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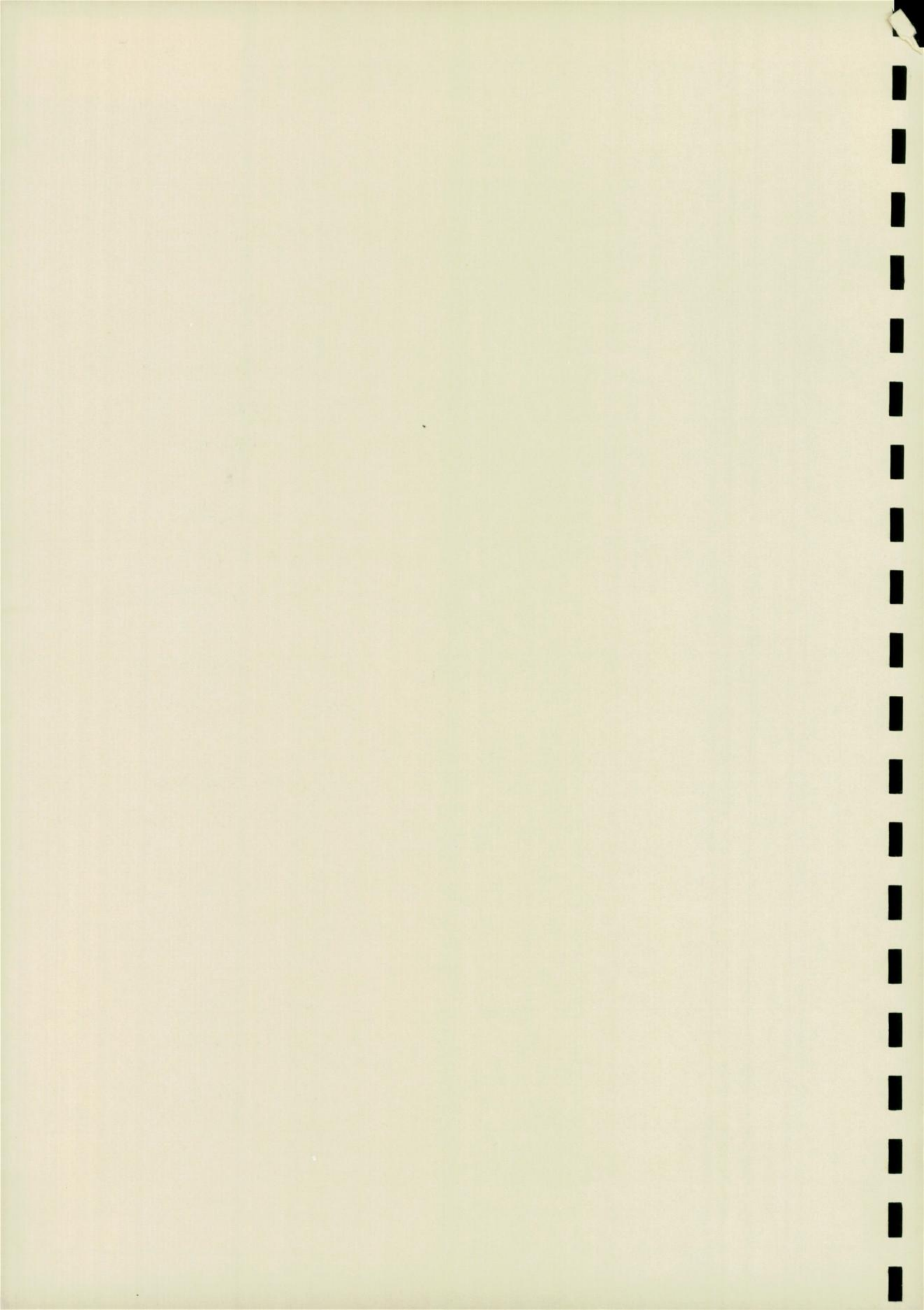
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# football strip design

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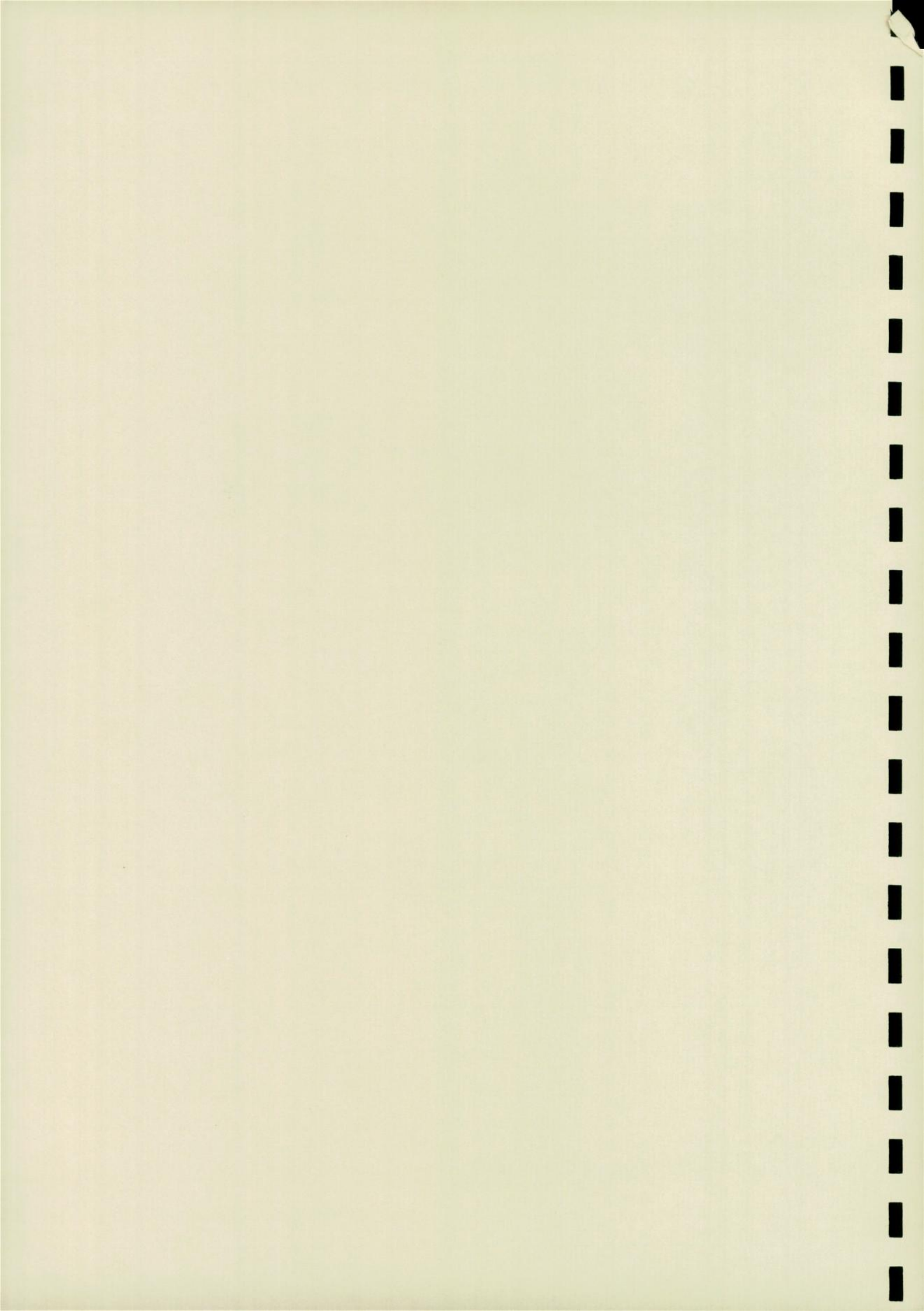
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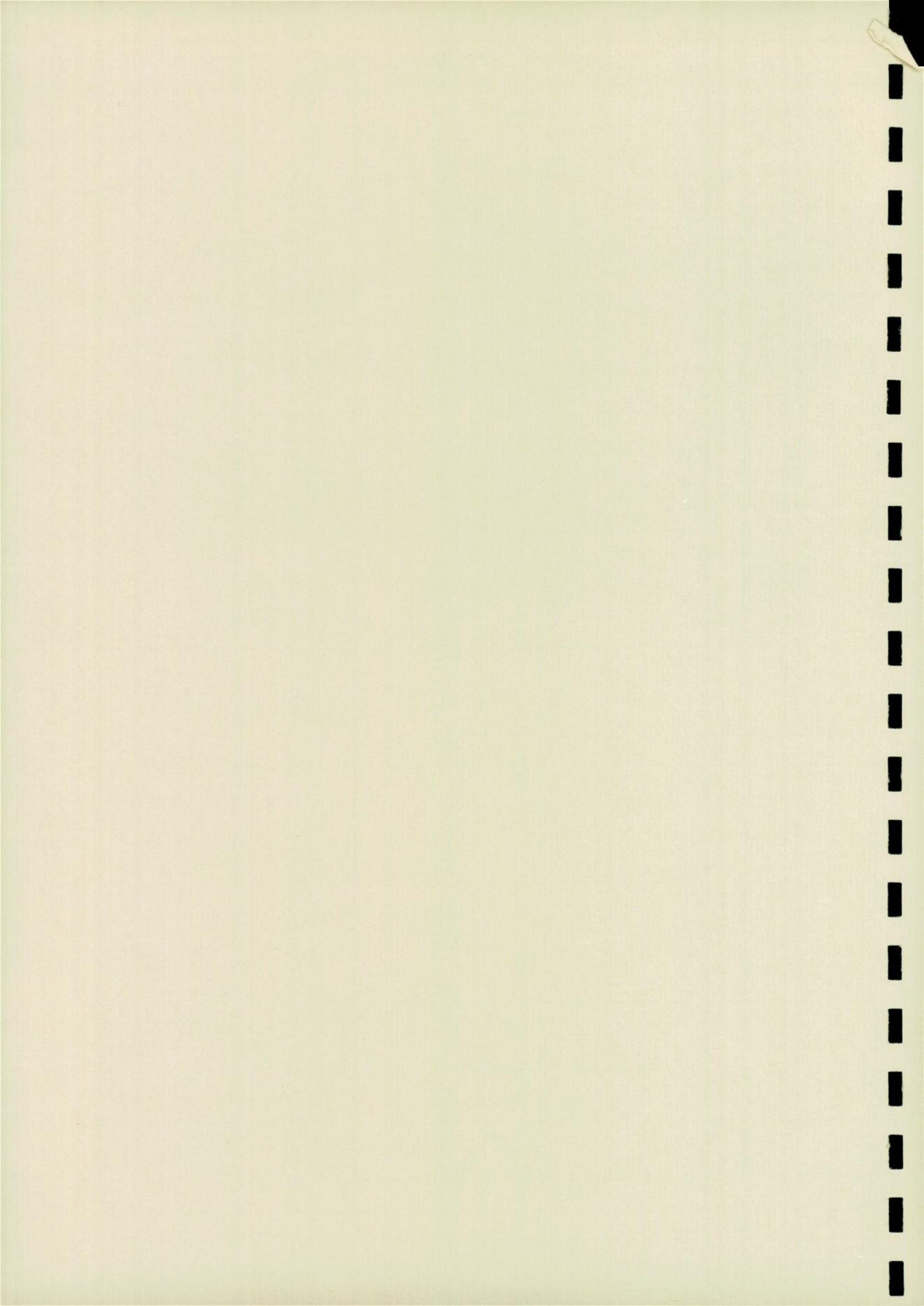
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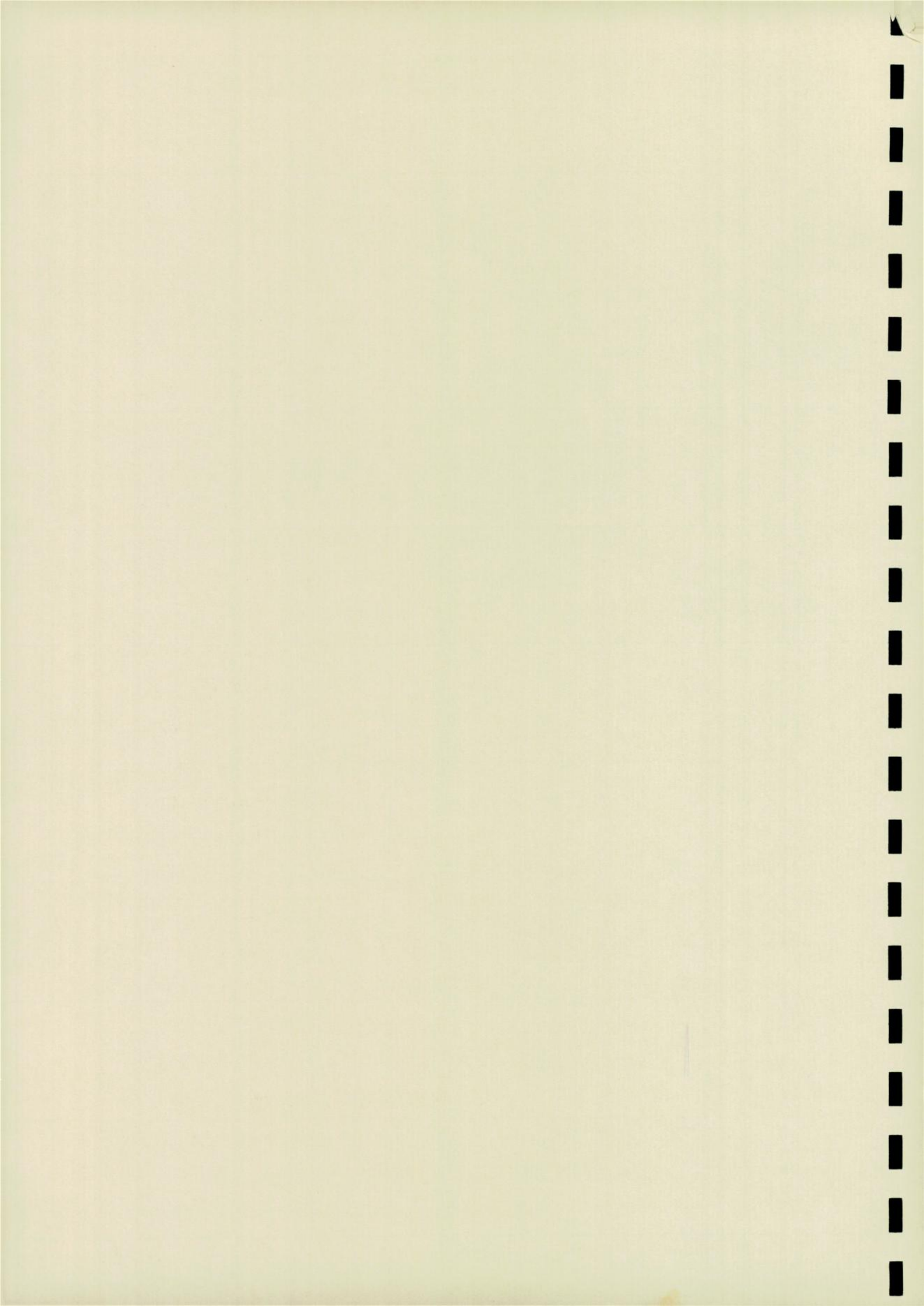


