines provided at the venue and while engaging in a variety of activity options and through participating in question and answer sessions. These clinics culminated with live demonstrations that instructed people how to surf (*New York Times* Display Advertisement, 1965). Today, marketing tactics are far less overt. The accepted mentality is that action sports-related companies can build a strong, loyal customer base "as long as marketers maintain a strict policy not of *Marketing To Us,* but *Being One of Us*" (Packaged Facts, December 2008, emphasis from the original). Once a brand becomes popular, it can inspire loyalty in both the serious players and the spectator-type devotees through marketing authentic relationships and events and identifying with the values and personalities representative of the niche market (Packaged Facts, December 2008).

Only one article in all the years of *Surfer* magazine was found to be entirely about surf apparel. This sole article, however, insinuates lifestyle meaning even in its opening statement, "A good pair of trunks are like two-year old Levi's" (*Surfer,* 1974, p. 60-63). This fictional narrative is revealing in how it likens surf trunks to a surfer's loyal relationship with a trusty pair of jeans; the surfer, satisfied with the functionality and comfort that the trunks have provided him since day one, wears them day-in and day-out and hopes in vain the moment they break apart that his girlfriend can fix them for him. Unfortunately, reality sinks in that surf trunks simply cannot last forever, squashing his hopeful intentions and causing the trunks' owner to proceed in

finding a new pair, where he hopes a new relationship of similar value will begin to take form. This piece serves as the premise to an actual advertisement of surf apparel that follows the story described above. The article first forges an emotional connection between products and consumers, and then moves on to cleverly feature hot items from 1974's surf-wear look sold by major surf apparel companies.

The *Surfer* article previously detailed features a variety of men's surf trunks and women's bikinis, all photographically modeled and listed with their respective descriptions. Word choice in the product labeling suggests lifestyle marketing associations, as evidenced in the following surf trunk lines: Hang Ten's "Surf life series," Katin's "Kontender," and Birdwell Beach Britches' "Red Surfnyle style", Surfnyle being their company's distinctive fabric. Further, product descriptions such as "off-the-waistband flapped wax pocket with Velcro[23] tab [and] full vented leg" or "100 percent cotton Kuilima print reversed in shades of blue [and] vented front with wooden buttons" or in the case of bikinis that are also featured, "hand-crocheted of acrylic and nylon yarn for water wear" indicate what design features were considered important to surfers in summer 1974 (*Surfer,* 1974, p. 60-63).

A memorable *Surfer* magazine article from more recent years asks a diverse range of professional surfers and artists for their definition of style, which offers readers insight into their ethos of authenticity. This assumes that their sense of style is an authentic expression of who they are and what they value. The first surfer mentioned described style as one being comfortable and secure in one's own skin but also mentioned the need for one to possess a sense of arrogance

[23] "Velcro n. A nylon fabric that can be fastened to itself; invented by Switzerland's George de Mestral in 1948. Has many uses in the surfing industry including surfer's watchbands and leash-strap "cuffs" used to secure a leash to the rider's ankle" (Cralle, 2001, p. 308); "Velcro watch band n. A surf standard that has worked its way into the mainstream. Jim Ganzer, artist, surfer, and founder of Jimmy Z. clothing company, introduced Velcro closures on surf clothing after experiencing the discomfort of hooks and snaps while lying on his surfboard. Mr. Ganzer describes the sound of ripping Velcro as 'a modern mating call.' The sound has been celebrated in the ZZ Top song 'Velcro Fly'" (Cralle, 2001, p. 308).

in order to pull it off. Another surfer cited style as one who courageously takes great risks. Professional surfer, Lisa Andersen, defined style as the simple daily morning routine of drinking coffee and lounging in a familiar pair of Levis jeans while checking on the waves (George, 2001). Andersen's description supports the proverbial character of Levis as illustrated in *Surfer* magazine's surf apparel article from 1974. Evidently, individual definitions of style range considerably among those in the surf community due to the existence of various surfer lifestyles, but surf apparel companies through surf magazines have gained wide access to the large consumer market contained in its readership. Just as surfers have a variety of lifestyle choices and representations at their disposal to then claim and self-identify or to readjust and redefine to fit their individual style, surf apparel companies have at their disposal a variety of means and methods in which to render authenticity of sport and lifestyle in hopes of connecting and attracting a multi-faceted consumer base. This study examined how the surf apparel industry has created advertisements based on its interpretation of surfer lifestyle.

As mentioned earlier, surf magazines have had an enormous impact on surf culture and the perception of authenticity. Surf apparel manufacturers who bought advertisement space in surf magazines have had the freedom to define the surfer lifestyle in a similar way through their advertisements, which reach and affect the same core surfer audience. Alternately, some manufacturers have perpetuated surfer lifestyle, as defined by local surf heroes, through featuring these surfers in their advertisements. They believed these surfers to be authentic representatives of the sport and thus considered them to be appropriate representatives of their brands. Beginning in the early 1960s, the best surfers were hired to wear and promote surf apparel brands in magazine advertisements (Kampion, 2003). Jantzen was one of the first companies to take this route, paying surfers Ricky Grigg and Corky Carroll up to $2,000 a year to don Jantzen

clothing in the company's advertisements[24] (Figures 14, 15, and 19). Jantzen was ahead of the game in purchasing the back cover of *Surfer* magazine in 1963 where it continued to advertise for years on end. One of the very first professional surfers and local surf hero, Phil Edwards stated, "Surfers pulled out all the stops and went for their wildest moves. Everyone wanted to be in the magazines or in the movies" (Kampion, 2003, p. 87). Surfers with Edward's philosophy considered this to be a win-win situation – surfers who showcased their moves in the magazines gained enviable exposure, while readers gained inspiration and novel tips on how to live the ideal surfer lifestyle (Afcari & Osborne, 2005). However, this is not to say that all surfers agreed with Edward's ideology. Rebel surfer/soul surfer, Mickey Dora, detested surf movies and just did them for the money so that he could carry on with his nomadic surfer lifestyle. Dora's chosen lifestyle was one that rejected traditional work ethic in preference for spending all one's time at the beach; Dora traveled all over the world in search of the perfect wave where he imagined he could gain sanctuary and hold deference to no one but Mother Ocean (Rensin, 2008; Lisanti, 2005; Warshaw, 2004). The differences between Edwards and Dora suggest that an authenticity scale exists with multiple lifestyles, and surfers accept these lifestyles depending upon their personal values and relationship with the sport. This revelation proves impactful to this study in that authenticity of surfing means different things to different surfers and that company labels therefore tailor their marketing efforts to appeal to the interpreted values of their target markets. The surf apparel industry's lifestyle branding efforts lean toward the company's perception of authenticity, as well as what the company believes to be their target market's values for authenticity of product and sport. Dick Baker, previous CEO of the emblematic surf brand Ocean Pacific, asserts the importance of market emphasis on consumer lifestyles as he describes fashion

[24] An upper-ranked sponsored surfer could earn up to $300,000 a year in endorsement deals in 1987 (Gross, 1987); 2009 top competition surfers can earn up to one to two million dollars for multi-year contracts (Pawle, 2009).

brands as "dead brands walking" where they would be lifeless without lifestyle. In fact, he considers the market split into one of two sides: lifestyle or no style (Black, 2007). Even if all surf apparel companies do not share this same philosophy regarding a bifurcation in style, what seems to be shared is an emphasis on authenticity. In the action sports niche market in particularly, the quality of authenticity is vitally important. Therefore, the marketing of action-sports-related products largely depend on a company's ability to effectively market authenticity (Packaged Facts, December 2008).

The branding of surfer lifestyle in surf apparel has been pursued in a number of ways. In the *Surfer Style* magazines,[25] specific marketing commonalities can be found. What is evident was that among these surf apparel companies, marketing strategies vacillated in light of individual claims to authenticity. These include an emphasis on surfing heritage and surfer lifestyle origins, especially if companies were opportunely positioned to claim company history that dated back to the early 1960s surf culture explosion (Birdwell Beach Britches, 1987; Kanvas by Katin, 1987; Hang Ten, 1987); a claim to authenticity where the "real" surfers preferred their brand and where the brand emphasized a genuine relationship with both real surfers and the sport of surfing (Rip Curl, 1987; Beach Towne, 1987); and a promise of reliable functionality to perform the tasks required of the sport (Rincon, 1987; Body Glove, 1987; Catchit, 1987; Sun Britches, 1987), although in many cases a company's marketing strategies encompassed elements of all three ideas or more. In regard to surf company history, heritage has been touted as an enviable form of competitive advantage. In such a way, companies boasting early surfing heritage in their advertisements can cast their competitors as mere followers of the sport and of fashion. A company positioned as a well-known and trustworthy company due to its long

[25] *Surfer Style* magazines are annual trade magazines from the late 1980s surf boom that focused exclusively on surfer fashion and the most prominent surf apparel brands of that time.

heritage can rest assured that their label incites credibility and authenticity, qualities of vested interest to surfers. Also, beckoning the nostalgia factor has proven a successful tactic in the marketing of surf apparel.

Comfort, style, quality, and practicality are essential features sought by many consumers of the surf apparel market and the greater athletic apparel market as well. Surfing, like other subcultures, exhibits a variety of clothing forms and styles, but more important to surf wear than any aspect of appearance is its ability to provide functionality and comfort, which requires a quality-designed product. This is because what surfers wear is often dictated by how long they tend to stay in the water and the climate in which they surf (Southerden, 2005). Further, real surfers value in their clothing the ability to stay warm and the ability to perform the athletic task at hand, functional qualities considered by them to be far more important than trivial trends in fashion. Innovations made in wetsuits[26] and surf trunks especially lean toward technological advancements over trends in fashion. Several surf apparel companies promised quality in the functional features of surf wear required to perform the sport as intended and as needed in an action sport (Rincon, 1987; Body Glove, 1987; Catchit, 1987; Sun Britches, 1987). Sun Britches defined their functional products as "not surf fashion but real authentic, genuine *surfwear*" (Sun Britches, 1987, p. 76, emphasis in original). Often companies emphasizing high quality marketed their products as clean-cut classic surf wear, such as with Rincon (Rincon, 1987). Salt Creek took a different stance in emphasizing "image-appeal" along with their offering of quality, classic surf wear; their marketing efforts concentrated on attracting a greater inland market (Salt

[26] "Wetsuit or wet suit n. A neoprene rubber suit used by surfers as insulation against cold water. Wetsuits are usually one-eighth thick (about three millimeters). The seams are glued together, or sometimes glued and stitched. The higher-quality suits are glued, stitched, and taped. They are designed to fit snugly but to allow a thin layer of water to enter, so that the water can be warmed by body heat and keep the user warm. Wetsuits were pioneered by Jack O'Neill in the 1950s at Ocean Beach, San Francisco, where the water is cold year-round. He experimented by wearing sweaters from the Goodwill out in the ocean, then navy jackets sprayed with Thompson's water seal, and later, unicellular foam (PVC). (SCSM)" (Cralle, 2001, p. 320).

Creek, 1987, p. 67), which encompassed showcasing enviable beach style in inland, suburban settings (Figure 27). Approaching quality and authenticity with yet a different angle, Kahala Hawaii promised quality in authentic product design, original artwork, and accurate depiction of island lifestyle (Kahala Hawaii, 1987). Similarly, Ocean Pacific, founded in 1972, first made a name for themselves as a company by recreating the popular Hawaiian rayon "silky" (silk shirt) by incorporating original artistry. Ocean Pacific's strategy reached toward traditional Hawaiian customs and cultural influences to transmit branding strategies that evoked a sense of nostalgia and emphasized the value of cultural longevity (Ocean Pacific, 1987). Later, this company took lead in introducing cargo-pocket shorts for mass-market use in casual wear (Figure 8). Other surf apparel companies emphasized product innovation and creativity in their marketing platforms as well. While Rip Curl established the trend for color in wetsuits (Rip Curl, 1987), JIMMY'Z offered current, stylish fashion for "culturally connected people"; yet their popular adjustable shorts with Velcro closure emphasized a sense of innovation that catered to lifestyle and convenience (JIMMY'Z, 1987, p. 30). Maui & Sons differentiated their products through innovative detailing that brought beachwear closer to designer fashion (1987).

Additionally, other companies marketed the appeal of laid-back surfer lifestyle as part of a historical/heritage strategy that implies an authentic surfer lifestyle. Corky Carroll, one of the first professional and most successful surfers from the 1960s, personified the joy in living the surfer dream and was widely-recognized for his fun surfer personality. He applied his famous "full fun ahead lifestyle" into his surf apparel line aptly named after himself, Corky. The motto of his apparel label was none other than the attitude and lifestyle that he knew best, "Be cool, and become a fun hog. Fun and fashion is the key!" (Corky, 1987, p. 18). According to Corky's marketing strategy, laid-back personalities are true surfer personalities, and his oversized, easy-

fit styles augmented the widespread freedom inherent in true surfer lifestyle (Corky, 1987). John Severson wrote a *Surfer* magazine article in 1970 in which he ends with a brief description of surfing. He states, "Surfing is whatever we think it is—and always fun" (George, 2001, p. 5). Regardless of how brand managers interpreted surfing and its associated lifestyles at the time of their companies' presence in the 1980s surf apparel industry, they defined and carved their angles through branding strategies that marketed authenticity and lifestyle and that uniquely targeted their niche markets.

CHAPTER FOUR: RESEARCH METHODOLOGY

Research Questions

The research questions that guided this study and allowed for the exploration of the role of authenticity and lifestyle branding in surfer lifestyle and surf apparel are listed below. The section that follows details the combined methodology chosen to support this research paradigm. Each of the research questions ask "How has…":

1. design in surf apparel changed in light of lifestyle changes over a select period of time?
2. surf apparel been used to express surfer identity and lifestyle over time?
3. the surf apparel industry advertised and marketed products based on lifestyle?
4. the surf apparel industry applied the idea of authentic surfer lifestyle in the advertising and marketing of their products to the consumer?
5. the authentic surfer lifestyle been portrayed over time in the archived advertisements of *Surfer* magazine?

Data Collection and Analysis

Surfer magazine. *Surfer* magazine possesses a long heritage and unsurpassed level of authenticity, chief amongst its competitors; consequently, *Surfer* magazine was considered to be an appropriate and conducive publication for evaluating authenticity in the movement of surf apparel and surfer lifestyle through time. *Surfer* magazine owns an impressive archive dating back to its birth in 1960; thus, *Surfer* magazine has a near-complete set of 50 years of continuous publications. Archives were gathered for pictorial and textual data to support research into the history and culture of surfing, specifically toward analysis of authentic surfer lifestyles and how they have been presented and marketed throughout numerous surf apparel advertisements.

This research involved a content analysis of 100 apparel advertisements published in selected issues of *Surfer* magazine appearing from 1961 to 1999. Advertisement images and accompanying text were analyzed for aspects of authenticity and surfer lifestyle. Only surf apparel advertisements were reviewed; all surf photography was eliminated as data content, and all other product advertisements that feature a variety of beach lifestyle products were eliminated. Only men's surf apparel was considered in this study. For the purposes of this study, men's surf apparel included surf trunks and any other beach shorts, pants, shirts, jackets, and wetsuits marketed to men. For the purposes of this study, shirts included anything relatable to beach shirts, casual t-shirts, collared polo shirts, and rash guards intended for water-wear and worn with surf trunks. All apparel advertisements that meet these criteria were collected and analyzed. A model did not have to be pictured, but the clothing item being advertised had to be clearly visible, when not supported with accompanying textual descriptions. To provide added contextual support for changes in surfer lifestyle, textual descriptions from the advertisements were also considered. Content analysis of images and text was performed to analyze surf apparel labels' marketing of authentic surfer lifestyles to the core surf consumers who read *Surfer* magazine. A matrix of authenticity and lifestyle was developed to guide analysis and interpretation. The 33 different data points on the matrix were symbolic cues that were used by advertisers to evoke surfer lifestyle. These data points included design details of surf apparel, bodily features, such as hair and pectorals that identify surfers, and the inclusion of props such as surfboards as other symbolic cues of surfer lifestyle. The matrix functioned as a determiner/qualifier of authenticity and lifestyle and identified the level and extent to which determining factors portray authentic surfer lifestyles in each of the advertisements reviewed. Advertisements were organized chronologically by decade and divided into early-, mid-, and

late- decade ranges for effective analysis and interpretation. The respective month, year, and page number was recorded on all data collected.

The June[27] issue from every two to four years between 1961 and 1999 was selected, beginning with year 1961. The procedure for subsequent issue selection targeted every third year and occurred as follows: If the next consecutive third year (1964) was not available, then June of the second year was selected (1963). If June of that year was not available for access, then the fourth year was selected (1965). As a result of this schedule, the following 14 years comprise the data set of 100 surf apparel advertisements: 1961, 1963, 1965, 1969, 1972, 1974, 1978, 1981, 1984, 1987, 1990, 1993, 1996, and 1999.

Due to the different publication schedules that *Surfer* magazine has experienced in its 50-year history, one quarterly publication was used (1961) and several bi-monthly publications were used, in addition to monthly publications. *Surfer* magazine has grown from an initial one-time publication in 1960 to a quarterly publication in 1961; it was then a bi-monthly in 1962 and then advanced to a monthly in 1978 (Warshaw, 2005). During bi-monthly publication years (1962 – 1977), two seasonally-related months were grouped together. The bi-monthly June/July issues were preferred due to the summer season they covered. If the August/September issue was available for a selected year when the June/July issue was not, it was considered due to the summer season it covers. Next, if neither the June/July nor the August/September issue was available, October/November was considered. These issues were considered before advancing to the June/July issue of the following year according to the advancing/retracting sequence described above. June/July issues were used as data in all but one year, 1972, when the October/November issue was used. Only monthly June issues were considered post-1977.

[27] *Surfer* magazine's editor-in-chief (Joel Patterson, personal communication, 2009) recommended the June issue as the most significant summer season issue and recommended June as the most important issue of the calendar year for the study of surf fashion.

Content Analysis. The process of content analysis involved several steps for the researcher. After examining a pool of 122 surf apparel advertisements, approximately 25 images from each of the decades (1960s, 1970s, 1980s, and 1990s) were selected, yielding a sample of 100 surf apparel advertisements to use in the study. Then the researcher approached each decade range for detailed analysis of every advertisement within that timeframe. Each advertisement within each decade range underwent a process of examination and interpretation that required great attention to detail. The included advertisements were examined according to the data points/symbolic cues listed on the Authenticity and Lifestyle Matrix (Appendix B). Sufficient matrix forms were printed and then paired with the advertisements, one for each advertisement. The researcher completed the matrix by hand for each of the 100 surf apparel advertisements while she visually reviewed each advertisement, both in electronic form as a scanned color image on computer screen and also in printed-paper form in black and white color. These printed pages were attached to the matrix forms. After completing the Authenticity and Lifestyle Matrix for each advertisement in each decade grouping, the data points/symbolic cues that formed the Authenticity and Lifestyle Matrix were transferred into an Excel spreadsheet that recorded results by year. In order to prepare for this transfer of data, the researcher created Excel tables that documented data according to individual data points/symbolic cues found on the Authenticity and Lifestyle Matrix. For example, the "focal point of advertisement" data point/symbolic cue with various selections from the matrix, as well as all responses for that data point/symbolic cue per year were added into its own table within the Excel spreadsheet. This organization allowed the researcher to arrange all classifications of "focal point of advertisement" into separate cells, then tally individual classifications before totaling them. This process revealed trends between years within decade groupings that could then be compared

across decade ranges so that patterns of consistency or change could be identified for the "focal point of advertisement" data point/symbolic cue, as well as for every other data point/symbolic cue. The researcher then continued this process for every other data point/symbolic cue grouping found within the Authenticity and Lifestyle Matrix. Ultimately, for every decade, 33 separate Excel tables were created that encompassed and accounted for all data points/symbolic cues listed in the matrix.

Once all results from every table had been tallied and totaled, the researcher analyzed the results of each table for noticeable trends and patterns in data, first throughout the various years of each respective decade, then throughout the spanning of decades (shown in Sample Tables A and B). The content analysis decision-making process for selection or non-selection of data-point classifications, and the interpretation and analysis involved in making each selection is subjective and interpretive in nature. However, the researcher maintained a sense of consistency throughout this qualitative decision-making process between every year and throughout every decade in order to ensure comparable analysis and interpretation of data. Finally, the researcher used this expansive data and analysis of information to compose the results and discussions sections found in the following chapters.

Sample Table A: 1980s

N advertisements = 26				
1. Focal point of advertisement	**TOTALS**	**1981**	**1984**	**1987**
Apparel product				
Action				
Models/people/surf celebrity				
Text/logo/graphics				
Apparel product AND action				
Models/people/surf celebrity AND apparel product				
Action AND models/people/surf celebrity				
Total advertisements				

Sample Table B: 1960s – 1990s

N advertisements = 100				
1. Focal point of advertisement	1960s	1970s	1980s	1990s
Apparel product				
Action				
Models/people/surf celebrity				
Text/logo/graphics				
Apparel product AND action				
Models/people/surf celebrity AND apparel product				
Action AND models/people/surf celebrity				
Total advertisements				

1. Focal point of advertisement:

The part of the advertisement that immediately attracted the eye was determined to be the focal point of the advertisement. The researcher observed which visual aspects stood out the most and which part(s) of the advertisement the eye was drawn toward above the rest. Sometimes two areas within an advertisement worked simultaneously to draw in the viewer's eye. These were selected as dual focal points. For example, a 1965 Jantzen advertisement was designed as a split-level advertisement with surf action shots in the left-hand column and featured apparel and a surf celebrity in the right-hand column (Figure 15). These columns were displayed in comparative size and thus were considered to be equal focal point areas where the eye was drawn to both sides at once. The apparel products shown on the right-hand side featured bright primary colors and are visually noticed over the modeling surf celebrity, so apparel product was chosen over models/people/surf celebrity as the co-focal point with action.

2. Size of advertisement:

This data point/symbolic cue documented whether the advertisement in review occupied the printed space of one-page or smaller or two or more pages (Figures 37, 38, and 39).

3. Surf celebrity featured in advertisement:

This data point/symbolic cue documented whether a surf celebrity was featured in the advertisement. In order to be marked 'yes', the featured surf celebrity's name had to be identified in print within the advertisement (Figure 24).

4. Garment type(s) advertised through printed text description:

Some garments in the advertisements were shown but not specifically advertised through text description; other garments were advertised but not visually shown. This data point/symbolic cue documented which garments a particular company highlighted via printed text. Sometimes no garments were identified through printed text description, in which case, this absence was recorded in the table. Garment types recorded include surf trunks, other casual-wear shorts, pants, shirts, jackets, and wetsuits.

5. Garment types(s) shown in advertisement:

The type(s) of garments visually displayed within an advertisement were documented in a separate table from the advertised garments that were identified through printed text description. Sometimes no garments were shown, in which case, this lack of visual representation was recorded in the table.

6. Color(s) of garments shown in advertisement (excluding wetsuits):

The various colors recorded include black, white, red, orange, yellow, blue, green, pink, purple, brown, beige, and gray. A note of indeterminable coloration was recorded in the occasion of black and white colored advertisements where specific garment colors could not be identified. Single/solid colored garments were recorded in comparison with multi-colored garments. Bright colors were identified as hues filled with great light intensity. Neon colors included those that are fluorescent hues whose luminescence is deeply brilliant due to a unique absorption of light

radiation (Figure 10). Muted/pastels are less intense colors where primary colors (red, yellow, or blue) or secondary colors (purple, green, orange) appear to be toned down and muted when mixed with gray or white (Figure 11).

7. Pattern(s) of garments shown in advertisement (excluding wetsuits):

Patterns of various kinds were differentiated into separate classifications such as none/plain or solid pattern, plaid or check (Figure 6), horizontal or "competition" stripes, vertical stripes, plain pattern with vertical stripes throughout seams of legged garments, floral, and Polynesian. Polynesian was selected when a pattern directly suggested Polynesian Island orientations like coconuts, palm trees, the depiction of island-native flowers amidst additional associations or references to Hawaii or Polynesia within the advertisement, or the depiction of Hawaiian/Polynesian motifs (Figure 7).

Competition stripes for this research purpose were considered to be single or double striping horizontally positioned across the front and presumably back of a garment. Although they may be found vertically along the side seams of legged garments, these side-seam striped styles were categorized separately.

A contrasting bands pattern was indicated for a garment that displayed different colored striping along the neckline, arm or leg lines. Color blocking styles included block-shaped colored sections of different colors positioned adjacent to one another on a garment.

Patterns were found to be so diverse that rather than categorizing them under a label that was not accurate, additional individual patterns were listed as "other" and then described. Often multiple pattern styles were found on an individual garment. In such a case, the compounding pattern styles were listed together, rather than classified separately, i.e. "Other: color blocking AND contrasting bands."

8. Fit of garments shown in advertisement (excluding wetsuits):

The fit of the apparel product on a model's body was observed visually as either snug/fitted or loose/baggy. If the fit was not visually apparent, then "not applicable or visible in advertisement" was selected.

9. Garment waistband- how it is worn on body in advertisement:

In regard to garment waistband, there is a difference between how a manufacturer intended the garment to be worn, i.e. the garment was cut to be worn at the natural waistline or cut to be worn below the natural waistline, as in below the navel, and how it actually was worn on the body. This data point/symbolic cue identifies how the garment was actually worn in reference to a model's waistline. Low rise indicated the garment was worn low below the natural waistline, often across the hips.

10. Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits):

Hem line length of surf trunks and other shorts was considered. If hem line length was visible it was recorded. Hem length was divided into three different lengths: long (hem at or below the knee), medium (hem above the knee to mid-thigh), and short (hem at or above the mid-thigh).

11. Color(s) of wetsuits as shown, when included in advertisement; 12. Patterns of wetsuits as shown, when included in advertisement; 13. Fit of wetsuits shown; 14. Hem length of wetsuits shown:

The colors, patterns, and fit of wetsuits were recorded similarly to that of the colors, patterns, and fit of other garments. It was determined that the colors and patterns and other characteristics of wetsuits should be evaluated separately from other garments due to particularly distinctive colors such as black and patterns such as color blocking that are particularly inherent

to wetsuits as opposed to any other surf apparel product. Hem line length encompassed wetsuit lengths ranging between full suits that extended down to a model's ankles and short suits in which the hem line ended near the point of a model's mid-thigh.

15. Race/ethnicity featured (indicated for all people shown in advertisement):

Race/ethnicities recorded were African American, Asian, Caucasian, Hispanic, and Hawaiian/Polynesian. Oftentimes race/ethnicity appeared indeterminable or ambiguous, so such was indicated when necessary.

16. Body (indicated for all principal people in advertisement):

Part of the surfer look is the body itself; the body can be used to portray an intended surfer image. Body adornment enhances a particular surfer look. Aspects of body adornment recorded include jewelry, watches, or sunglasses worn, tattoos or body piercings displayed, facial hair worn, defined pectorals exposed and publicized, a surfboard leash strapped across a model's ankle, and bright zinc sunscreen plastered across a model's face. When none of these visual enhancements were included in an advertisement, an absence of body adornment was indicated.

17. Hair (indicated for all principal people in advertisement); 18. Hair length; 19. Hair texture: Tousled/wavy:

Blond, brown, and black hair color categories were recorded, as well as the occasions when hair was not made visible in an advertisement, despite models being present. Hair length was categorized as either long or short. Hair was too long to be considered short when it covered a model's ears and therefore created a shaggy cut that could no longer be classified as a clean-cut short style. Long hair started at this ear-covered length and was found in some advertisements to extend far beyond a model's shoulders.

20. Graphics and design - Emphasis of advertisement on computer/art graphics; 21. Type of graphics used:

These data points/symbolic cues recorded whether an advertisement emphasized computer or art graphics or none at all. The types of artwork considered included computer graphic art (Figures 29 and 34), comic strip/cartoon[28] style art, psychedelic style art, painted images, and sketches drawn of apparel products. Psychedelic art is creative visual artwork stimulated by psychedelic experiences occurring through various streams of consciousness due to experimentation with mind-altering drugs such as Lysergic Acid Diathylamide (LSD). Psychedelic artwork sprung from the 1960s countercultural movement and continued to grow into mainstream popularity throughout the late 1960s into the 1970s; the style was adopted as part of the advertising and marketing campaigns of many mainstream corporations in the late 1960s, such as General Electric, CBS and NBC. Style features included "fantastic, metaphysical and surrealistic subject matter; kaleidoscopic, fractal or paisley patterns; bright and/or highly contrasting colors; extreme depth of detail or stylization of detail…morphing of objects and/or themes and sometimes collage… repetition of motifs, innovative typography and hand-lettering … (http://www.wikipedia.org) (Figures 17, 18, and 21).

22. Logo present in advertisement, other than on apparel product; 23. Multiple use of logo in advertisement, no logos found on apparel products:

[28] "Surf cartoons n. Cartoons with stereotypical characters and situations centering on the surfing scene. John Severson, the first acknowledged surf illustrator, published drawings in Surfer magazine in 1961. He established a panoramic genre—capturing a day's worth of action in a single frame—that was copied by a whole generation of surf artists. Rick Griffin set the standard in the early 1960s. Among the broad stereotypes drawn by many surf cartoonists are the clueless kook, the pampered surf star, the superhuman wave warrior, the rabid local, the cosmic soul surfer, and the average Joe. (SFR) See Captain Goodvibes, Murphy, Wilbur Kookmeyer" (Cralle, 2001, p. 260).

This data point/symbolic cue referred to whether a company's logo was included within the advertisement space, in places other than directly on the apparel product.

24. Principal people shown in advertisement:

The number of people featured in any given advertisement and whether they were real or caricatures, male or female, were documented in each advertisement.

25. Coloration of advertisement:

The selection of advertisement coloration styles took into account the coloration of background design and props, and text and graphics, not necessarily apparel products; apparel product colors were categorized separately.

26. Lifestyles emphasized:

The author constructed the following terms to classify observed perceptions of various surfer lifestyles. *Passionate athlete surfer action* lifestyle was identified, in part, through the size and splash of waves, which were found to often monopolize the advertisement space, a fierce intensity of sport exhibited by the facial expressions and/or protruding body angles of models/people/surf celebrities shown actively surfing or otherwise engaged in the advertisement, and/or the camera's and advertisement's emphasis on the physical action movement itself (Figures 28, 30, 33, and 38). Advertisements emphasizing these action images were categorized under the *passionate athlete surfer action* lifestyle label.

The *naturalist or alternative* lifestyle was chosen for advertisements that depicted an attitude/values orientation that demonstrated the love of and inclination for nature, or offered an emphasis of nature such as in displaying a natural setting where the actual aspect of nature and related natural lifestyle was captured more than the featured apparel product or physical action movement in play (Figures 21 and 22). This lifestyle label was also chosen for advertisements

that suggested an alternative surfing lifestyle through the illustration of psychedelic era styling, such as recorded in the coloration of advertisement data point/symbolic cue. Although the psychedelic era is closely associated with the counter cultural movement, the natural alternative lifestyle label was kept separate from the edgy counter cultural label; this is because the edgy counter cultural lifestyle label was reserved for those advertisements that displayed an abrasive, nonconformist quality through attitudinal/emotional images portraying surfers on the verge of or in the act of rebellion against something, i.e. mainstream values or society. Advertisements of a psychedelic nature were deemed to be more peace-loving, nature-loving, and representative of the introspective soul-searching type so they were categorized with the *naturalist or alternative* lifestyle label.

The *professional athlete* label and the *clean-cut sportsman* label are similar in that both embody a clean image as ideal surfer lifestyle. Advertisements suggestive of the *professional athlete* label made special visual and textual emphasis on professional athlete status, opportunities, and lifestyle (Figure 24), whereas the *clean-cut sportsman* label was more focused on the visual aspects of the body and expressions conveyed, e.g., is the model's haircut short and unassuming? Do his expressions and manner suggest a pure love of sport for the joy of surfing as fun, wholesome recreation rather than for money, prestige, or other selfish endeavors? Expressions and manners conducive to the display of fun, wholesome recreation without selfish motivation included for the purposes of this study the act of posing by surfboards or posing in general with little to no background elements or little to no body adornment that could detract the eye from an effective display of pure fun: an accentuated wide smile that points directly into the camera (Figure 16). A smile was not necessary, however. Any advertisement that was devoid of

distractions in both body image and backdrop and that portrayed a surfer in simple, streamlined, often solid-colored clothing and short hair could be classified as a *clean-cut sportsman*.

