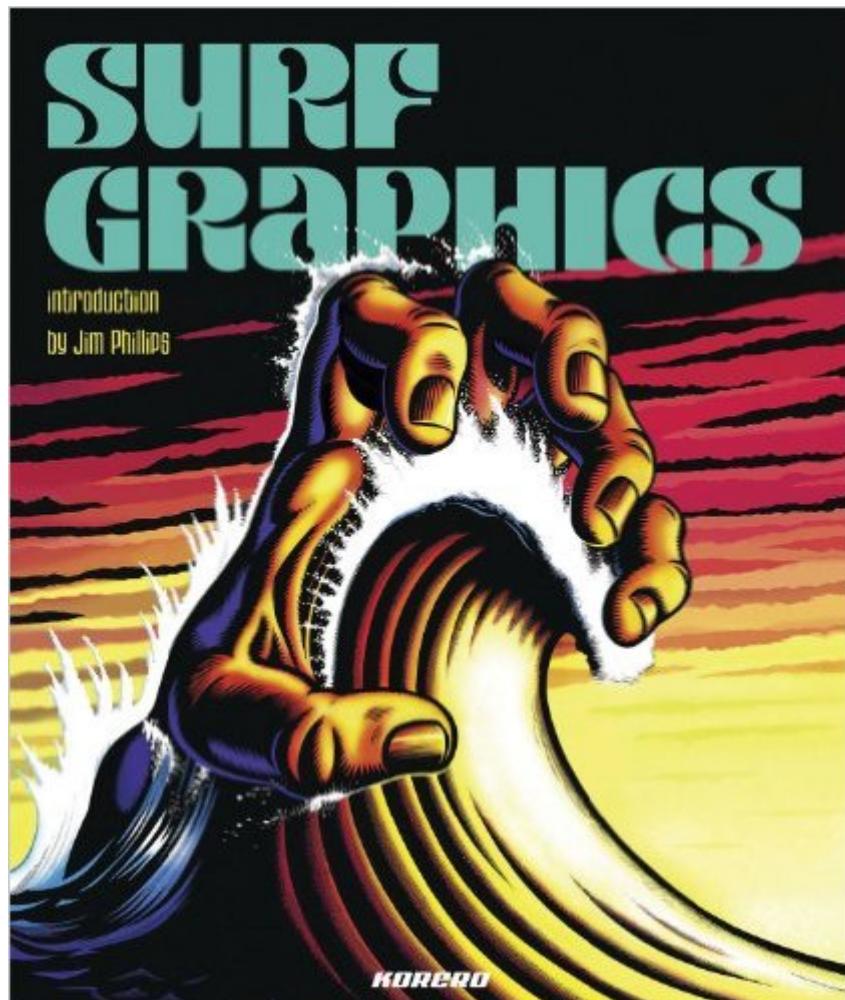


The book was found

Surf Graphics



Synopsis

A dazzling display of top surf art and designFrom vintage surf art to the latest designs, this collection is filled with brilliant color, energy, and vibe. It features the top 30 artists working on the surf graphic scene, each with a detailed biography, as well as the same eye-popping production values of Kustom Graphics and Kustom Graphics II. Of course, there are plenty of California artists making their marks on the surf art scene, including Shawn Dickinson (Palmdale), Damian Fulton (Los Angeles), Tom "Big Toe" Laura (Irvine), Jim Phillips (Santa Cruz), Rick Rietveld (Newport Beach), and Keith Weesner (Thousand Oaks). Brad Parker lives in Hawaii, while Thor splits his time between California and Hawaii. Pat Grant and Marty Schneider are among Australian artists on the scene, while European artists include PG Artworks (Sweden), Mik Baro (Spain), and Thorsten Hasenkamm (Germany).

Book Information

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Customer Reviews

Zap, rip and slash, slide through tumultuous barrels, across tropical aquaria. This latest volume in the Kustom Graphics series turns to the aesthetic explosion that was and is surfing graphic art. 250 gorgeously produced pages of stunning, mind blowing surf art, that practically leaps off the page in a phantasmagoria of rich colour and swirling composition. In fact I'm quite favourably disposed towards this book. The volume is composed of a collation of selected works of 40 odd graphic surf artists spanning for instance the Frankinstieniana of Damian Fulton, cartoon tales of Pat Grant, toned hula babes and tube monsters of Chuck Majewski, dream colour schemas of Al Mcwhite, intricately realized immaculate worlds of Rick Rietveld, and the Tiki kitch troppo fun of Brad Parker

and Thor (the Disneyland ride designer). Even though by its very nature such artwork has an immediate appeal, I'm finding that the more I look through the book the more I like it. Personally I find the cover picture, 'Hand Wave' by doyen of kustom art, Jim Phillips, although very striking, one of the least appealing works in the volume, there is so much terrific material inside. The authors have succeeded in drawing together a wealth of diverse material, which somehow goes beyond the shared subject matter, to unfold like variations upon an aesthetic theme. Further pervading threads include 60s pop art, the ubiquitous eyeball, skulls, ghouls and zombies, and those tight juxtapositions of towering beach breaks and dysfunctional cityscapes. Such urban dystopias are probably closer to many surfers experience today, than the spacious tropicalias that dominate so much of the more customary surf art.

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