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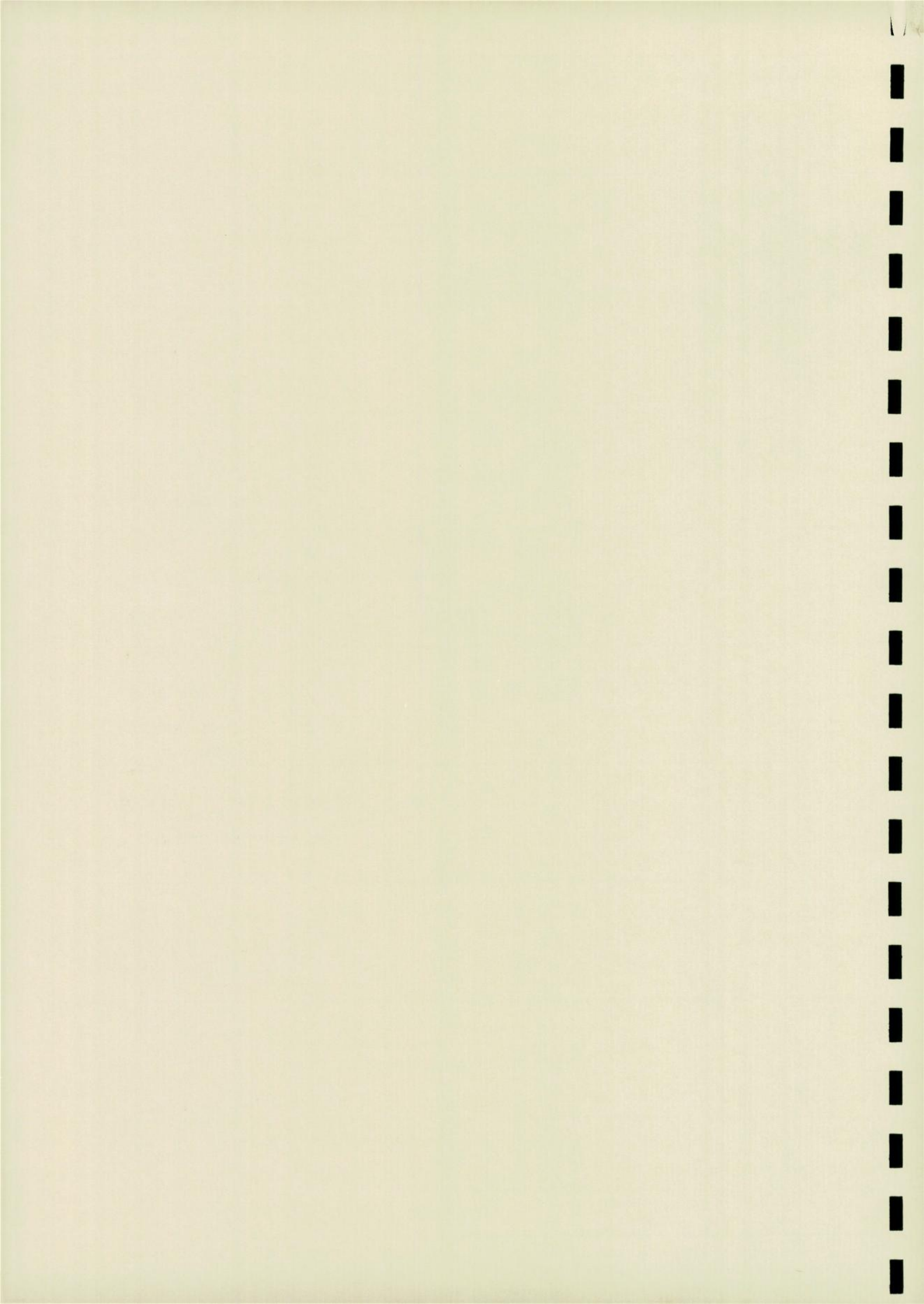
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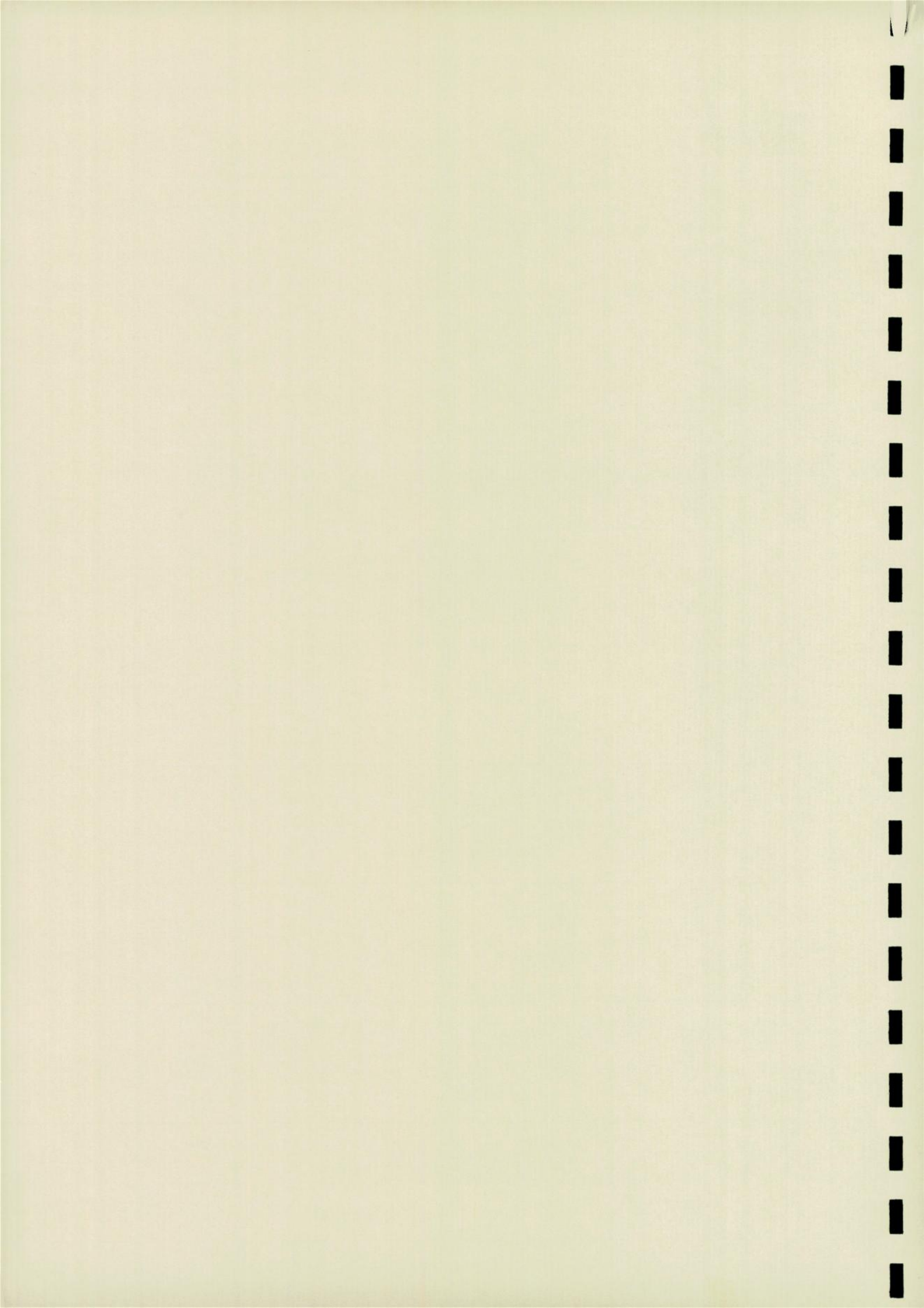
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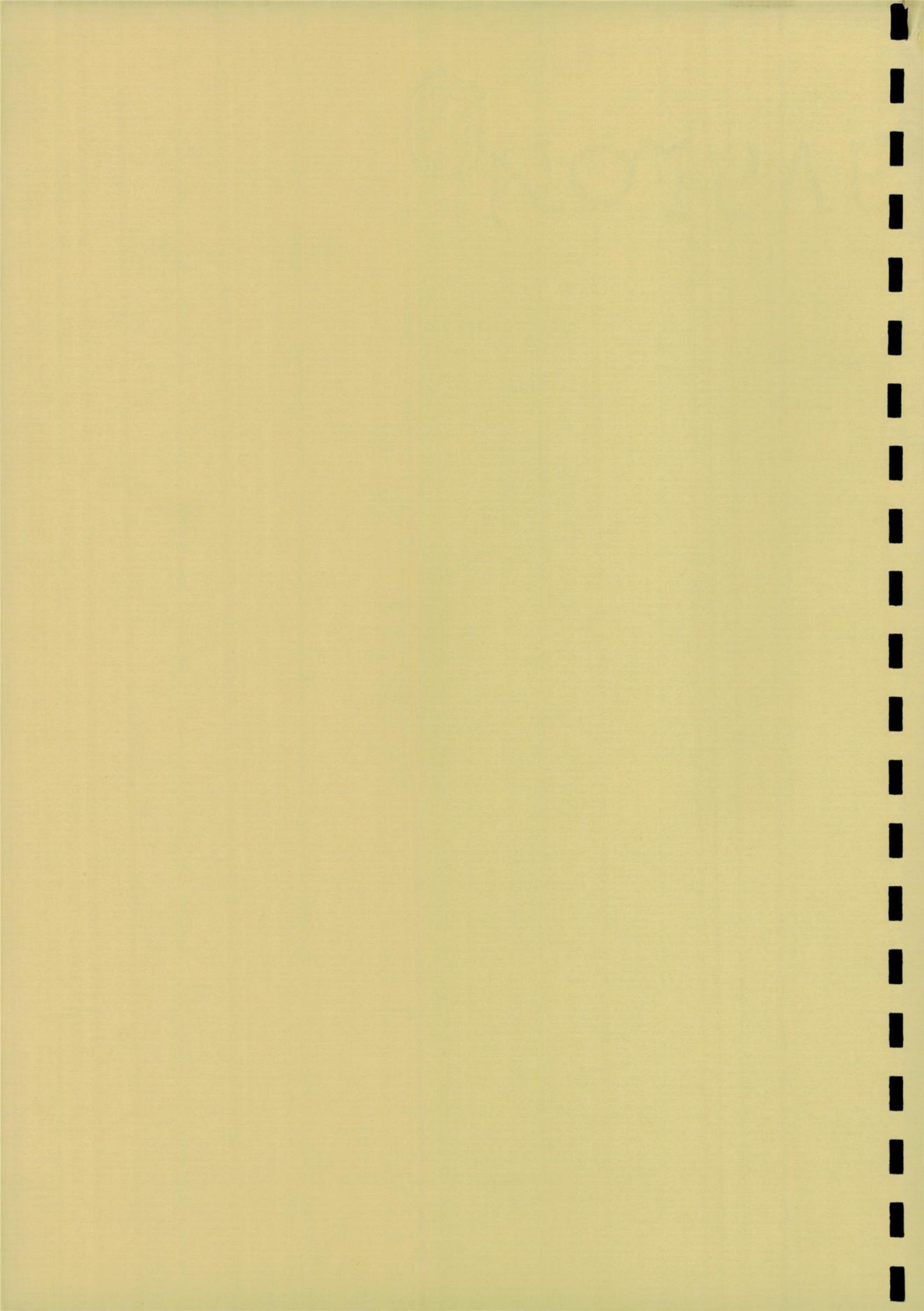