The *beach bum passive style with beach as place for fun sociality/group unity* lifestyle label was reserved for advertisements that showed a posse of friends frolicking on the beach, laughing, or otherwise engaging in leisure beach activity (Figure 19). Surfers shown actively surfing or involved in passionate surf action did not quality for the *beach bum passive* lifestyle label.

The *relaxed casual style or island style* lifestyle label was designated for advertisements that conveyed through either images or text ultimate respite through leisure activity, through the visual display of casual clothing such as Hawaiian shirts, or through body positioning that suggested sheer contentment in relaxed inactivity (Figure 23).

Multiple lifestyle labels were given when advertisements portrayed compounding messages. Other additional lifestyle labels were assigned in accordance to the advertisement's emphasized way of life. Sometimes no designated lifestyle label seemed an apparent fit for an advertisement that offered very little lifestyle cues beyond the basic advertising of apparel product so in those cases none was given.

27. Scene of advertisement:

This data point/symbolic cue documented whether an advertisement depicted an indoor setting or an outdoors setting, both through multiple images in an advertisement, or neither through an indistinguishable scene.

28. Featured elements/backdrop of advertisement:

This data point/symbolic cue covered all the background components that composed the backdrop, including common beach scene elements such as calm ocean water, moving waves,

piers, and the beach, as well as more unique elements such as the American flag, a competition scoreboard, or a sailboat in the background that helped to set the intended scene and intended lifestyle (Figure 36).

29. Utilization of props:

Props included any physical or material object both animate and inanimate that served to enhance the advertised scene. Props included surfboards, the inclusion of a female/beach bunny,[29] a group of friends, a bicycle, an airplane, an electric guitar, a lifeguard station, and a surf photography camera, as well as an array of other objects (Figures 16, 18, 19, 27, and 31).

30. Featured action of advertisement:

If physical action was captured in the scene of an advertisement, it was recorded as such, whether it was active surfing or something else markedly active such as playing the electric guitar. On the other hand, if passive, leisure action or standing still/posing was the extent of the featured action, such action was marked as passive action. Transitional action represented surfers in the process of beginning a surf session who had not started the surf action. For example, surfers shown entering the water with their surfboards in hand were engaged in transitional movement toward beginning a surf session (Figure 40).

31. Nostalgia evident in advertisement:

Nostalgia in this research project represented references to (through printed text description or through images) Hawaii/Polynesia or references to surf history. Also, the inclusion or depiction of vintage items, specifically vintage lifestyle items, denoted nostalgia. Vintage items included old-model classic cars, woodie cars (early-model station wagons), which

[29] "Surf bunny n. 1) A sixties term for a surfer's girlfriend. 2) A female surfer, usually deeply tanned, with sun-bleached, windblown hair…. 3) A girl who hangs around with surfers; usually not a surfer herself, but attracted to boys who surf. Also called beach bunny" (Cralle, 2001, p. 260).

explicitly symbolize 1960s/1970s surf culture and history, and original surf trunks (Figures 27, 32, and 34).

32. Authenticity and lifestyle descriptors printed in advertisement:

Words that connote absoluteness as applied in the conventional definitions of authenticity helped to measure the pervasiveness of authenticity and lifestyle descriptors printed in an advertisement. The words authentic, real, genuine, true, original, first, only, and best serve as conventional definitions of authenticity and were searched for and identified in each advertisement (Figure 25). Likewise, the words lifestyle, freedom, or purism represented in this research project printed lifestyle descriptors that were searched for and identified in the advertisements (Figures 20 and 39).

33. Emphasis made of company name:

This data point/symbolic cue recorded whether special emphasis was made of a company's name within an advertisement. Emphasis was measured and determined through repeat mention of company name throughout a given advertisement, or through the use of bright color or enlarged-size font that highlighted company name in contrast to overall text and images within an advertisement (Figures 21, 33, and 38).

Historic Apparel Analysis. This research project is subject to the historical research tradition that assumes historical data influences the development of the researcher's paradigm. Historical research in physical activity provides greater insight and understanding of social trends and phenomena (Struna, 1996). The study of historic apparel used in physical activity has provided even further insight and understanding of the social phenomena of surfing, as it materially provided the researcher a physical object for study that is relevant to both the activity

and era in question. Therefore, primary resources have helped to document the history and development of surfing into the sporting lifestyle that it represents today.

Vintage garments from two collections were examined. Early swimwear and surf trunks (N = 14) were made available from the Surfing Heritage Foundation in San Clemente, California. These and Aloha shirts and swim/surf trunks (N = 59) accessed from the Washington State University Historic Costume and Textiles Collection from the department of Apparel, Merchandising, Design, and Textiles were examined and analyzed for identifiable themes, trends, and patterns described both visually and textually.

CHAPTER FIVE: RESULTS

This chapter reports the findings concluded from the sample of surf apparel advertisements (N=100) per decade for each of the evaluated decades (1960s through 1990s).

Results and Tables 1960s

Advertisements reviewed from the 1960s included a total of 25 advertisements: two from 1961, two from 1963, 14 from 1965, and seven from 1969.

The focal points of advertisements from the 1960s are recorded in Table 1. The two surf apparel advertisements from 1961 were both designed as comic-strip/cartoon style art and present a drawn surfer caricature as the only subject in the advertisements; no garments were shown. Therefore, text/logo/graphics was chosen as the focal point of these advertisements.

Evaluating advertisements from 1965 showed that the act of aligning celebrity surfer status to apparel brand through apparel advertisements printed in *Surfer* magazine continued to be in practice. Thirty-six percent of advertisements from 1965 listed prominent surf celebrities as the advertisements' models. The focal point of the advertisements, however, moved toward greater emphasis on the people presented in the advertisement in general, not just surf celebrities, likely due to the models' portrayal of surfer lifestyle that advertisers wished to convey. The people featured in the advertisements, together with apparel product, were consistently found to be the focal point of the advertisements.

Only 29 percent of advertisements reviewed for year 1969 featured celebrities. Likewise, it is only these advertisements that emphasized people and apparel product together as the focal point of the advertisements. No advertisement was found where people alone acted as the focal point; rather apparel product alone or text/logo/graphics served as the greatest focal point. By

1969, styles and designs associated with the psychedelic era surfaced in surf apparel advertisements, which brought attention and focus to either an interesting fabric print design or to the creative design found in the advertisement's colors and graphics.

Table 1: Focal point of advertisement, 1960s

N advertisements = 25					
1. Focal point of advertisement	**TOTALS**	**1961**	**1963**	**1965**	**1969**
Apparel product	**4**	0	0	1	3
Action	**0**	0	0	0	0
Models/people/surf celebrity	**4**	0	1	3	0
Text/logo/graphics	**7**	2	0	3	2
Apparel product AND action	**1**	0	0	1	0
Models/people/surf celebrity AND apparel product	**9**	0	1	6	2
Action AND models/people/surf celebrity	**0**	0	0	0	0
Total advertisements	**25**				

All 25 advertisements consisted of one printed page or smaller (Table 2).

Table 2: Size of advertisement, 1960s

2. Size of advertisement	**TOTALS**	**1961**	**1963**	**1965**	**1969**
One-page advertisement or smaller	**25**	2	2	14	7
Two-page+ advertisement	**0**	0	0	0	0
Total advertisements	**25**				

Whether surf celebrities were found featured in advertisements from the 1960s is recorded in Table 3. Surf celebrities as apparel brand spokesmen were consistently but not entirely utilized throughout the 1960s. Nine advertisements each included a celebrity surfer whose name is identified and listed on the advertisement; the remaining 16 advertisements either do not have a real person featured in the advertisement or do not identify the featured surfer as anyone of notable interest.

Table 3: Surf celebrity featured in advertisement, 1960s

3. Surf celebrity featured in advertisement	TOTALS	1961	1963	1965	1969
Yes	**9**	0	2	5	2
No	**16**	2	0	9	5
Total advertisements	**25**				

Some garments in the advertisements were shown but not specifically advertised through text description; other garments were advertised but not shown. Surf trunks were the advertised product of choice by the mid-1960s; wetsuits were also shown by this time (Table 4).

Table 4: Garment type(s) advertised through printed text description, 1960s

4. Garment type(s) advertised through printed text description	TOTALS	1961	1963	1965	1969
Surf trunks	**10**	0	1	8	1
Shorts	**0**	0	0	0	0
Pants	**1**	0	0	0	1
Shirts	**3**	1	0	2	0
Jacket	**6**	1	0	3	2
Wetsuit	**8**	0	1	4	3
None specified	**3**	0	0	1	2

Table 5 records which types of garments were visually shown in advertisements from the 1960s. Two advertisements did not include a visual depiction of any garment being advertised. One such advertisement (Birdwell Beach Britches, 1965) displayed surf trunks but did not include images of the company's other products being advertised (jackets and t-shirts). The remaining advertisements included visuals of all its advertised products. This provides information as to which products were considered by apparel companies and their marketers and advertisers as the most vital to visually promote.

Table 5: Garment type(s) shown in advertisement, 1960s

5. Garment types(s) shown in advertisement	**TOTALS**	**1961**	**1963**	**1965**	**1969**
No garment shown	**2**	0	0	2	0
Surf trunks	**12**	0	1	8	3
Shorts	**0**	0	0	0	0
Pants	**3**	0	0	2	1
Shirts	**5**	1	0	3	1
Jacket	**5**	0	0	4	1
Wetsuit	**8**	1	1	3	3

Table 6 regards color variety used in garments. The advertisements from the 1960s utilized color, especially bright colors. Among the 25 advertisements, eight advertised clothing items that were single/solid colors; 15 advertised articles of clothing that had multi-colors (many of these 25 advertisements overlapped and included garments of both kinds). Seven advertised garments that included bright colors, nine advertised garments that included at least a partial use of black, nine that included white, eight that included red, three orange, five yellow, three blue, two green, one brown, and one beige. These colors often appeared in the multi-colored garments, so any given apparel product commonly had a small degree of many of these colors. Six advertisements had black and white coloration where the specific colors of apparel products were found indeterminable; a few advertisements included a list of additional color choices available as purchase options but were not shown in the advertisements and are not detailed here.

Table 6: Color(s) of garments shown in advertisement (excluding wetsuits), 1960s

6. Color(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1961	1963	1965	1969
No garment shown	**0**	0	0	0	0
Single/solid	**8**	2	0	3	3
Multi-colors	**15**	0	1	10	4
Brights	**7**	0	0	4	3
Neons	**0**	0	0	0	0
Muted/pastels	**0**	0	0	0	0
Black	**9**	2	0	4	3
White	**9**	0	0	5	4
Red	**8**	0	0	4	4
Orange	**3**	0	0	1	2
Yellow	**5**	0	0	3	2
Blue	**3**	0	0	1	2
Green	**2**	0	0	1	1
Pink	**0**	0	0	0	0
Purple	**0**	0	0	0	0
Brown	**1**	0	0	0	1
Beige	**1**	0	0	1	0
Gray	**0**	0	0	0	0
Indeterminable due to black and white image	**6**	0	1	5	0

Table 7 regards pattern variety found in garments. Stripes or “competition” stripes were found to be common features on surf trunks and t-shirts by the mid-1960s. Contrasting bands, or different colors along the waistband, neckline, arm, or leg bands, were generally found as well. Logos directly on surf wear were found toward the end of the decade in advertisements from 1969, though they were identified on wetsuits as early as 1965.

A garment with no pattern was referred to as a one-color solid. Plain/solid patterned garments represent classic surf wear looks from the 1960s and have retained their place in surf wear through time. A wider variety of pattern options entered the consumer market by 1965, which increased purchase options.

Table 7: Pattern(s) of garments shown in advertisement (excluding wetsuits), 1960s

7. Pattern(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1961	1963	1965	1969
None/plain or solid	**10**	2	1	4	3
Plaid or checks	**2**	0	0	2	0
Horizontal stripes or "competition" stripes	**8**	0	0	7	1
Vertical stripes throughout entire garment	**0**	0	0	0	0
Plain with stripes sewn on seams of legs	**1**	0	1	0	0
Floral	**1**	0	0	0	1
Polynesian	**1**	0	0	1	0
Contrasting bands	**4**	0	1	3	0
Color blocking	**1**	0	1	0	0
Logo visible on apparel	**2**	0	0	0	2
Other: two colors blended	**0**	0	0	0	0
Other: solid pattern with front or side panels of various print designs	**0**	0	0	0	0
Other: "busy" print patterns with various print designs	**4**	0	0	2	2
Other: Asian character print designs	**0**	0	0	0	0
Other: Army fatigue print designs	**1**	0	0	1	0
Other: vertical or diagonal stripes on front panel section	**1**	0	0	0	1
Other: splashes of multiple colors AND contrasting bands	**0**	0	0	0	0
Other: color blocking AND contrasting bands	**0**	0	0	0	0
Other: color blocking AND vertical stripes	**0**	0	0	0	0

Surf trunks and other garments were notably fitted throughout the 1960s. Tables 8 – 10 describe the fit, waistband, and hem length of garments shown in the advertisements reviewed for the 1960s.

Table 8: Fit of garments shown in advertisement (excluding wetsuits), 1960s

8. Fit of garments shown in advertisement (excluding wetsuits)	TOTALS	1961	1963	1965	1969
Snug/fitted	**16**	1	1	10	4
Loose/baggy	**1**	0	0	1	0
Not applicable or visible in advertisement	**1**	1	0	0	0

The waistbands of surf trunks/shorts/pants when visible in the advertisements were worn along the natural waistline in all but one advertisement from 1969.

Table 9: Garment waistband- how it is worn on body in advertisement, 1960s

9. Garment waistband- how it is worn on body in advertisement	**TOTALS**	**1961**	**1963**	**1965**	**1969**
Low rise	**1**	0	0	0	1
Regular/natural waist	**9**	0	0	7	2
Not applicable, as in for wetsuits, shirts, or jackets or is not visible in advertisement	**15**	2	2	7	4

Hem line length varied evenly between short and medium throughout the 1960s.

Table 10: Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits), 1960s

10. Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits)	**TOTALS**	**1961**	**1963**	**1965**	**1969**
Long (hem at or below knee)	**1**	0	0	1	0
Medium (hem above knee to mid-thigh)	**5**	0	0	2	3
Short (hem at or above mid-thigh)	**6**	0	1	5	0
Various lengths shown	**0**	0	0	0	0
Not applicable or visible in advertisement	**5**	2	0	2	1

The colors of wetsuits were found to be mostly solid black throughout the 1960s (Table 11). Red and blue were the only other colors that were added in addition to black and were done so sparingly.

Table 11: Color(s) of wetsuits as shown, when included in advertisement, 1960s

11. Color(s) of wetsuits as shown, when included in advertisement	TOTALS	1961	1963	1965	1969
No garment shown	**1**	0	0	1	0
Single/solid	**6**	0	1	3	2
Multi-colors	**2**	0	0	1	1
Brights	**1**	0	0	0	1
Neons	**0**	0	0	0	0
Muted/pastels	**0**	0	0	0	0
Black	**7**	0	1	3	3
White	**0**	0	0	0	0
Red	**2**	0	0	1	1
Orange	**0**	0	0	0	0
Yellow	**0**	0	0	0	0
Blue	**1**	0	0	1	0
Green	**0**	0	0	0	0
Pink	**0**	0	0	0	0
Purple	**0**	0	0	0	0
Gray	**0**	0	0	0	0

Wetsuit patterns were mostly solid black; however, competition stripes on a wetsuit were found in one advertisement from 1965, solid black pattern with contrasting colors across the leg bands were found also in that same advertisement from 1965, and color blocking (red and black) was found in another advertisement from 1969 (Table 12).

Table 12: Patterns of wetsuits as shown, when included in advertisement, 1960s

12. Patterns of wetsuits as shown, when included in advertisement	TOTALS	1961	1963	1965	1969
None/plain or solid	**5**	0	1	2	2
Stripes or "competition" stripes	**1**	0	0	1	0
Solid with contrasting bands	**1**	0	0	1	0
Color blocking	**1**	0	0	0	1
Logo visible on apparel	**3**	0	0	3	0
Other: color blocking AND contrasting bands	**0**	0	0	0	0

The fit of wetsuits, as shown in Table 13, was snug/fitted in all included examples.

Table 13: Fit of wetsuits shown, 1960s

13. Fit of wetsuits shown	TOTALS	1961	1963	1965	1969
Snug/fitted	**7**	0	1	3	3
Loose/baggy	**0**	0	0	0	0
Not applicable or visible in advertisement	**1**	0	0	1	0

Hem line length of wetsuits varied between full length that extended to the models' ankles and short (mid-thigh). Hem lines were found to be predominately short (Table 14).

Table 14: Hem length of wetsuits shown, 1960s

14. Hem length of wetsuits shown	TOTALS	1961	1963	1965	1969
Full length that extends to ankle	**2**	0	0	1	1
Long (hem at or below knee)	**0**	0	0	0	0
Medium (hem above knee to mid-thigh)	**1**	0	0	1	0
Short (hem at or above mid-thigh)	**4**	0	1	1	2
Various lengths shown	**1**	0	0	1	0
Not applicable or visible in advertisement	**2**	0	0	2	0

As indicated in Table 15, the models/people/surf celebrities featured in advertisements throughout the 1960s were found to be overwhelmingly of Caucasian race/ethnicity.

Table 15: Race/ethnicity featured (indicated for all people shown in advertisement), 1960s

15. Race/ethnicity featured (indicated for all people shown in advertisement)	TOTALS	1961	1963	1965	1969
African American	**0**	0	0	0	0
Asian	**1**	0	0	1	0
Caucasian	**19**	2	1	9	7
Hispanic	**1**	0	1	0	0
Hawaiian or Polynesian	**0**	0	0	0	0
Indeterminable	**1**	0	0	1	0

Body adornment was recorded in Table 16. An occasional amount/small degree of body adornment was found among the models/people/surf celebrities featured in the advertisements of the 1960s. Because surfing builds up the pectoral muscles, the muscularity of the chest is an

important marker of being an authentic surfer. In regard to the analysis of pectorals, all exposed chests shown had defined pectorals; therefore whenever pectorals were exposed they qualified as defined pectorals, as no exposed pectorals were considered undefined. This suggests that only models who could meet this physical ideal for authentic surfer body image exposed their chests when modeling surf apparel in surf apparel advertisements. However, pectorals were found to be exposed only occasionally in advertisements. Some featured models likely did not meet the authentic physical ideal for a surfer that includes defined pectorals; in such a case those surfers would have been shown with shirts, jackets, or wetsuits covering their chests. This is not to say that surfers featured in shirts, jackets, or wetsuits did not have defined pectorals concealed underneath their clothing but only that advertisers appear to have reserved the exposure of a surfer's chest for those models who exemplified the authentic surfer body image that includes defined pectorals. Advertisements not considered for definition of pectorals either did not feature actual people or the models/people/surf celebrities were found to be wearing a shirt, jacket, or wetsuit that covered their chests or their chests were turned away from the camera. Watches, sunglasses, jewelry, and facial hair were occasionally found.

Table 16: Body (indicated for all principal people in advertisement), 1960s

16. Body (indicated for all principal people in advertisement)	**TOTALS**	1961	1963	1965	1969
Jewelry	**2**	0	1	0	1
Watches	**3**	0	0	2	1
Sunglasses	**2**	0	0	1	1
Tattoos or piercings	**0**	0	0	0	0
Facial hair	**2**	0	0	1	1
Defined pectorals, when pectorals are exposed	**7**	0	0	4	3
Surfboard leash utilized	**0**	0	0	0	0
Other: zinc sunscreen worn on face	**0**	0	0	0	0
No additionally-apparent body adornment	**11**	2	1	4	4

Every model featured was found to have hair, mostly brown-colored and always cut in a short style. Tables 17 – 19 describe the hairstyle, length, and color found in the advertisements reviewed for the 1960s.

Table 17: Hair (indicated for all principal people in advertisement), 1960s

17. Hair (indicated for all principal people in advertisement)	TOTALS	1961	1963	1965	1969
Hair not visible when people are present in advertisement	**0**	0	0	0	0
Hair color:	**.**	.	.	.	.
Blond	**7**	2	1	2	2
Brown	**14**	0	1	9	4
Black	**3**	0	0	2	1

Table 18: Hair length, 1960s

18. Hair length	TOTALS	1961	1963	1965	1969
Long	**0**	0	0	0	0
Short	**21**	2	2	10	7

Table 19: Hair texture: Tousled/wavy, 1960s

19. Hair texture: Tousled/wavy	TOTALS	1961	1963	1965	1969
Yes	**5**	2	0	1	2
No	**20**	0	2	13	5

Tables 20 and 21 document an advertisement's emphasis on graphics and design. Early 1960s advertisements utilized comic strip style art where drawn cartoons, rather than real people, served as the subjects of the advertisements (Figure 13). Year 1969 showed an introduction into psychedelic style art in surf apparel advertisements that was not evident in 1965 (Figures 17 and 18).

Table 20: Graphics and design – Emphasis of advertisement on computer/art graphics, 1960s

20. Graphics and design - Emphasis of advertisement on computer/art graphics	TOTALS	1961	1963	1965	1969
Yes	**5**	2	0	1	2
No	**20**	0	2	13	5

Table 21: Type of graphics used, 1960s

21. Type of graphics used	TOTALS	1961	1963	1965	1969
Computer graphic art	**0**	0	0	0	0
Comic strip style art	**3**	2	0	1	0
Other: apparel sketches	**0**	0	0	0	0
Other: psychedelic style art	**2**	0	0	0	2

Tables 22 and 23 record an advertisement's use of company logo. Of all included advertisements from the 1960s, 72 percent were found to include company logos of various sizes. These logos were identified in various locations within each advertisement; the logos found in the advertisements were counted separately from logos placed directly on the apparel products, as recorded under pattern of garment section. By 1965, company logos were found to be quite prevalent on surf apparel advertisements but were mostly modest in size and did not take precedence over other parts of the advertisements.

Table 22: Logo present in advertisement, other than on apparel product, 1960s

22. Logo present in advertisement, other than on apparel product	TOTALS	1961	1963	1965	1969
Yes	**18**	0	1	11	6
No	**7**	2	1	3	1
Total advertisements	**25**				

Table 23: Multiple use of logo in advertisement, no logos found on apparel products, 1960s

23. Multiple use of logo in advertisement, no logos found on apparel products	TOTALS	1961	1963	1965	1969
Yes	**0**	0	0	0	0
No	**25**	2	2	14	7
Total advertisements	**25**				

Advertisements from 1961 did not use actual people as models but depicted males in cartoons. Most of the advertisements that did use people usually featured one male surfer only. Starting in 1965, seven advertisements featured females, either one female or sometimes a group of two or three. While nine advertisements or 36 percent included at least one female, 18

advertisements or 72 percent did not include females. In contrast, 23 advertisements or 92 percent included at least one male. All but four advertisements included or depicted people. All of these surfer depictions included at least one male (Table 24).

Table 24: Principal people shown in advertisement, 1960s

24. Principal people shown in advertisement	TOTALS	1961	1963	1965	1969
No real people shown	**6**	2	0	4	0
Caricatures as models	**2**	2	0	0	0
Number of males featured (real or caricatures):	**.**	.	.	.	.
zero	**4**	0	0	4	0
one	**15**	2	2	6	5
two	**2**	0	0	1	1
three	**3**	0	0	3	0
four	**2**	0	0	1	1
five	**0**	0	0	0	0
more than five prominently displayed, not as extras	**1**	0	0	1	0
Number of females featured (real or caricatures):	**.**	.	.	.	.
zero	**18**	2	2	9	5
one	**4**	0	0	2	2
two	**1**	0	0	1	0
three	**4**	0	0	4	0
four	**0**	0	0	0	0
five	**0**	0	0	0	0
more than five prominently displayed, not as extras	**0**	0	0	0	0

The coloration of advertisements reviewed for the 1960s is recorded in Table 25. Predominately, black and white coloration of advertisements was used in 1960s advertisements (this can be largely attributed to cost-savings), but some bright colors and some natural earth tones were used as well. Beginning in 1969, new styles of advertisement colors and designs associated with the psychedelic era could be found.

Table 25: Coloration of advertisement, 1960s

25. Coloration of advertisement	**TOTALS**	1961	1963	1965	1969
Natural earth tones	**4**	0	0	2	2
Brights	**5**	0	0	3	2
Neons	**0**	0	0	0	0
Muted/pastels	**0**	0	0	0	0
Black/white	**13**	2	1	9	1
Sepia	**0**	0	0	0	0
Psychedelic era styling	**2**	0	0	0	2
Multiple coloration styles used (natural earth tones AND black coloration)	**0**	0	0	0	0
Multiple coloration styles used (natural earth tones AND brights)	**0**	0	0	0	0
Multiple coloration styles used (brights AND muted/pastels)	**0**	0	0	0	0
Multiple coloration styles used (brights AND black/white)	**1**	0	1	0	0

Lifestyles emphasized in advertisements are classified in Table 26. The clean-cut surfer image and the professional athlete image (similar lifestyle/image but professional athlete image is distinguished, in part, due to an advertisement's outright promotion of the fact that the featured model is a surf professional) were marketed commonly throughout the mid-1960s. A relaxed casual surfer lifestyle surfaced in advertisements in 1965. Naturalist or alternative styles were found in two different advertisements from 1969 that can be linked to psychedelic era stylization. Certain advertisements could be interpreted for multiple conveyed lifestyles, thus some were grouped together. Still, others focused on apparel product alone or included little to no use of background, people, or props, and therefore, did not provide sufficient lifestyle cues to be categorized.

Table 26: Lifestyles emphasized, 1960s

26. Lifestyles emphasized	TOTALS	1961	1963	1965	1969
Passionate athlete surfer action	**1**	0	0	1	0
Naturalist or alternative	**2**	0	0	0	2
Edgy counter culture	**0**	0	0	0	0
Professional athlete	**1**	0	0	1	0
Clean-cut sportsman	**0**	0	0	0	0
Beach bum passive style w/ beach as place for fun sociality/group unity	**0**	0	0	0	0
Relaxed casual style or "Island" style	**2**	0	0	2	0
Multiple lifestyles conveyed or emphasized	**11**	0	2	6	3
Beach bum passive style AND relaxed casual style or "Island" style	**3**	0	0	1	2
Professional athlete AND clean-cut sportsman	**5**	0	2	3	0
Clean-cut sportsman AND Relaxed casual style or "Island" style	**3**	0	0	2	1
Passionate athlete surfer action AND relaxed casual style or "Island" style	**0**	0	0	0	0
Other: real outdoorsman lifestyle	**0**	0	0	0	0
Other: traditional heritage	**0**	0	0	0	0
Other: surf boom extravagance, suburban life	**0**	0	0	0	0
None predominately apparent	**8**	2	0	4	2

If a scene was promoted in an advertisement, it was an outdoors setting. No scenes conveyed the in-doors. Tables 27 – 29 describe the scene of an advertisement and backdrop elements or props used in an advertisement for all advertisements reviewed for the 1960s.

Table 27: Scene of advertisement, 1960s

27. Scene of advertisement	TOTALS	1961	1963	1965	1969
Outdoors setting	**18**	1	2	11	4
Indoor setting	**0**	0	0	0	0
Both outdoors and indoor scenes	**0**	0	0	0	0
Not applicable	**7**	1	0	3	3
Total advertisements	**25**				

The ocean water, large waves, or the sand/beach were found to be the predominant backdrops of the advertisements.

Table 28: Featured elements/backdrop of advertisement, 1960s

28. Featured elements/backdrop of advertisement	**TOTALS**	1961	1963	1965	1969
Ocean water, predominately calm	**8**	0	1	5	2
Moving waves, predominately of a larger-scale	**4**	1	1	2	0
Sand or beach	**8**	0	0	5	3
Piers	**1**	0	0	1	0
Trees	**0**	0	0	0	0
Suburban/lawn/neighborhood house or garage setting	**1**	0	0	1	0
Other: outside, people standing next to an airplane	**1**	0	0	1	0
Other: computer-designed backdrop with sun and rainbow	**0**	0	0	0	0
Other: rocky ledge/rock landscape	**1**	0	0	1	0
Other: on a sailboat	**0**	0	0	0	0
Other: large sun, rainbow, psychedelic style art	**2**	0	0	0	2
Other: large glass window exploding with water and surfer bursting through	**0**	0	0	0	0
Other: outside, standing against the backdrop/wall of a building	**0**	0	0	0	0
Other: American flag hanging in background behind models/people/surf celebrity	**0**	0	0	0	0
Not applicable	**7**	1	0	3	3

A surfboard was the number one surf advertisement prop of the 1960s and was included in 52 percent of reviewed surf apparel advertisements. Next was a token female/beach bunny, included in 32 percent of advertisements. Third, at 20 percent, was the presence of a group of friends, which served to connote a fun beach environment.

Table 29: Utilization of props, 1960s

29. Utilization of props	**TOTALS**	1961	1963	1965	1969
No apparent use of props	**6**	0	1	4	1
Surfboard	**13**	2	1	8	2
Female/beach bunny	**8**	0	0	5	3
Other: vintage car	**0**	0	0	0	0
Other: group of three or more friends or team members	**5**	0	0	3	2
Other: Jack O'Neill's eye patch	**0**	0	0	0	0
Other: sailboat	**1**	0	0	1	0
Other: bicycle with luggage on a rainbow road	**0**	0	0	0	0
Other: Fire and Rain - man representing fire, woman representing rain	**0**	0	0	0	0
Other: computerized/digitalized animals - dolphin, shark, and penguin_	**0**	0	0	0	0
Other: wave/surf photography camera	**1**	0	0	1	0
Other: wearing jeans with trunks hanging from back pocket	**0**	0	0	0	0
Other: binoculars	**0**	0	0	0	0
Other: water sport gear - water skis, spear-fishing rod	**1**	0	0	1	0
Other: airplane	**1**	0	0	1	0
Other: lifeguard station	**0**	0	0	0	0
Other: large apparel hang tag with company name	**0**	0	0	0	0
Other: computerized #1 surf medal with ribbon	**0**	0	0	0	0
Other: a cop on a motorcycle	**0**	0	0	0	0
Other: classic yellow raincoat hanging on a nail outside, next to model	**0**	0	0	0	0
Other: electric guitar	**0**	0	0	0	0
Other: surfboard shaping equipment	**0**	0	0	0	0

Most action/inaction in the advertisements throughout the 1960s was found to be of a passive nature, models/people/surf celebrities standing still, or posing (Table 30).

Table 30: Featured action of advertisement, 1960s

30. Featured action of advertisement	TOTALS	1961	1963	1965	1969
No action due to no models/people/surf celebrity featured in advertisement	**4**	0	0	4	0
Active surfing	**1**	1	0	0	0
Transitional action	**0**	0	0	0	0
Passive, leisure action or standing still/posing	**17**	1	2	7	7
Competition mode	**0**	0	0	0	0
Active surfing AND Passive action due to multiple images	**2**	0	0	2	0
Transitional action and Passive action due to multiple images	**1**	0	0	1	0
Other: active action but not active surfing: playing guitar and shaping surfboard	**0**	0	0	0	0
Other: active action but not active surfing - bicycling	**0**	0	0	0	0
Other: active action but not active surfing - drinking and conversing at a café	**0**	0	0	0	0
Other: active action but not active surfing - men hanging from a wetsuit attached to a crane	**0**	0	0	0	0

Table 31 shows that nostalgia, as a marketing strategy, was not commonly utilized in the 1960s, probably because surfing was such a young sport in California. Due to surfing's Hawaiian/Polynesian history, a few advertisements did reference these places in their marketing of products.

Table 31: Nostalgia evident in advertisement, 1960s

31. Nostalgia evident in advertisement	TOTALS	1961	1963	1965	1969
Reference to Hawaii/Polynesia	**3**	0	1	2	0
Reference to surf history	**1**	0	0	1	0
Vintage lifestyle or vintage items featured	**0**	0	0	0	0

Table 32 shows that authenticity or lifestyle descriptors in printed/text form were found in 48 percent of included surf apparel advertisements from the 1960s.

Table 32: Authenticity and lifestyle descriptors printed in advertisement, 1960s

32. Authenticity and lifestyle descriptors printed in advertisement	TOTALS	1961	1963	1965	1969
Use of words "authentic", "real", " genuine", "true", "original", "first", "only one", "best"	**8**	0	1	6	1
Use of the word "lifestyle", "freedom", "purism", or "clean"	**4**	0	1	2	1

Table 33 indicates that company names were emphasized in over 50 percent of the surf apparel advertisements throughout the 1960s. Emphasis was measured and determined through repeat mention of company name throughout a given advertisement, or through the use of bright color or enlarged-size font that highlighted company name in contrast to overall text and images within advertisement.

Table 33: Emphasis made of company name, 1960s

33. Emphasis made of company name	TOTALS	1961	1963	1965	1969
Yes	**13**	0	1	8	4
No	**12**	2	1	6	3
Total advertisements	**25**				

Results and Tables 1970s

Advertisements reviewed from the 1970s included a total of 23 advertisements: nine from 1972, seven from 1974, and seven from 1978.

Table 34 records the various focal points found in advertisements throughout the 1970s. The focal point of surf apparel advertisements ranged fairly evenly between apparel product, models/people/surf celebrity, and text/logo/graphics. Experimentation with the use of computer graphics was well into play by the early 1970s and was emphasized in advertisement design.

Table 34: Focal point of advertisement, 1970s

N advertisements = 23				
1. Focal point of advertisement	**TOTALS**	**1972**	**1974**	**1978**
Apparel product	**7**	3	2	2
Action	**2**	0	1	1
Models/people/surf celebrity	**5**	3	1	1
Text/logo/graphics	**6**	3	2	1
Apparel product AND action	**0**	0	0	0
Models/people/surf celebrity AND apparel product	**3**	0	1	2
Action AND models/people/surf celebrity	**0**	0	0	0
Total advertisements	**23**			

Table 35 records that all advertisements reviewed consisted of one printed page or smaller, with the exception of one multiple-paged *Surfer* magazine article from 1974. This article included small-sized advertisements that worked together to support the one article on surf apparel; this article was treated as one advertisement.

Table 35: Size of advertisement, 1970s

2. Size of advertisement	TOTALS	1972	1974	1978
One-page advertisement or smaller	**22**	9	6	7
Two-page+ advertisement	**1**	0	1	0
Total advertisements	**23**			

Half of the advertisements from the 1970s featured a surf celebrity (Table 36).

Table 36: Surf celebrity featured in advertisement, 1970s

3. Surf celebrity featured in advertisement	TOTALS	1972	1974	1978
Yes	**12**	3	4	5
No	**11**	6	3	2
Total advertisements	**23**			

Table 37 shows that the garment types most advertised throughout the 1970s were wetsuits or surf trunks. Seven advertisements (30 percent) did not specify through textual description exactly which types of garments the company offered but may still have shown a person in a garment, or just the garment itself and highlighted the depiction of a lifestyle through backdrop and props used in the advertisement.

Table 37: Garment type(s) advertised through printed text description, 1970s

4. Garment type(s) advertised through printed text description	TOTALS	1972	1974	1978
Surf trunks	**5**	2	2	1
Shorts	**0**	0	0	0
Pants	**0**	0	0	0
Shirts	**2**	0	2	0
Jacket	**0**	0	0	0
Wetsuit	**10**	4	4	2
None specified	**7**	3	0	4

Regardless of whether these garments were outlined textually in the advertisements, many were shown visually and in this manner represented the advertisers' apparel product of choice to convey a particular surfer lifestyle. Surf trunks, shirts, and wetsuits were most commonly shown in the advertisements (Table 38).

Table 38: Garment type(s) shown in advertisement, 1970s

5. Garment types(s) shown in advertisement	**TOTALS**	1972	1974	1978
No garment shown	**0**	0	0	0
Surf trunks	**8**	3	3	2
Shorts	**2**	0	0	2
Pants	**3**	1	1	1
Shirts	**9**	3	2	4
Jacket	**1**	0	0	1
Wetsuit	**10**	4	4	2

As revealed in Table 39, apparel products in single/solid colors and apparel products in multi-colors were visually marketed equally.

Table 39: Color(s) of garments shown in advertisement (excluding wetsuits), 1970s

6. Color(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1972	1974	1978
No garment shown	**0**	0	0	0
Single/solid	**11**	6	2	3
Multi-colors	**11**	4	3	4
Brights	**1**	0	0	1
Neons	**0**	0	0	0
Muted/pastels	**4**	1	1	2
Black	**5**	2	3	0
White	**6**	2	2	2
Red	**6**	3	1	2
Orange	**7**	1	3	3
Yellow	**3**	2	0	1
Blue	**6**	2	2	2
Green	**3**	1	1	1
Pink	**0**	0	0	0
Purple	**1**	0	0	1
Brown	**4**	2	0	2
Beige	**2**	0	1	1
Gray	**0**	0	0	0
Indeterminable due to black and white image	**3**	2	0	1

Table 40 describes the various patterns of garments used and shown in advertisements throughout the 1970s. Plain/solid-patterned garments were included in 52 percent of reviewed surf apparel advertisements. The trend for the display of logos on surf apparel continued through the 1970s at 22 percent. Floral/Polynesian patterns were found in 26 percent of advertisements and horizontal stripes or competition stripes in 17 percent of advertisements.

Table 40: Pattern(s) of garments shown in advertisement (excluding wetsuits), 1970s

7. Pattern(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1972	1974	1978
None/plain or solid	**12**	6	2	4
Plaid or checks	**0**	0	0	0
Horizontal stripes or "competition" stripes	**4**	2	0	2
Vertical stripes throughout entire garment	**0**	0	0	0
Plain with stripes sewn on seams of legs	**0**	0	0	0
Floral	**2**	2	0	0
Polynesian	**4**	0	2	2
Contrasting bands	**1**	0	0	1
Color blocking	**0**	0	0	0
Logo visible on apparel	**5**	1	1	3
Other: two colors blended	**0**	0	0	0
Other: solid pattern with front or side panels of various print designs	**0**	0	0	0
Other: "busy" print patterns with various print designs	**2**	0	2	0
Other: Asian character print designs	**1**	0	0	1
Other: army fatigue print designs	**0**	0	0	0
Other: vertical or diagonal stripes on front panel section	**0**	0	0	0
Other: splashes of multiple colors AND contrasting bands	**0**	0	0	0
Other: color blocking AND contrasting bands	**0**	0	0	0
Other: color blocking AND vertical stripes	**0**	0	0	0

Table 41 reveals that the fit of surf wear continued to be predominately snug/fitted throughout the 1970s.

Table 41: Fit of garments shown in advertisement (excluding wetsuits), 1970s

8. Fit of garments shown in advertisement (excluding wetsuits)	TOTALS	1972	1974	1978
Snug/fitted	**15**	7	3	5
Loose/baggy	**2**	0	1	1
Not applicable or visible in advertisement	**0**	0	0	0

The manner of how the waistband of a garment was worn across a model's waistline was not visible in most of the advertisements, but on those that were visible, low-rise waistbands worn below the natural waistline appeared in 22 percent of included surf apparel advertisements from the 1970s (Tables 43 and 44 for waistband and hem length descriptions).

Table 42: Garment waistband- how it is worn on body in advertisement, 1970s

9. Garment waistband- how it is worn on body in advertisement	TOTALS	1972	1974	1978
Low rise	**5**	3	1	1
Regular/natural waist	**2**	0	1	1
Not applicable, as in for wetsuits, shirts, or jackets or is not visible in advertisement	**17**	6	6	5

Short hem lines in surf trunks/shorts were found in the majority of advertisements that showed hem line length. Long hem lines were not found throughout the 1970s.

Table 43: Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits), 1970s

10. Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits)	TOTALS	1972	1974	1978
Long (hem at or below knee)	**0**	0	0	0
Medium (hem above knee to mid-thigh)	**1**	1	0	0
Short (hem at or above mid-thigh)	**8**	3	1	4
Various lengths shown	**0**	0	0	0
Not applicable or visible in advertisement	**2**	0	2	0

Table 44 documents colors of wetsuits shown in advertisements reviewed from the 1970s, and Table 45 documents wetsuit patterns shown in the same advertisements. Wetsuits were advertised in both single/solid colors and multi-colors. Black and red were the most commonly utilized colors for wetsuits.

Table 44: Color(s) of wetsuits as shown, when included in advertisement, 1970s

11. Color(s) of wetsuits as shown, when included in advertisement	TOTALS	1972	1974	1978
No garment shown	**0**	0	0	0
Single/solid	**6**	2	3	1
Multi-colors	**4**	2	1	1
Brights	**3**	1	1	1
Neons	**0**	0	0	0
Muted/pastels	**0**	0	0	0
Black	**9**	4	4	1
White	**0**	0	0	0
Red	**5**	2	1	2
Orange	**0**	0	0	0
Yellow	**1**	0	0	1
Blue	**1**	0	0	1
Green	**0**	0	0	0
Pink	**0**	0	0	0
Purple	**0**	0	0	0
Gray	**0**	0	0	0

Wetsuits throughout the 1970s continued to be advertised in patterns of plain/solid colors and in mostly black, but solid red was found in one advertisement. The trend for color blocking was in place throughout the 1970s. Logos were found advertised on 80 percent of wetsuits shown in the reviewed advertisements from the 1970s.

Table 45: Patterns of wetsuits as shown, when included in advertisement, 1970s

12. Patterns of wetsuits as shown, when included in advertisement	TOTALS	1972	1974	1978
None/plain or solid	**6**	2	3	1
Stripes or "competition" stripes	**0**	0	0	0
Solid with contrasting bands	**0**	0	0	0
Color blocking	**3**	1	1	1
Logo visible on apparel	**8**	3	4	1
Other: color blocking AND contrasting bands	**1**	1	0	0

The fit of wetsuits was snug/fitted throughout the 1970s. Tables 46 and 47 describe the fit and hem line length of wetsuits found in advertisements reviewed from the 1970s.

Table 46: Fit of wetsuits shown, 1970s

13. Fit of wetsuits shown	TOTALS	1972	1974	1978
Snug/fitted	**10**	4	4	2
Loose/baggy	**0**	0	0	0
Not applicable or visible in advertisement	**0**	0	0	0

Hem line length of wetsuits advertised throughout the 1970s ranged between short, medium, and full-length. Full-length styles were found in 35 percent of all reviewed surf apparel advertisements and in 80 percent of all advertisements featuring wetsuits.

Table 47: Hem length of wetsuits shown, 1970s

14. Hem length of wetsuits shown	TOTALS	1972	1974	1978
Full suit length that extends to ankle	**8**	4	3	1
Long (hem at or below knee)	**0**	0	0	0
Medium (hem above knee to mid-thigh)	**3**	1	1	1
Short (hem at or above mid-thigh)	**3**	1	1	1
Various lengths shown	**3**	1	1	1
Not applicable or visible in advertisement	**2**	1	1	0

Again, models/people/surf celebrities featured in the advertisements were found to be overwhelmingly of Caucasian race/ethnicity (Table 48). Caucasian men appeared in 70 percent of all reviewed surf apparel advertisements.

Table 48: Race/ethnicity featured (indicated for all people shown in advertisement), 1970s

15. Race/ethnicity featured (indicated for all people shown in advertisement)	TOTALS	1972	1974	1978
African American	**0**	0	0	0
Asian	**1**	0	0	1
Caucasian	**16**	8	5	3
Hispanic	**1**	1	0	0
Hawaiian or Polynesian	**3**	0	1	2
Indeterminable	**2**	1	1	0

Body adornment found in advertisements reviewed from the 1970s is recorded in Table 49. Facial hair on models was promoted in 30 percent of surf apparel advertisements. Defined pectorals were shown in 22 percent of surf apparel advertisements. Surfboard leashes were identified for the first time to date in two advertisements (nine percent) from 1975.

Table 49: Body (indicated for all principal people in advertisement), 1970s

16. Body (indicated for all principal people in advertisement)	TOTALS	1972	1974	1978
Jewelry	**1**	0	0	1
Watches	**3**	0	0	3
Sunglasses	**1**	0	0	1
Tattoos or piercings	**0**	0	0	0
Facial hair	**7**	3	2	2
Defined pectorals, when pectorals are exposed	**5**	3	1	1
Surfboard leash utilized	**2**	0	2	0
Other: zinc sunscreen worn on face	**0**	0	0	0
No additionally-apparent body adornment	**9**	3	4	2

Hair was found to be long in every advertisement. Longer hair also increased the prevalence of tousled, wavy hair amongst surfers. Very long hair that reached the models' shoulders or longer was also commonly found in the advertisements throughout the 1970s. Brown hair was found to be twice as common than lighter blond or darker black-colored hair. Tables 50 - 52 describe the hairstyle, length, and color found in the advertisements reviewed for the 1970s.

Table 50: Hair (indicated for all principal people in advertisement), 1970s

17. Hair (indicated for all principal people in advertisement)	TOTALS	1972	1974	1978
Hair not visible when people are present in advertisement	**0**	0	0	0
Hair color:	**.**	.	.	.
Blond	**6**	3	2	1
Brown	**15**	7	5	3
Black	**7**	2	2	3

Table 51: Hair length, 1970s

18. Hair length	TOTALS	1972	1974	1978
Long	**22**	9	7	6
Short	**0**	0	0	0

Table 52: Hair texture: Tousled/wavy, 1970s

19. Hair texture: Tousled/wavy	TOTALS	1972	1974	1978
Yes	**10**	2	4	4
No	**13**	7	3	3

Computer graphics were incorporated into surf apparel advertisements by year 1972. Much of this was psychedelic style art. Tables 53 – 56 describe graphics and design emphasized in surf apparel advertisements, as well as the use of company logos found in surf apparel advertisements reviewed for the 1970s.

Table 53: Graphics and design – Emphasis of advertisement on computer/art graphics, 1970s

20. Graphics and design - Emphasis of advertisement on computer/art graphics	TOTALS	1972	1974	1978
Yes	**8**	4	2	2
No	**15**	5	5	5
Total advertisements	**23**			

Table 54: Type of graphics used, 1970s

21. Type of graphics used	TOTALS	1972	1974	1978
Computer graphic art	**6**	3	2	1
Comic strip style art	**1**	1	0	0
Other: apparel sketches	**1**	0	0	1
Other: psychedelic style art	**0**	0	0	0

Logo use was found to be prevalent, not just on the apparel product itself as is recorded in a separate table, but elsewhere in the advertisements. Company logos were identified in 70 percent of the surf apparel advertisements.

Table 55: Logo present in advertisement, other than on apparel product, 1970s

22. Logo present in advertisement, other than on apparel product	TOTALS	1972	1974	1978
Yes	**16**	6	4	6
No	**7**	3	3	1
Total advertisements	**23**			

Table 56: Multiple use of logo in advertisement, no logos found on apparel products, 1970s

23. Multiple use of logo in advertisement, no logos found on apparel products	TOTALS	1972	1974	1978
Yes	**1**	0	0	1
No	**22**	9	7	6
Total advertisements	**23**			

Advertisements featuring people included mostly one male in each advertisement and no females; this arrangement occurred in 48 percent of advertisements (Table 57).

Table 57: Principal people shown in advertisement, 1970s

24. Principal people shown in advertisement	TOTALS	1972	1974	1978
No real people shown	**2**	1	0	1
Caricatures as models	**1**	1	0	0
Number of males featured (real or caricatures):	**.**	.	.	.
zero	**0**	0	0	0
one	**11**	4	4	3
two	**4**	0	1	3
three	**2**	2	0	0
four	**0**	0	0	0
five	**1**	0	1	0
more than five prominently displayed, not as extras	**3**	2	1	0
Number of females featured (real or caricatures):	**.**	.	.	.
zero	**19**	7	6	6
one	**2**	2	0	0
two	**0**	0	0	0
three	**0**	0	0	0
four	**1**	0	1	0
five	**0**	0	0	0
more than five prominently displayed, not as extras	**0**	0	0	0

Table 58 details coloration styles of advertisements reviewed for the 1970s. Natural earth tones, bright colors, black and white coloration, or psychedelic styling were found to be most common.

Table 58: Coloration of advertisement, 1970s

25. Coloration of advertisement	**TOTALS**	1972	1974	1978
Natural earth tones	**9**	4	4	1
Brights	**7**	1	2	4
Neons	**1**	0	1	0
Muted/pastels	**1**	0	0	1
Black/white	**4**	2	1	1
Sepia	**0**	0	0	0
Psychedelic era styling	**2**	2	0	0
Multiple coloration styles used (natural earth tones AND black coloration)	**0**	0	0	0
Multiple coloration styles used (natural earth tones AND brights)	**0**	0	0	0
Multiple coloration styles used (brights AND muted/pastels)	**0**	0	0	0

The lifestyles emphasized in surf apparel advertisements reviewed for the 1970s are recorded in Table 59. Passionate athlete surfer action, naturalist or alternative, or relaxed casual style or island style were emphasized almost equally as the top surfer lifestyles portrayed in advertisements from the 1970s (Table 59).

Table 59: Lifestyles emphasized, 1970s

26. Lifestyles emphasized	TOTALS	1972	1974	1978
Passionate athlete surfer action	**5**	1	3	1
Naturalist or alternative	**6**	3	1	2
Edgy counter culture	**0**	0	0	0
Professional athlete	**0**	0	0	0
Clean-cut sportsman	**0**	0	0	0
Beach bum passive style w/ beach as place for fun sociality/group unity	**0**	0	0	0
Relaxed casual style or "Island" style	**6**	2	2	2
Multiple lifestyles conveyed or emphasized	**1**	1	0	0
Beach bum passive style AND relaxed casual style or "Island" style	**1**	1	0	0
Professional athlete AND clean-cut sportsman	**0**	0	0	0
Clean-cut sportsman AND Relaxed casual style or "Island" style	**0**	0	0	0
Passionate athlete surfer action AND relaxed casual style or "Island" style	**0**	0	0	0
Other: real outdoorsman lifestyle	**1**	1	0	0
Other: traditional heritage	**0**	0	0	0
Other: surf boom extravagance, suburban life	**0**	0	0	0
None predominately apparent	**3**	0	1	2

Scenes again were most always placed in the outdoors. Three advertisements, however, did not depict a background scene. Tables 60 – 62 describe the scene, backdrop, and utilization of props applied in the surf apparel advertisements reviewed for the 1970s.

Table 60: Scene of advertisement, 1970s

27. Scene of advertisement	TOTALS	1972	1974	1978
Outdoors setting	**19**	8	7	4
Indoor setting	**0**	0	0	0
Both outdoors and indoor scenes	**1**	0	0	1
Not applicable	**3**	1	0	2
Total advertisements	**23**			

The ocean, large waves, and sand or beach continued as the most prominent backdrops featured in the advertisements.

Table 61: Featured elements/backdrop of advertisement, 1970s

28. Featured elements/backdrop of advertisement	**TOTALS**	1972	1974	1978
Ocean water, predominately calm	**7**	2	2	3
Moving waves, predominately of a larger-scale	**8**	4	3	1
Sand or beach	**8**	2	3	3
Piers	**0**	0	0	0
Trees	**3**	2	0	1
Suburban/lawn/neighborhood house or garage setting	**1**	0	0	1
Other: outside, people standing next to an airplane	**0**	0	0	0
Other: computer-designed backdrop with sun and rainbow	**1**	1	0	0
Other: rocky ledge/rock landscape	**1**	1	0	0
Other: on a sailboat	**1**	0	1	0
Other: large sun, rainbow, psychedelic style art	**0**	0	0	0
Other: large glass window exploding with water and surfer bursting through	**0**	0	0	0
Other: outside, standing against the backdrop/wall of a building	**0**	0	0	0
Other: American flag hanging in background behind models/people/surf celebrity	**0**	0	0	0
Not applicable	**0**	0	0	0

The surfboard continued as the number one lifestyle advertisement prop; surfboards were included in 52 percent of surf apparel advertisements from the 1970s. The inclusion of a female/beach bunny decreased in prevalence.

Table 62: Utilization of props, 1970s

29. Utilization of props	TOTALS	1972	1974	1978
No apparent use of props	**2**	0	0	2
Surfboard	**12**	4	5	3
Female/beach bunny	**2**	1	1	0
Other: car	**0**	0	0	0
Other: group of three or more friends or team members	**3**	2	1	0
Other: Jack O'Neill's eye patch	**1**	1	0	0
Other: sailboat	**2**	2	0	0
Other: bicycle with luggage on a rainbow road	**0**	0	0	0
Other: Fire and Rain - man representing fire, woman representing rain	**1**	1	0	0
Other: computerized/digitalized animals - dolphin, shark, and penguin	**1**	0	1	0
Other: wave/surf photography camera	**2**	0	1	1
Other: wearing jeans with trunks hanging from back pocket	**1**	0	1	0
Other: binoculars	**1**	0	0	1
Other: water sport gear - water skis, spear-fishing rod	**0**	0	0	0
Other: airplane	**0**	0	0	0
Other: lifeguard station	**0**	0	0	0
Other: large apparel hang tag with company name	**0**	0	0	0
Other: computerized #1 surf medal with ribbon	**0**	0	0	0
Other: a cop on a motorcycle	**0**	0	0	0
Other: classic yellow raincoat hanging on a nail outside, next to model	**0**	0	0	0
Other: electric guitar	**0**	0	0	0
Other: surfboard shaping equipment	**0**	0	0	0

Table 63 details the type of action featured in the surf apparel advertisements reviewed for the 1970s. Passive, leisure action of standing still/posing remained most prevalent, although depictions of active surfing increased in the 1970s and were found in 26 percent of surf apparel advertisements.

Table 63: Featured action of advertisement, 1970s

30. Featured action of advertisement	TOTALS	1972	1974	1978
No action due to no models/people/surf celebrity featured in advertisement	**0**	0	0	0
Active surfing	**6**	2	3	1
Transitional action	**0**	0	0	0
Passive, leisure action or standing still/posing	**14**	5	4	5
Competition mode	**0**	0	0	0
Active surfing AND Passive action due to multiple images	**2**	2	0	0
Transitional action and Passive action due to multiple images	**0**	0	0	0
Other: active action but not active surfing: playing guitar and shaping surfboard	**0**	0	0	0
Other: active action but not active surfing: bicycling	**1**	1	0	0
Other: active action but not active surfing: drinking and conversing at a café	**0**	0	0	0
Other: active action but not active surfing: men hanging from a wetsuit attached to a crane	**0**	0	0	0

Tables 64 – 66 describe the use of nostalgia, the use of authenticity and lifestyle descriptors, and whether emphasis was made of company name in the advertisements reviewed for the 1970s. Nostalgia used as a marketing strategy or references to surf history or Hawaii/Polynesia remained almost completely unutilized.

Table 64: Nostalgia evident in advertisement, 1970s

31. Nostalgia evident in advertisement	TOTALS	1972	1974	1978
Reference to Hawaii/Polynesia	**1**	0	0	1
Reference to surf history	**0**	0	0	0
Vintage lifestyle or vintage items featured	**0**	0	0	0

Authenticity or lifestyle descriptors in printed/text form were found in 65 percent of included surf apparel advertisements from the 1960s.

Table 65: Authenticity and lifestyle descriptors printed in advertisement, 1970s

32. Authenticity and lifestyle descriptors printed in advertisement	TOTALS	1972	1974	1978
Use of words "authentic", "real", " genuine", "true", "original", "first", "only one", "best"	**7**	5	2	0
Use of the word "lifestyle", "freedom", or "purism"	**8**	2	3	3

There appeared to be less emphasis made on company name throughout the 1970s, as 65 percent of surf apparel advertisements did not emphasize company name.

Table 66: Emphasis made of company name, 1970s

33. Emphasis made of company name	TOTALS	1972	1974	1978
Yes	**8**	2	3	3
No	**15**	7	4	4
Total advertisements	**23**	9	7	7

Results and Tables 1980s

Advertisements reviewed from the 1980s included a total of 26 advertisements: eight from 1981, 14 from 1984, and four from 1987.

Evaluating advertisements from the 1980s showed that apparel products have remained a key focus of surf apparel advertisements for this decade, both apart from, and in connection with, a continued emphasis on models/people/surf celebrities (Table 67 and Figure 24). Advertisers from the 1980s rarely made text/logo/graphics the focal point of an advertisement. A noticeable trend increase was found with regard to action. Action was found to be a major focal point of surf apparel advertisements from the 1980s. Action was heavily promoted in 1980s surf apparel advertisements. Action considered alone was found to be the focal point of 19 percent of the 26 advertisements for this decade. Action in connection with apparel product and action in connection with models/people/surf celebrity brings total action focal point prevalence to 38 percent of all considered advertisements; whereas in the 1970s it is nine percent and the 1960s it is four percent.

Table 67: Focal point of advertisement, 1980s

N advertisements = 26				
1. Focal point of advertisement	**TOTALS**	**1981**	**1984**	**1987**
Apparel product	**8**	1	7	0
Action	**5**	1	4	0
Models/people/surf celebrity	**2**	1	0	1
Text/logo/graphics	**1**	1	0	0
Apparel product AND action	**2**	0	0	2
Models/people/surf celebrity AND apparel product	**5**	2	2	1
Action AND models/people/surf celebrity	**3**	2	1	0
Total advertisements	**26**			

According to Table 68, all surf apparel advertisements from the 1980s sample consisted of one printed page or smaller, with the exception of one. The Sundek advertisement from the 1984 issue marks the first two-page surf apparel advertisement found to date in this research. Here, Sundek announced, "Classic Surfwear by Sundek" as its company promotion; this promotion was printed in large letters that spanned across the top of both pages.

Table 68: Size of advertisement, 1980s

2. Size of advertisement	**TOTALS**	**1981**	**1984**	**1987**
One-page advertisement or smaller	**25**	8	13	4
Two-page+ advertisement	**1**	0	1	0
Total advertisements	**26**			

According to Table 69, almost half of the advertisements reviewed from the 1980s featured a surf celebrity.

Table 69: Surf celebrity featured in advertisement, 1980s

3. Surf celebrity featured in advertisement	**TOTALS**	**1981**	**1984**	**1987**
Yes	**12**	5	6	1
No	**14**	3	8	3
Total advertisements	**26**			

Surf apparel companies continued to align their brands with surf trunks and wetsuits, as these were the apparel products highlighted through text description in advertisements from the 1980s. Of all included advertisements from the 1980s, 62 percent did not specify garment type

through printed textual description. Table 70 describes the garments types advertised through printed text description, and Table 71 describes the garment types shown in the advertisements reviewed for the 1980s.

Table 70: Garment type(s) advertised through printed text description, 1980s

4. Garment type(s) advertised through printed text description	TOTALS	1981	1984	1987
Surf trunks	**5**	2	3	0
Shorts	**1**	1	0	0
Pants	**0**	0	0	0
Shirts	**0**	0	0	0
Jacket	**0**	0	0	0
Wetsuit	**4**	1	3	0
None specified	**16**	4	8	4

Garment types shown in 1980s advertisements were predominately surf trunks; surf trunks were shown in 65 percent of included advertisements from the 1980s, whereas wetsuits were shown in 27 percent of advertisements.

Table 71: Garment type(s) shown in advertisement, 1980s

5. Garment types(s) shown in advertisement	TOTALS	1981	1984	1987
No garment shown	**0**	0	0	0
Surf trunks	**17**	5	9	3
Shorts	**3**	1	1	1
Pants	**0**	0	0	0
Shirts	**5**	1	3	1
Jacket	**0**	0	0	0
Wetsuit	**7**	2	4	1

Table 72 documents the colors used in the garments advertised, and Table 73 documents the various patterns used in the same garments. Multi-colors were found to be highly prevalent in 1980s surf apparel, appearing in 69 percent of all advertisements reviewed throughout this decade. Until this point in time, single/solid colors had been promoted visually in equal opportunity with multi-colored offerings, but in the 1980s single/solid colors were displayed in only 31 percent of included advertisements.

Table 72: Color(s) of garments shown in advertisement (excluding wetsuits), 1980s

6. Color(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1981	1984	1987
No garment shown	**0**	0	0	0
Single/solid	**8**	3	4	1
Multi-colors	**18**	6	9	3
Brights	**8**	5	2	1
Neons	**5**	0	2	3
Muted/pastels	**3**	0	2	1
Black	**12**	3	7	2
White	**12**	3	7	2
Red	**8**	4	3	1
Orange	**3**	1	0	2
Yellow	**11**	4	4	3
Blue	**14**	6	7	1
Green	**5**	2	2	1
Pink	**8**	1	5	2
Purple	**4**	0	4	0
Brown	**1**	0	1	0
Beige	**2**	1	0	1
Gray	**1**	0	1	0
Indeterminable due to black and white image	**1**	0	1	0

It was found that in the 1980s surf wear companies advertised a large and growing variety of product patterns that were found represented in 69 percent of included advertisements. Garments with plain patterns/solid-colors appeared in 31 percent of advertisements from the 1980s. Logos identified directly on apparel products remained fairly consistent throughout the 1980s since they first appeared in included advertisements from 1965 but were found in only one wetsuit advertisement in 1987.

Table 73: Pattern(s) of garments shown in advertisement (excluding wetsuits), 1980s

7. Pattern(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1981	1984	1987
None/plain or solid	**8**	3	4	1
Plaid or checks	**0**	0	0	0
Horizontal stripes or "competition" stripes	**0**	0	0	0
Vertical stripes throughout entire garment	**2**	0	1	1
Plain with stripes sewn on seams of legs	**0**	0	0	0
Floral	**1**	1	0	0
Polynesian	**0**	0	0	0
Contrasting bands	**5**	3	2	0
Color blocking	**4**	2	2	0
Logo visible on apparel	**7**	2	5	0
Other: two colors blended	**1**	0	0	1
Other: solid pattern with front or side panels of various print designs	**5**	3	2	0
Other: "busy" print patterns with various print designs	**4**	0	2	2
Other: Asian character print designs	**0**	0	0	0
Other: army fatigue print designs	**1**	0	1	0
Other: vertical or diagonal stripes on front panel section	**2**	1	1	0
Other: splashes of multiple colors AND contrasting bands	**1**	0	1	0
Other: color blocking AND contrasting bands	**3**	0	3	0
Other: color blocking AND vertical stripes	**1**	0	0	1

Tables 74 – 76 describe the fit, waistband, and hem length of garments shown in the advertisements reviewed for the 1980s. The fit of garments appears to have been overwhelmingly snug/fitted throughout the 1980s, which continued the trend of fitted garments from the 1960s and the 1970s.

Table 74: Fit of garments shown in advertisement (excluding wetsuits), 1980s

8. Fit of garments shown in advertisement (excluding wetsuits):	TOTALS	1981	1984	1987
Snug/fitted	**19**	6	10	3
Loose/baggy	**1**	0	0	1
Not applicable or visible in advertisement	**0**	0	0	0

Throughout the 1980s, half of all bottoms appear to have been worn on the regular/natural waistline and half appear to have been worn below that level as low-rise. In 31 percent of the advertisements from the 1980s either the waistband was not visible or the advertisements did not feature a product with a waistband.

Table 75: Garment waistband- how it is worn on body in advertisement, 1980s

9. Garment waistband- how it is worn on body in advertisement	TOTALS	1981	1984	1987
Low rise	**9**	4	4	1
Regular/natural waist	**9**	1	6	2
Not applicable, as in for wetsuits, shirts, or jackets or is not visible in advertisement	**8**	2	5	1

The hem line length of featured surf trunks and shorts was predominately very short throughout the 1980s (with hem ending at or above the mid-thigh). By 1987, however, hem line length appears to have become somewhat longer (with hem ending above the knee to mid-thigh range).

Table 76: Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits), 1980s

10. Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits)	TOTALS	1981	1984	1987
Long (hem at or below knee)	**1**	0	0	1
Medium (hem above knee to mid-thigh)	**3**	0	1	2
Short (hem at or above mid-thigh)	**14**	6	8	0
Various lengths shown	**0**	0	0	0
Not applicable or visible in advertisement	**1**	0	1	0

By the 1980s wetsuits were advertised in multi-colors, specifically bright colors. No single/solid colored wetsuits were found; therefore, the traditional solid black wetsuit made popular in earlier years was not visually present in the included advertisements of the 1980s. Tables 77 – 80 describe the colors and patterns of wetsuits featured in the advertisements reviewed for the 1990s, as well as the fit and length of the wetsuits shown.

Table 77: Color(s) of wetsuits as shown, when included in advertisement, 1980s

11. Color(s) of wetsuits as shown, when included in advertisement	TOTALS	1981	1984	1987
No garment shown	**0**	0	0	0
Single/solid	**0**	0	0	0
Multi-colors	**7**	2	4	1
Brights	**7**	1	5	1
Neons	**0**	0	0	0
Muted/pastels	**0**	0	0	0
Black	**4**	1	3	0
White	**3**	0	2	1
Red	**3**	1	2	0
Orange	**0**	0	0	0
Yellow	**3**	0	2	1
Blue	**6**	1	4	1
Green	**1**	0	1	0
Pink	**1**	0	1	0
Purple	**0**	0	0	0
Gray	**1**	1	0	0

Color blocking involving various colors and the prominent display of company logos represent the most commonly found patterns for wetsuits throughout the 1980s.