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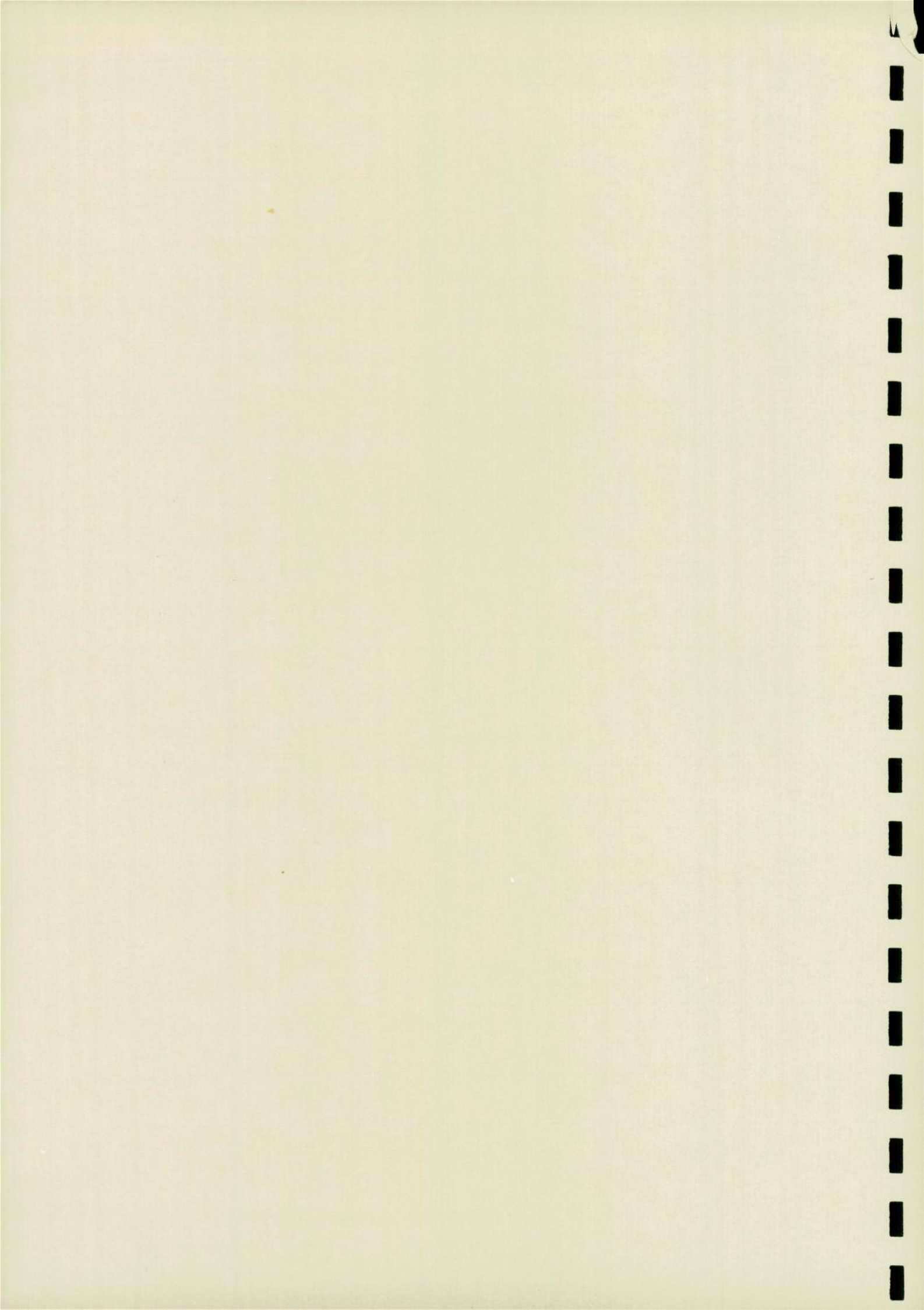


**introduction**



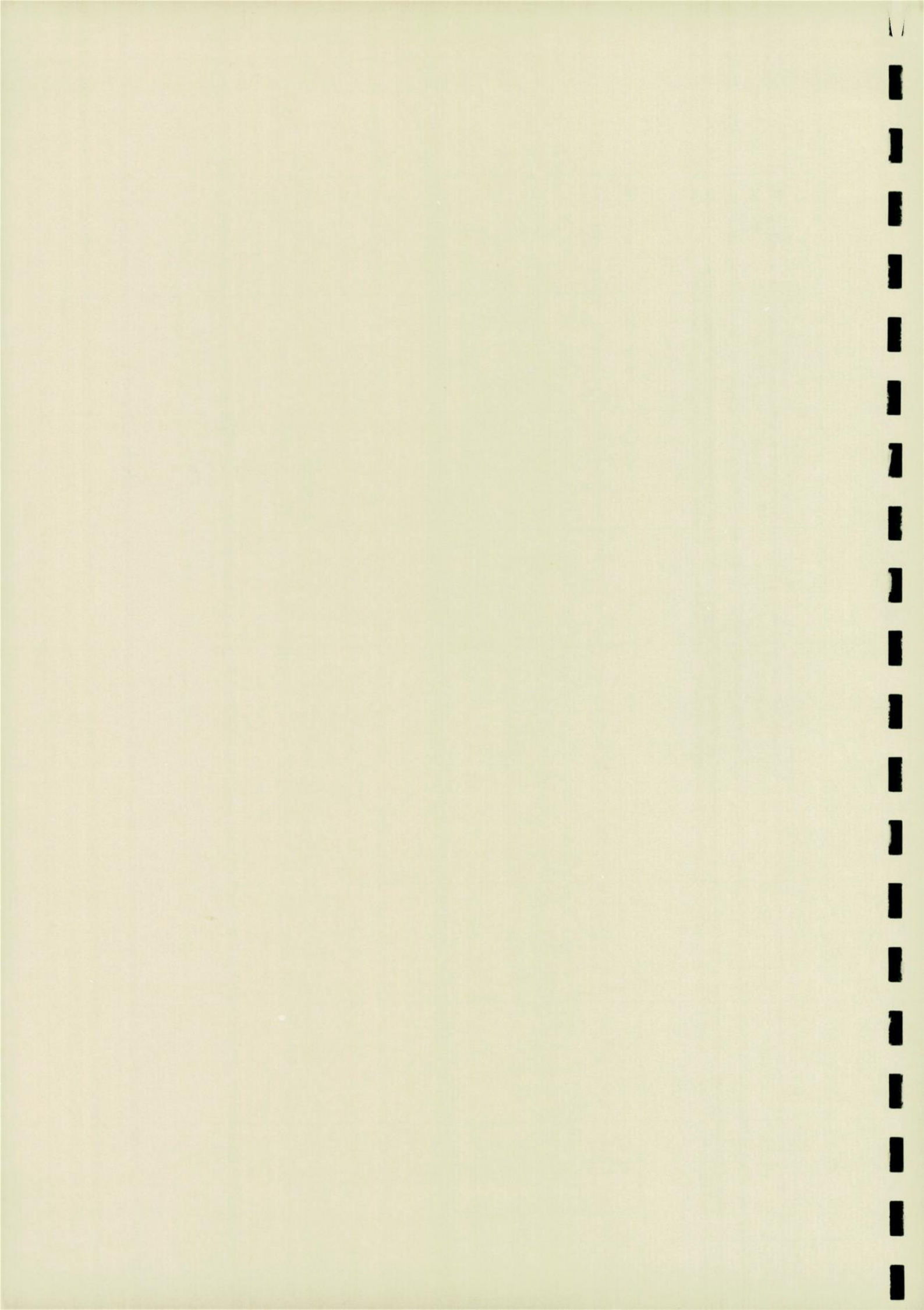
Football strips are now an extremely popular fashion item, most supporters of the game own a replica shirt of their favourite club. There has been a serious economic boom in the business of sport over the past twenty years due to the increase in television coverage. Football has developed from violent mob street brawls into a multi-million pound industry. With the introduction of sponsorship and kit manufacturing contracts, the game has become an influential part of popular culture. This thesis shows through research shows how football has changed from an amateur sport to an industry where money matters as much as the game itself.

Between 1860 and 1900 the footballer's kit was standardised and during this century the strip has been slowly adjusted to coincide with the requirements of today's professional players. With the appliance of more technologically advanced fabrics in the material used and precision tailoring, the performance of the new designs has been enhanced. The football shirt is now a major source of financial income to the clubs who benefit from replica shirt sales and large contracts from kit manufacturers and companies willing to sponsor them. Football has become more professional in its' image, especially in its' portrayal of kit design.





The opening chapter investigates how the football kit developed with the game through history to the present day and what design qualities are necessary for good strip design. The replica shirt industry has been a huge success in the past twenty years. Chapter two looks at why this boom in the business came about and how the tragedy of Hillsborough changed the face of football forever. In this section the commercial dimensions of kit design are discussed. The final chapter charts the history of Liverpool Football Club's strip. It shows how a chapel team, which was established to combat urban degeneration, developed into a club which sells 600,000 replica shirts annually worldwide. The club has become a leader in kit design yet the strip has been effected by sponsorship and kit manufacturers.

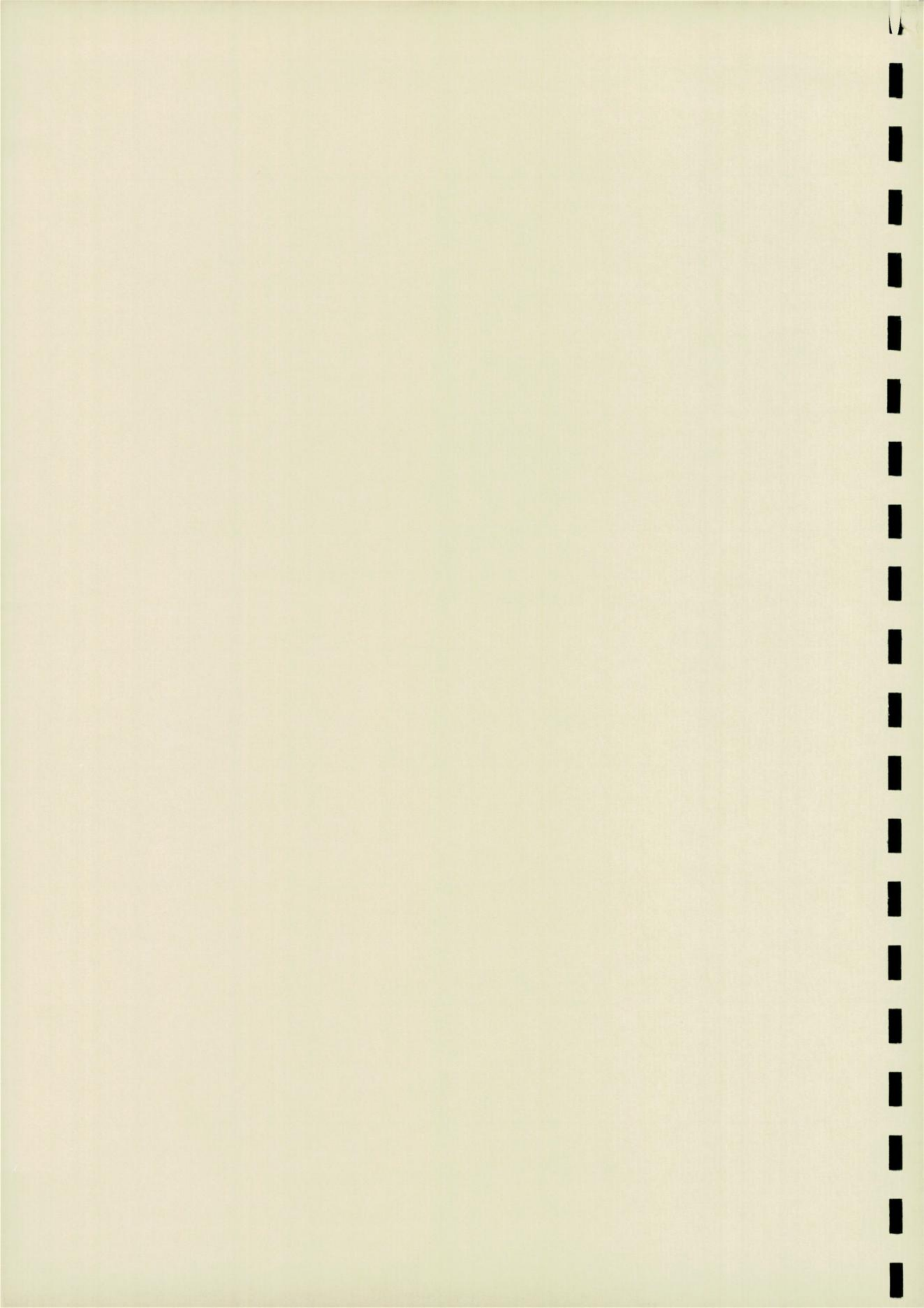


# chapter one

The historical and contemporary imperatives  
behind football kit design.