Table 78: Patterns of wetsuits as shown, when included in advertisement, 1980s

12. Patterns of wetsuits as shown, when included in advertisement	TOTALS	1981	1984	1987
None/plain or solid	**0**	0	0	0
Stripes or "competition" stripes	**1**	1	0	0
Solid with contrasting bands	**0**	0	0	0
Color blocking	**6**	2	3	1
Logo visible on apparel	**7**	2	4	1
Other: color blocking AND contrasting bands	**1**	0	1	0

Wet suits are by design and function intended to be snug/fitted; however one Spring suit variety advertised by O'Neill in 1981 featured loose sleeves. This design allowed for greater freedom of movement and freedom in sport and was likewise promoted in this manner.

Table 79: Fit of wetsuits shown, 1980s

13. Fit of wetsuits shown	TOTALS	1981	1984	1987
Snug/fitted	**5**	1	3	1
Loose/baggy	**1**	1	0	0
Not applicable or visible in advertisement	**1**	0	1	0

A variety of wetsuit lengths were advertised throughout wetsuit advertisements of the 1980s. Unless they were full-length styles, however, wetsuit hem line length was found to end well above the knee.

Table 80: Hem length of wetsuits shown, 1980s

14. Hem length of wetsuits shown	TOTALS	1981	1984	1987
Full suit length that extends to ankle	**2**	1	0	1
Long (hem at or below knee)	**0**	0	0	0
Medium (hem above knee to mid-thigh)	**3**	1	2	0
Short (hem at or above mid-thigh)	**1**	0	1	0
Various lengths shown	**0**	0	0	0
Not applicable or visible in advertisement	**1**	0	1	0

According to Table 81, the majority of all models/people/surf celebrities featured in surf apparel advertisements throughout the 1980s appear to have been of Caucasian race/ethnicity; race/ethnicity was found to be indeterminable in four advertisements (15 percent).

Table 81: Race/ethnicity featured (indicated for all people shown in advertisement), 1980s

15. Race/ethnicity featured (indicated for all people shown in advertisement)	TOTALS	1981	1984	1987
African American	**0**	0	0	0
Asian	**0**	0	0	0
Caucasian	**19**	6	10	3
Hispanic	**0**	0	0	0
Hawaiian or Polynesian	**0**	0	0	0
Indeterminable	**4**	1	2	1

Table 82 records the types of body adornment found in the advertisements reviewed for the 1980s. The display of body adornment focused evenly between defined pectorals and the wearing of wristwatches. Defined pectorals were found in 42 percent of all reviewed advertisements from the 1980s that included models/people/surf celebrities, up from 22 percent

in the 1970s and 28 percent in the 1960s. Wristwatches had increased to 39 percent of advertisements from the 1980s, up from 13 percent from the 1970s and 12 percent from the 1960s. Facial hair, found in 30 percent of reviewed advertisements from the 1970s, diminished to where it was identified in only eight percent of reviewed advertisements from the 1980s. Surfboard leashes were found in nine percent of advertisements from the 1970s and in 12 percent of advertisements from the 1980s. Leashes were not advertised in the 1960s, as leashes were not invented until 1971 (http://360guide.info/surfing/surfboard-leash.html).

Table 82: Body (indicated for all principal people in advertisement), 1980s

16. Body (indicated for all principal people in advertisement)	**TOTALS**	**1981**	**1984**	**1987**
Jewelry	**2**	1	1	0
Watches	**10**	1	8	1
Sunglasses	**1**	0	1	0
Tattoos or piercings	**0**	0	0	0
Facial hair	**2**	0	2	0
Defined pectorals, when pectorals are exposed	**11**	4	5	2
Surfboard leash utilized	**3**	0	3	0
Other: zinc sunscreen worn on face	**1**	0	1	0
No additionally-apparent body adornment	**6**	3	1	2

Tables 83 – 86 describe the hairstyle, length, and color found in the advertisements reviewed for the 1980s. Brown hair continued as the most common hair color featured in surf apparel advertisements. Blond hair remained the second most prevalent hair color, and black hair was not found represented at all in reviewed advertisements of the 1980s.

While advertisements from the 1970s featured long hair, this was not so for the 1980s. It appears that an image transformation had occurred amongst surfers in the 1980s where most advertisements once again displayed surfers with short hair. On the other hand, tousled/wavy hair continued to be a common hairstyle feature demonstrated amongst models/people/surf celebrities in advertisements throughout the 1980s.

Table 83: Hair (indicated for all principal people in advertisement), 1980s

17. Hair (indicated for all principal people in advertisement)	TOTALS	1981	1984	1987
Hair not visible when people are present in advertisement	**2**	1	1	0
Hair color:	**.**	.	.	.
Blond	**9**	2	5	2
Brown	**15**	5	8	2
Black	**0**	0	0	0

Table 84*: Hair length, 1980s*

18. Hair length	TOTALS	1981	1984	1987
Long	**3**	2	1	0
Short	**18**	4	10	4

Table 85*: Hair texture: Tousled/wavy, 1980s*

19. Hair texture: Tousled/wavy	TOTALS	1981	1984	1987
Yes	**13**	6	6	1
No	**8**	0	5	3

In the 1980s only 12 percent of included advertisements emphasized graphics and design, which was computer graphic art (Tables 86 and 87).

Table 86: Graphics and design – Emphasis of advertisement on computer/art graphics, 1980s

20. Graphics and design - Emphasis of advertisement on computer/art graphics	TOTALS	1981	1984	1987
Yes	**3**	2	1	0
No	**23**	6	13	4
Total advertisements	**26**			

Table 87: Type of graphics used, 1980s

21. Type of graphics used	TOTALS	1981	1984	1987
Computer graphic art	**3**	2	1	0
Comic strip style art	**0**	0	0	0
Other: apparel sketches	**0**	0	0	0
Other: psychedelic style art	**0**	0	0	0

Company logos placed in advertisements continued as a common method through which advertisers marketed their brands. Logos were found in 81 percent of included advertisements from the 1980s (Tables 88 and 89).

Table 88: Logo present in advertisement, other than on apparel product, 1980s

22. Logo present in advertisement, other than on apparel product	TOTALS	1981	1984	1987
Yes	**21**	8	10	3
No	**5**	0	4	1
Total advertisements	**26**			

Table 89: Multiple use of logo in advertisement, no logos found on apparel products, 1980s

23. Multiple use of logo in advertisement, no logos found on apparel products	TOTALS	1981	1984	1987
Yes	**6**	3	1	2
No	**20**	5	13	2
Total advertisements	**26**			

It was found that surf apparel advertisements from the 1980s featured one male in 46 percent of all reviewed advertisements and two males in 31 percent of advertisements. Only 12 percent of advertisements included a female. Groups larger than four people were not featured in advertisements from the 1980s (Table 90).

Table 90: Principal people shown in advertisement, 1980s

24. Principal people shown in advertisement	TOTALS	1981	1984	1987
No real people shown	**3**	1	2	0
Caricatures as models	**0**	0	0	0
Number of males featured (real or caricatures):	**.**	.	.	.
zero	**0**	0	0	0
one	**12**	4	6	2
two	**8**	4	3	1
three	**3**	0	2	1
four	**1**	0	1	0
five	**0**	0	0	0
more than five prominently displayed, not as extras	**0**	0	0	0
Number of females featured (real or caricatures):	**.**	.	.	.
zero	**20**	6	10	4
one	**3**	1	2	0
two	**0**	0	0	0
three	**0**	0	0	0
four	**0**	0	0	0
five	**0**	0	0	0
more than five prominently displayed, not as extras	**0**	0	0	0

Table 91 details the coloration styles used in the advertisements reviewed for the 1980s. By the 1980s, the coloration of surf apparel advertisements changed; natural earth tones were replaced with brighter colorations. Bright hues used in forming colorful backgrounds were found to be very common and were specifically found in 65 percent of reviewed advertisements from the 1980s. This percentage increases to 77 percent when considering additional advertisements that jointly emphasized either muted/pastels or natural earth tones along with bright colors.

Table 91: Coloration of advertisement, 1980s

25. Coloration of advertisement	**TOTALS**	1981	1984	1987
Natural earth tones	**2**	1	1	0
Brights	**17**	7	7	3
Neons	**0**	0	0	0
Muted/pastels	**4**	1	3	0
Black/white	**1**	0	1	0
Sepia	**0**	0	0	0
Psychedelic era styling	**0**	0	0	0
Multiple coloration styles used (natural earth tones AND black coloration)	**1**	0	1	0
Multiple coloration styles used (natural earth tones AND brights)	**1**	1	0	0
Multiple coloration styles used (brights AND muted/pastels)	**2**	0	1	1

Table 92 documents the lifestyles emphasized in the advertisements reviewed for the 1980s. The surfer lifestyle that conveys passionate athlete surfer action was found to be the dominant lifestyle portrayed and marketed by surf apparel advertisers throughout the 1980s; passionate athleticism accounted for the emphasized lifestyle of 58 percent of advertisements from the 1980s, 62 percent when one additional advertisement that jointly emphasized passionate athlete surfer action AND relaxed casual style/island style is considered.

Table 92: Lifestyles emphasized, 1980s

26. Lifestyles emphasized	TOTALS	1981	1984	1987
Passionate athlete surfer action	**15**	5	8	2
Naturalist or alternative	**0**	0	0	0
Edgy counter culture	**1**	0	0	1
Professional athlete	**1**	1	0	0
Clean-cut sportsman	**2**	1	1	0
Beach bum passive style w/ beach as place for fun sociality/group unity	**0**	0	0	0
Relaxed casual style or "Island" style	**2**	0	2	0
Multiple lifestyles conveyed or emphasized	**1**	0	0	1
Beach bum passive style AND relaxed casual style or "Island" style	**0**	0	0	0
Professional athlete AND clean-cut sportsman	**1**	1	0	0
Clean-cut sportsman AND Relaxed casual style or "Island" style	**0**	0	0	0
Passionate athlete surfer action AND relaxed casual style or "Island" style	**1**	0	0	1
Other: real outdoorsman lifestyle	**0**	0	0	0
Other: traditional heritage	**1**	0	1	0
Other: surf boom extravagance, suburban life	**1**	0	1	0
None predominately apparent	**1**	0	1	0

Advertisements from the 1980s continued the on-going trend, which began in the 1960s, of portraying settings from the outdoors. Indoor settings were rare. Tables 93 – 95 detail the type of scene, backdrop, and props used in the advertisements reviewed for the 1980s.

Table 93: Scene of advertisement, 1980s

27. Scene of advertisement	TOTALS	1981	1984	1987
Outdoors setting	**20**	7	10	3
Indoor setting	**1**	0	0	1
Both outdoors and indoor scenes	**1**	0	1	0
Not applicable	**4**	1	3	0
Total advertisements	**26**			

Due to the increased emphasis on passionate athleticism, featured elements/backdrop of the advertisements from the 1980s centered on large, moving waves. The second most common backdrop was sand or beach.

Table 94: Featured elements/backdrop of advertisement, 1980s

28. Featured elements/backdrop of advertisement	**TOTALS**	1981	1984	1987
Ocean water, predominately calm	**2**	2	1	0
Moving waves, predominately of a larger-scale	**16**	5	8	3
Sand or beach	**9**	4	4	1
Piers	**0**	0	0	0
Trees	**0**	0	0	0
Suburban/lawn/neighborhood house or garage setting	**2**	0	1	1
Other: outside, people standing next to an airplane	**0**	0	0	0
Other: computer-designed backdrop with sun and rainbow	**0**	0	0	0
Other: rocky ledge/rock landscape	**0**	0	0	0
Other: on a sailboat	**0**	0	0	0
Other: large sun, rainbow, psychedelic style art	**0**	0	0	0
Other: large glass window exploding with water and surfer bursting through	**1**	0	1	0
Other: outside, standing against the backdrop/wall of a building	**1**	0	1	0
Other: American flag hanging in background behind models/people/surf celebrity	**2**	0	1	1
Not applicable	**3**	1	2	0

The surfboard remained the most common prop used in advertisements throughout the 1980s. After all, surfers cannot perform physically demanding surf action shots without their boards under their feet.

Table 95: Utilization of props, 1980s

29. Utilization of props	**TOTALS**	**1981**	**1984**	**1987**
No apparent use of props	**3**	1	2	0
Surfboard	**22**	7	10	5
Female/beach bunny	**3**	1	2	0
Other: car	**2**	0	1	1
Other: group of three or more friends or team members	**1**	0	0	1
Other: Jack O'Neill's eye patch	**0**	0	0	0
Other: sailboat	**0**	0	0	0
Other: bicycle with luggage on a rainbow road	**0**	0	0	0
Other: Fire and Rain - man representing fire, woman representing rain	**0**	0	0	0
Other: computerized/digitalized animals - dolphin, shark, and penguin	**0**	0	0	0
Other: wave/surf photography camera	**0**	0	0	0
Other: wearing jeans with trunks hanging from back pocket	**0**	0	0	0
Other: binoculars	**0**	0	0	0
Other: water sport gear - water skis, spear-fishing rod	**0**	0	0	0
Other: airplane	**0**	0	0	0
Other: lifeguard station	**1**	1	0	0
Other: large apparel hang tag with company name	**1**	1	0	0
Other: computerized #1 surf medal with ribbon	**1**	1	0	0
Other: a cop on a motorcycle	**1**	0	1	0
Other: classic yellow raincoat hanging on a nail outside, next to model	**1**	0	1	0
Other: electric guitar	**1**	0	0	1
Other: surfboard shaping equipment	**1**	0	0	1
Other: original surf trunks on display	**1**	0	1	0

Table 96 records the type of action featured in the reviewed advertisements. Active surfing was found to be the most commonly featured action in surf apparel advertisements from the 1980s. However, because apparel product and models/people/surf celebrity, in addition to action, were all major focal points of advertisements throughout this decade, both active surfing and passive, leisure action were portrayed in several advertisements (27 percent) throughout the 1980s through the frequent inclusion of multiple images per advertisement.

Table 96: Featured action of advertisement, 1980s

30. Featured action of advertisement	TOTALS	1981	1984	1987
No action due to no models/people/surf celebrity featured in advertisement	**2**	0	2	0
Active surfing	**9**	3	4	2
Transitional action	**1**	1	0	0
Passive, leisure action or standing still/posing	**6**	3	3	0
Competition mode	**0**	0	0	0
Active surfing AND Passive action due to multiple images	**7**	1	5	1
Transitional action and Passive action due to multiple images	**0**	0	0	0
Other: active action but not active surfing - playing guitar and shaping surfboard	**1**	0	0	1
Other: active action but not active surfing - bicycling	**0**	0	0	0
Other: active action but not active surfing - drinking and conversing at a café	**0**	0	0	0
Other: active action but not active surfing - men hanging from a wetsuit attached to a crane	**0**	0	0	0

By the mid-1980s the marketing value of including vintage lifestyle items in surf apparel advertisements seems to have been realized but only partially utilized. Vintage lifestyle items used in advertisements in the 1980s include a classic convertible from the 1950s (Figure 27) and the display of Kanvas by Katin's original surf trunks. Tables 97 – 99 describe the use of nostalgia, the use of authenticity and lifestyle descriptors, and whether emphasis was made of company name in the advertisements reviewed for the 1980s.

Table 97: Nostalgia evident in advertisement, 1980s

31. Nostalgia evident in advertisement	TOTALS	1981	1984	1987
Reference to Hawaii/Polynesia	**0**	0	0	0
Reference to surf history	**1**	0	1	0
Vintage lifestyle or vintage items featured	**3**	0	2	1

Traditional words that convey a sense of authenticity, as well as lifestyle expressions such as "lifestyle", "freedom", and/or "purism" were found printed in 46 percent of included surf apparel advertisements.

Table 98: Authenticity and lifestyle descriptors printed in advertisement, 1980s

32. Authenticity and lifestyle descriptors printed in advertisement	TOTALS	1981	1984	1987
Use of words "authentic", "real", " genuine", "true", "original", "first", "only one", "best"	**9**	4	4	1
Use of the word "lifestyle", "freedom", or "purism"	**3**	1	2	0

It was found that emphasis on company name was made in 54 percent of surf apparel advertisements from the 1980s.

Table 99: Emphasis made of company name, 1980s

33. Emphasis made of company name	TOTALS	1981	1984	1987
Yes	**14**	5	7	2
No	**12**	3	7	2
Total advertisements	**26**			

Results and Tables 1990s

Advertisements reviewed from the 1990s included a total of 26 advertisements: nine from 1990, three from 1993, four from 1996, and 10 from 1999.

Evaluating advertisements from the 1990s showed that apparel product and action were the major focal points in the advertisements (Table 100). Apparel product, considered alone, represents the major focal point of 23 percent of surf apparel advertisements from the 1990s. Action, on the other hand, when considered alone, accounts for the major focal point of 27 percent of the 26 included surf apparel advertisements. When considered jointly as one focal point, 15 percent of the surf apparel advertisements have both apparel product and action as their focal point.

Apparel product appears to be most influential because when considered with other categories in which it is paired as a focal point, apparel product carries the highest focal point percentage of 50 percent of all advertisements from the 1990s.

Table 100: Focal point of advertisement, 1990s

N advertisements = 26					
1. Focal point of advertisement	**TOTALS**	**1990**	**1993**	**1996**	**1999**
Apparel product	**6**	4	0	0	2
Action	**7**	2	2	1	2
Models/people/surf celebrity	**4**	0	1	1	2
Text/logo/graphics	**2**	1	0	1	0
Apparel product AND action	**4**	1	0	0	3
Models/people/surf celebrity AND apparel product	**3**	1	0	1	1
Action AND models/people/surf celebrity	**0**	0	0	0	0
Total advertisements	**26**				

As shown in Table 101, one-page or smaller advertisements were the layout for 81 percent of advertisements from the 1990s. Two-page advertisements occupying the total page space for both pages were found to be the layout in 19 percent of advertisements.

Table 101: Size of advertisement, 1990s

2. Size of advertisement	**TOTALS**	**1990**	**1993**	**1996**	**1999**
One-page advertisement or smaller	**21**	8	3	4	6
Two-page+ advertisement	**5**	1	0	0	4
Total advertisements	**26**				

According to Table 102, surf celebrities were included in exactly 50 percent of all advertisements reviewed from the 1990s.

Table 102: Surf celebrity featured in advertisement, 1990s

3. Surf celebrity featured in advertisement	**TOTALS**	**1990**	**1993**	**1996**	**1999**
Yes	**13**	2	2	2	7
No	**13**	7	1	2	3
Total advertisements	**26**				

By the 1990s, 69 percent of surf apparel advertisements marketed their apparel products without specifically calling attention to product type through printed text or by including a printed textual description of the product. Surf trunks were identified and highlighted through textual description in 19 percent and wetsuits in 12 percent of surf apparel advertisements.

Tables 103 – 106 detail the garment types advertised through printed text description, the garment types visually shown, and the colors and patterns of garments used in the advertisements reviewed for the 1990s.

Table 103: Garment type(s) advertised through printed text description, 1990s

4. Garment type(s) advertised through printed text description	TOTALS	1990	1993	1996	1999
Surf trunks	**5**	1	0	2	2
Shorts	**0**	0	0	0	0
Pants	**0**	0	0	0	0
Shirts	**0**	0	0	0	0
Jacket	**0**	0	0	0	0
Wetsuit	**3**	2	0	0	1
None specified	**18**	6	3	2	7

The apparel products most frequently shown through visual inclusion in surf apparel advertisements from the 1990s were first surf trunks (included in 62 percent of included advertisements), then shirts (35 percent) and then wetsuits (27 percent).

Table 104: Garment type(s) shown in advertisement, 1990s

5. Garment types(s) shown in advertisement	TOTALS	1990	1993	1996	1999
No garment shown	**0**	0	0	0	0
Surf trunks	**16**	4	2	3	7
Shorts	**2**	2	0	0	0
Pants	**1**	0	1	0	0
Shirts	**9**	1	1	1	6
Jacket	**2**	1	0	0	1
Wetsuit	**7**	4	1	1	1

Multi-colored garments appeared in 65 percent of surf apparel advertisements from the 1990s, similar to 69 percent from the 1980s. Single/solid-colored garments appeared in 23 percent of advertisements from the 1990s and in 31 percent of advertisements from the 1980s. Surf apparel marketers and advertisers appear to have embraced a wide variety of color options throughout the 1980s and the 1990s, manifested often through a juxtaposition of colors in their

product offerings; when black or white were used as part of the color scheme, these colors were kept in small proportion to other colors.

Table 105: Color(s) of garments shown in advertisement (excluding wetsuits), 1990s

6. Color(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1990	1993	1996	1999
No garment shown	**0**	0	0	0	0
Single/solid	**6**	3	0	0	3
Multi-colors	**17**	5	2	3	7
Brights	**10**	4	2	2	2
Neons	**3**	3	0	0	0
Muted/pastels	**1**	1	0	0	0
Black	**10**	3	2	0	5
White	**7**	0	1	1	5
Red	**9**	2	2	2	3
Orange	**2**	1	1	0	0
Yellow	**8**	2	2	1	3
Blue	**11**	4	2	1	4
Green	**6**	1	2	0	3
Pink	**5**	4	0	1	0
Purple	**1**	1	0	0	0
Brown	**0**	0	0	0	0
Beige	**0**	0	0	0	0
Gray	**2**	1	0	0	1
Indeterminable due to black and white image	**4**	0	0	1	3

Company logos were identified directly on apparel products in 46 percent of included surf apparel advertisements from the 1990s, compared to 27 percent from the 1980s. In the 1990s, logos on apparel became much more prominently displayed. They were larger and were placed distinctly across the garment rather than confined to a small section at either the bottom or top corner of a garment. In fact, in the 1990s, the display of logos was the prominent pattern found on many garments.

Floral/Polynesian patterns on surf apparel were found in 27 percent of advertisements from the 1990s.

Table 106: Pattern(s) of garments shown in advertisement (excluding wetsuits), 1990s

7. Pattern(s) of garments shown in advertisement (excluding wetsuits)	TOTALS	1990	1993	1996	1999
None/plain or solid	**6**	3	1	0	2
Plaid or checks	**0**	0	0	0	0
Horizontal stripes or "competition" stripes	**2**	1	1	0	0
Vertical stripes throughout entire garment	**0**	0	0	0	0
Plain with stripes sewn on seams of legs	**1**	0	0	0	1
Floral	**6**	1	0	1	4
Polynesian	**1**	0	0	1	0
Contrasting bands	**2**	1	0	0	1
Color blocking	**1**	0	1	0	0
Logo visible on apparel	**12**	4	1	2	5
Other: two colors blended	**0**	0	0	0	0
Other: solid pattern with front or side panels of various print designs	**3**	1	0	0	2
Other: "busy" print patterns with various print designs	**1**	1	0	0	0
Other: Asian character print designs	**0**	0	0	0	0
Other: army fatigue print designs	**0**	0	0	0	0
Other: vertical or diagonal stripes on front panel section	**0**	0	0	0	0
Other: splashes of multiple colors AND contrasting bands	**0**	0	0	0	0
Other: color blocking AND contrasting bands	**2**	1	0	0	1
Other: color blocking AND vertical stripes	**0**	0	0	0	0
Other: plain with stripes sewn on seams of legs AND contrasting bands	**2**	1	0	1	0
Other: solid pattern w/ front or side panels of various print designs AND contrasting bands	**1**	0	1	0	0

In the 1990s, surf trunks in particularly began to be manufactured and worn for a looser/baggier fit. Tables 107 – 109 describe the fit, waistband, and hem length of garments shown in the advertisements reviewed for the 1990s.

Table 107: Fit of garments shown in advertisement (excluding wetsuits), 1990s

8. Fit of garments shown in advertisement (excluding wetsuits)	TOTALS	1990	1993	1996	1999
Snug/fitted	**10**	3	0	1	6
Loose/baggy	**14**	3	2	3	6
Not applicable or visible in advertisement	**0**	0	0	0	0

The wearing of surf trunks or shorts below the natural waistline was found to occur in surf apparel advertisements throughout the 1990s.

Table 108: Garment waistband- how it is worn on body in advertisement, 1990s

9. Garment waistband- how it is worn on body in advertisement	TOTALS	1990	1993	1996	1999
Low rise	**7**	1	2	3	1
Regular/natural waist	**3**	2	0	1	0
Not applicable, as in for wetsuits, shirts, or jackets or is not visible in advertisement	**17**	6	1	1	9

Hem line length in surf trunks and shorts was found to be much longer in the 1990s than in any previous decade. By the end of the 1990s, surf trunks and shorts were almost exclusively at a length where the hem line touched at or below the wearer's knee (Figures 37 and 38). The one advertisement from 1999 that displayed surf trunks with a shortened hem line is an advertisement for Birdwell Beach Britches that marketed iconic, original-style surf trunks first made popular in the 1960s when shortened lengths were the norm.

Table 109: Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits), 1990s

10. Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits)	TOTALS	1990	1993	1996	1999
Long (hem at or below knee)	**11**	1	1	3	6
Medium (hem above knee to mid-thigh)	**4**	2	1	1	0
Short (hem at or above mid-thigh)	**6**	4	1	0	1
Various lengths shown	**3**	1	1	1	0
Not applicable or visible in advertisement	**3**	1	0	0	2

Tables 110 – 113 describe the colors, patterns, fit, and length of wetsuits, as shown in the surf apparel advertisements reviewed for the 1990s. The colors of wetsuits throughout the 1990s were bright and multi-colored, but color designs also included a proportioned degree of traditional black in most suits; the few wetsuits that did not include black managed to balance brighter colors with the color blue.

Table 110: Color(s) of wetsuits as shown, when included in advertisement, 1990s

11. Color(s) of wetsuits as shown, when included in advertisement	**TOTALS**	1990	1993	1996	1999
No garment shown	**0**	0	0	0	0
Single/solid	**0**	0	0	0	0
Multi-colors	**7**	4	1	1	1
Brights	**5**	2	1	1	1
Neons	**1**	1	0	0	0
Muted/pastels	**0**	0	0	0	0
Black	**6**	3	1	1	1
White	**2**	0	0	1	1
Red	**3**	3	0	0	0
Orange	**0**	0	0	0	0
Yellow	**4**	3	0	1	0
Blue	**5**	3	1	0	1
Green	**0**	0	0	0	0
Pink	**2**	1	1	0	0
Purple	**0**	0	0	0	0
Gray	**0**	0	0	0	0

Color blocking, contrasting bands, and the prominent display of company logos were found to be the most common wetsuit pattern designs throughout the 1990s.

Table 111: Patterns of wetsuits as shown, when included in advertisement, 1990s

12. Patterns of wetsuits as shown, when included in advertisement	**TOTALS**	1990	1993	1996	1999
None/plain or solid	**0**	0	0	0	0
Stripes or "competition" stripes	**0**	0	0	0	0
Solid with contrasting bands	**0**	0	0	0	0
Color blocking	**4**	3	1	0	0
Logo visible on apparel	**3**	1	0	1	1
Other: color blocking AND contrasting bands	**3**	2	0	0	1
Other: solid pattern w/ front or side panels of various print designs AND contrasting bands	**1**	0	0	1	0

Wetsuits appeared to be snug/fitted across the body in all considered examples.

Table 112: Fit of wetsuits shown, 1990s

13. Fit of wetsuits shown	**TOTALS**	1990	1993	1996	1999
Snug/fitted	**7**	4	1	1	1
Loose/baggy	**0**	0	0	0	0
Not applicable or visible in advertisement	**0**	0	0	0	0

Similar trends continued in the 1990s as from the 1980s regarding the hem line length of wetsuits: full-length styles or shortened Spring suit styles that ended well above the knee were featured. Full suit length styles that extended to the ankle remained especially popular in advertisements.

Table 113: Hem length of wetsuits shown, 1990s

14. Hem length of wetsuits shown	TOTALS	1990	1993	1996	1999
Full suit length that extends to ankle	**5**	4	1	0	0
Long (hem at or below knee)	**0**	0	0	0	0
Medium (hem above knee to mid-thigh)	**2**	0	0	1	1
Short (hem at or above mid-thigh)	**0**	0	0	0	0
Various lengths shown	**1**	1	0	0	0
Not applicable or visible in advertisement	**0**	0	0	0	0

As indicated in Table 114, surf apparel advertisements throughout the 1990s continued the overwhelming trend toward featuring Caucasian race/ethnicity. The majority of all models/people/surf celebrities featured in surf apparel advertisements throughout the 1990s appear to be of Caucasian race/ethnicity; Hawaiian or Polynesian race/ethnicity appeared to be found in eight percent of advertisements, and race/ethnicity was deemed indeterminable in 19 percent of included advertisements.

Table 114: Race/ethnicity featured (indicated for all people shown in advertisement), 1990s

15. Race/ethnicity featured (indicated for all people shown in advertisement)	TOTALS	1990	1993	1996	1999
African American	**0**	0	0	0	0
Asian	**0**	0	0	0	0
Caucasian	**20**	9	3	1	7
Hispanic	**0**	0	0	0	0
Hawaiian or Polynesian	**2**	0	0	1	1
Indeterminable	**5**	1	0	2	2

Table 115 records the types of body adornment found in the advertisements reviewed for the 1990s. Elements of body adornment were found in the presentation of jewelry, wristwatches, and sunglasses worn on the body. The display of defined pectorals among men was an

advertisement feature that occurred in 23 percent of the surf apparel advertisements that included models/people/surf celebrities.

Surfboard leashes were identified in 19 percent of surf apparel advertisements from the 1990s.

Table 115: Body (indicated for all principal people in advertisement), 1990s

16. Body (indicated for all principal people in advertisement)	TOTALS	1990	1993	1996	1999
Jewelry	**8**	2	0	3	3
Watches	**6**	4	0	2	0
Sunglasses	**3**	1	1	0	1
Tattoos or piercings	**0**	0	0	0	0
Facial hair	**2**	0	0	0	2
Defined pectorals, when pectorals are exposed	**6**	3	0	2	1
Surfboard leash utilized	**5**	0	0	2	3
Other: zinc sunscreen worn on face	**1**	1	0	0	0
No additionally-apparent body adornment	**8**	4	2	0	2

Tables 116 – 118 describe the hairstyle, length, and color found in the advertisements reviewed for the 1980s. Hair in the 1990s was found to be predominately brown in color and short in length. Hair tousled or wavy in texture was commonly found in surf apparel advertisements as well.

Table 116: Hair (indicated for all principal people in advertisement), 1990s

17. Hair (indicated for all principal people in advertisement)	TOTALS	1990	1993	1996	1999
Hair not visible when people are present in advertisement	**2**	0	0	0	2
Hair color:	**.**	.	.	.	.
Blond	**8**	3	1	1	3
Brown	**12**	7	2	1	2
Black	**5**	0	0	2	3

Table 117: Hair length, 1990s

18. Hair length	TOTALS	1990	1993	1996	1999
Long	**4**	2	0	1	1
Short	**21**	8	3	3	7

Table 118: Hair texture: Tousled/wavy, 1990s

19. Hair texture: Tousled/wavy	TOTALS	1990	1993	1996	1999
Yes	**11**	4	1	4	2
No	**14**	5	2	0	7

Advertisements throughout the 1990s showed that 31 percent emphasized graphics and design, which was achieved mostly through computer graphic design (Tables 119 and 120).

Table 119: Graphics and design – Emphasis of advertisement on computer/art graphics, 1990s

20. Graphics and design - Emphasis of advertisement on computer/art graphics	TOTALS	1990	1993	1996	1999
Yes	**8**	2	2	3	1
No	**18**	7	1	1	9
Total advertisements	**26**				

Table 120: Type of graphics used, 1990s

21. Type of graphics used	TOTALS	1990	1993	1996	1999
Computer graphic art	**7**	2	2	2	1
Comic strip style art	**0**	0	0	0	0
Other: apparel sketches	**0**	0	0	0	0
Other: psychedelic style art	**0**	0	0	0	0
Other: painting style art	**1**	0	0	1	0

According to Tables 121 and 122, company logos were found in 85 percent of all advertisements reviewed throughout the 1990s. Again, these logos were identified in places other than on the apparel product; apparel product logos have been accounted for separately.