In the history of football, it is the forty years from 1860 to 1900 that saw the development, rationalisation and standardisation of the footballer's kit.<sup>1</sup> The football kit was not designed in any form up until this period and it originated by accident or whatever was available for the players to wear. Fashion and style began to influence the sport's clothes and the game slowly started to project a more professional image. Clubs developed badges which appeared on the breast of the jersey in the mid-1860's. This was one of the initial important advances of strip design, the players were now representing an organisation which had to be presented in a more structured manner since the teams had now produced customised badge designs. Soon the strips diversified with the latest fashion trends, however minor. Up to the 1870's the jerseys had a plain round neck, sometimes quite low, see fig. 1. Towards the end of this decade a short centre forward opening and two buttons appeared. By the 1880's turn down collars were more popular and a more shirt-like appearance was evident. During this period knickerboxers gave way to shorts. At first these were long and close fitting, but became shorter in the 1890's, and by the early 1900's were much wider in the leg. The Football Association, perhaps worried by too great a display of male calves,



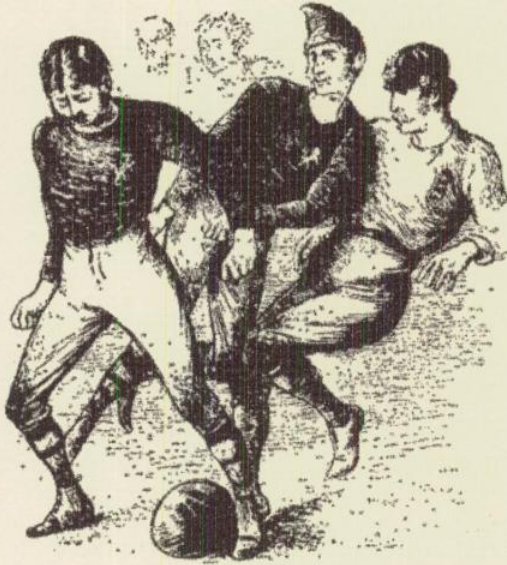


fig. 1

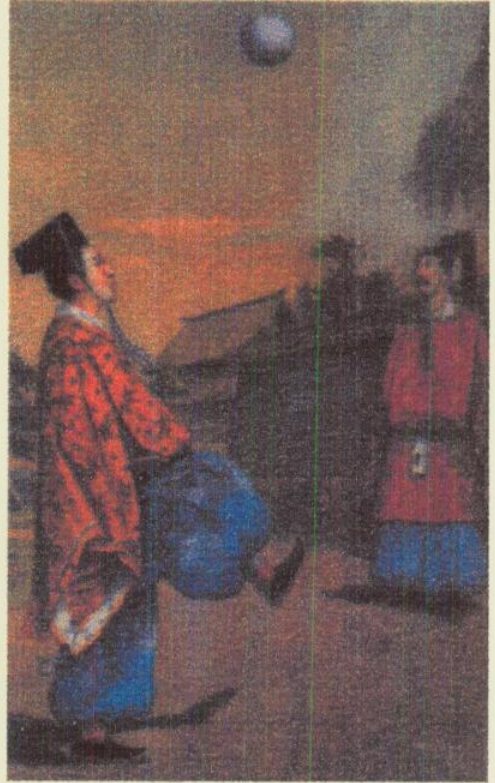
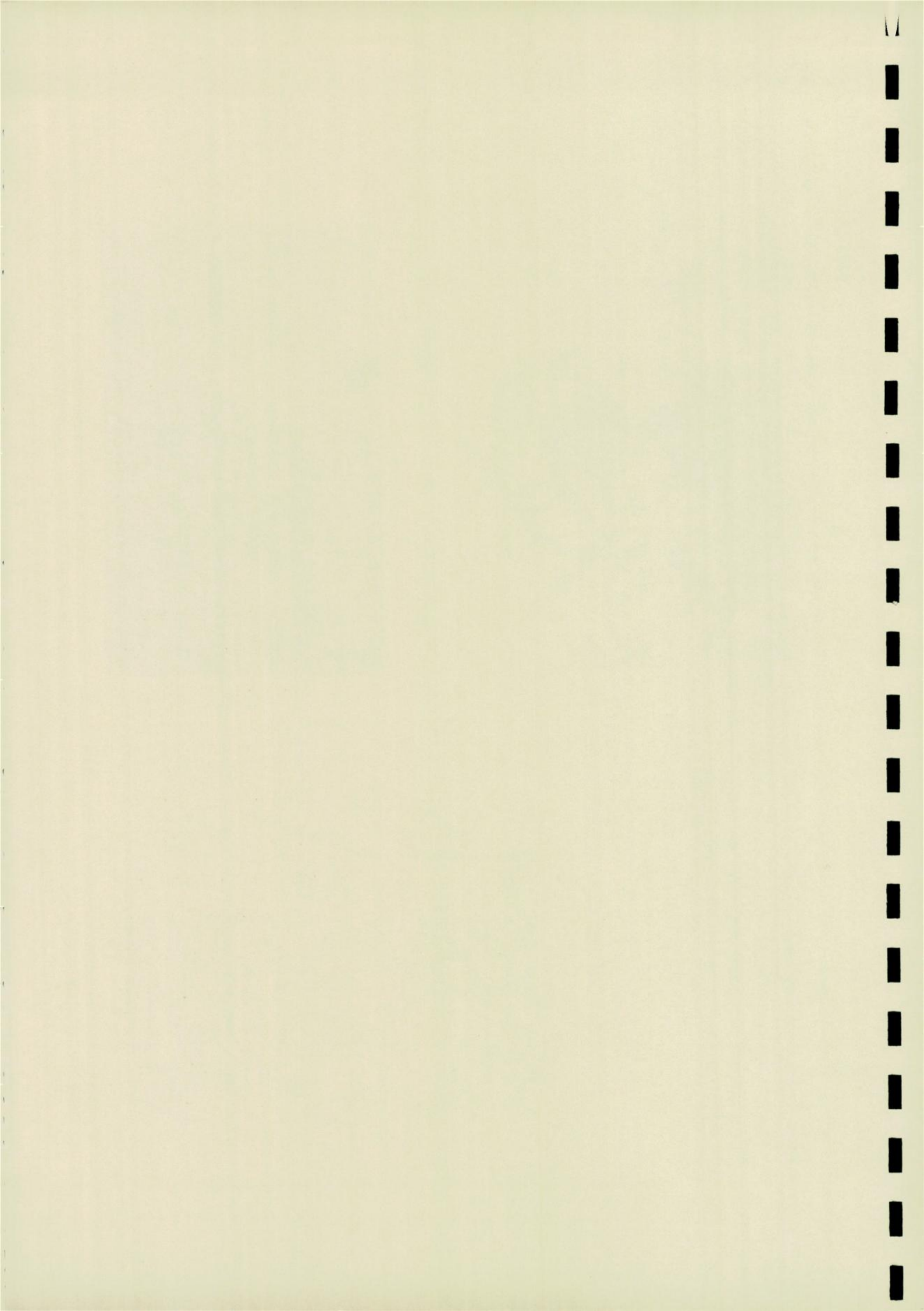


fig. 2



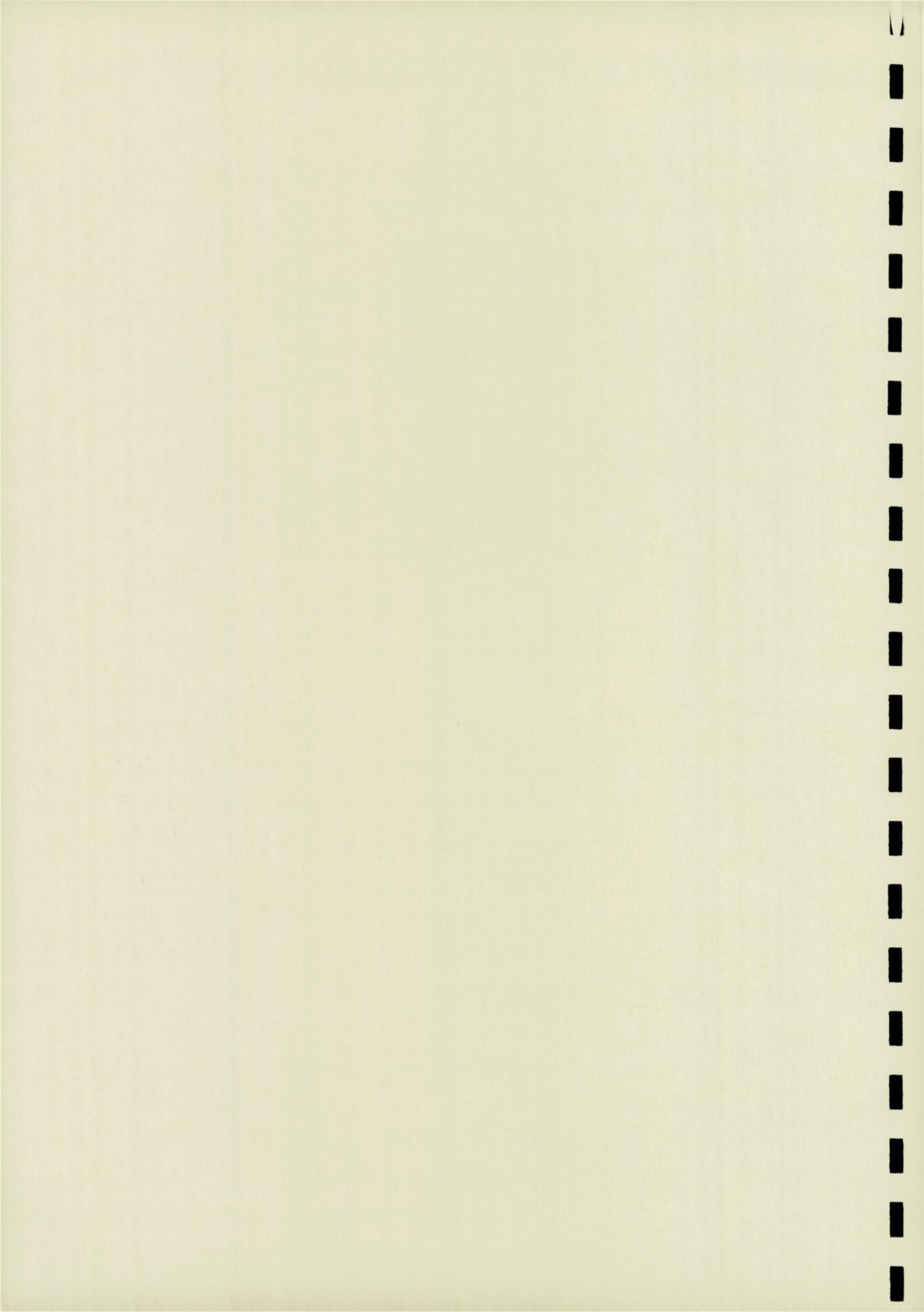
fig. 3





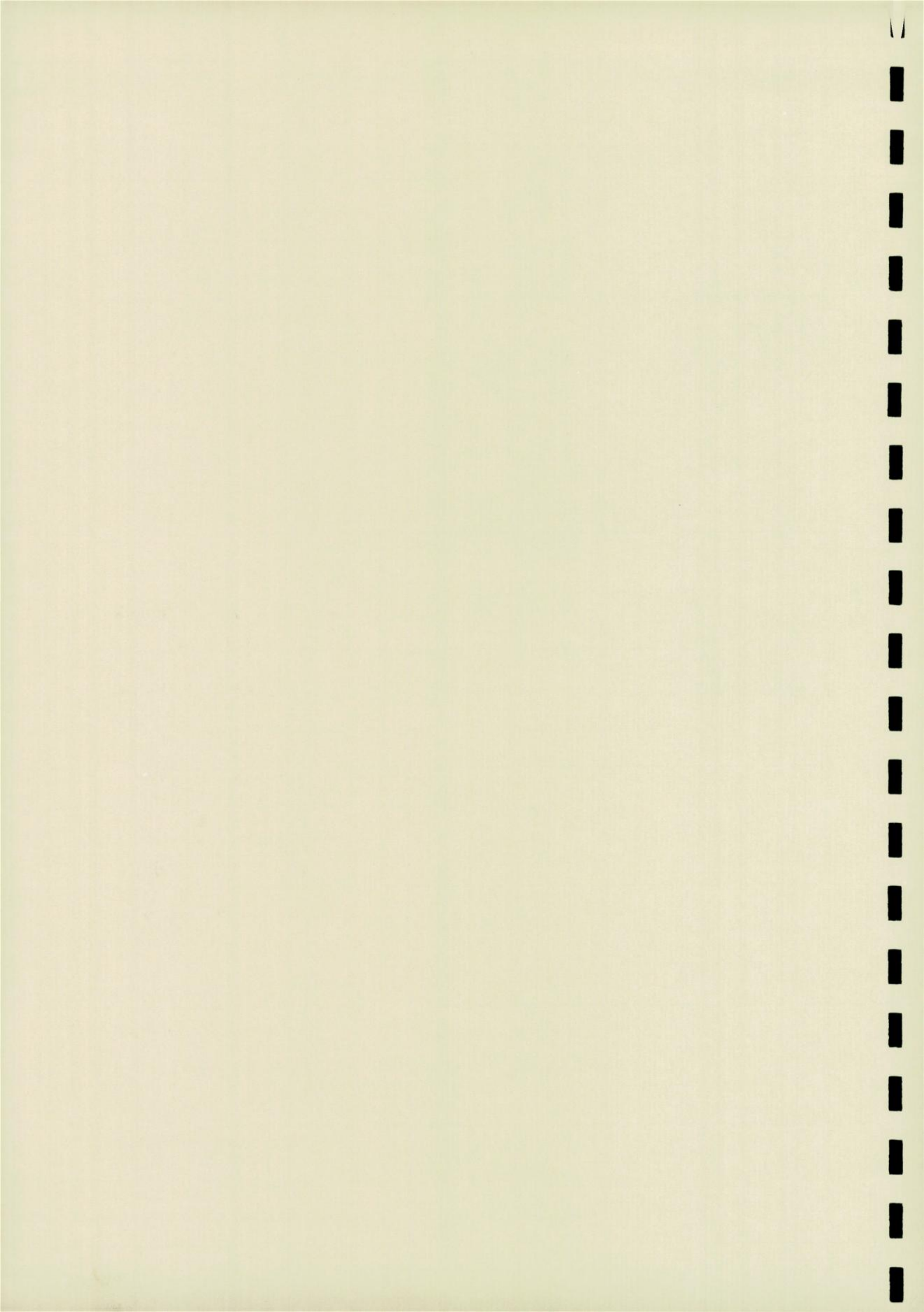
originally ruled that shorts should extend below the knee.<sup>2</sup>

To investigate the imperatives of kit design, it is important to explore the origins of football and its history, so it can be fully understood how football kit design developed into the huge industry it is today. References to games which were remote ancestors of football can be dated back as far as B.C. times in Chinese and Japanese writings and from the classical period of Rome and Greece.<sup>3</sup> One of the earliest examples of a game similar to football, as we know it, existed in Ancient China. Around 200AD a game called "*Tsu Chu*", translated it means kick ball, was played and regarded as "*the beautiful game*". Other examples of early versions are reported to have evolved in the 5th century AD Japan, called "*Kemari*", as seen in the colour illustration, fig. 2. The players showed no effort in terms of establishing a specialised clothing for the game and they wore awkward long, colourful, decorative robes which must have imposed on the player's ability to play. During the Roman Empire's dominance, "*Harpastum*" was played on a rectangular field between two teams who defended the lines which marked the ends of the field. In Italy a similar game was developed, in the 15th and 16th centuries called "*Calcio*", which means to kick,



was played on holy days.<sup>4</sup> The evolution of the game in England also appears to have its roots in holy days. In the 12th century a game with a ball was played on Shrove Tuesday in Ashbourne, Derby annually. On such occasions the whole town would get involved and the game would last for days. The purpose of the game was to gain possession of the ball and was fairly violent. Edward II, III, Richard II, Henry V and Elizabeth I were all unsuccessful in banning this violent form of the game due to the popularity of it and it would have been impossible to arrest everyone in the town who had played.<sup>5</sup>

The players of those early versions of prototype football did not make much concessions in the way of costumes but by the sixteenth century no more advances had been made except for the “*doffing of an upper garment.*” Shirts are evident in 1611 but doublets in some cases were not discarded, see fig. 3.<sup>6</sup> Around 1760 players wore breeches, stockings, shoes and some had hats. The only difference from normal outdoor attire is that the players have discarded their coats and wore their waistcoats, and shirt sleeves extending to the wrists.<sup>7</sup> Still no attempt had been made to adopt a specialised garb, although Harrow School, a public institution were said to have worn uniforms with white



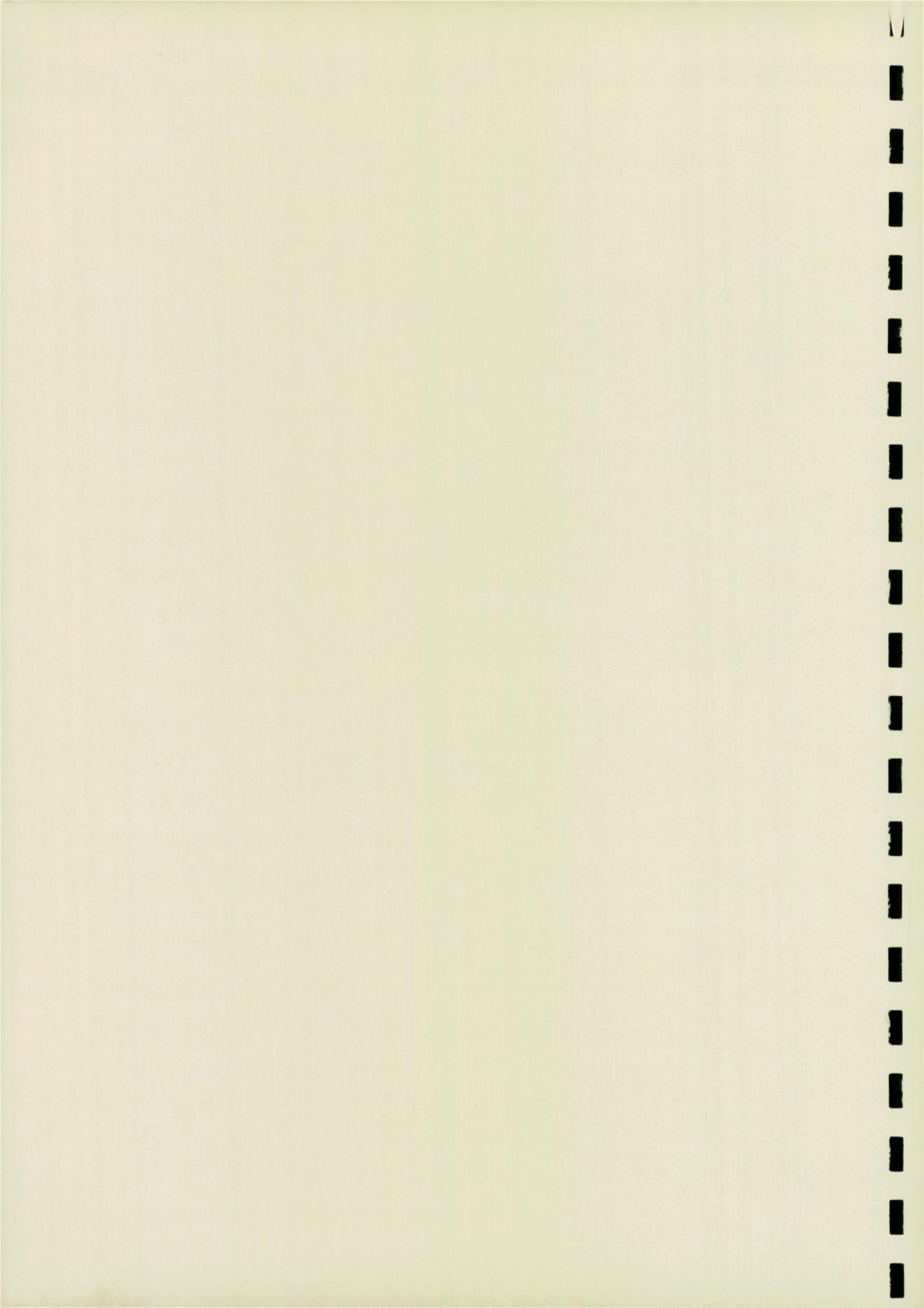
trousers and black gaiters as early as 1836, and Winchester, another public school had similar trousers with the added refinement of striped shirts with white and red or blue. Football was now developing out of the image of being a “*charming exercise*” for the gentry and into a game where the players were

“hanging their jackets, and all who mean real work, their hats, waistcoats, neck-handkerchiefs and braces on the railings.”

Football was now becoming an extremely competitive sport where teams tired their best to win and there was little consideration given to fashion or design of the clothes.

Your hard workers at football gird up their loins with a broad leather belt, and donning their oldest and dirtiest trousers, with no covering on their heads...Be that as it may, there is a light division to be thought of, and the pretty, football players...useful and excellent fellows in their way, the prettiest costume is a coloured velvet cap with a tassels, a tight striped jersey, white Hammel trousers.  
(Routledge, 1867, p. 33)

Head gear of some type appears an essential article of the footballer's dress in the 1860's, and apparently survived on some heads until the 1880's, see fig. 4, though by the next decade it seems to have died



out.<sup>8</sup> The use of headgear or caps were mostly a purely decorative feature which were considered a luxury and only worn by the more affluent players. Safety or protection of the head was not the purpose of the headgear, it was just fashion.

The marked growth in the popularity of sport from Tudor Times onwards was accompanied by the evolution of special clothing for each pastime, an evolution which accelerated and diversified during the nineteenth century with the increase in leisure time.<sup>9</sup> This was no more evident than in the world of football. Unlike cricket, football did not crystallise from its ancient forms, when whole villages or parishes took part on each side, until the nineteenth century. It was the public schools rather than the public that turned it into the popular game after a period of eclipse during the eighteenth century.<sup>10</sup> In the 18th century the public schools began to invent their own versions of the game. By 1848 the first serious attempts were being made by Cambridge to set up a common set of laws.<sup>11</sup>

Football in the nineteenth century was a game which a variety of forms were played, mostly by schools. By the middle of the century it was felt the time had come to define the game and thus clear the confusion caused when different varieties of players