Table 121: Logo present in advertisement, other than on apparel product, 1990s

22. Logo present in advertisement, other than on apparel product	TOTALS	1990	1993	1996	1999
Yes	**22**	7	3	4	8
No	**4**	2	0	0	2
Total advertisements	**26**				

Table 122: Multiple use of logo in advertisement, no logos found on apparel products, 1990s

23. Multiple use of logo in advertisement, no logos found on apparel products	TOTALS	1990	1993	1996	1999
Yes	**8**	2	2	2	2
No	**18**	7	1	2	8
Total advertisements	**26**				

Table 123 describes the principal people featured in advertisements reviewed for the 1990s. The presence of one male was found in 62 percent of included advertisements from the 1990s. On the other hand, one female was found featured in 23 percent of included advertisements. These percentages included all advertisements in which one male and one female were featured together and the advertisements where one male was featured alone.

Table 123: Principal people shown in advertisement, 1990s

24. Principal people shown in advertisement	TOTALS	1990	1993	1996	1999
No real people shown	**1**	0	0	0	1
Caricatures as models	**0**	0	0	0	0
Number of males featured (real or caricatures):	**.**	.	.	.	.
zero	**0**	0	0	0	0
one	**16**	5	2	4	5
two	**3**	1	0	0	2
three	**2**	1	0	0	1
four	**1**	0	0	0	1
five	**3**	2	1	0	0
more than five prominently displayed, not as extras	**0**	0	0	0	0
Number of females featured (real or caricatures):	**.**	.	.	.	.
zero	**20**	6	2	3	9
one	**6**	3	1	1	1
two	**0**	0	0	0	0
three	**0**	0	0	0	0
four	**0**	0	0	0	0
five	**0**	0	0	0	0
more than five prominently displayed, not as extras	**0**	0	0	0	0

Table 124 details the coloration styles used in the advertisements reviewed for the 1990s. Bright hues were found to be the dominant coloration style of 58 percent of surf apparel advertisements from the 1990s, 65 percent when including two additional advertisements that

jointly emphasized either muted/pastels or neon colors. Again, the selection of advertisement coloration styles took into account the coloration of design of background and props, text and graphics, not necessarily apparel products.

Table 124: Coloration of advertisement, 1990s

25. Coloration of advertisement	**TOTALS**	1990	1993	1996	1999
Natural earth tones	**1**	0	0	0	1
Brights	**15**	6	1	3	5
Neons	**1**	1	0	0	0
Muted/pastels	**1**	0	1	0	0
Black/white	**3**	0	1	0	2
Sepia	**2**	0	0	1	1
Psychedelic era styling	**0**	0	0	0	0
Multiple coloration styles used (natural earth tones AND black coloration)	**0**	0	0	0	0
Multiple coloration styles used (natural earth tones AND brights)	**0**	0	0	0	0
Multiple coloration styles used (brights AND muted/pastels)	**1**	0	0	0	1
Multiple coloration styles used (brights AND neons)	**1**	1	0	0	0
Multiple coloration styles used (muted or pastels AND sepia)	**1**	1	0	0	0

Table 125 highlights the lifestyles emphasized in the advertisements reviewed for the 1990s. Passionate athlete surfer action remained the dominant lifestyle emphasized in surf apparel advertisements throughout the 1990s, just as it had been throughout the 1980s.

In the later 1990s, two advertisements emphasized an edgy counter-cultural surfer lifestyle; one of these advertisements from 1999 featured a company that identified with this lifestyle to such the point that Counter Culture was chosen as its company name (Figure 35).

Table 125: Lifestyles emphasized, 1990s

26. Lifestyles emphasized	TOTALS	1990	1993	1996	1999
Passionate athlete surfer action	**12**	5	2	1	4
Naturalist or alternative	**0**	0	0	0	0
Edgy counter culture	**2**	0	0	1	1
Professional athlete	**1**	0	0	0	1
Clean-cut sportsman	**2**	2	0	0	0
Beach bum passive style w/ beach as place for fun sociality/group unity	**1**	0	1	0	0
Relaxed casual style or "Island" style	**1**	0	0	0	1
Multiple lifestyles conveyed or emphasized	**0**	0	0	0	0
Beach bum passive style AND relaxed casual style or "Island" style	**1**	0	0	0	1
Professional athlete AND clean-cut sportsman	**2**	0	0	1	1
Clean-cut sportsman AND Relaxed casual style or "Island" style	**0**	0	0	0	0
Passionate athlete surfer action AND relaxed casual style or "Island" style	**0**	0	0	0	0
Passionate athlete surfer action AND professional athlete AND clean-cut sportsman	**1**	0	0	1	0
Other: real outdoorsman lifestyle	**0**	0	0	0	0
Other: traditional heritage	**1**	0	0	0	1
Other: surf boom extravagance, suburban life	**0**	0	0	0	0
Other: surf fashion leaders	**1**	1	0	0	0
Other: European surfer chic	**1**	1	0	0	0
None predominately apparent	**0**	0	0	0	0

As shown in Table 126, no advertisements were found from the 1990s that depicted an indoor setting, so most advertisements were shown as scenes from the outdoors; however, 23 percent of reviewed advertisements did not show either an outdoors or an indoor setting, or any particular kind of background setting

Table 126: Scene of advertisement, 1990s

27. Scene of advertisement	TOTALS	1990	1993	1996	1999
Outdoors setting	**20**	7	3	3	7
Indoor setting	**0**	0	0	0	0
Both outdoors and indoor scenes	**0**	0	0	0	0
Not applicable	**6**	2	0	1	3
Total advertisements	**26**				

Tables 127 – 129 describe the featured backdrops, the props used, and the featured action displayed in the advertisements reviewed for the 1990s. Large, moving waves continued to be

the major element that composed the backdrop of 54 percent of surf apparel advertisements from the 1990s.

Table 127: Featured elements/backdrop of advertisement, 1990s

28. Featured elements/backdrop of advertisement	TOTALS	1990	1993	1996	1999
Ocean water, predominately calm	**1**	1	0	0	0
Moving waves, predominately of a larger-scale	**14**	3	2	3	6
Sand or beach	**3**	0	0	1	2
Piers	**1**	0	1	0	0
Trees	**1**	1	0	0	0
Suburban/lawn/neighborhood house or garage setting	**0**	0	0	0	0
Other: outside, people standing next to an airplane	**0**	0	0	0	0
Other: computer-designed backdrop with sun and rainbow	**0**	0	0	0	0
Other: rocky ledge/rock landscape	**1**	1	0	0	0
Other: on a sailboat	**0**	0	0	0	0
Other: large sun, rainbow, psychedelic style art	**0**	0	0	0	0
Other: large glass window exploding with water and surfer bursting through	**0**	0	0	0	0
Other: outside, standing against the backdrop/wall of a building	**0**	0	0	0	0
Other: American flag hanging in background behind models/people/surf celebrity	**0**	0	0	0	0
Other: outside sitting at a table at European café	**1**	1	0	0	0
Other: building construction lot	**1**	1	0	0	0
Other: surfers standing in front of a competition scoreboard	**1**	0	0	0	1
Not applicable	**5**	2	0	1	2

Continuing the trend from previous years, the surfboard remained the most utilized prop in surf apparel advertisements throughout the 1990s. A large variety of props were utilized in advertisements, but none other than the occasional inclusion of a female/beach bunny and the twice-repeated inclusion of a young child, served as consistent advertisement and lifestyle props throughout the decade.

Table 128: Utilization of props, 1990s

29. Utilization of props	TOTALS	1990	1993	1996	1999
No apparent use of props	**1**	1	0	0	0
Surfboard	**18**	5	3	3	7
Female/beach bunny	**6**	3	1	1	1
Other: car	**0**	0	0	0	0
Other: group of three or more friends or team members	**2**	2	0	0	0
Other: Jack O'Neill's eye patch	**0**	0	0	0	0
Other: sailboat	**0**	0	0	0	0
Other: bicycle with luggage on a rainbow road	**0**	0	0	0	0
Other: Fire and Rain - man representing fire, woman representing rain	**0**	0	0	0	0
Other: computerized/digitalized animals - dolphin, shark, and penguin	**0**	0	0	0	0
Other: wave/surf photography camera	**0**	0	0	0	0
Other: wearing jeans with trunks hanging from back pocket	**0**	0	0	0	0
Other: binoculars	**0**	0	0	0	0
Other: water sport gear - water skis, spear-fishing rod	**0**	0	0	0	0
Other: airplane	**0**	0	0	0	0
Other: lifeguard station	**0**	0	0	0	0
Other: large apparel hang tag with company name	**0**	0	0	0	0
Other: computerized #1 surf medal with ribbon	**0**	0	0	0	0
Other: a cop on a motorcycle	**0**	0	0	0	0
Other: classic yellow raincoat hanging on a nail outside, next to model	**0**	0	0	0	0
Other: electric guitar	**0**	0	0	0	0
Other: surfboard shaping equipment	**0**	0	0	0	0
Other: holding a young child, son	**2**	1	0	0	1
Other: European tea and alcohol	**1**	1	0	0	0
Other: yellow construction crane and hard hats	**1**	1	0	0	0
Other: swimming fins worn on feet on top surfboard	**1**	1	0	0	0
Other: bicycle	**1**	0	1	0	0
Other: $55,000 prize money check and competition scoreboard on display	**1**	0	0	0	1
Other: original surf trunks on display	**1**	0	0	0	1
Other: wearing a Hawaiian lei	**1**	0	0	0	1
Other: fire flames and a rocking chair	**1**	0	0	0	1
Other: water bottle and beanie hat	**1**	0	0	0	1

Active surfing and passive, leisure actions were found to be the most commonly featured action portrayals in surf apparel advertisements from the 1990s. Active surfing considered alone represents the action found in 35 percent of the advertisements. Passive action alone was found in 27 percent of surf apparel advertisements throughout the 1990s. Advertisements that featured

active surfing and passive, leisure actions together were portrayed in 19 percent of advertisements. Collectively, active surfing and passive, leisure actions account for 81 percent of advertisements reviewed.

Table 129: Featured action of advertisement, 1990s

30. Featured action of advertisement	TOTALS	1990	1993	1996	1999
No action due to no models/people/surf celebrity featured in advertisement	**1**	0	0	0	1
Active surfing	**9**	3	2	1	3
Transitional action	**1**	1	0	0	0
Passive, leisure action or standing still/posing	**7**	3	1	1	2
Competition mode	**1**	0	0	0	1
Active surfing AND Passive action due to multiple images	**5**	0	0	2	3
Transitional action and Passive action due to multiple images	**0**	0	0	0	0
Other: active action but not active surfing: playing guitar and shaping surfboard	**0**	0	0	0	0
Other: active action but not active surfing: bicycling	**0**	0	0	0	0
Other: active action but not active surfing: drinking and conversing at a café	**1**	1	0	0	0
Other: active action but not active surfing: men hanging from a wetsuit attached to a crane	**1**	1	0	0	0

By the 1990s, the direct referencing of Hawaiian/Polynesian connections or heritage or the referencing of other popular aspects of surf history, or the practice of including vintage lifestyle items in surf apparel advertisements was found to be occasional but not particularly impactful. Tables 130 – 133 describe the use of nostalgia, the use of authenticity and lifestyle descriptors, and whether emphasis was made of company name in the advertisements reviewed for the 1990s.

Table 130: Nostalgia evident in advertisement, 1990s

31. Nostalgia evident in advertisement	TOTALS	1990	1993	1996	1999
Reference to Hawaii/Polynesia	**2**	0	0	1	1
Reference to surf history	**4**	0	1	1	2
Vintage lifestyle or vintage items featured	**2**	0	1	0	1

Advertisements that included descriptions of conventional definitions of authenticity, that specifically mentioned the word “lifestyle”, or that drew upon typical surfer lifestyle ideals as associated with the mentioning of words “freedom” or “purism” were found in 19 percent of surf apparel advertisements from the 1990s.

Table 131: Authenticity and lifestyle descriptors printed in advertisement, 1990s

32. Authenticity and lifestyle descriptors printed in advertisement	TOTALS	1990	1993	1996	1999
Use of words "authentic", "real", " genuine", "true", "original", "first", "only one", "best"	**4**	1	0	1	2
Use of the word "lifestyle", "freedom", or "purism"	**1**	0	0	0	1

Great emphasis was made in advertising company name throughout the 1990s. A whopping 85 percent of included advertisements reflected the trend of emphasizing company name.

Table 132: Emphasis made of company name, 1990s

33. Emphasis made of company name	TOTALS	1990	1993	1996	1999
Yes	**22**	7	3	4	8
No	**4**	2	0	0	2
Total advertisements	**26**				

CHAPTER SIX: DISCUSSION AND CONCLUSIONS

Discussion

The purpose of this research study was to explore the function of surf apparel in its representation of authentic surfer lifestyle via surf apparel advertisements printed in *Surfer* magazine between years 1961 and 1999. Using Symbolic Interaction Theory this study was based on an analysis of how material objects, such as apparel products, come to have meaning in the social world through the use of symbols and other visual cues that serve to communicate identity. Content analysis was used in advertisements to identify and evaluate the major advertising trends that promote an authentic surfer lifestyle and to identify how authentic surfer lifestyle has been promoted to surf apparel consumers across the span of four decades. Having reviewed the findings for each individual decade in the previous chapter, this section includes a discussion of results that span the decades and that are considered in relation to the review of literature completed, the theoretical frameworks used, and the research questions applied in this research study.

To aid in this chapter's discussion, the research questions that guided this study and allowed for the exploration of the role of authenticity and lifestyle branding in surfer lifestyle and surf apparel are included. Each of the research questions ask "How has…":

1. design in surf apparel changed in light of lifestyle changes over a select period of time?
2. surf apparel been used to express surfer identity and lifestyle over time?
3. the surf apparel industry advertised and marketed products based on lifestyle?
4. the surf apparel industry applied the idea of authentic surfer lifestyle in the advertising and marketing of products to the consumer?

5. the authentic surfer lifestyle been portrayed over time in the archived advertisements of *Surfer* magazine?

Responses to these questions will be explained and discussed in connection with the identifiable patterns and trends found to have occurred over time. They will be discussed individually and in general explanation first then their points will be revisited in deeper discussion throughout this chapter's section on trends over time. Because these research questions are related, they can also be considered collectively in explaining certain points, and this will be done throughout the chapter. While advertisements were evaluated for recurring patterns for interpretation of meaning, findings were interpreted for the concepts of authenticity and lifestyle branding as they relate to the surf apparel industry, as well as the theoretical perspective of symbolic interactionism. Symbolic Interaction Theory was used in this study and helps to explain the "whys", "hows", and meanings conveyed in the advertisements. The potential for greater impact in advertising and marketing campaigns exists with continued application of this theory in connection with the symbols of authenticity communicated through advertisements. These ideas then can be used exclusively for surfing and surf apparel or inclusively in the marketing of many other action/lifestyle sports and brands.

1. How has design in surf apparel changed in light of lifestyle changes over a select period of time?

The design features of surf apparel have changed over time and have been influenced by surfer lifestyle changes. Influences of surfer lifestyle changes include the trends of fashion that have inspired modifications in the design of waistband and hem line length in surf trunks, in colors and pattern styles used across all considered surf apparel products, and in the manufactured fit of surf apparel. For example, in the 1990s surf trunks were manufactured in a larger, longer style than in previous decades and were intended to be worn as a looser/baggier fit consistent with mainstream fashion trends. This look symbolized surfer identity in the 1990s.

In addition to fashion influences, technological advancements and a surf industry focused on competitions and heightened surf action, have greatly affected the sport of surfing and its developed lifestyle and have likewise influenced the design of surf apparel over time. This was found to be the case especially for surf trunks and wetsuits, the apparel products related to this industry that have been the most highly developed technologically. Changes in wetsuit designs offer insights into surfer lifestyle as well. The initial advent of wetsuits and their continual functional development, including changes in form and coverage, as well as the consistent advertising of wetsuits over time, implies that surfers and their surfing lifestyle have embraced technological innovation; this applies not just to surfing equipment as in surf boards and surf board leashes but also to surf apparel.

2. How has surf apparel been used to express surfer identity and lifestyle over time?

Variety in surf apparel allows surfers the opportunity to manage their appearance, their overall image, and to identify with a number of accepted surfer lifestyles. Through the use of visual symbols surfers communicate to others who they are and what they value, indicating their chosen lifestyle. One example of how surf apparel can communicate messages via symbols is through the deliberate display of company logos on apparel products; these convey affiliation to a brand or company that helps to express a particular surfer identity and lifestyle. Lifestyle marketing involves building brand identity through the use of logos and other communicative elements (Hill, 2008), and surf apparel brands have been found to utilize this method across product lines since the 1960s.

Additionally, the type of garment advertised in a surf apparel advertisement suggests surfer lifestyle affiliation simply through associating product type with its intended or supposed purpose. For example, an advertisement that features shirts and beach shorts promotes a more

relaxed, less active beach lifestyle than an advertisement that features surf trunks or wetsuits; shirts and beach shorts are more likely to be associated with beach activities than actual surfing or other water sport activities. Surf trunks and wetsuits symbolize an actively participating surfer identity.

3. How has the surf apparel industry advertised and marketed products based on lifestyle?

The surf apparel industry has used a number of symbolic methods and visual cues to advertise and market products based on lifestyle. These include featuring surf celebrities in advertising to market their apparel products, adapting the scene of an advertisement to include backdrops and props that create a setting grounded in surfer lifestyle, and an emphasis of surfer lifestyle depictions in advertisements. Focal point of advertisement, featured action, and pattern designs used on garments, coloration styles applied and graphics and designs used in advertisements all promote lifestyle qualities. Apparel products and surfer models with distinguishable forms of body adornment, such as hair length or defined pectorals, also serve to suggest surfer lifestyle and image qualities. Likewise, the people shown in the advertisement, including whether females/beach bunnies are featured, also work to promote a certain surfer lifestyle. Furthermore, through promoting comfortable fit, length of hem line or length of wetsuits, and other functional features attributed with their products communicates to surfers that theirs will allow them to perform the sport as desired and as needed, all qualities considered desirable to surfers and their surfer lifestyles.

4. How has the surf apparel industry applied the idea of authentic surfer lifestyle in the advertising and marketing of their products to the consumer?

Surf wear companies have promoted the authentic surfer lifestyle to consumers in connection with their products by emphasizing a variety of key symbols in their advertisements. In regard to the focal point of an advertisement, surf wear marketers have promoted a sense of

authenticity by often featuring passionate athlete surfer action as the emphasized lifestyle and focal point of an advertisement. Emphasizing physical surfer action became an increasingly utilized strategy throughout the 1980s and 1990s; the prominent display of surf action visually relates ideals held important to real surfers who wish to identify as top athletes in their sport.

Other strategies used by marketers to promote authenticity include placing an advertisement in a developed scene with a backdrop and props conducive to enhancing the sporting lifestyle. Building a visual scene proves effective because locating a product in place is a vital route toward encouraging consumer-perceived product authenticity (Lewis & Bridger, 2000). Furthermore, marketing a sense of nostalgia is a strategy that has been practiced by surf apparel companies. Nostalgia has been evoked through making references to Hawaiian/Polynesian history and culture, or to other aspects of surf history, or through an advertisement's inclusion of vintage lifestyle items connected to surfing. Another method used is pattern designs that feature symbols that visually connect surfers with authentic representations of the sport. This was done, in part, through the use of company brand logos considered by real surfers to be credible or through the use of historic Hawaiian prints. Also, some surf apparel marketers have taken into consideration the factor of race/ethnicity featured in advertisements due to its ability to communicate diversity of surf brand and lifestyle. Displaying aspects of body adornment in models used such as with hair color and length and the display of defined pectorals, sunglasses, or jewelry serve to visually communicate authentic surfer lifestyle. Emphasis made of company name to encourage a sense of authenticity, as well as the inclusion of and promotion of affiliation with respected surf celebrities have been commonly applied practices used in surf apparel advertising. Lastly, the use of printed text description in

advertisements that has allowed surf apparel brands opportunity to clearly convey their definitions of authenticity directly on their advertisements has been practiced over time.

5. How has the authentic surfer lifestyle been portrayed over time in the archived advertisements of Surfer magazine?

Authentic surfer lifestyle has been portrayed as inherently clean, healthy, and natural in the majority of the magazine's many surf apparel advertisements. The surfer lifestyles and images portrayed include ones that are clean-cut and professional, relaxed and centered on values-fulfillment or even just on fun, or passionate-filled and focused on achievement in sport performance. These portrayals of lifestyle have been commonly supported through the inclusion of respected surf celebrities in the surf apparel advertisements. The focal point of an advertisement also helps to show how authentic surfer lifestyles have been portrayed over time in *Surfer* magazine. There were four primary classes of focal point emphases in the surf apparel advertisements; the major focal points of product, action, people, and graphics indicated that over time there was increased emphasis on action, variation in the emphasis of graphics used, a continual promotion of models/people/surf celebrities, and also a steadily maintained focus on apparel products. A continuation of focal point emphasis on apparel products is fitting in that surf apparel advertisements are purposed for marketing consumer products.

Surfer magazine has enabled the interaction associated with the Theory of Symbolic Interaction to operate between surf apparel advertisers and their intended target market by acting as the facilitator that allows appearance management and appearance perception an opportunity to interact in advertisements. This interaction between the advertiser and the viewer is imperative in the symbolic-interactionist perspective because it permits a transfer of meaning to occur between people (Kaiser, 1997). More specifically, the socially constructed meanings of authentic surfer lifestyle have been communicated and transferred between two major sides of the

industry: *Surfer* magazine acts as the leading, centralized voice in transmitting authentic surfer lifestyle-related information to the mass market, and its readers or subscribers likewise represent an authentic target market. Furthermore, a streamlined process for delivering authenticity is enabled in that only the surf apparel companies considered by real surfers as most credible have been allowed to advertise their products in *Surfer* magazine (*Surfer Style*, 1987, 1988, 1989) (Footnote 24).

Use of symbolic cues by marketers to promote authentic surfer lifestyle. This study included a matrix of 33 different data symbols that served to measure authenticity of surfer lifestyle as visually demonstrated in the sample of surf apparel advertisements reviewed. There are many symbolic cues that marketers have used to convey authenticity. These cues or symbols include the variety of symbolic cues inherent in a clothing garment (design details, style, fit and color, to name a few). These cues visually communicate a variety of messages and serve to convey identity (Arthur, 2006). Apart from the garment itself, visual cues such as scene, backdrop, graphics, nostalgic lifestyle items, and props used in advertisements work to symbolically convey an advertiser's perception of surfer identity. Further, many of the symbols that can be visually communicated are done so through gestures, motions, and objects that include adornments, in addition to clothing (Horn, 1981). As such, this research study evaluated the portrayal of action in an advertisement, forms of body adornment such as jewelry or sunglasses worn, the inclusion of a surf board leash, the length of hair as worn on the head, and the existence of facial hair and/or pectorals shown. Defined pectorals result from paddling surfboards out to the surf break, and when shown in advertisements, indicate the ideal surfer physique. A well-proportioned, muscular, lean physical body visually represents an athletic body. Defined pectorals therefore serve as a symbolic cue that links that image to ideal surfer

body image and authenticity of lifestyle. Surf board leashes, for example serve to promote role identification as a surfer, as these leashes are both functionally and culturally connected to the sport of surfing (http://360guide.info/surfing/surfboard-leash.html).

Surfboard leashes were identified for the first time in this study in two advertisements from 1975. The advent of surfboard leashes changed the surfer lifestyle and is often deemed a "double-edged sword," but as Wheaton (2004) has determined, participants of authentic action/lifestyle sports value and accept innovation in products. Beyond this visual assimilation of connection to authenticity of sport through the acceptance of technology, surfers who wear leashes find that they can conveniently prevent their expensive surfboards from washing away and getting damaged on the rocks. Leashes protect surfers' investment in equipment and save lives by keeping surfers attached to their surfboards, as the possibility of an accidental drowning significantly increases when a surfer loses his board when in a strong current. Unattached surfboards can also injure other surfers in the water. While there was some initial resistance to using leashes, they did become common and became symbols of being a surfer. Surfboard leashes were identified in 19 percent of surf apparel advertisements from the 1990s, up from 12 percent from the 1980s and up nine percent from the 1970s, suggesting that leashes have undergone a slow yet consistent development into standardized surfer gear.

Role identification between athletes and athletic apparel products/adornments is supported through the design trends that surf apparel products, especially surf trunks and wetsuits, have undergone over time. The changing fit of these surf apparel products over time has adapted to allow the body the freedom of movement necessary to performing the physical requirements of the sport. Surf wear brands have tried to construct the perception of authenticity of product through marketing their design innovations in alignment with a close relationship with

the sport of surfing. This is evidenced in that almost all advertisement scenes were portrayed outside in locations in or near the ocean water.

Trends over time. From among the 33 different data points/symbolic cues evaluated, the author selected the most significant patterns over time to discuss in this section. In regard to the portrayal of authentic surfer lifestyle, *Surfer* magazine throughout time has largely encouraged and promoted a clean surfer image (Kampion, 2003), and this practice has been confirmed in reviewing selected advertisements from 1961 and 1999 that show that *Surfer* magazine has consistently endorsed the portrayal of a clean, healthy, and natural surfer lifestyle in its many surf apparel advertisements.

Evaluation of the focal point in an advertisement also helps to show how authentic surfer lifestyle has been over time. For example, an emphasis of text/logo/graphics has been found to vary through time. In the 1960s comic strip/cartoon-style art found acceptance in surf apparel advertisements but was rarely used in later decades except for the purpose of inciting nostalgia toward surf history. This is because lifestyle shifts had occurred that eventually influenced advertisers to move away from this medium toward a method that followed the surfing Zeitgeist. Sketched cartoons are historically and culturally linked with 1960s surf culture and surf magazines, largely due to artist, Rick Griffin's Murphy cartoon character that became a wildly popular print cartoon featured in *Surfer* magazine throughout the 1960s (Footnote 27). All advertisements reviewed from 1961 reflect a cartoon-style similar to the popular *Murphy* comic strips that were also printed in the same issue of *Surfer* magazine in 1961 and that depicted various surfer styles as anywhere between "clean-cut", "scroungy", or "misplaced ho-dad." These styles were reflective of the Zeitgeist of early 1960s surf culture that was largely promoted as clean-cut and fun-spirited by both Hollywood and *Surfer* magazine (Kampion, 2003). A

lifestyle change had occurred by 1969 with the introduction of psychedelic era style art found in surf apparel advertisements from that year and that were not found in earlier advertisements (Figures 17, 18, 20, and 21).

By 1969, a nation-wide lifestyle revolution was in full swing, and surfing's counter-cultural movement was also in force. Styles and designs associated with the psychedelic era that surfaced in surf apparel advertisements brought attention to innovative colors, designs, and graphics used in advertising across industries. This carried into the next decade as surf apparel advertisements throughout the 1970s emphasized text/logo/graphics in the layout and design.

By the 1980s, however, text/logo/graphics was rarely found to be the focal point of an advertisement. This contrast marks a noticeable trend decline in surf apparel advertising that occurred between the 1970s and 1980s and that continued throughout the 1990s. In essence, as the emphasized use of text/logo/graphics diminished toward the end of the 1970s, an increased emphasis on surf action was noted. This is because technology advanced, industry grew, and surfer values changed to appreciate intense physicality of sport in an era that focused on competition, the greater surf industry boom, and the prominent display of surf action (George, 2001). This increase that occurred between the 1970s and 1980s in the portrayal of surf action as a major focal point in surf apparel advertisements also serves to suggest that athleticism and the pure physicality of the sport had increased in lifestyle value amongst surfers in the 1980s, or at least was being promoted as such. As surfer lifestyle began to be centered on competitions as of 1976, which coincided with the rise of new developments in surf industry (George, 2001), this along with the development of technology and emphasis on competition contributed greatly to increased displays of surf action in surf apparel advertising. The field of surf photography exploded in the late 1960s and continued to gain prominence in later decades (Kampion, 2003),

which put greater emphasis on the surf apparel and brand logos worn by surfers; the manufacturing of and the demand for increasingly functional surf apparel heightened over time, especially in regard to surf trunks and wetsuits (Rincon, 1987; Body Glove, 1987; Catchit, 1987; Sun Britches, 1987); and innovative inventions and advancements in products such as neoprene material used in wetsuits (Footnote 25), surfboard leashes, and improvements in surfboards themselves allowed for greater physicality in sport. The increase of action shots throughout the 1970s was made possible due to innovations in surf photography brought about through the 1967 invention of the Plexiglas® camera housing unit that instantly changed the possibilities of surf photography (Kampion, 2003) and thus advertising.

While surf apparel advertisements from the 1960s were found to most often highlight passive, leisure action or standing still/posing as the featured action in the advertisements, the 1970s, equipped with new possibilities in surf photography, introduced many more action shots that involved active surfing. However, passive, leisure action of standing still/posing remained the most commonly featured action throughout the 1970s due to continued emphasis on apparel products or models/people/surf celebrities in the surf apparel advertisements.

Active surfing overtook passive, leisure action as the most featured action in surf apparel advertisements throughout the 1980s and 1990s. As surfers approached the twenty-first century, they identified with increased surfer action as a way to maintain authenticity as a surfer because "displaying engagement in the physical activity of surfing" helped to differentiate themselves from the non-surfers who bought into the 1980s surf boom and took after their appearance (Lanagan, 2002, p, 287; Stedman, 1997).

Regarding the scene or setting of an advertisement that allows action to take place, surf apparel marketers appear to have understood that determining an appropriate and appealing place

or location in which to market a product helps to build consumer-perceived product authenticity (Lewis & Bridger, 2000). In this way authenticity can be symbolically conveyed through the visual cues of scenery. Surf wear brands have illustrated this concept since the 1960s in that they have formed a consistent habit of advertising their products in outdoors settings near the actual sport location. In doing so, they have built credibility through visually associating the apparel product in location with the practice of the sport.

Featured backdrops serve as symbols to enhance the scene of an advertisement as well, which work to enliven the portrayal of lifestyle. Featured elements/backdrops of advertisements from the 1980s first centered on large, moving waves, then on sand or beach. This was also the case for the 1990s. The 1960s and 1970s most commonly featured calm ocean water, then sand or beach. Due to the increased emphasis on passionate athleticism and surf action that occurred throughout the 1980s and 1990s, large, moving waves were the natural visual response to accompany intense surf sessions. Alternately, calm ocean water as a backdrop was utilized more commonly in the advertising of the previous decades (1960s and 1970s) when passive action and posing by surfboards was more the norm. Because action was paramount in the 1980s and 1990s, the depiction of calm ocean water no longer held as appropriate a place in the advertisements of that time. It did not serve to communicate dominance of sport through heightened physical surf action that was growing increasingly important a message to convey in order to ensure an authentic surfer image. To encourage consumer-perceived credibility of sport, surf apparel companies commonly advertised their products in connection with a visual portrayal of physical performance ability situated against the backdrop of major surf-inducing waves.

The utilization of props aids visual effectiveness in symbolically portraying authentic surfer lifestyle similar to that of advertisement backdrop. A surfboard has remained the number

one lifestyle advertisement prop utilized in surf apparel advertisements between the 1960s and 1990s. The second most utilized prop from each decade and across the span of decades was a female/beach bunny. The inclusion of a female/beach bunny decreased in prevalence between the 1960s and 1970s, probably due to advertisers' increased emphasis on computer graphics and psychedelic elements such as rainbows and computerized animals, as well as increased emphasis on the outdoors and nature as ideal surfer lifestyle.

Surf wear marketers have also used surf celebrities to portray authentic surfer lifestyles to consumers; in evaluating their inclusion, surf celebrities were found to demonstrate a much more active role than that of props. Surf celebrities featured in *Surfer* magazine as early as the 1960s were in a position to influence the greater surf culture, as this timeframe was amidst the major escalation of 1960s pop culture when surfing attracted thousands of new aspirants (Footnote 6). Throughout the 1970s, 1980s, and 1990s, consistency remained in that half of all included advertisements from these periods featured surf celebrities. This demonstrates a clear continuance in trend for utilizing and marketing celebrity status in surf apparel advertisements for symbolic lifestyle and authenticity impact from earlier decades through the turn of the twenty-first century. In response to research questions three and four, the inclusion of surf celebrities in surf apparel advertisements over time has aided rather than conflicted with *Surfer* magazine's and its surf apparel brands' chosen method of portraying authentic surfer lifestyles. This is because the inclusion of surf celebrities has stayed consistent throughout the changes in lifestyle. However, the 1980s advertising practice of using non-surfer models to demonstrate in advertisements the newly-appreciated professional surfer image and lifestyle because they could be found to display the prescribed professional look of the time did cause problems amongst some members of the authentic crowd who purportedly did not care about media-defined image

or commercialism of sport (Stedman, 1997). This attitude was the case specifically during two periods of time: the 1960s and its pop culture-defined media portrayals of surfers and the 1980s and its characterizing images of booming industry and clean-cut professionalism. Distaste for the beach party movies of the 1960s prompted many surfers to move toward building a mind-set that valued surfing purism, the undefiled nature of sport (Dixon, 2002). In the 1980s the acceptable surfer image returned to the look of a clean-cut sportsman, and until surfers assimilated to this new norm, the equally frequent practice of featuring non-surf celebrities in surfing magazines continued despite not being received well by the authentic participants of the sport. Gradually, the surfing populace came to accept the cleaner look and the precedent for professional behavior, as they recognized the greater potential for and value in advancing their sport (Stedman, 1997).