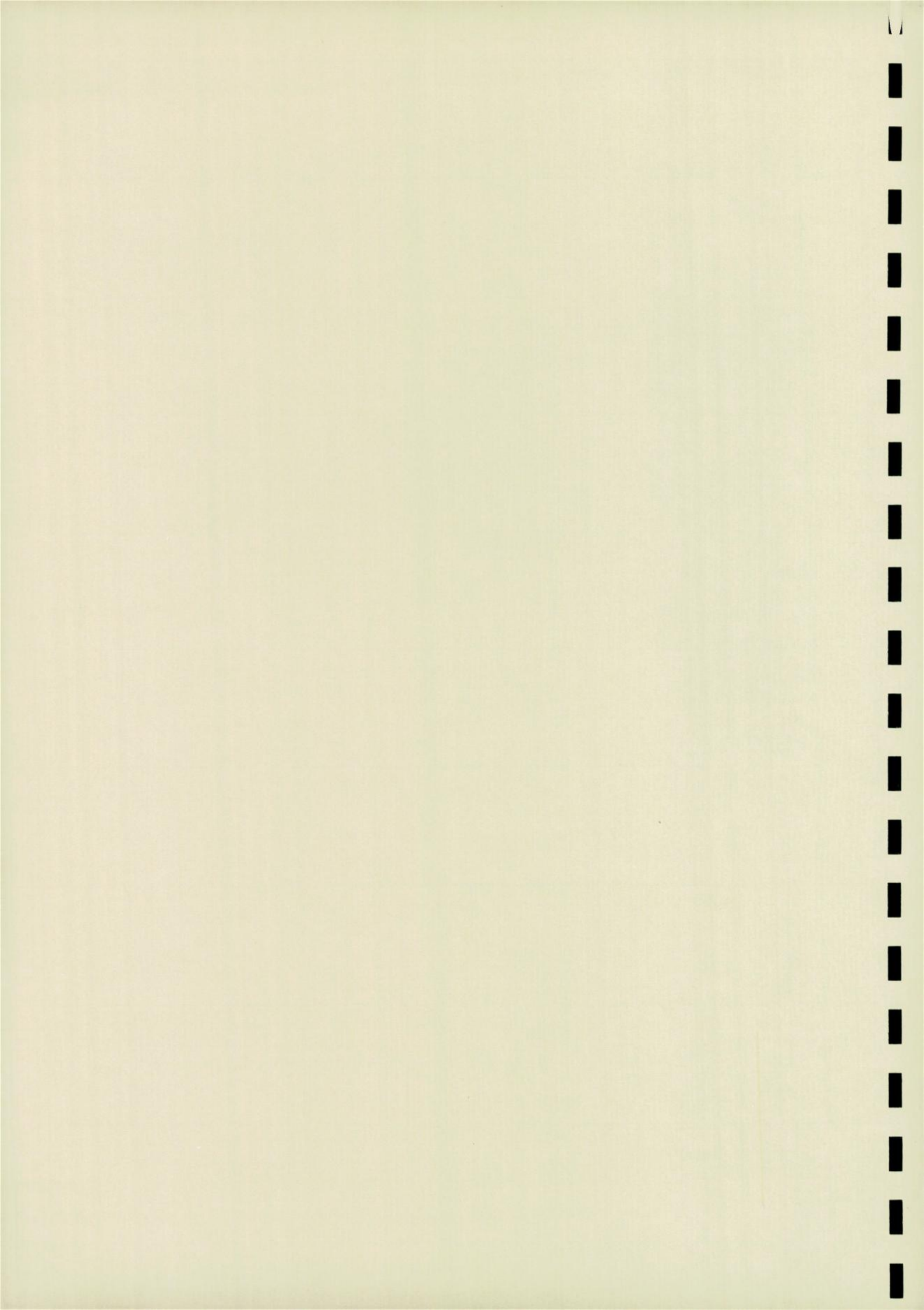


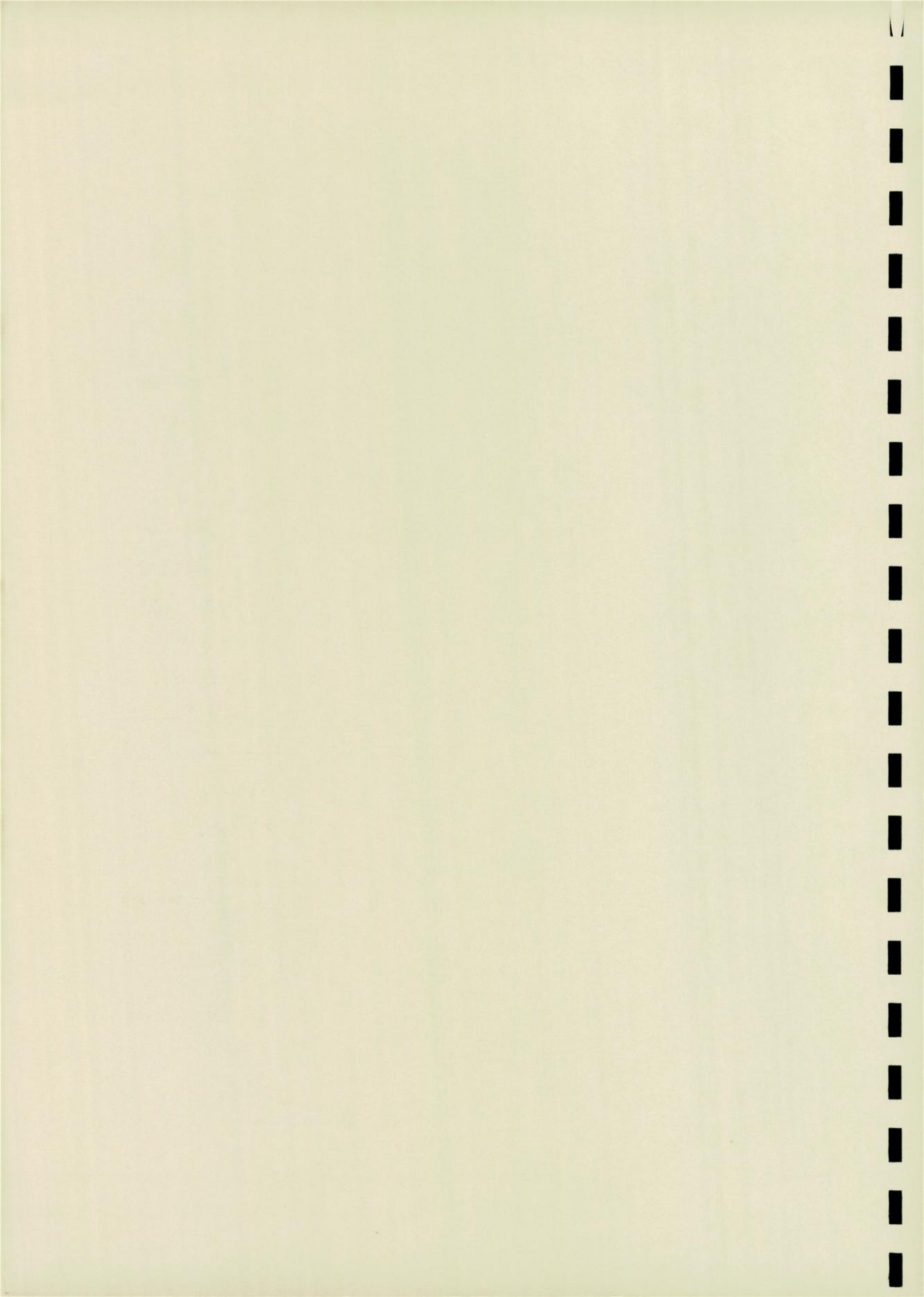




fig. 4

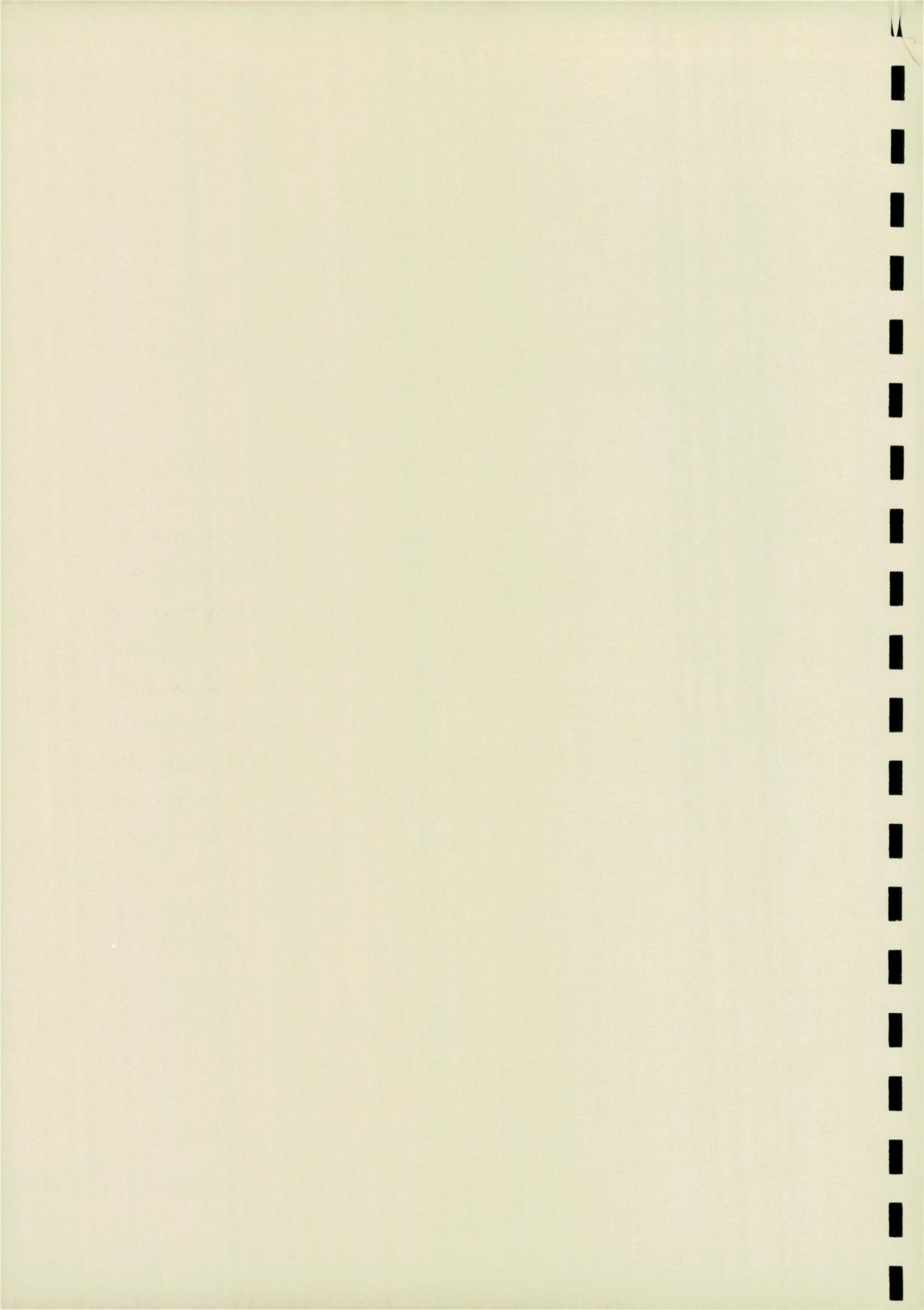


fig. 5



met together.<sup>12</sup> On the 26th October 1863, captains and representatives of several London teams and suburban clubs met at the Freeman's Tavern in Lincoln's Inn Fields to codify the rules "*for the regulation of the game of football*" and the Football Association was founded. Ebenezer Cobb Morley was the first secretary of the FA and drafted the original laws. Friendly games were initially organised through inter-county matches but it soon became evident that a more organised framework needed to be created.<sup>13</sup> Although not every one agreed to the new rules and because of that the North Sheffield Club established another association of clubs. However in 1866 a match between the two associations took place. It was arranged under the Football Association Rules with some exceptions, one of which were the two teams would agree before the game what colour they would wear. This was the first ever organised decision of team colours.<sup>14</sup>

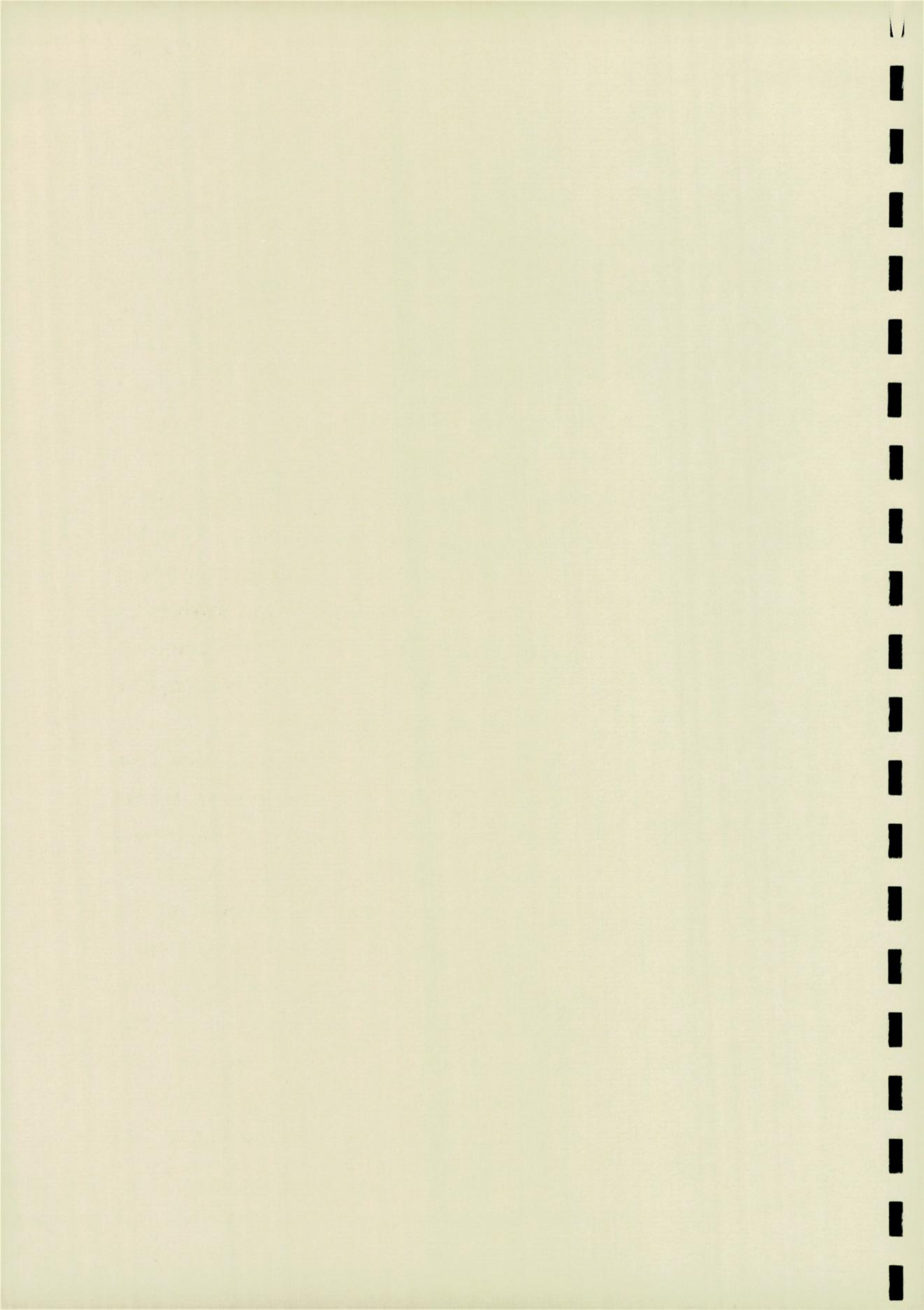
The codification of football and the subsequent greater control and organisation of games led to teams and clubs adopting a standard design and colour of jersey and cap, in some cases stockings. In 1867 it was advised,



if it can be previously be so arranged, to have one side with striped jerseys of one colour, say red and the other with another, blue. This prevents confusion and wild attempts...to wrestle the ball from your neighbour. I have often seen this done, and heard the invariable apology- I beg your pardon, I thought you were on the opposite side.

(Routledge, 1867, p. 33)

As seen in fig. 5 early jerseys seem to have been self-coloured or with horizontal stripes. Vertical stripes and halved or quartered part-colours became popular in the 1880's.<sup>15</sup> When the Football Association was formed in 1863 most rugby and football players wore vertical stripes on their shirts. Later horizontal stripes were monopolised by rugby players, and vertical ones became the insignia of the Football Association player so it became easy to differentiate between the two sports. Football clubs like Queen's Park Rangers and Glasgow Celtic did not change their hoops and remain faithful to this day.<sup>16</sup> Although Michael Haines, writing in the "*Independent on Sunday*", feels the reason for the change was because hooped shirts exaggerate a player's breadth, while the optical illusion created by vertically striped shirts is to enhance the height. Since a rugby player is more likely to intimidate the opposition by an impression of impassable breadth, and footballers could be said to rely more on height and agility, the

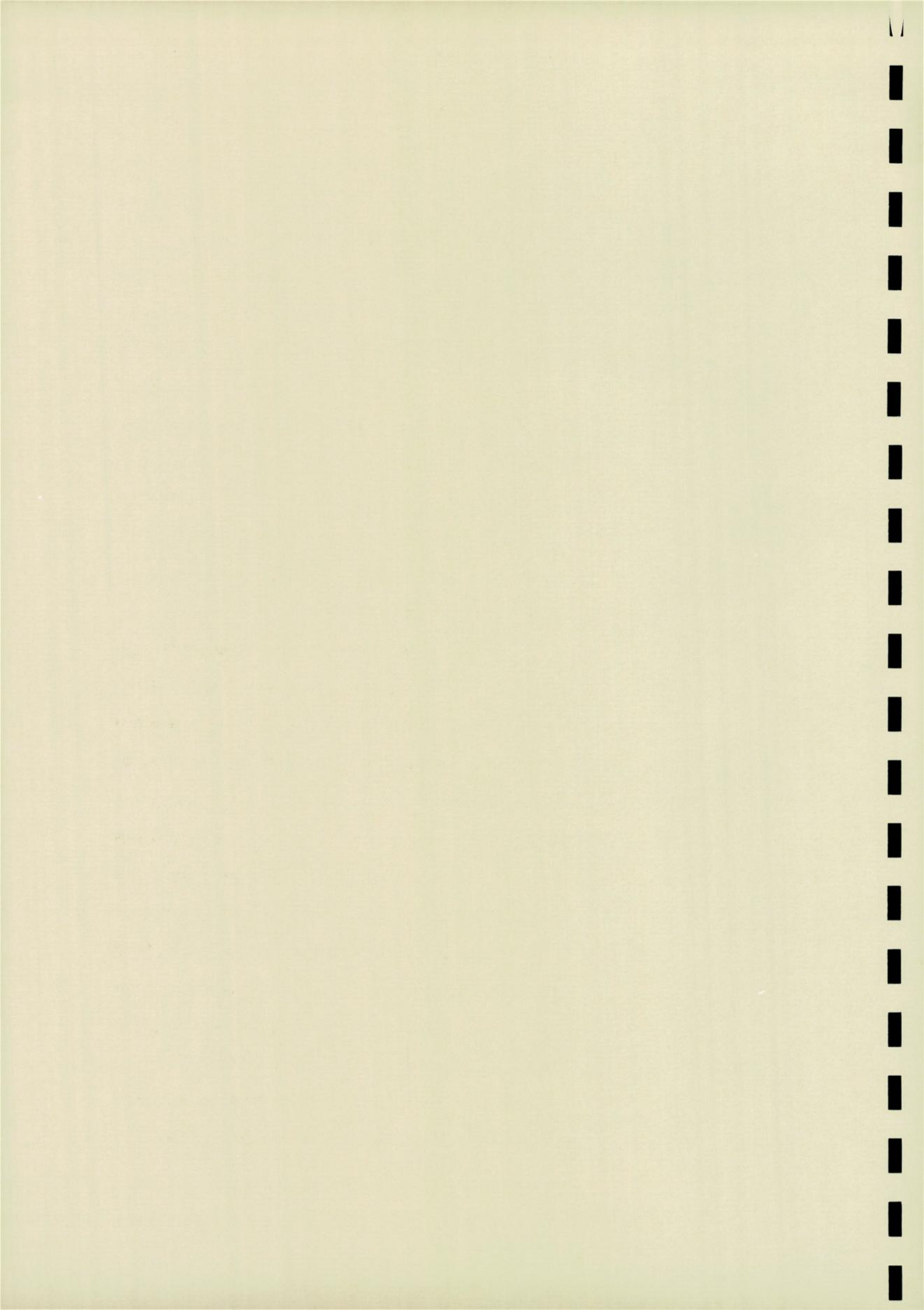


difference would seem explicable.<sup>17</sup>

The growth of football in the 1870s was phenomenal with working class teams beginning to form, notably through churches and factory teams. These teams were often founded by public school managers who believed in *“the importance of co-operation between workers and management”*.

In July 1885, professional football was legalised by the FA due to the increasing number of working class players in the game and the revenue gained from rising attendances. Professionalism had a huge impact on the game. The amount of money coming into the game and the number of teams being created illustrated the need for further organisation.<sup>18</sup>

Economic situations influenced the colours and designs of some of the newly formed teams. Everton Football Club’s team colours have seen several changes down the years. Originally they were blue and white strips, although the new players often wore the shirts belonging to their former clubs. This led to a cry for uniformity which was made pressing when Everton became a member of the Lancashire Football Association. Short of money themselves, and worried about embarrassing the less affluent playing members, Everton officials decided to dye all the shirts black, a



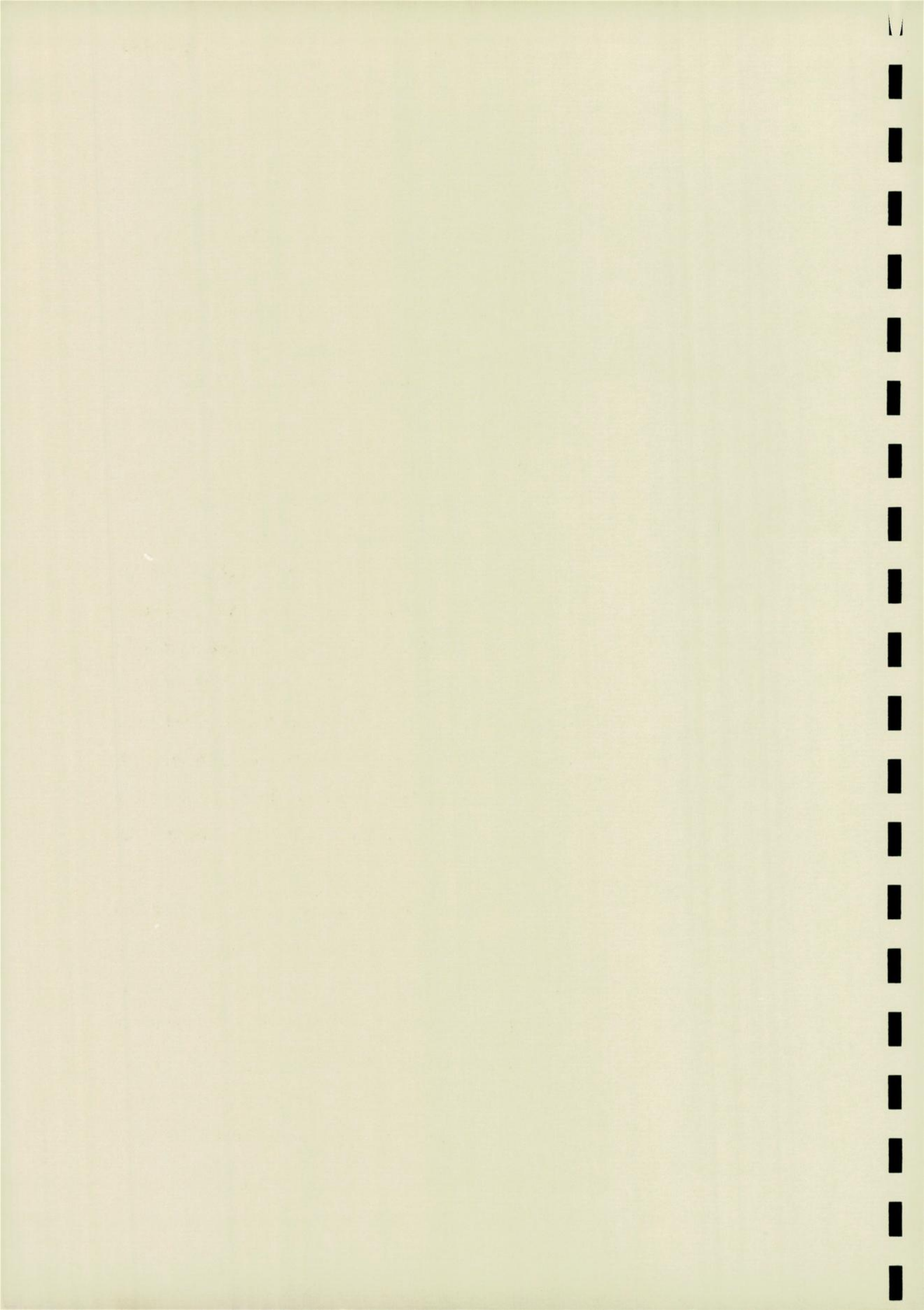


two-inch wide scarlet ash sash being added as an afterthought to brighten up the morbid strip.<sup>19</sup>

In 1895 when Arsenal Football Club began playing, some of the players had joined from Nottingham Forest. These new players had brought their old kit with them to Highbury. Arsenal's economic resources in the 1800's were not what they are today. They decided it would be cheaper to buy the rest of the team the same colour kit as the former Forest players. So the very origins of the first Arsenal kit were more by accident than by design.<sup>20</sup>

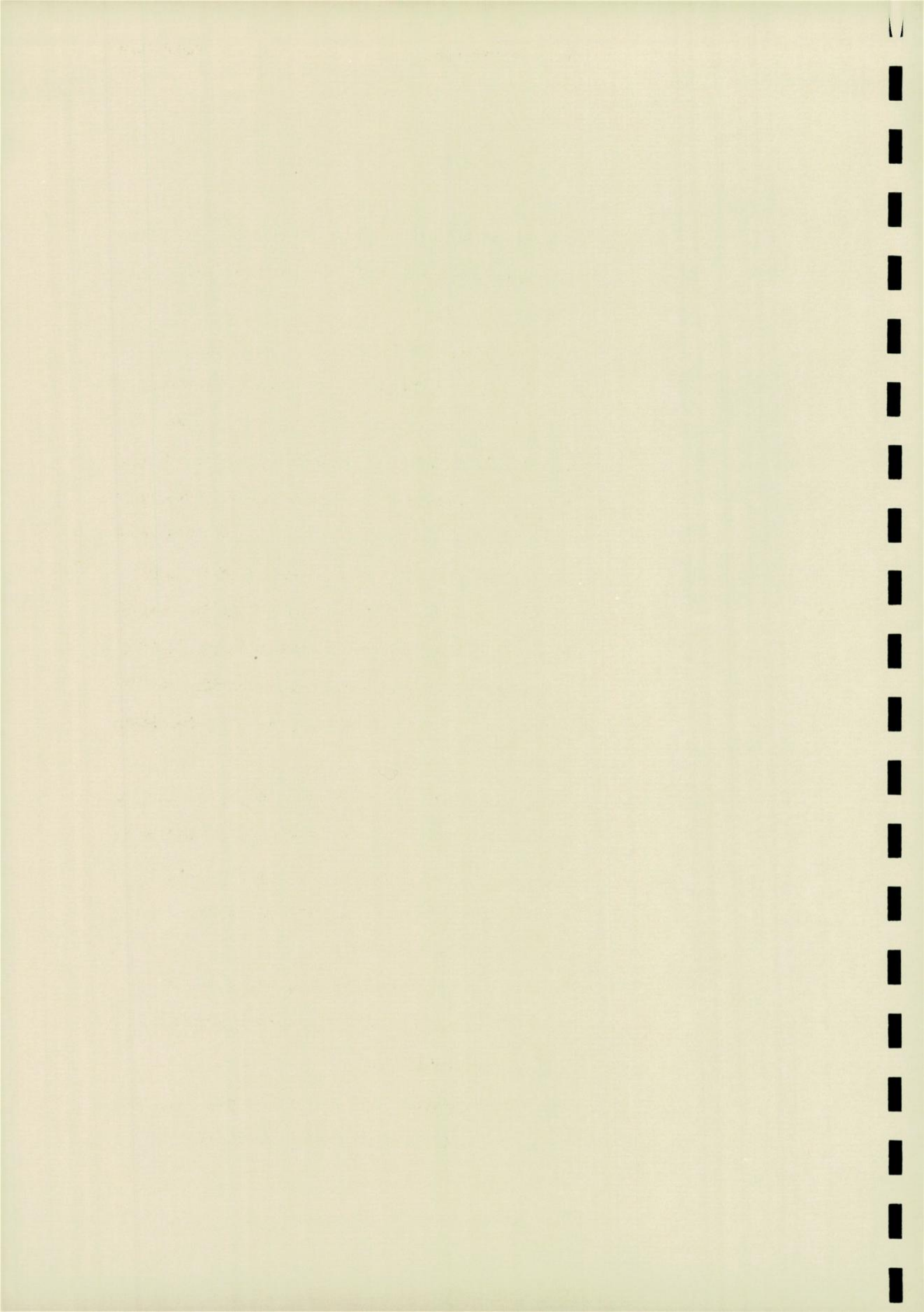
Every team has a set of change colours for use when their usual strip resembles that of their opponents too closely. Since 1924 it has been obligatory for visiting teams to use their reserve strip when the kit colours coincide with those of their host.<sup>21</sup> Unlike the home kit, the away kit of the majority of clubs has changed throughout the years and rarely conforms to the traditional aspects of the home strip but it does remain mostly similar in style. The main purpose of the away kit is that it is not similar in the colour or colours of the home strip so that it can serve the needs of being a change or secondary kit in the event of a strip clash.