Surfers from the 1980s also demonstrated newly acquired values through changes in dress and appearance. Symbolic Interaction Theory suggests that these surfers associated meanings with appearance symbols that they interpreted to be false representations of their sport. They acted in defiance and in accordance to the disdain they felt toward others who they thought miss-managed their roles as surfers or non-surfing wannabes. In investigating research question two and according to the explanation provided by Kaiser (1997), "humans create their own realities, in part, by managing their appearances" (p. 41). Authentic surfers, realizing that non-surfers manage their appearances to suggest, albeit falsely, an authentic connection to the sport of surfing, do not appreciate the fact that the surf apparel industry outfits more non-surfers than actual practicing surfers. This understanding of an imbalanced consumer market results in a loss of surfer identity (Lanagan, 2002), but as Symbolic Interaction Theory allows, identity can be reformed through modified interpretive processes, as is demonstrated by those surfers who

eventually found identity through acceptance and management of a cleaner look that was sustained throughout the 1980s new era of surf commercialism.

Throughout the review of literature the author observed that certain views of surfers were typified. Through evaluating the lifestyle cues illustrated in surf apparel advertisements, the author created a typology of surfer lifestyles to use in this research study. These symbolic cues draw upon marketers' perceptions of authenticity and lifestyle in evoking particular moods, attitudes, and self-identity in the viewers of the advertisements. Based on analysis of 100 surf apparel advertisements, marketers appear to have been very specific with the symbolic cues they use to attract a particular surf apparel consumer. The author's classifications of lifestyle are also an assemblage of the cues drawn from the review of literature where the viewpoints from many actual surfers who became authors are represented. Although authors have identified a dark side of surfing, this type of surfer lifestyle has not been adequately represented in the selected surf apparel advertisements because it is believed that surf apparel marketers have chosen to focus on more mainstream target markets that promise greater likelihood for purchasing new surf apparel. The literature review indicated that there is a surfer typology that involves clean-cut surfers, professional surfers, wannabe surfers, Surf Nazis, beach bums, soul surfers, purists, and others, but this study has indicated that in the advertisements reviewed from *Surfer* magazine only the clean-cut, professional, favorable image surfer typology has been consistently represented in advertisements. This suggests that unfavorable surfer lifestyle images, according to what has been accepted by mainstream culture, may have been underrepresented in the surf apparel advertisements.

In regard to typified lifestyles emphasized in advertisements, a portrayal of passionate athleticism increased 18 percent between the 1960s and the 1970s and continued in greater

degree between the 1970s and the 1980s (increasing 40 percent) and then dropped slightly (a decrease of 12 percent) into the 1990s. However, by the 1990s 50 percent of advertisements reviewed in this study emphasized passionate athlete surfer action. *Passionate athlete surfer action* as an emphasized lifestyle in an advertisement was identified/classified, in part, through the size and splash of waves, which were found to often monopolize the advertisement space, a fierce intensity of sport exhibited by the facial expressions and protruding body angles of models/people/surf celebrities shown actively surfing in the advertisement, and/or the camera's and advertisement's emphasis on the physical action movement.

The *naturalist or alternative* surfer lifestyle developed at the end of the 1960s and continued to be defined and portrayed in 26 percent of surf apparel advertisements throughout the 1970s but was not found to be emphasized throughout the 1980s or 1990s. This lifestyle emerged in opposition to the surfing commercialism and of the media exploitation of the surfing culture of the 1960s. Similarly, the *relaxed casual style or island style* surfer lifestyle had been consistently emphasized from the 1960s through the 1980s but held greatest lifestyle impact throughout the 1960s and 1970s when a relaxed state of mind, dress, and behavior did not coincide with passionate surfer action found to be prevalent throughout the 1980s and 1990s.

The *beach bum passive style with beach as a place for fun sociality/group unity* surfer lifestyle was most identified throughout the 1960s and in conjunction with *relaxed casual style or island style* lifestyle, as this was when surfing pop culture appeared to value a surfing lifestyle that entailed fun beach scenes of friends taking it easy and enjoying the sun and each other's company at the beach (Figure 19).

The *edgy counter culture* surfer lifestyle found its mark in the late 1980s and into the 1990s. As surfing subculture in the 1990s became more diverse with more recreational surfers

and women joining the sport (George, 2001) and as the surf boom attracted many non-surfers to the surfing lifestyle, surfers discovered that they could no longer uniquely identify themselves as surfers, separate from non-surfers through the use of objects or appearance. As a result, surfers instead shifted toward attitude maladjustment as a means of differentiation. These surfers developed attitudes that embodied qualities of severity such as in extreme sexism or embraced other forms of rebellion against societal norms in effort to maintain a distinct alternative image (Stedman, 1997).

The *professional athlete* and *clean-cut sportsman* lifestyle ideals were seen in the advertisements of the 1960s and then were revived again in the 1980s and 1990s as the 1980s surf boom progressed; this period of influence included the advent of surfing competitions, sponsorships, and high stakes money, which encouraged surfers to return to a cleaner, more professional image (Stedman, 1997). An advertisement's portrayal of surfer lifestyle was found to consistently correspond to surfer values and lifestyles of the period, indicating that surf apparel brands were following or perhaps leading the surfing Zeitgeist.

Although surfer lifestyle has been advertised in surf apparel advertisements with Caucasians models in the majority of advertisements, diverse race and ethnic backgrounds were seen in other advertisements. Particularly evident in the advertisements of the 1970s, celebrating ethnic diversity in fashion advertising was a trend shared throughout most of society in general, and this trend was identified in surf apparel advertisements from this decade as well. In an Ocean Pacific advertisement from 1978 (Figure 23), two well-known Hawaiian singers of the time were featured. The advertisement states, "Cecilio and Kapono reflect an island lifestyle in the songs they sing and in the clothes they wear." Evidently, diverse ethnic lifestyles were promoted through dress and appearance, as well as behavior. These men of Hawaiian ethnicity were

dressed in Island-casual wear and were shown with long, flowing black hair that served to reinforce their Island heritage. When minorities were included in surf apparel advertisements, their presence appears to have been utilized to promote an added sense of authenticity for the marketed brand, such as enhancing brand orientations to Hawaii, or in suggesting a diverse customer base. Minorities were also featured in several advertisements from the 1990s. By this time the sport of surfing had grown into its most internationally diverse stage to date (George, 2001). As a result, advertisers of the 1990s targeted a more diverse customer base through including models/people/surf celebrities representing diverse ethnicities in increased totality as compared to the 1980s and previous decades.

By the 1980s and 1990s, some surf apparel brands were found to have advertised with vintage lifestyle items and/or through referencing Hawaiian/Polynesian culture and heritage, as well as surf history. Any of these combinations are considered useful marketing approaches toward establishing authenticity, as locating a product in time and in place and working to make it credible and original are the best avenues a product/brand manager can take to encourage consumer-perceived product authenticity (Lewis & Bridger, 2000). Nostalgia as a marketing strategy was not commonly utilized in the 1960s, due to the fact that surfing was not yet an established sport in California. Due to modern surfing's Hawaiian/Polynesian history, some advertisements did reference these places in their marketing of products for credibility purposes. Doing so is thought to have worked to their advantage as it served to beckon the sense of longevity and authority that Hawaiian/Polynesian heritage adds to the sport. This is because cultural heritage helps to create a sense of authentic credibility for a brand. For example, Hawaiian company, McInerny advertised in 1965, "One name only for 115 years." This company, located in Honolulu, was positioned to offer authentic Duke Kahanamoku surf trunks

by Kahala, while most Californian brands could offer no such competitive offer due to their utter lack of authentic connection to Hawaii or early surf history. Jantzen, an outsider to traditional surf brands in Hawaii as well as California, relied upon professional surfer Ricky Grigg's knowledge of Hawaiian surfrider trunks when it states in its ad from 1963: "Rick also tells us how to design the Hawaiian surfrider trunks. As you'd expect they're made of tough fabric, cut to fit snug at the waist, easy in the seat" (Figure 14). This was Jantzen's effort to develop an authentic brand connection to proven Hawaiian styles, even if its best effort was achieved through celebrity proxy knowledge and provided in duplicated Hawaiian form as Jantzen surf trunks.

Surfer lifestyle has also been marketed as an indication of authentic connection to sport through emphasizing the products necessary to performing the sport. Surf apparel companies have continued to align their brands with the marketing of surf trunks and wetsuits, as these apparel products have been the items most highlighted through printed text description in advertisements throughout the span of the 1960s through the 1990s. Advertisements from the 1960s showed that a variety of apparel products were advertised through text description, but by the 1970s surf trunks and wetsuits represented advertisers' focus. This is because surf wear marketers wished to maintain authentic connections to the sport, as well as meet the needs of surfers. Surfers value the qualities of functionality and comfort in their surf apparel and desire their garments to be quality-designed products suitable for performing the sport as intended and not merely fashion items (Southerden, 2005; Sun Britches, 1987). While jackets were commonly advertised throughout the 1960s, this was not the case throughout the 1970s; it is believed that they tapered off in advertisements due to more focused marketing of products determined to be more necessary for the sport. Moreover, throughout the 1960s surf apparel was often available to

consumers as pairs of matched garments: surf trunks with matching jacket or surf trunks with matching shirt (Figures 16, 17, and 24). These outfits were solid-colored and characteristic of the clean-cut surfer look. As desire for these looks waned, so did product offerings.

The garment types most visually shown in advertisements throughout the studied decades were first surf trunks, second wetsuits, and third shirts. The prevalence of surf trunks shown in surf apparel advertisements throughout the 1980s and 1990s were seen more frequently (at 65 percent and 62 percent, respectively) than in previous decades and were featured more than twice as often when compared with their presence in the 1970s (30 percent); surf trunks were shown in 48 percent of included advertisements from the 1960s. Wetsuits shown, on the other hand, experienced a decrease from earlier decades but were still actively and consistently promoted throughout all of the studied decades. In the 1980s and 1990s they were shown in 27 percent of advertisements from each decade; they had been shown in 43 percent of advertisements from the 1970s and in 32 percent of advertisements from the 1960s. Surf trunks and wetsuits represent the foremost/core pieces of surf apparel that surf wear marketers have most wished to promote both visually and textually throughout the years. Historically, these pieces are also the two most technologically complex forms of surf apparel, which shows that real surfers have desired cutting-edge technology in their surf apparel, and preferred brands have worked to provide and bring to market advanced technology in their product offerings over time (Rincon, 1987; Body Glove, 1987; Catchit, 1987; Sun Britches, 1987).

The advertising trend toward highlighting specific apparel products through printed description decreased as a whole over time, as results show that fewer products were advertised in this way as time went on. While 12 percent of included advertisements from the 1960s did not specify in print the garment type being advertised, this occurrence increased to 30 percent in the

1970s; this trend grew to 62 percent in the 1980s and 69 percent in the 1990s. By the beginning of the 1980s a visual portrayal of product and lifestyle was considered sufficient means for product advertisement and was preferred over the earlier practice of specifically outlining marketed items through printed description of products. This is the more authentic route and follows in line with the strict marketing policy that precludes "*Marketing To Us,* but *Being One of Us*", which as confirmed in recent statistics, is a vital marketing stance needed to nurture a strong and loyal consumer base and to form the development of an authentic relationship with action sports enthusiasts (Packaged Facts, December 2008, emphasis from the original). While surfers from the 1960s found it both informative and entertaining to attend structured surfing clinics that taught them exactly what to wear while surfing (*New York Times* Display Advertisement, 1965), surfers from the late 1960s onward abstained from such overt marketing tactics (Dixon, 2002; Campbell, 2004).

While surf apparel has been shown to express surfer identity for a number of accepted surfer lifestyles, the actual communication of identity and lifestyle has been transferred through the use of symbols found embedded in a number of design features in surf wear, including print design patterns, logos, fit of product, and other physical characteristics of apparel. Even more, as surfer lifestyles changed so did the design of surf apparel to stay relevant and modern in light of these lifestyle changes; apparel products through innovation and connection to the changing beat of surfer lifestyles continued to communicate surfer identity amidst changes in contemporary society. While many companies from the 1960s offered custom-made surf wear for surfers (e.g., it was found that a color list or fabric samples could be mailed to interested buyers for 50 cents in 1965), which transmitted a reflection of authentic surfer identity at the time, as surf wear manufacturing in California developed surf apparel products for the mass consumer market,

custom-designed offerings waned. As the booming surf wear industry worked to supply apparel for the growing legions of surfers joining the sport, and as it grew with industry developments for the mass production of apparel in general, the design of surf wear has been shown to adapt and meet the modern demands and ideals of changing surfer lifestyle. Nonetheless, the communication of surfer identity and lifestyle through the use of symbols on apparel products has remained intact.

With mass-industry as the new standard, surf apparel has been able to maintain variety in patterns and styles over time, some of which are described below. By the 1980s surf wear companies advertised a large and growing variety of product patterns that were found represented in 69 percent of included advertisements. Some of these were floral/Polynesian patterns. The trends have changed over time with regard to floral/Polynesian patterns in surf wear. From the 1960s these patterns were identified in eight percent of advertisements; in the 1970s, 26 percent; in the 1980s, four percent; and in the 1990s their identification had increased to 27 percent, analogous to the percentage rate held in the 1970s, indicating that the 1990s returned to greater appreciation for Hawaiian-inspired designs.

One example of a popular surf wear pattern from the 1960s is horizontal stripes or competition stripes. Stripes were found featured on surf trunks and t-shirts by the mid-1960s and were identified in 32 percent of included advertisements from that decade. By the 1970s horizontal stripes had decreased almost 50 percent down to 17 percent of the advertisements reviewed and were not found in advertisements from the 1980s. Horizontal striping was found in only eight percent of advertisements from the 1990s. These stripes are reminiscent of the clean-cut surfer image from the 1960s, and are considered a visual aspect of classic surf wear patterns;

interestingly these stripes did not carry over into the clean-cut surfer image of the 1980s, which including a prevalence of color blocking patterns.

Color blocking on surf apparel (excluding wetsuits) was found to be most popular in the 1980s and 1990s, appearing in 27 percent of advertisements from the 1980s and 19 percent from the 1990s, when comparatively, this pattern design was found to be represented scarcely in the 1960s (four percent) and not at all in the 1970s. Contrasting bands, or different colors along the waistband, neckline, arm, or leg bands from the colors of other parts of the garment, were generally found throughout every decade; however in much less concentration in the 1970s. Color blocking and contrasting bands have remained popular wetsuit pattern designs in recent decades as they were found to be almost exclusively utilized between the 1970s and 1990s. Research questions three and four can be explained in regard to logo use on wetsuits. It was found that wetsuits represent the surf apparel product that has been most often marketed with the visual display of logos. Surf apparel brands have used logos as a marketing strategy for wetsuits since the earliest reviewed advertisements from the 1960s reveal. Linking logo use to perceived credibility of product contributes to the development of authenticity and is a primary way that the surf apparel industry has applied the idea of authentic surfer lifestyle in the advertising and marketing of their product offerings.

Busy patterns represented unique print designs that were not identified as distinguishable stripes or flowers, and that actively enveloped the space of a product's pattern design (Figure 9). Busy patterns were found throughout the decades in small yet noticeable degree and were recorded as follows: 1960s, 16 percent of advertisements; 1970s, nine percent; 1980s, 15 percent; and 1990s, four percent. The surf apparel industry appears to have maintained a market for bright colors and loud, busy patterns in larger degree than for general apparel for mainstream fashions.

This might be due to surf wear's associations with Hawaiian culture, history, and clothing. Symbolic Interaction Theory entails that "meanings associated with appearance symbols emerge from social interactions with others." Meanings can be socially constructed through social interactions experienced or even through "quasisocial" exposure, which involves one's interpretation of meaning is based on one's limited interaction with the associated symbol but is influenced by factors such as the media (Kaiser, 1997, p. 42-43). This was the case for Hawaiian M. Nii surf trunks when demand for them escalated greatly in California throughout the 1950s. Limited consumer interaction was available for U.S. mainland surfers, yet intrigue for them was significant in number (Marcus, 2005c; Marcus, 2005a).

One-color solid pattern styles characterized classic surf wear looks from the 1960s and have retained their place in surf wear fashions through time. Garments with plain patterns/solid-colors were included in 52 percent of surf apparel advertisements reviewed from the 1970s and in 31 percent from the 1980s. Garments with plain patterns/solid-colors appeared in 23 percent of advertisements from the 1990s.

Company logos directly on surf apparel were identified on wetsuits as early as 1965 but not on other products until 1969. Since that time the trend for the display of logos on surf apparel continued to increase between each decade from the 1960s through the 1990s. Logos identified directly on apparel products remained fairly consistent throughout the 1980s (27 percent) since they first appeared in included advertisements from 1965 but were found in only one wetsuit advertisement by the later half of the 1980s. The use of logos on apparel peaked in the 1990s when logos directly on apparel products were identified in 46 percent of all surf apparel advertisements from that decade. Throughout the 1990s logos on apparel were much more notably displayed than in the previous years. They were larger and placed distinctly across the

garment rather than confined to a small section at either the bottom or top corner of a garment (Figure 36). In fact, in the 1990s, the display of logos was the leading pattern found on many garments. In investigating the research questions of this study, the design of surf apparel changed in the 1990s to include the prominent use of logos; the industry marketed this change to suggest a surfer lifestyle that valued particular brand affiliation and identity formed through visual association with a desirable company. One of the key ways of promoting product authenticity with consumers is to establish ties to credibility (Lewis & Bridger, 2000); this includes using logos in lifestyle branding and marketing to communicate brand identity (Hill, 2008) and to help encourage positive consumer judgment toward a product. Because authenticity of product is determined by consumers' perceptions, the display of logos helps to reinforce credibility felt by consumers. In the 1990s displaying large logos as symbols of affiliation with respectable companies worked as a common way for surfers to convey credible identity via linkage to perceived authenticity from a larger source. Companies also benefit through being identified and associated with credible surfers (Stedman, 1997), which explains that a major purpose of company sponsorship is to perpetuate a sense of credibility felt toward the brand.

Company logos placed not just on surf apparel but also printed throughout the space of advertisements continued consistently over time as a common method through which advertisers marketed their brands. Logos were found in 72 percent of advertisements from the 1960s, in 70 percent from the 1970s, in 81 percent from the 1980s, and in 85 percent of advertisements from the 1990s. The multiple-use of logos in any given advertisement increased in frequency between the 1970s and 1990s. The 1980s and 1990s were much more logo-driven than previous decades; moreover, an increased use of company logos was characteristic of the commercial surf boom in

place during the late twentieth-century and symbolically acted as symbols to communicate surfer values from that time.

Changes in how waistbands were worn reveal lifestyle implications as well. The waistbands of surf trunks/shorts/pants when visible in the advertisements were worn along the natural waistline, if not slightly higher, in all but one advertisement throughout the 1960s. In the 1970s trunks appear to have been worn lower on the body; throughout the 1980s half of all trunks appear to have been worn on the regular/natural waistline and half appear to have been worn below that level as low-rise. Advertisements from the 1990s revealed twice as many garments worn low-rise than on the regular waistline. Large percentages (ranging between 31 and 74 percent) of advertisements for each decade could not be analyzed sufficiently for this purpose because either the waistband was not visible or the advertisements did not feature an apparel product with a waistband. Nonetheless, it appears that surfers began to wear their surf trunks lower on the body before they were commonly manufactured to do so. In explanation to research question one, the design of waistband in surf apparel changed in light of lifestyle changes over time to follow the trends in fashion. This is in line with the principles of symbolic interactionism, "in order to fit their lines of action together, people use symbols" (Kaiser, 1997, p. 42). Altering how the waistband of a garment is worn on the body marks one way in which surfers manage their appearance to convey who they are or want to be, and then manufacturers have shown that they are quick to respond.

Advertised hem line length of surf trunks between the 1980s and the 1990s moved swiftly from short (hem at or above mid-thigh) to long (hem at or below knee) (Figures 24, 25, 27, 37, and 38). In the 1980s 54 percent of included surf apparel advertisements featured short surf trunks or shorts. In contrast, only 23 percent of advertisements from the 1990s showed this

shortened style. In the 1990s 42 percent of advertisements showed long styles when only one advertisement (representing 4 percent of advertisements) from the 1980s showed a long style. Hem line length in surf trunks and shorts as shown in the 1990s was found to be much longer than in any previous decade. By the end of the 1990s surf trunks and shorts were almost exclusively at a length where the hem line touched at or below the wearer's knee. The one advertisement from 1999 that displayed surf trunks with a shortened hem line is an advertisement for Birdwell Beach Britches that marketed iconic, original-style surf trunks first made popular in the 1960s when shortened lengths were the norm. When history or nostalgia in product marketing is used, styles contrary to the current norm can still find a market when products are categorized as quality originals or classics.

The length of wetsuits varied between full length that extended to the models' ankles and short (mid-thigh). They were predominately short in the 1960s and grew to be much longer in the 1970s. By the 1970s the length of wetsuits ranged between short, medium, and full-length, but the majority of wetsuit advertisements for all time periods (80 percent) included featured examples of full-length styles. A variety of wetsuit lengths were again advertised in wetsuit advertisements throughout the 1980s. Similar trends continued in the 1990s: full-length styles or shortened Spring-suit styles, such as wetsuits with hem lines that ended well above the knee, were featured. Full suit length styles appear to have regained some popularity in the 1990s, as they were featured in 19 percent of reviewed surf apparel advertisements, up from eight percent in the 1980s.

Advertisements featuring wetsuits targeted surfers from the U.S. mainland who were in need of warmer surf apparel than were surfers in Hawaii by identifying with their needs for various forms of body protection and coverage. The need for, and use of, wetsuits is largely

determined by the elements, in association with location, climate, even the time of day and length of surf session (Southerden, 2005). While surfers in Hawaii have demonstrated little need for wetsuits, those surfing near San Francisco, California, for example, do require extra body protection from the added insulation provided by a wetsuit. Authentic surfers value functionality over fashion and support efforts toward furthering technological advancement in product development. In considering the recent history of wetsuit development, surfer Jack O'Neill recognized the need to provide for a surfer's increased warmth and comfort when surfing along the northern parts of the Californian coastline and was inspired to experiment and ultimately create innovative products that would fulfill these needs (Footnote 24). In partial explanation of research questions three and five, *Surfer* magazine and the surf apparel industry have portrayed authentic surfer lifestyle as one that includes wetsuits as part of an authentic lifestyle. Surfers have responded over time by accepting wetsuits as part of their surfing attire and by embracing designs of various styles and coverage as they have come to market, thus a new surfer look and image was created through the development of technology based on needs-assessment. However, companies were found to market wetsuits by emphasizing technological features above all else, which helps to explain research question three and four.

In regard to design changes and lifestyle implications of fit, the fit of surf apparel garments had remained snug/fitted from the 1960s until the 1990s when a noticeable change occurred. In previous decades surf apparel was worn almost entirely snug/fitted across the body, but in the 1990s surf trunks in particularly were manufactured and worn for a looser/baggier fit. The fit of clothing is important in action/lifestyle sports because for one to be successful in performing the action required of the sport, an action/lifestyle sporting participant needs to wear clothing conducive to performing the necessary physical action movement (Southerden, 2005).

For a surfer, the act of surfing and product function must come together in agreement. For them, fashion is considered favorable only inasmuch as it allows for freedom/function of movement and physical success in performing the sport. Wetsuit advertisers especially have approached product marketing in this way while advertisers marketing surf trunks have emphasized other desirable product qualities such as durability, comfort level, and breathability (Figure 26). Surf apparel may tout fashionable style, but to real surfers fashion is only useful if it does not impede their ability to perform. Therefore, in response to research questions one, three, and four, clothing chosen and worn needs to be adequately durable yet also allow for freedom and comfort in movement sufficient for one's body to achieve what it needs to do for the sport; surf apparel marketers have responded through promising these qualities in the advertising of their products.

Surf wear labels and brand marketers have stayed in touch with the surfing Zeitgeist as it has shifted through time by offering and promoting a variety of apparel products that reflect the desires and needs of a diverse consumer market that accept and identify with a number of surfer lifestyles. This research helped to identify the various lifestyle branding methods marketers have used in their marketing of surf apparel. Although some surfers in the reviewed literature are said to not identify with surf fashion (Gross, 1987) this research suggests that most surfers do identify with surf apparel through their acceptance of changes and innovations of products through time that have been exclusively represented in surf apparel. Acceptance of apparel products is in agreement with the presumption that participants of authentic action/lifestyle sports accept product innovation (Wheaton, 2004). This research suggests that surf apparel as fashion and function is central to surfer lifestyle and identity and that brand marketers need to strive for consumer-perceived authenticity of products while also meeting the needs of a consumer market that includes both surfers and non-surfers (Lanagan, 2002). Surf apparel provides the functional

qualities necessary for a surfer to maintain an authentic participatory relationship with the sport, as well as allows for interactions of appearance management and appearance perception to take form, thus creating impressions through understood symbols that one is authentically connected to the lifestyle sport of surfing. Surf apparel labels have shown that they market their products to consumers through the use of symbolic cues to appeal to motivations for both lifestyle and function.

Conclusions

This study demonstrates that Symbolic Interaction Theory can be appropriately used in relation to action/lifestyle sports to determine and understand the messages communicated through symbols of dress and appearance by sporting participants and others who embody the sports apparel market and identify with sporting lifestyle. It implies that the display of dress and appearance symbols serve to represent authentic surfer lifestyles that work in relation to social interactions with others. Displayed in authentic lifestyle surroundings these visual cues support a social context that encourages further identity of sport and lifestyle to take form. Social context provided through physical pieces of apparel or through subconsciously held meanings that are remembered when brought in connection with visual cues and symbols become realities to those who interpret and identify with the symbols. Likewise, applying symbols to related lifestyles provides the sense of visual familiarity required in building mutual understanding with others (Kaiser, 1997).

This research study is one of the first to examine the sport of surfing and the surf apparel industry. Other studies have been found that examine surfers and surfing subculture or investigate gender implications experienced by women surfers, but none have been found that center on surfer lifestyle and the surf apparel industry. Additionally none have been found that

focus on surfer lifestyle and the surf apparel industry in light of modern marketing concepts and a social psychology of dress perspective.

This research closely examined the concepts of authenticity and lifestyle branding as applied to consumer product marketing, particularly apparel. The researcher studied characteristics of action/lifestyle sports and qualities valued by active participants of these sports. Qualifiers toward authenticity of lifestyle sports include grass roots involvement; acceptance of innovation in products, as consumption is vital to the sport; dedication in the form of time, money, and lifestyle; a sport that embraces a philosophy of fun and hedonistic self-satisfaction; a youth-oriented and individually-motivated nature of the sport; sport participants seek out danger; and locations of sport participation are in places where people can be one with nature, express nostalgia for times-past, and produce aesthetic and artistic forms of play (Wheaton, 2004). Wheaton states that surfers particularly identify with the need to maintain authenticity of sport despite inevitable change and growth over time. She states that both product consumers and the sub-cultural media influence sporting identity and perceived authenticity. This is in line with a major principle of Symbolic Interaction Theory that requires the constructed representation of appearance management and appearance perception by two different interacting parties in order for mutually understood meanings and perspectives to take form.

This research study further suggests that surfers value a deep sense of authenticity due to past struggles with the invariable growth and commercialization of their lifestyle and with the conflict of interest of sharing definition of sport and identity with the media culture. Campbell (2004) states that the past few decades have produced a steady alternative surfing sub-culture that operates in direct opposition to the overriding mass-culture. However, along with the existing alternative surfing counter-culture, many other accepted forms of surfer lifestyles

emerged and continue to exist today. Participants and other enthusiasts of the sport, as well as the associative consumer market have become large and diverse enough to encompass them all. This research suggests that there is a scale of authenticity in place in the surf apparel market; one end of the spectrum differs from the other only by individual interpretation. This is allowable in the culture of surfing because as an individualistic sport, individualism is respected (Dixon, 1965). Thus, marketers of surf apparel have at their disposal an array of acceptable surfer lifestyles deemed sufficiently authentic today as in the past. They have maintained a certain degree of individual freedom to identify with and promote both a lifestyle and lifestyle values that suit them best as a brand. Surf apparel marketers have created advertisements based on their interpretation of authentic surfer lifestyle. Their variety of marketing stances are conveyed in the *Surfer Style* magazines. It is not just surfers who showcase various surfer lifestyles through dress and appearance as featured in surf apparel advertisements but also advertisers who select those visual cues and symbols used to convey authentic surfer lifestyle and in doing so reveal who they are as a company, what they value, and how they attempt to reach the surf apparel consumer.

Marketers work through visual cues such as backdrop elements, use of props, use of graphics, and advertisement setting. They use symbols inherent in logos and print patterns, as well as use visual references to surf history and Hawaiian heritage and lifestyle to present a surfer lifestyle grounded in the authenticity of sport. Surf apparel, especially surf trunks, serve as the true material object that best signifies authentic connection to surfer lifestyle, and surf apparel brands have utilized surf trunks in their advertisements to communicate this message, either through focal point of advertisement through apparel product or through colors, patterns, fit, or the way in which they are worn. Surf trunks paired with the body and the body's display of

adornment, such as through defined pectorals, enables surfers in surf apparel advertisements to communicate the ideal surfer image of the time.

The results of this research study will assist in providing action/lifestyle sports marketers with a valuable framework for applying the principles of authenticity in lifestyle branding that can be used to support marketing campaigns in the future. The results of this study will also help them form authentic relationships with their target consumer based on authentic representations of lifestyle communicated through mutually understood dress and appearance symbols. An examination of patterns of the past provides knowledge for the future; analysis of trends in surf apparel marketing through time will prove increasingly meaningful as surfing and other action/lifestyle sports continue to grow and as the consumer market expands to reflect a new generation rooted in a lifestyle that changes with the values of the times and advancement of the sport but with proper tools can be anticipated, interpreted, and assessed as valuable market research.

Authenticity. Authentic surf apparel is athletic apparel that helps its wearer grow in feelings of autonomy, individuality, self-development, and self-realization and also maintains innate connection to the sport of surfing. Because the concept of authenticity centers on the understanding and representation of the self, perception of authentic surf apparel varies and is interpretive in nature: what is considered authentic to one person may differ from another. Surfers have an opinion about what is authentic, as do surf industry marketers. This research project considered the industry's standpoint. Marketers craft their perception of authenticity for mass consumption. Surf apparel brands undergo lifestyle branding efforts to restore product trust and confidence in their target consumer in effort to sell products and gain competitive advantage. As brand positioning captures a large sector of the surf apparel market, marketers use authentic

lifestyle symbols to build or restore the perception of authenticity lost in the mass-manufacturing of products. These symbols include emphasis of function over fashion in the design of surf trunks to prioritize a product's ability to enable functional performance of the sport. Other symbols include colors and patterns that illustrate Hawaiian motifs or display surfboards or palm trees that elicit understanding of the accepted lifestyles of surfing. Further, aspects of the body such as how the hair is cut and worn and the developed nature of the physique demonstrate ideal surfer images that are used in advertisements.

Surf apparel marketers have developed their own perception of authenticity of sport that has consistently centered on a clean, fun surfer lifestyle image. Marketers have implemented symbolic cues in their advertisements that portray surfer lifestyle as clean, natural, and fun; either through emphasis on passionate surfer action or fun and relaxed beach scenes. Their intention may be that an image sells when it is an indication of the self-identity of the viewer. Evenmore, these symbolic cues may actually indicate to whom the surf apparel companies have targeted to sell their products. The portrayal of the clean-cut surfer image over time appears to have complemented middle-class values (the values held by the majority of consumers who are thought to purchase mass-produced surf wear). It is more profitable for mass-produced brands to target customers who represent the vast middle class than to aim toward smaller groups who prefer the fringe aspects of the sport and lifestyle. In this manner marketers have sold their version of authentic surfer lifestyle to their preferred target market. Symbolic interaction occurs when an advertiser presents symbols that are interpreted by viewers of the advertisement as authentic. The marketers use symbols of the "authentic" surfer in their advertisements to resonate with their target market within the surfing community. That market then sees the cues, understands them as valid representations of surfer identity, and ideally purchases the surf

apparel. This process is the cycle of symbolic interaction within the surf apparel industry. The process of symbolic interaction in action is detailed below:

- The symbols are presented by the advertisers.
- The target market sees the advertisements and understands the symbols.
- The symbols are interpreted as valid.
- The advertised surf apparel is ideally purchased and possible repeat purchases occur.

In sum, the above scenario is the process of symbolic interaction. A symbol was presented, then it was perceived and understood. This complete process validates the work of Gregory Stone (1962) on appearance and discourse as essential components of symbolic interaction. In the case of this particular study, the appearance and discourse occurred on the pages of surf apparel advertisements. The images functioned as non-verbal communication between surf apparel advertisers and their target market.

Further Limitations

In the beginning of this thesis the author discussed limitations that were obvious from the on-set of this study. In the process of analyzing data and writing conclusions, it became clear that there are other limitations that need to be discussed. There are inherent biases presented in this research that result from the very nature of this study, which involves examining advertisements from one particular magazine; the use of one magazine establishment limits perspective of authenticity of surfer lifestyle to that publication's culture of surfing. As such, from the start of this project, the surf apparel advertisements from *Surfer* magazine offer a particular stance that comes from the publisher's and advertisers' own particular viewpoints. That stance led to another inherent bias in that not all surfing subcultures could be represented in this study. Furthermore, while the topic of this thesis relates to surfers and authenticity, it is recognized that

the surfer as an athlete/consumer who has his/her own perspective of authenticity of surfing and lifestyle is somewhat missing in this work. This research study represented marketers' perception of authenticity of surfer identity and lifestyle as demonstrated in surf apparel advertisements, not consumers' or surfers' perception of authenticity, which is likely very different, as well as expansive. This study also looked at how surf apparel brands have used symbols to market their products, but the study was not geared to encompass or capture consumer reponse to these symbols. This research project was never intended to take the surf consumers' perspective. Surfers' viewpoints were represented in the extensive review of literature completed that includes remarks and observations from many authors who are surfers and thus active participants of the sport and lifestyle.

Recommendations

The author recommends for future research an expansion of this study to include interviews with real surfers and real surf wear consumers. Conducting interviews to determine their views regarding authenticity of sport, identity, and lifestyle would be beneficial. Interviews that probe how managing their dress and appearance supports and communicates their values as surfers would provide excellent personal feedback from participating members of the sport of surfing and surfing subculture. Futhermore, providing the same *Surfer* magazine advertisements to a selected pool of surfer subjects and then asking them to interpret the symbols in terms of authenticity would provide a viable future project based in symbolic interactionism that would also present the surfers' viewpoint.

A review and analysis of more recent styles of surf wear (Figure 12) and surf apparel advertisements printed in *Surfer* magazine throughout the first decade of the twenty-first century is recommended. Due to the large scope of project and ample resources available to the author,

the author selected a broad yet controlled timeframe conducive to achieving the objectives of her study. Evaluating years 1961 through 1999 provided sufficient timeframe necessary for analysis of trends and patterns of change. Including the first decade of the twenty-first century would enlarge the study and develop a more recent and detailed analysis.

Assuming research from the surf apparel industry standpoint is yet another suggestion. Performing case studies on companies within the surf apparel industry, especially conducting an industry review of the surf wear brands that advertise in *Surfer* magazine at present would provide informative analysis beneficial to understanding the economic state of today's surf apparel industry.

Furthermore, women's surf apparel entered the market in the 1990s and has grown rapidly. Considering women's surf apparel as advertised in *Surfer* magazine from the 1990s forward to date would offer a valuable research study.

Finally, the author recommends applying the concepts of authenticity and lifestyle branding and developed research methodology to other action/lifestyle sports, such as snowboarding or snow skiing, and their respective apparel industries.

REFERENCES CITED

Afcari, K. & Osborne, M. (2005). *Sister surfer: A woman's guide to surfing with bliss and courage*. CT: The Lyons Press.

Agins, T. (1999). *The end of fashion: How marketing changed the clothing business forever*. New York: HarperCollins.

Arthur, L. B. (1997). Cultural authentication refined: The case of the Hawaiian holoku. *Clothing and Textiles Research Journal, 15*(3), 129-139.

Arthur, L. B. (2000). *Aloha attire: Hawaiian dress in the twentieth century*. Atglen, PA: Schiffer Books.

Arthur, L. (2006). The Aloha shirt and ethnicity in Hawaii. *Textile: The Journal of Cloth and Culture, (4)1,* 8-34.

Battle for tween territory escalates. (2004, January 26). *DSN Retailing Today*, 27.

Beach Towne (1987). *Surfer Style*, 4.

Bercovici, J. (2005). Magazines: The establishment rules. *WWD: Women's Wear Daily*. Retrieved April 17, 2009 from Business Source Complete database.

Berman, M. (1970). *The politics of authenticity; radical individualism and the emergence of modern society.* New York: Atheneum Press.

Binkley, S. (2003). Cosmic profit: Countercultural commerce and the problem of trust in American marketing. *Consumption, Markets and Culture*, *6*(4), 231-249.

Birdwell Beach Britches (1987). *Surfer Style*, 7.

Black, S. (2007). Gotta love the lifestyle. *Apparel Magazine*, 2, 2. Retrieved April 17, 2009 from the Business Source Complete database.

Blumer, H. (1969) Fashion: From class differentiation to collective selection. *Sociological Quarterly, 10*: 275-291.

Body Glove (1987). *Surfer Style*, 8.

Booth, D. (1995). Ambiguities in pleasure and discipline: The development of competitive surfing. *Journal of Sport History*, 189-206.

Booth, D. (2001a). *Australian beach cultures: The history of sun, sand, and surf*. London: Frank Cass.

Booth, D. (2001b). From bikinis to boardshorts: *Wahine*s and the paradoxes of surfing culture. *Journal of Sport History, 28*(1), 3-22.

Booth, D. (2003). Expression sessions – Surfing, style, and prestige. In R. Rinehart, S. Sydnor (Eds.), *To the extreme: alternative sports, inside and out* (pp. 315-333). State University of New York Press.

Boynton, L. (1986). The effect of tourism on Amish quilting designs. *Annals of Tourism Research 13*(3), 451-465.

Brannon, E. L. (2005a). *Fashion forecasting* (2nd ed.). New York: Fairchild.

Brannon, E. L. (2005b) *Fashion forecasting: Research, analysis, and presentation*. New York: Fairchild.

Brown, D. & Arthur, L. B. (2002). *The art of the Aloha shirt.* Honolulu, HI: Island Heritage.

Brown, R. (2006, December). Endless summer – 1960s icon Ron Jon Surf Shop rolls out a nostalgic lifestyle brand. *Retailing Today*, 54-58.

Cahill, D. J. (2006). *Lifestyle market segmentation*. New York: Haworth Press.

Campbell, N. (2004). *American youth cultures*. New York: Routledge.

Casselman-Dickson, M. A. & Damhorst, M. L. (1993). Use of symbols for a defining role: Do clothes make the athlete? *Sociology of Sport Journal, 10*, 413-431.

Catchit (1987). *Surfer Style*, 14.

Chidester, B. & Priore, D. (2008). *Pop surf culture: Music, design, film, and fashion from the Bohemian surf boom*. Santa Monica, CA: Santa Monica Press.

Collins, J. (2007, August). Ben Sherman goes back to its roots. *Outlook '08 Retailer Profile*, 52-53.

Colmer, M. (1977). *Bathing beauties: The amazing history of female swimwear*. London: Sphere.

Corky (1987). *Surfer Style*, 18.

Cralle, T. (2001). *The Surfin'ary: A dictionary of surfing terms and surfspeak*. Berkeley, CA: Ten Speed Press.

Damhorst, M. L. (1991). Gender and appearance in daily comic strips. *Dress*. The Annual Journal of the Costume Society of America, *18*, 59-67.

Davidson, W. R. & Rodgers, A. L. (1981, January). Changes and challenges in retailing. *Business Horizons, 24*(1), 82-87.

Davis, F. (1992). *Fashion, culture, and identity.* The University of Chicago Press.

De Mooij, M. (2004). *Consumer behavior and culture – consequences for global marketing and advertising*. Los Angeles: Sage.

Dickson, M. A. & Pollack, A. (2000). Clothing and identity among female in-line skaters. *Clothing and Textiles Research Journal, 18*(65), 65-72.

Dixon, C. (2002, July 28). Catching a cultural wave (Just don't try to define it). *New York Times,* p. A31. Retrieved April 10, 2009 from ProQuest Historical Newspapers The New York Times (1851-2005) database.

Dixon, P. L. (1965). *The complete book of surfing.* New York: Coward-McCann.

Edelson, S. (2007, October 15). Join the club. *WWD: Women's Wear Daily*, *194*(79), 54-54. Retrieved April 17, 2009 from the Business Source Complete database.

Elwell, J. C. & Schmauss, J. (2007). *Surfing in San Diego*. Images of America. Charleston, SC: Arcadia.

Furer, G. (1981). Kapa and palaka. *Dress*. The Annual Journal of the Costume Society of America, *7*, 109-115.

Gabbard, A. (2000). *Girl in the curl: A century of women in surfing*. Seattle, WA: Seal Press.

George, S. (Ed.). (2001). *The perfect day: 40 years of Surfer magazine.* San Francisco: Chronicle Books.

Gobe, M. (2001). *Emotional branding: The new paradigm for connecting brands to 300 people.* New York: Allworth Press.

Goffman, E. (1959). *The presentation of self in everyday life.* Garden City, NY: Doubleday.

Goffman, E. (1961). *Encounters: Two studies in the sociology of interaction*. Indianapolis: IN: Bobbs-Merrill.

Greco, J. (1997, March). Retailing's rule breakers. *Journal of Business Strategy*, *18*(2), 28. Retrieved April 17, 2009 from Business Source Complete database.

Gross, M. (1987, October 21). Surf city U.S.A.: 60's beach culture rides a new wave. *New York Times,* p. C1. Retrieved April 10, 2009 from ProQuest Historical Newspapers The New York Times (1851-2005) database.

Guttman, A. (1978). From ritual to record: The nature of modern sports. New York: Columbia University Press.

Hancock, J. H. (2007). These aren't the same pants your grandfather wore! The evolution of branding cargo pants in 21st century mass fashion. Doctoral Dissertation, The Ohio State University.

Hang Ten (1987). *Surfer Style*, 26.

Hayes, M. (2005, June 2). Prana adds fashion to function. *WWD: Women's Wear Daily*, *189*(116). Retrieved April 17, 2009 from the Business Source Complete database.

Hemson, C. (2001). Ukubekezela or Ukuzithembe: African lifesavers in Durban. In R. Morrell (Ed.), *Changing men is southern Africa*. Pietermaritzburg: University of Natal Press and London and New York: Zed Books.

Hill, A. (2008, June). Building consumer lifestyle brands - Authentic expressions. *Global Cosmetic Industry*, 48-51.

Horn, M. J. & Gurel, L. M. (1981). *The second skin – An interdisciplinary study of clothing* (3rd ed.). Boston: Houghton Mifflin.

JIMMY'Z (1987). *Surfer Style*, 30.

Kahala Hawaii (1987). *Surfer Style*, 34.

Kaiser, S. B., Lennon, S. L., & Damhorst, M. L. (1991). Forum: Gendered appearances in twentieth-century popular media. *Dress*. The Annual Journal of the Costume Society of America, *18*, 49-53.

Kaiser, S. B. (1991). Damsels in distress versus superheroines. *Dress.* The Annual Journal of the Costume Society of America, *18*, 67-75.

Kaiser, S. B. (1997). *The Social psychology of clothing: Symbolic appearances in context* (2nd ed. Revised). New York: Fairchild.

Kampion, D. (2003). *Stoked!: A history of surf culture*. Salt Lake City, UT: G. Smith.

Kanvas by Katin (1987). *Surfer Style*, 35.

Kendall, G. T. (2009). *Fashion brand merchandising*. New York, Fairchild Books.

Klein, H. A. (1965). *Surfing*. Philadelphia: J.B. Lippincott.

Lanagan, D. (2002). Surfing in the third millennium: Commodifying the visual argot. *The Australian Journal of Anthropology, 13*(3), 283-291.

Lawn, J. (2000, September). Five trends for 2001. *Food Management*, *35*(9), 10. Retrieved April 17, 2009 from the Business Source Complete database.

Lewis, D. & Bridger, D. (2000). *The soul of the new consumer: Authenticity -- what we buy and why in the new economy*. London: Nicholas Brealey.

Lifestyle Leaders. (2008, March). *License! Global,* 18-19.

Linden, N. (2008). *Surf girl Roxy*. San Francisco: Chronicle Books.

Lisanti, T. (2005). *Hollywood surf and beach movies: The first wave, 1959-1969*. Jefferson, NC: McFarland & Company.

Lisotta, C. (2004, November 22). Fashion is in; 2005-06 season development dominated by *lifestyle* projects. *Television Week.* Retrieved April 17, 2009 from the Business Source Complete database.

Marcus, B. (2005a). *Walter Hoffman and Dick Mentz*. Unpublished manuscript.

Marcus, B. (2005b). *Duke Boyd*. Unpublished manuscript.

Marcus, B. (2005c). *Surf and turf: The rise and ride of the surf industrial complex*. Unpublished manuscript.

Marcus, B. (2005d). *Jim Jenks*. Unpublished manuscript.

Marcus, B. (2005e). *Kanvas by Katin*. Unpublished manuscript.

Marcus, B. (2005f). *The parallel, rapid ascent of Kelly Slater and the modern surf industrial complex.* Unpublished manuscript.

Marcus, B. (2005-2006). *Trunk it*. Unpublished manuscript for Surfing Heritage Foundation project/exhibition.

Maui & Sons. (1987). *Surfer Style*, 45.

McCall, G. J. & Simmons, J. L. (1966). *Identities and interactions.* New York: Free Press.

McIntosh, A. J. & Prentice, R. C. (1999). Affirming authenticity: Consuming cultural heritage. *Annals of Tourism Research*, *26*(3), 589-612.

Mead, G. H. (1934). *Mind, self, and society.* The University of Chicago Press.

Michman, R. D., Mazze, E. M., & Greco, A. J. (2003). *Lifestyle marketing: Reaching the new American consumer*. Westport, CT: Praeger.

Murphy, R., Karimzadeh, M., & Wicks, A. (2007, October 15). Inventing a lifestyle brand. *WWD: Women's Wear Daily*, *194*(79), 46- 48. Retrieved April 17, 2009 from the Business Source Complete database.

Newman, A. (2000, December 17). Salient facts surf rage: Rule of the waves. *New York Times 1857 – Current,* p. SM42. Retrieved from ProQuest Historical Newspapers The New York Times (1851-2005) database.

New York Times (1965, March 24). Display advertisement, p. 14. Retrieved from ProQuest Historical Newspapers The New York Times (1851-2005) database.

Ocean Pacific (1987). *Surfer Style*, 51.

O'Mara, S. L. (2000, November 13). Klaussner to make Dick Idol line, *Furniture Today*, 32.

Packaged Facts. (2003, July). The U.S. youth market, 139-141.

Packaged Facts. (2008, December). The adults of generation Y in the U.S.: Hitting the demographic, lifestyle and marketing mark, 20-25.

Paff, J. L. & Lakner, H. B. (1997). Dress and the female gender role in magazine advertisements of 1950-1994: A content analysis. *Family and Consumer Sciences Research Journal 26*(29), 29-58.

Pawle, F. (n.d.). Let it rain. Retrieved October 26, 2009 from http://stabmag.com/features/let-it-rain.php.

Preston-Whyte, R. (2001). Constructed leisure space: The seaside at Durbin. *Annals of Tourism Research, 28*(3), 581–596.

A purr-fect fit for home textiles? (2003, June 16). *Home Textiles Today,* 18.

Rader, B. G. (2004). *American sports – From the age of folk games to the age of televised sports* (5th ed.). New Jersey: Prentice Hall.

Rensin, D. (2008). *All for a few perfect waves: The audacious life and legend of rebel surfer Miki Dora*. New York: HarperEntertainment.

Rincon (1987). *Surfer Style*, 64.

Rip Curl (1987). *Surfer Style*, 66.

Ryan, R. (2004, August 20). Telstra shifts focus to lifestyle branding. *B & T Weekly*, 8.

Salt Creek (1987). *Surfer Style*, 67.

SEC filing reports (2009). Retrieved February 10, 2009 from LexisNexis® Academic database.

SGMA: Less-expensive fitness or family/social activities gaining. SGB Update. (2009, March 18). Retrieved from SBRNet Sports Business Research database.

Solomon, M. R. (1983). The role of products as social stimuli: A symbolic interactionism perspective. *Journal of Consumer Research, 10*, 319-329.

Solomon, M. R. (2007). *Consumer behavior- Buying, having, and being*. New Jersey: Pearson Prentice Hall.

Southerden, L. (2005). *Surf's up: The girl's guide to surfing*. New York: Ballantine Books.

Stedman, L. (1997). From Gidget to Gonad man: Surfers, feminists, and postmodernization. *The Australian and New Zealand Journal of Sociology*, *33*(1), 75-90.

Steve & Barry's files for bankruptcy. (2008, July 10). Retrieved March 28, 2009 from http://www.usnews.com.

Stillman, D. (1990, September 2). Surf's up again: On screen on canvas, on the radio. *New York Times 1985 – Current,* p. H1. Retrieved April 17, 2009 from ProQuest Historical Newspapers The New York Times (1851 - 2005) database.

Stokes, C. C. (2008). *Healthist ideologies: The case of LuluLemon Athletica. Unpublished master's thesis*, Queen's University, Kingston, Ontario, Canada.

Stone, G. P. (1962). Appearance and the self. In M. E. Roach & J. B. Eicher (Eds.), *Dress, adornment, and the social order* (pp. 216-245). New York: Wiley & Sons.

Storm, P. (1987). *Functions of dress: Tool of culture and the individual*. Englewood Cliffs, NJ: Pearson Prentice-Hall.

Struna, N. L. (1996). Historical research in physical activity. In J. R. Thomas and J. K. Nelson, *Research methods in physical activity* (3rd ed) (pp. 251-268). Champaign, IL: Human Kinetics.

Struna, N. L. (1996). *People of prowess: Sport, leisure, and labor in early Anglo-America.* Chicago: University of Illinois Press.

Sun Britches (1987). *Surfer Style*, 76.

Surfer. (1974, June-July). Dana Point, CA: Surfer, 60-63.

Surfer Style (1987). n.p.

Surfer Style (1988). n.p.

Surfer Style (1989). n.p.

Swenson, C. (1986, April). Target lifestyles, not overstuffed mailboxes. *ABA Banking Journal*, 44-45.

Thompson, G. (2001). Making waves, making men: The emergence of a professional surfing masculinity in South Africa during the late 1970s. In R. Morrell (Ed.), *Changing men is southern Africa*. Pietermaritzburg: University of Natal Press and London and New York: Zed Books.

Tortora, P. & Eubank, K. (2005). *Survey of historic costume.* NY: Fairchild.

Tungate, M. (2005). *Fashion brands – Branding style from Armani to Zara.* London: Kogan Page.

Tungate, M. (2008). *Branded male – Marketing to men.* London: Kogan Page.

Vlachos, A. (2008). *Girls don't surf: The gender inequality of women surfers. Unpublished master's thesis*, California State University, Long Beach. Retrieved March 2, 2009 from Dissertations and Theses database.

Waitt, G. (2000). Consuming heritage: Perceived historical authenticity. *Annals of Tourism Research, 27*(4), 835-862.

Warner, P. C. (1988). Public and private: Men's influence on American women's dress for sport and physical education. *Dress*. The Annual Journal of the Costume Society of America, *14*, 48-55.

Warner, P. C. (1997). Clothing as barrier: American women in the Olympics, 1900-1920. *Dress*. The Annual Journal of the Costume Society of America*, 24,* 55-68.

Warner, P. C. (2005). The Americanization of fashion: Sportswear, the movies and the 1930s. In L. Welters & P. A. Cunningham (Eds.), *Twentieth-century American fashion* (pp. 79-97). New York: Berg.

Warshaw, M. (Ed.). (2004). *Zero break: An illustrated collection of surf writing, 1777-2004*. Orlando, FL: Harcourt.

Warshaw, M. (2005). *The encyclopedia of surfing*. Orlando, FL: Harcourt.

Weir, J. (1994, November 7). Casual look 'defining character of the '90s.' *Advertising Age*, S2.

Wheaton, B. (2004). *Understanding lifestyle sports: Consumption, identity, and difference*. Routledge critical studies in sport. London: Routledge.

Workman, J. E. & Freeburg, B. W. (2009). *Dress and society*. New York: Fairchild Books.

Young, N. (1994). *The history of surfing.* Salt Lake City, UT: Gibbs Smith.

APPENDIX A:

DECADE COMPARISON TABLES: 1960s THROUGH 1990s

The tables listed in Appendix A display how the results of surf apparel advertisements from individual decades compare to the results of advertisements found from each of the other three decades studied (1960s through 1990s). These tables include the same data points/symbolic cue found on the Authenticity and Lifestyle Matrix (Appendix B) that were applied to every advertisement reviewed from each of the decades considered in this study. Likewise, these tables include the same data points/symbolic cues that are integrated into the tables used to evaluate advertisements and organize results per individual decade, as can be found in Chapter Five; however, these tables provide the structure and means for a multiple decade, cross-comparison viewpoint.

Table 133: Focal point of advertisement, 1960s-1990s

N advertisements = 100				
1. Focal point of advertisement	**1960s**	**1970s**	**1980s**	**1990s**
Apparel product	**4**	**7**	**8**	**6**
Action	**0**	**2**	**5**	**7**
Models/people/surf celebrity	**4**	**5**	**2**	**4**
Text/logo/graphics	**7**	**6**	**1**	**2**
Apparel product AND action	**1**	**0**	**2**	**4**
Models/people/surf celebrity AND apparel product	**9**	**3**	**5**	**3**
Action AND models/people/surf celebrity	**0**	**0**	**3**	**0**
Total advertisements	**25**	**23**	**26**	**26**

Table 134: Size of advertisement, 1960s-1990s

2. Size of advertisement	**1960s**	**1970s**	**1980s**	**1990s**
One-page advertisement or smaller	**25**	**22**	**25**	**21**
Two-page+ advertisement	**0**	**1**	**1**	**5**
Total advertisements	**25**	**23**	**26**	**26**

Table 135: Surf celebrity featured in advertisement, 1960s-1990s

3. Surf celebrity featured in advertisement	1960s	1970s	1980s	1990s
Yes	9	12	12	13
No	16	11	14	13
Total advertisements	**25**	**23**	**26**	**26**

Table 136: Garment type(s) advertised through printed text description, 1960s-1990s

4. Garment type(s) advertised through printed text description	1960s	1970s	1980s	1990s
Surf trunks	10	5	5	5
Shorts	0	0	1	0
Pants	1	0	0	0
Shirts	3	2	0	0
Jacket	6	0	0	0
Wetsuit	8	10	4	3
None specified	3	7	16	18

Table 137: Garment type(s) shown in advertisement, 1960s-1990s

5. Garment types(s) shown in advertisement	1960s	1970s	1980s	1990s
No garment shown	2	0	0	0
Surf trunks	12	8	17	16
Shorts	0	2	3	2
Pants	3	3	0	1
Shirts	5	9	5	9
Jacket	5	1	0	2
Wetsuit	8	10	7	7

Table 138: Color(s) of garments shown in advertisement (excluding wetsuits), 1960s-1990s

6. Color(s) of garments shown in advertisement (excluding wetsuits)	1960s	1970s	1980s	1990s
No garment shown	0	0	0	0
Single/solid	8	11	8	6
Multi-colors	15	11	18	17
Brights	7	1	8	10
Neons	0	0	5	3
Muted/pastels	0	4	3	1
Black	9	5	12	10
White	9	6	12	7
Red	8	6	8	9
Orange	3	7	3	2
Yellow	5	3	11	8
Blue	3	6	14	11
Green	2	3	5	6
Pink	0	0	8	5
Purple	0	1	4	1
Brown	1	4	1	0
Beige	1	2	2	0
Gray	0	0	1	2
Indeterminable due to black and white image	6	3	1	4

Table 139: Pattern(s) of garments shown in advertisement (excluding wetsuits), 1960s-1990s

7. Pattern(s) of garments shown in advertisement (excluding wetsuits)	1960s	1970s	1980s	1990s
None/plain or solid	10	12	8	6
Plaid or checks	2	0	0	0
Horizontal stripes or "competition" stripes	8	4	0	2
Vertical stripes throughout entire garment	0	0	2	0
Plain with stripes sewn on seams of legs	1	0	0	1
Floral	1	2	1	6
Polynesian	1	4	0	1
Contrasting bands	4	1	5	2
Color blocking	1	0	4	1
Logo visible on apparel	2	5	7	12
Other: two colors blended	0	0	1	0
Other: solid pattern with front or side panels of various print designs	0	0	5	3
Other: "busy" print patterns with various print designs	4	2	4	1
Other: Asian character print designs	0	1	0	0
Other: army fatigue print designs	1	0	1	0
Other: vertical or diagonal stripes on front panel section	1	0	2	0
Other: splashes of multiple colors AND contrasting bands	0	0	1	0
Other: color blocking AND contrasting bands	0	0	3	2
Other: color blocking AND vertical stripes	0	0	1	0
Other: plain with stripes sewn on seams of legs AND contrasting bands	0	0	0	2
Other: solid pattern w/ front or side panels of various print designs AND contrasting bands	0	0	0	1

Table 140: Fit of garments shown in advertisement (excluding wetsuits), 1960s-1990s

8. Fit of garments shown in advertisement (excluding wetsuits)	1960s	1970s	1980s	1990s
Snug/fitted	16	15	19	10
Loose/baggy	1	2	1	14
Not applicable or visible in advertisement	1	0	0	0

Table 141: Garment waistband- how it is worn on body in advertisement, 1960s-1990s

9. Garment waistband- how it is worn on body in advertisement	1960s	1970s	1980s	1990s
Low rise	1	5	9	7
Regular/natural waist	9	2	9	3
Not applicable, as in for wetsuits, shirts, or jackets or is not visible in advertisement	15	17	8	17

Table 142: Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits), 1960s-1990s

10. Hem length of trunks/shorts shown in advertisement (excluding pants and wetsuits)	1960s	1970s	1980s	1990s
Long (hem at or below knee)	1	0	1	11
Medium (hem above knee to mid-thigh)	5	1	3	4
Short (hem at or above mid-thigh)	6	8	14	6
Various lengths shown	0	0	0	3
Not applicable or visible in advertisement	5	2	1	3

Table 143: Color(s) of wetsuits as shown, when included in advertisement, 1960s-1990s

11. Color(s) of wetsuits as shown, when included in advertisement	1960s	1970s	1980s	1990s
No garment shown	1	0	0	0
Single/solid	6	6	0	0
Multi-colors	2	4	7	7
Brights	1	3	7	5
Neons	0	0	0	1
Muted/pastels	0	0	0	0
Black	7	9	4	6
White	0	0	3	2
Red	2	5	3	3
Orange	0	0	0	0
Yellow	0	1	3	4
Blue	1	1	6	5
Green	0	0	1	0
Pink	0	0	1	2
Purple	0	0	0	0
Gray	0	0	1	0

Table 144: Patterns of wetsuits as shown, when included in advertisement, 1960s-1990s

12. Patterns of wetsuits as shown, when included in advertisement	1960s	1970s	1980s	1990s
None/plain or solid	5	6	0	0
Stripes or "competition" stripes	1	0	1	0
Solid with contrasting bands	0	0	0	0
Color blocking	1	3	6	4
Logo visible on apparel	3	8	7	3
Other: color blocking AND contrasting bands	0	1	1	3
Other: solid pattern w/ front or side panels of various print designs AND contrasting bands	0	0	0	1

Table 145: Fit of wetsuits shown, 1960s-1990s

13. Fit of wetsuits shown	1960s	1970s	1980s	1990s
Snug/fitted	7	10	5	7
Loose/baggy	0	0	1	0
Not applicable or visible in advertisement	1	0	1	0

Table 146: Hem length of wetsuits shown, 1960s-1990s

14. Hem length of wetsuits shown	1960s	1970s	1980s	1990s
Full suit length that extends to ankle	2	8	2	5
Long (hem at or below knee)	0	0	0	0
Medium (hem above knee to mid-thigh)	1	3	3	2
Short (hem at or above mid-thigh)	4	3	1	0
Various lengths shown	1	3	0	1
Not applicable or visible in advertisement	2	2	1	0

Table 147: Race/ethnicity featured (indicated for all people shown in advertisement), 1960s-1990s

15. Race/ethnicity featured (indicated for all people shown in advertisement)	1960s	1970s	1980s	1990s
African American	0	0	0	0
Asian	1	1	0	0
Caucasian	19	16	19	20
Hispanic	1	1	0	0
Hawaiian or Polynesian	0	3	0	2
Indeterminable	1	2	4	5

Table 148: Body (indicated for all principal people in advertisement), 1960s-1990s

16. Body (indicated for all principal people in advertisement)	1960s	1970s	1980s	1990s
Jewelry	2	1	2	8
Watches	3	3	10	6
Sunglasses	2	1	1	3
Tattoos or piercings	0	0	0	0
Facial hair	2	7	2	2
Defined pectorals, when pectorals are exposed	7	5	11	6
Surfboard leash utilized	0	2	3	5
Other ___zinc sunscreen worn on face	0	0	1	1
No additionally-apparent body adornment	11	9	6	8

Table 149: Hair (indicated for all principal people in advertisement), 1960s-1990s

17. Hair (indicated for all principal people in advertisement)	1960s	1970s	1980s	1990s
Hair not visible when people are present in advertisement	0	0	2	2
Hair color:	.	.	.	.
Blond	7	6	9	8
Brown	14	15	15	12
Black	3	7	0	5

Table 150: Hair length, 1960s-1990s

18. Hair length	1960s	1970s	1980s	1990s
Long	0	22	3	4
Short	21	0	18	21

Table 151: Hair texture: Tousled/wavy, 1960s-1990s

19. Hair texture: Tousled/wavy	1960s	1970s	1980s	1990s
Yes	5	10	13	11
No	20	13	8	14

Table 152: Graphics and design – Emphasis of advertisement on computer/art graphics, 1960s-1990s

20. Graphics and design - Emphasis of advertisement on computer/art graphics	1960s	1970s	1980s	1990s
Yes	5	8	3	8
No	20	15	23	18
Total advertisements	**25**	**23**	**26**	**26**

Table 153: Type of graphics used, 1960s-1990s

21. Type of graphics used	1960s	1970s	1980s	1990s
Computer graphic art	0	6	3	7
Comic strip style art	3	1	0	0
Other ____ apparel sketches_____	0	1	0	0
Other ____ psychedelic style art_____	2	0	0	0
Other painting style art	0	0	0	1

Table 154: Logo present in advertisement, other than on apparel product, 1960s-1990s

22. Logo present in advertisement, other than on apparel product	1960s	1970s	1980s	1990s
Yes	18	16	21	22
No	7	7	5	4
Total advertisements	**25**	**23**	**26**	**26**

Table 155: Multiple use of logo in advertisement, no logos found on apparel products, 1960s-1990s

23. Multiple use of logo in advertisement, no logos found on apparel products	1960s	1970s	1980s	1990s
Yes	0	1	6	8
No	25	22	20	18
Total advertisements	**25**	**23**	**26**	**26**

Table 156: Principal people shown in advertisement, 1960s-1990s

24. Principal people shown in advertisement	1960s	1970s	1980s	1990s
No real people shown	6	2	3	1
Caricatures as models	2	1	0	0
Number of males featured (real or caricatures):	.	.	.	.
zero	4	0	0	0
one	15	11	12	16
two	2	4	8	3
three	3	2	3	2
four	2	0	1	1
five	0	1	0	3
more than five prominently displayed, not as extras	1	3	0	0
Number of females featured (real or caricatures):	.	.	.	.
zero	18	19	20	20
one	4	2	3	6
two	1	0	0	0
three	4	0	0	0
four	0	1	0	0
five	0	0	0	0
more than five prominently displayed, not as extras	0	0	0	0

Table 157: Coloration of advertisement, 1960s-1990s

25. Coloration of advertisement	1960s	1970s	1980s	1990s
Natural earth tones	4	9	2	1
Brights	5	7	17	15
Neons	0	1	0	1
Muted/pastels	0	1	4	1
Black/white	13	4	1	3
Sepia	0	0	0	2
Psychedelic era styling	2	2	0	0
Multiple coloration styles used (natural earth tones AND black coloration)	0	0	1	0
Multiple coloration styles used (natural earth tones AND brights)	0	0	1	0
Multiple coloration styles used (brights AND muted/pastels)	0	0	2	1
Multiple coloration styles used (brights AND neons)	0	0	0	1
Multiple coloration styles used (muted or pastels AND sepia)	0	0	0	1
Multiple coloration styles used (brights AND black/white)	1	0	0	0

Table 158: Lifestyles emphasized, 1960s-1990s

26. Lifestyles emphasized	1960s	1970s	1980s	1990s
Passionate athlete surfer action	1	5	15	12
Naturalist or alternative	2	6	0	0
Edgy counter culture	0	0	1	2
Professional athlete	1	0	1	1
Clean-cut sportsman	0	0	2	2
Beach bum passive style w/ beach as place for fun sociality/group unity	0	0	0	1
Relaxed casual style or "Island" style	2	6	2	1
Multiple lifestyles conveyed or emphasized	11	1	1	0
Beach bum passive style AND relaxed casual style or "Island" style	3	1	0	1
Professional athlete AND clean-cut sportsman	5	0	1	2
Clean-cut sportsman AND Relaxed casual style or "Island" style	3	0	0	0
Passionate athlete surfer action AND relaxed casual style or "Island" style	0	0	1	0
Passionate athlete surfer action AND professional athlete AND clean-cut sportsman	0	0	0	1
Other: real outdoorsman lifestyle	0	1	0	0
Other: traditional heritage	0	0	1	1
Other: surf boom extravagance, suburban life	0	0	1	0
Other: surf fashion leaders	0	0	0	1
Other: European surfer chic	0	0	0	1
None predominately apparent	8	3	1	0

Table 159: Scene of advertisement, 1960s-1990s

27. Scene of advertisement	1960s	1970s	1980s	1990s
Outdoors setting	18	19	20	20
Indoor setting	0	0	1	0
Both outdoors and indoor scenes	0	1	1	0
Not applicable	7	3	4	6
Total advertisements	**25**	**23**	**26**	**26**

Table 160: Featured elements/backdrop of advertisement, 1960s-1990s

28. Featured elements/backdrop of advertisement	1960s	1970s	1980s	1990s
Ocean water, predominately calm	8	7	2	1
Moving waves, predominately of a larger-scale	4	8	16	14
Sand or beach	8	8	9	3
Piers	1	0	0	1
Trees	0	3	0	1
Suburban/lawn/neighborhood house or garage setting	1	1	2	0
Other: outside, people standing next to an airplane	1	0	0	0
Other: computer-designed backdrop with sun and rainbow	0	1	0	0
Other: rocky ledge/rock landscape	1	1	0	1
Other: on a sailboat	0	1	0	0
Other: large sun, rainbow, psychedelic style art	2	0	0	0
Other: large glass window exploding with water and surfer bursting through	0	0	1	0
Other: outside, standing against the backdrop/wall of a building	0	0	1	0
Other: American flag hanging in background behind models/people/surf celebrity	0	0	2	0
Other: outside sitting at a table at European café	0	0	0	1
Other: building construction lot	0	0	0	1
Other: surfers standing in front of a competition scoreboard	0	0	0	1
Not applicable	7	0	3	5

Table 161: Utilization of props, 1960s-1990s

29. Utilization of props	1960s	1970s	1980s	1990s
No apparent use of props	6	2	3	1
Surfboard	13	12	22	18
Female/beach bunny	8	2	3	6
Other: car	0	0	2	0
Other: group of three or more friends or team members	5	3	1	2
Other: Jack O'Neill's eye patch	0	1	0	0
Other: sailboat	1	2	0	0
Other: bicycle with luggage on a rainbow road	0	0	0	0
Other: Fire and Rain - man representing fire, woman representing rain	0	1	0	0
Other: computerized/digitalized animals - dolphin, shark, and penguin	0	1	0	0
Other: wave/surf photography camera	1	2	0	0
Other: wearing jeans with trunks hanging from back pocket	0	1	0	0
Other: binoculars	0	1	0	0
Other: water sport gear - water skis, spear-fishing rod	1	0	0	0
Other: airplane	1	0	0	0
Other: lifeguard station	0	0	1	0
Other: large apparel hang tag with company name	0	0	1	0
Other: computerized #1 surf medal with ribbon	0	0	1	0
Other: a cop on a motorcycle	0	0	1	0
Other: classic yellow raincoat hanging on a nail outside, next to model	0	0	1	0
Other: electric guitar	0	0	1	0
Other: surfboard shaping equipment	0	0	1	0
Other: holding a young child, son	0	0	0	2
Other: European tea and alcohol	0	0	0	1
Other: yellow construction crane and hard hats	0	0	0	1
Other: swimming fins worn on feet on top surfboard	0	0	0	1
Other: bicycle	0	0	0	1
Other: $55,000 prize money check and competition scoreboard on display	0	0	0	1
Other: original surf trunks on display	0	0	1	1
Other: wearing a Hawaiian lei	0	0	0	1
Other: fire flames and a rocking chair	0	0	0	1
Other: water bottle and beanie hat	0	0	0	1

Table 162: Featured action of advertisement, 1960s-1990s

30. Featured action of advertisement	1960s	1970s	1980s	1990s
No action due to no models/people/surf celebrity featured in advertisement	4	0	2	1
Active surfing	1	6	9	9
Transitional action	0	0	1	1
Passive, leisure action or standing still/posing	17	14	6	7
Competition mode	0	0	0	1
Active surfing AND Passive action due to multiple images	2	2	7	5
Transitional action and Passive action due to multiple images	1	0	0	0
Other: active action but not active surfing: playing guitar and shaping surfboard	0	0	1	0
Other: active action but not active surfing: bicycling	0	1	0	0
Other: active action but not active surfing: drinking and conversing at a café	0	0	0	1
Other: active action but not active surfing: men hanging from a wetsuit attached to a crane	0	0	0	1

Table 163: Nostalgia evident in advertisement, 1960s-1990s

31. Nostalgia evident in advertisement	1960s	1970s	1980s	1990s
Reference to Hawaii/Polynesia	3	1	0	2
Reference to surf history	1	0	1	4
Vintage lifestyle or vintage items featured	0	0	3	2

Table 164: Authenticity and lifestyle descriptors printed in advertisement, 1960s-1990s

32. Authenticity and lifestyle descriptors printed in advertisement	1960s	1970s	1980s	1990s
Use of words "authentic", "real", " genuine", "true", "original", "first", "only one", "best"	8	7	9	4
Use of the word "lifestyle", "freedom", or "purism"	4	8	3	1

Table 165: Emphasis made of company name, 1960s-1990s

33. Emphasis made of company name	1960s	1970s	1980s	1990s
Yes	13	8	14	22
No	12	15	12	4
Total advertisements	**25**	**23**	**26**	**26**

APPENDIX B: AUTHENTICITY AND LIFESTYLE MATRIX

Focal point of advertisement
Apparel product
Action
Models/people/ featured celebrity
Text/logo/graphics
Apparel product AND action
Models/people/surf celebrity AND apparel product
Action AND models/people/surf celebrity

Size of advertisement
One-page advertisement or smaller
Two-page+ advertisement

Celebrity featured in advertisement
Yes or No (circle)

Garment type(s) advertised
Surf trunks
Shorts
Pants
Shirt
Jacket
Wetsuit

Garment types(s) advertised through printed text description
None
Surf trunks
Shorts
Pants
Shirt
Jacket
Wetsuit

Garment types(s) shown in advertisement
No garment shown
Surf trunks
Shorts
Pants
Shirts
Jacket
Wetsuit

Color(s) of garments shown in advertisement
No garment shown
Single/solid
Multi-colors
Brights or neons
Muted/pastels
Black/white
Red/orange/yellow
Blue/green
Pink/purple
Brown/beige/gray
Indeterminable due to black and white image

Pattern(s) of garments shown in advertisement (excluding wetsuits)
None/plain or solid
Plaid or checks
Horizontal stripes or "competition" stripes
Plain with stripes sewn on seams of legs
Floral/Polynesian
Contrasting bands
Color blocking
Logo visible on apparel
Other _____

Fit of garment shown
Snug/fitted (circle)
Loose/baggy (circle)
N/A or not visible

Garment waistband
Low rise
Regular waist
N/A or not visible

Hem length
Full suit length that extends to ankle (for wetsuits)
Long (hem at or below knee)
Medium (hem above knee to mid-thigh
Short (hem at or above mid-thigh)
Various lengths shown
N/A or not visible

Ethnicity featured
African American
Asian
Caucasian
Hispanic
Hawaiian/Polynesian
Indeterminable

Body
Jewelry
Watches
Sunglasses
Tattoos or piercings
Facial hair
Defined pectorals, when exposed
Surfboard leash utilized
Other _____
No additionally-apparent body adornment

Hair
Hair not visible when people are present
Blond
Brown
Black
Long or short (circle)
Tousled/wavy

Graphics and design
Ad emphasizes graphics
Computer graphics/art
Comic strip style art
Other _____

Use of logo and size
Logo present in ad
Huge
Large
Medium
Small
Multiple use of logo

People shown in ad
No real people shown
Caricatures as models
Number of males (real or caricatured)
Number of females (real or caricatured)

Coloration of ad
Natural earth tones
Brights
Neons
Muted or pastels
Black/white
Sepia
Psychedelic era styling
Multiple coloration styles used

Lifestyles emphasized
Passionate athlete surfer action
Naturalist or alternative
Edgy counter culture
Professional athlete
Clean-cut sportsman
Beach bum passive style with beach as place for fun sociality/group unity
Relaxed casual style or Island style
Multiple lifestyles conveyed or emphasized
Other _____
None predominately apparent

Scene of advertisement
Outdoors setting
Indoor setting
Both
N/A

Featured elements/backdrop
Ocean water, calm
Large moving waves
Sand or beach
Piers
Trees
Suburban/house or garage setting
Other _____
N/A

Utilization of props
No apparent use
Surfboard
Female/beach bunny
Group of 3+ friends
Other _____

Featured action
No action
Active
Transitional action
Passive/leisure action
Competition mode
Multiple forms of action
Other _____

Nostalgia evident in advertisement
Reference to Hawaii/Polynesia
Reference to surf history
Vintage lifestyle or vintage items featured

Authenticity and lifestyle descriptors printed in advertisement
Authenticity descriptors used
Lifestyle descriptors used

Emphasis made of company name
Yes or No (circle)

Additonal notes

Offers selection of custom-designed colors and sizes

Mention of exclusivity of brand or product

Promises or guarantees made

Emphasis made of celebrity affiliation or of past or existing relationship with a professional surfer

Orientation of brand or product with modern/contemporary surfing

Orientation of brand or product with history/surfing

**Authenticity and Lifestyle Matrix developed by Lisa Reese*

APPENDIX C: FIGURES

Note: All advertisements are used with the permission of *Surfer* magazine.

Figure 1: Men's turn of the twentieth-century swimming attire, accessed from Surfing Heritage Foundation, photograph by Lisa Reese. Measured length: 38 inches, Measured waist: 40 inches.

Figure 2: Early swimming tank suit (wool), accessed from Surfing Heritage Foundation, photograph by Lisa Reese. Details given from tag: Size 36; Year: 1928; Brand: Belmont Beach Bath House, Long Beach, CA; Manufactured by The Swim Easy Knitting Mills, Inc. Los Angeles, USA.

Figure 3: Early swimming tank suit, circa 1920s. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese. Details given from tag: Manufactured by N. Snellenburg Co. Sporting Goods. All wool.

Figure 4: Example of custom-made Linn's Hawaiian surf trunks. Blue color and side striping were customization options available to customers by tailors and seamstresses who customized pieces - these were not manufactured. Year: circa mid-1950s, Measured inseam: 2 ½ inches, Closures: Tab front with two buttons and button fly. Tag details given: Brand: Linn's Hawaiian Sportswear. Special features: front patch stating "Hawaii - Remember Pearl Harbor." Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 5: Brand: Hang Ten, Year: circa mid/late 1960s, Measured waist: 30 inches, Measured inseam: 4 inches, Closures: Velcro fly with drawstring tie strung through metal holes on waistband. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 6: Example of surf trunks with side panel and check designs. Year: circa 1979. Measured waist: 30 inches, Measured inseam: 3 inches, Closures: Metal button snap. Tag details given: Brand: Quiksilver, Fiber: 65 percent polyester and 35 percent cotton, side panels 100 percent cotton. Special features: modified scallop legs. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 7: Example of Hawaiian-themed print. Brand: Quiksilver, Year: circa late 1970s, Measured waist: 28 inches, Measured inseam: 2 ½ inches, Fiber: cotton, Closures: Velcro fly with metal button snap. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 8: Women's Ocean Pacific cargo pocket surf trunks, circa 1980s. Measured waist: 28 inches, Measured inseam: 3 inches, Closures: Velcro fly with drawstring tie strung through metal holes on waistband. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese. This is Surfing Heritage Foundation's earliest example of surf trunks cut for the female form.

Figure 9: Example of bright colors and "busy" print design. Year: circa 1980s, Size XL, Measured waist: 38 inches, Measured inseam: 6 inches, Closures: drawstring tie. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 10: Example of neon colors. Brand: Off Shore, Year: circa mid-1980s, Fiber: 100 percent nylon, Measured inseam: 4 ½ inches, Closures: Velcro fly with button snap. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 11: Example of muted/pastel colors. Year: circa early 1990s, Measured waist: 32 inches, Measured inseam: 7 ½ inches. Special features: cargo pockets on each side, Closures: zipper fly with metal button snap. Tag details given: Brand: Salt Creek, Made in USA, Size 32, Fiber: cotton. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 12: Example of early twenty-first century-style surf trunks, circa 2004. Tag details given: Brand: RVCA, Fiber: 60 percent cotton and 40 percent nylon, Made in China. Measured waist: 34 inches, Measured inseam: 9 ½ inches, Closures: zipper fly and drawstring tie strung through metal holes on waistband. Accessed from Surfing Heritage Foundation, photograph by Lisa Reese.

Figure 13: Example of comic strip/cartoon style advertisements. San Diego Divers Supply and Gordon & Smith, *Surfer,* 1961.

Figure 14: Surf celebrity, Ricky Grigg, in Jantzen advertisement, *Surfer* 1963.

Figure 15: Surf celebrity, Ricky Grigg, in Jantzen advertisement, *Surfer* 1965.

Figure 16: Example of a clean-cut surfer posing with surfboard in hand, and use of surfboard as a prop. Catalina advertisement featuring nylon SURFERS® made by Chariot Textiles Corp., *Surfer* 1965.

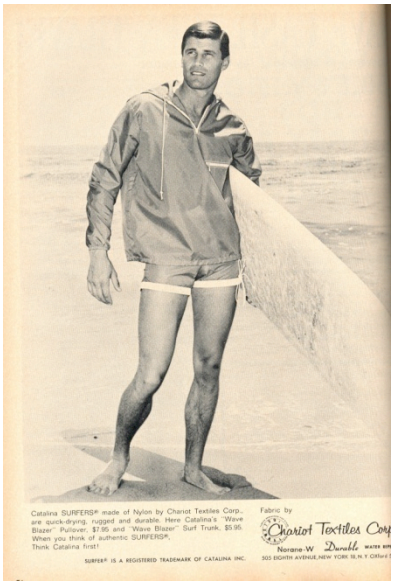


Figure 17: Kanvas by Katin advertisement, *Surfer* 1969.

Figure 18: Example of psychedelic era artwork and stylization and surfboard as a prop. O'Neill wetsuit advertisement, *Surfer* 1969.

Figure 19: Example of surfer lifestyle: beach bum, passive style and a female/beach bunny as a prop. Jantzen advertisement featuring surf celebrities Corky Carroll and Rod Sumpter, *Surfer* 1969.

Figure 20: Golden Breed Sportswear advertisement, reference to lifestyle: "Lifestyle Revolution", *Surfer* 1972

Figure 21: Example of psychedelic era stylization, naturalist or alternative surfer lifstyle, and emphasis made of company name. "Fire and rain – wear it." Jantzen advertisement, *Surfer* 1972.

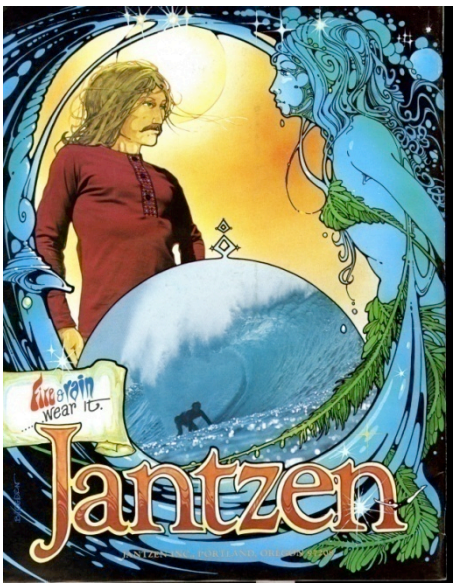


Figure 22: Example of 1970s unity of mind and purpose, the trend of telling surfers *who* they were and *what* they value: "Natural, Strength, Fluid, Contentment, Savage, Warmth." O'Neill advertisement, *Surfer* 1974.

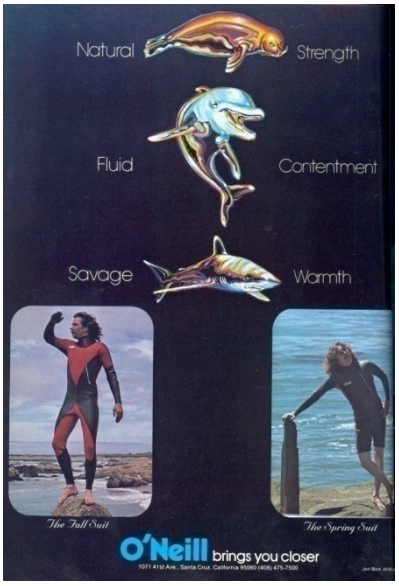


Figure 23: Example of relaxed casual style or Island style surfer lifestyle and of ethnic diversity of models. Ocean Pacific advertisement, *Surfer* 1978.

Figure 24: Example of professional athlete surfer lifestyle and emphasis of models/people/surf celebrity, Australian surfer, Mark Richards, in Lightning Bolt advertisement, *Surfer* 1981.

Figure 25: Emphasis of authenticity of sport. "Surfers Only." Town and Country Surf Designs Hawaii, *Surfer* 1984.

Figure 26: Example of 1980s emphasis of apparel product functionality. Gordon & Smith (G&S) advertisement, *Surfer* 1984.

Figure 27: Example of 1980s surf boom extravagance, inland/suburban setting, the use of a vintage car and a female as props, and evoking a sense of nostalgia. Salt Creek advertisement, *Surfer* 1984.

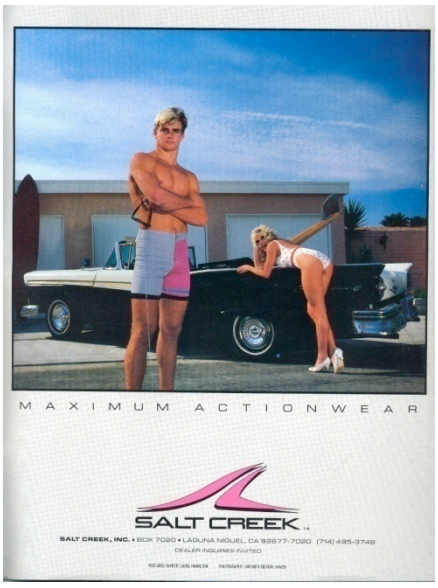


Figure 28: Example of passionate athlete surfer action lifestyle and of action and apparel product jointly emphasized. Billabong advertisement, *Surfer* 1987.

Figure 29: Example of computer graphics/art emphasized in advertisement, *Surfer* 1990.

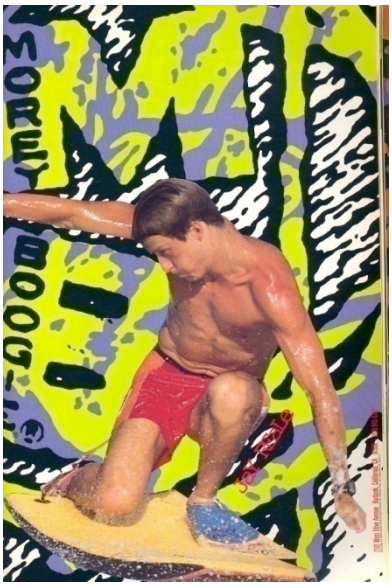


Figure 30: Example of passionate surfer athlete. Passion-filled Hang Ten advertisement, "No Small Feet", *Surfer* 1990.

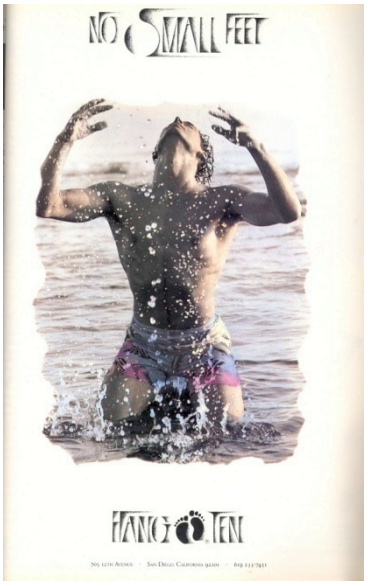


Figure 31: Example of the use of props in portraying lifestyle. Club Sportswear advertisement, *Surfer* 1990.

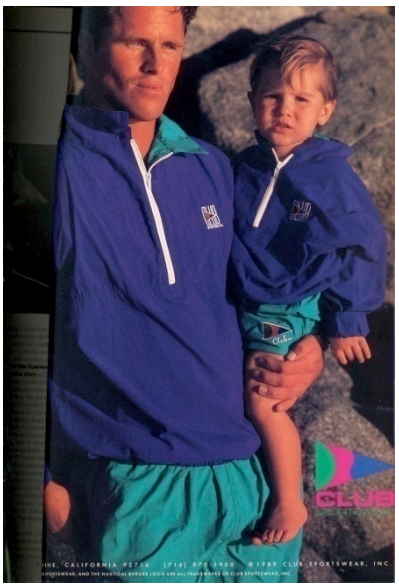


Figure 32: Example of the use of vintage items and of referencing the past for nostalgic effect, "Surf wear from back when your mom was a babe." Hang Ten advertisement, *Surfer* 1993.

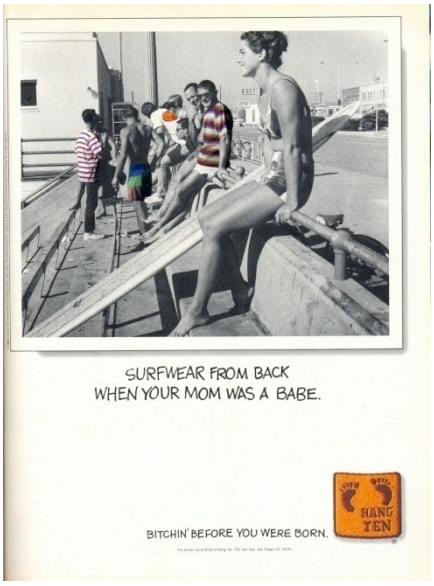


Figure 33: Example of passionate athlete surfer action lifestyle and of emphasis made of company name. "Sean Hayes, The All-American Surf Trunk, America's Original Surf Wear Company, Established 1959, Surfside, California." Katin advertisement, *Surfer* 1996.

Figure 34: Example of emphasis of computer graphics/art and of referencing Hawaiian/Polynesian culture and history, which evokes a sense of nostalgia. Hawaiian Surf advertisement, *Surfer* 1996.

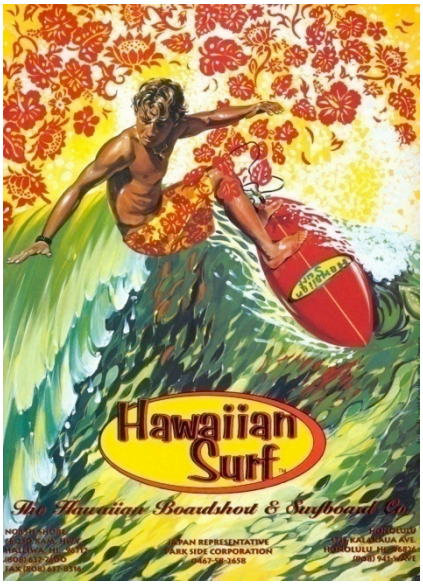


Figure 35: Advertisement by company, Counter Culture, emphasizing surfing's counter culture and featuring surfers Mike and Pete Miller, *Surfer* 1999.

Figure 36: Example of prominent logo use on apparel throughout 1990s and example of competition scoreboard as a backdrop. Quiksilver advertisement, *Surfer* 1999.

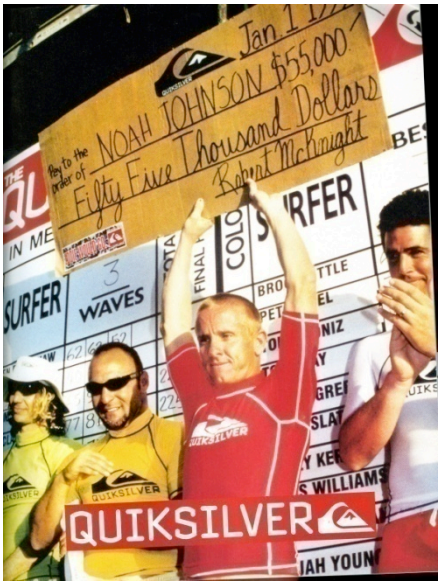


Figure 37: Example of two-page advertisement layout design popular throughout 1990s and of the trend toward a longer hem line length for surf trunks. "You've got a date with the perfect wave… Here's how to dress for it", Supplex/DuPont advertisement, *Surfer* 1990.

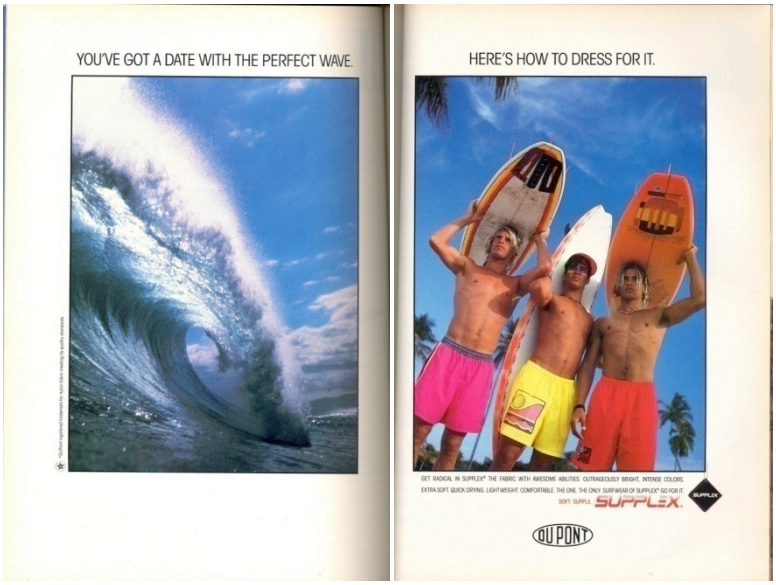
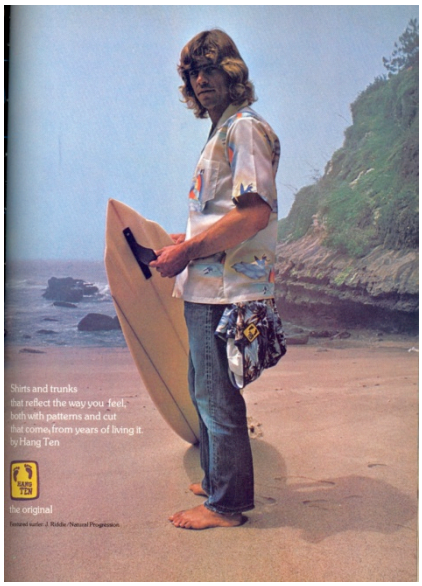


Figure 38: Example of two-page advertisement layout design popular throughout 1990s, emphasis made of company name, surfer action, prominent logo use, longer hemlines, and of the continuation of floral patterns used in surf wear design. Rusty advertisement, *Surfer* 1999.

Figure 39: Example of two-page advertisement layout design popular throughout 1990s and of emphasis of lifestyle conveyed through "purism" statement. Gotcha advertisement, *Surfer* 1999.

Figure 40: Example of transitional action. Ocean Pacific advertisement, *Surfer* 1981.

Figure 41: Example of a marketer's visual portrayal of a soul-surfer. Hang Ten advertisement, *Surfer* 1974.



REFERENCES FOR FIGURES

Billabong. Advertisement. (1987, June). *Surfer*, 6.

Catalina. Advertisement. (1965, June-July). *Surfer*, 74.

Club Sportswear. Advertisement. (1990, June). *Surfer*, 41.

Counter Culture. Advertisement. (1999, June). *Surfer*, 69.

Early swimming tank suit, circa 1920s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Early swimming tank suit (wool) from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Example of bright colors and "busy" print design surf trunks, circa 1980s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Example of computer graphics/art emphasized in advertisement. (1990, June). *Surfer*, 175.

Golden Breed Sportswear. Advertisement. (1972, Oct.-Nov.). *Surfer*, 3.

Gordon & Smith. Advertisement. (1984, June). *Surfer*, 12.

Gotcha. Advertisement. (1999, June). *Surfer*, 6-7.

Hang Ten. Advertisement. (1974, June-July). Surfer, 107.

Hang Ten. Advertisement. (1990, June). *Surfer*, 185.

Hang Ten. Advertisement. (1993, June). *Surfer*, 35.

Hang Ten surf trunks, circa mid/late1960s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Hawaiian Surf. Advertisement. (1996, June). *Surfer*, 114.

Jantzen. Advertisement. (1963, June-July). *Surfer*, n.p.

Jantzen. Advertisement. (1965, June-July). *Surfer*, 92.

Jantzen. Advertisement. (1969, June-July). *Surfer*, 69.

Jantzen. Advertisement. (1972, Oct.-Nov.). *Surfer*, 84.

Kanvas by Katin. Advertisement. (1969, June-July). *Surfer*, 41.

Katin. Advertisement. (1996, June). *Surfer*, 33.

Lightning Bolt. Advertisement. (1981, June). *Surfer*, 100.

Linn's Hawaiian surf trunks, circa mid-1950s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Ocean Pacific. Advertisement. (1978, June). *Surfer*, 3.

Ocean Pacific. Advertisement. (1981, June). *Surfer*, 3.

Ocean Pacific women's surf trunks, circa 1980s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Off Shore surf trunks, circa mid-1980s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

O'Neill. Advertisement. (1969, June-July). *Surfer*, 10.

O'Neill. Advertisement. (1974, June-July). *Surfer*, 2.

Quiksilver. Advertisement. (1999, June). *Surfer*, 17.

Quiksilver surf trunks, circa 1979 from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Quiksilver surf trunks, circa late 1970s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Rusty. Advertisement. (1999, June). *Surfer*, 78-79.

RVCA surf trunks, circa 2004 from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

Salt Creek. Advertisement. (1984, June). *Surfer*, 119.

Salt Creek surf trunks, circa early 1990s from Surfing Heritage Foundation. Personal photograph. 19 March 2009.

San Diego Divers Supply. Advertisement. (1961, Summer). *Surfer*, 22.

Supplex/DuPont. Advertisement. (1990, June). *Surfer*, 72-73.

Town and Country. Advertisement. (1984, June). *Surfer*, 29.

Turn of the twentieth-century swimming attire from Surfing Heritage Foundation. Personal photograph. 19 March 2009.