James S. Bland wrote to "*The Manchester Guardian*" on 29th October, 1907 proposing that association



players should wear numbers on their jerseys like the New Zealand rugby team. It was a radical suggestion and one that upset, another reader who went under the initials, "H.K.", who retorted that why use numbers when players might as well have their names emblazoned on the front of their costumes.<sup>22</sup> No notice was taken of Bland's suggestion for another twenty five years and it was not until 1939 that compulsory numbering was introduced. As to having the player's name on his shirt, that is now a feature of the Premier League, so "H.K." can also claim to be some what of a visionary too.<sup>23</sup> When Everton played Manchester City on 29 April, 1933 in the F.A. Cup final, the game's place was assured in history, even before kick-off, because it was the first time that players had been numbered. In the 1970's some kits even had numbers on the shorts, such as Glasgow Celtic and the Scottish international team.

In the late 1960's football clubs were having problems with pirated goods bearing club crests being sold without the permission of the club. England's most popular clubs suffered the most, such as Liverpool and Manchester United. The Football Association advised all football clubs to copyright their crest to combat these pirate sellers.<sup>24</sup> This problem still exists today but



the kit manufacturers have managed to deter counterfeiters by weaving various subtle patterns into the cloth of the new shirts.<sup>25</sup>

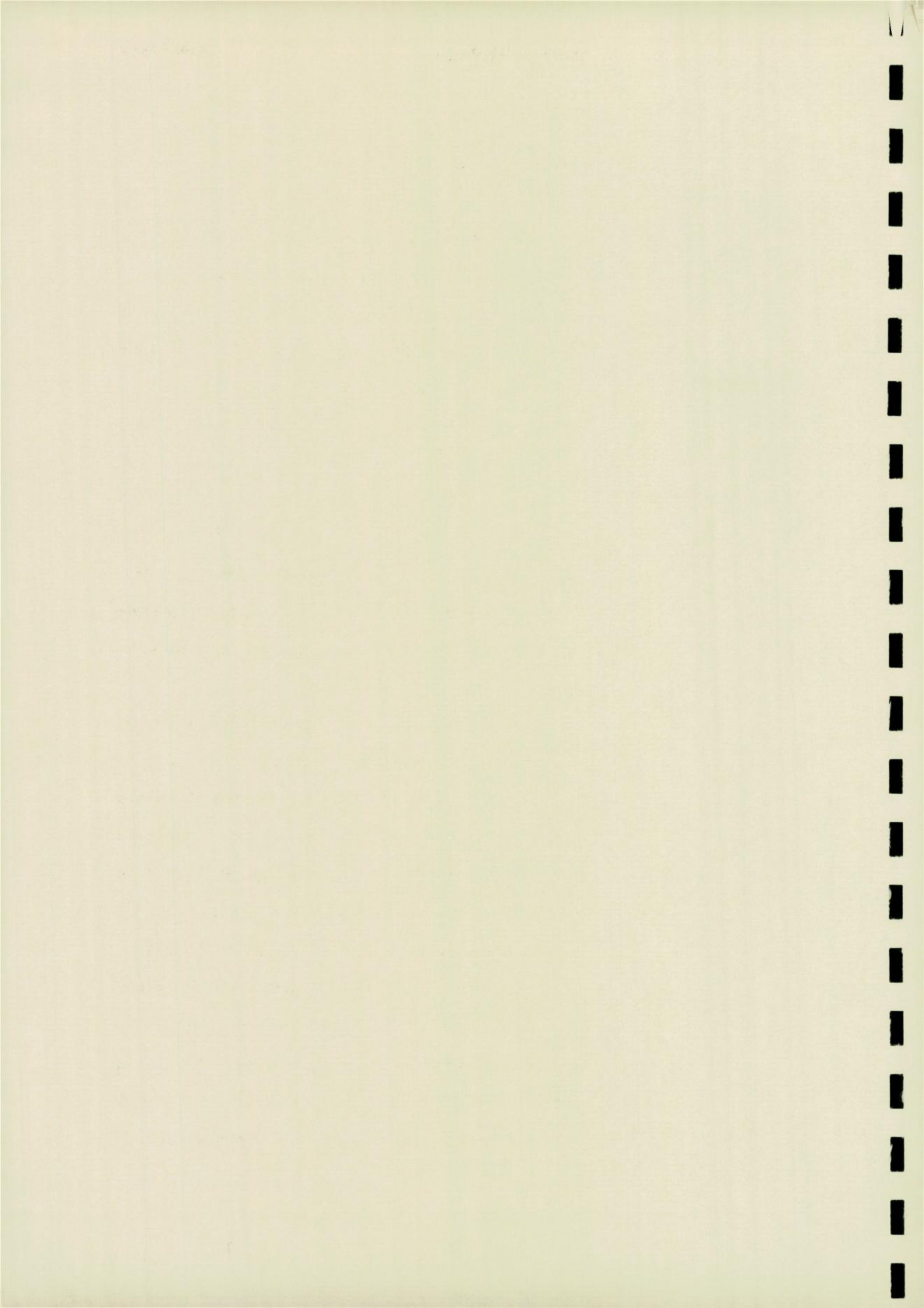
Strict rules governed what was and was not permissible in terms of colours and pattern until the rules were relaxed in the 1970's. Up till then goalkeepers were limited to green, blue, scarlet and white jerseys. Landmarks in the history of team strips have included the stipulation that goalkeepers since 1921 should wear yellow jerseys in international matches. Referees for many years restricted themselves to an all black uniform, although new colour schemes introduced by the administrators of the new Premier league in 1992 saw referees appear in a new green strip.<sup>26</sup>

In the "*Laws of the Football Association*" the guidelines for football strip designs are non-existent, except for rules on the player's equipment. So basically anything is allowed once it conforms to these guidelines.

Law IV-Player's Equipment:

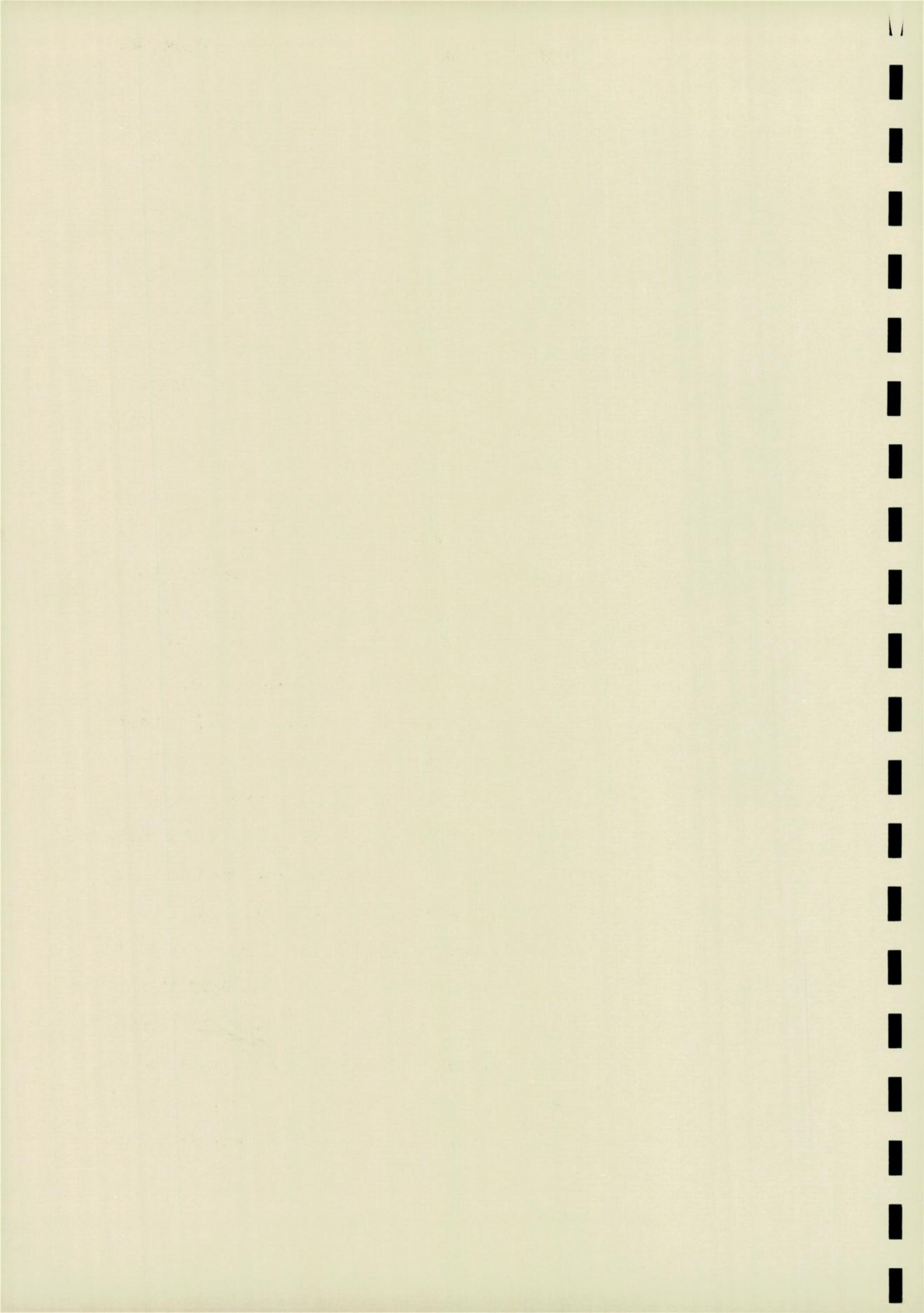
I.a. The basic compulsory equipment of a player shall consist of a jersey or shirt, shorts, stockings or shinguards and footwear.

I.b. The goalkeeper shall wear colours which distinguish him from the other players and the referee.<sup>27</sup>



Factors that have influenced the adoption of new colour schemes have included the increased use of floodlighting which led many teams to introduce glossier lighter colours and saw match officials experimenting with fluorescent shirts. Last year's European champions, Borussia Dortmund use a fluorescent yellow kit which has gained them world recognition, see fig. 6. Even politics have influenced strips. In 1982, at the time of the Falklands war, Stockport County were considering introducing a new kit but eventually rejected the plan due to the colours closely resembling those of the Argentinian national team.<sup>28</sup>

The process of strip design involves several stages. It starts by the designer researching the latest trends and fashions in the market, attending club shops and fashion shows. Today the football strip has become a compromise between sportswear and fashion, and are very closely linked.<sup>29</sup> Football kits need to be practical, comfortable and be able to fit well so many possible fabrics are investigated by manufacturers. The fabric must be lightweight, be able to wash well and be able to give good pitch performance, resulting in the players not becoming too hot or wet, whatever the weather conditions. The initial stages of the design process





involve several meetings with the key staff of the club, such as the manager, chairman, the commercial manager, the club shop manager and some players. The designer gets as much feedback as possible about what the team is looking for and constructive criticism about the previous strips. Analysing the historical data of the club's strips is very important so the team's colours remain traditional. After that sketches are made and fabric boards are produced for selection. The type, the weight of fabric and its' composition are vital to the kit's success. The style is then designed taking into account the features necessary and the benefit of these.<sup>30</sup> Once the colours, the design and fabric have been decided on a sample kit is manufactured. The new strip is sent to the lab for snag and abrasion tests. If the kit conforms to the required standards and the club is confident with the design, the strip goes into mass production. The whole process can take up to twelve to fifteen months to design and produce a strip.<sup>31</sup>

Although new strip creations may look good on the drawing board, several have failed to succeed on the pitch and the streets. The worst designs always seem to be revived by designers in a feeble attempt to be traditional or historical. The dreadful pinstripes of the early 1980's, which appeared on the shirts of

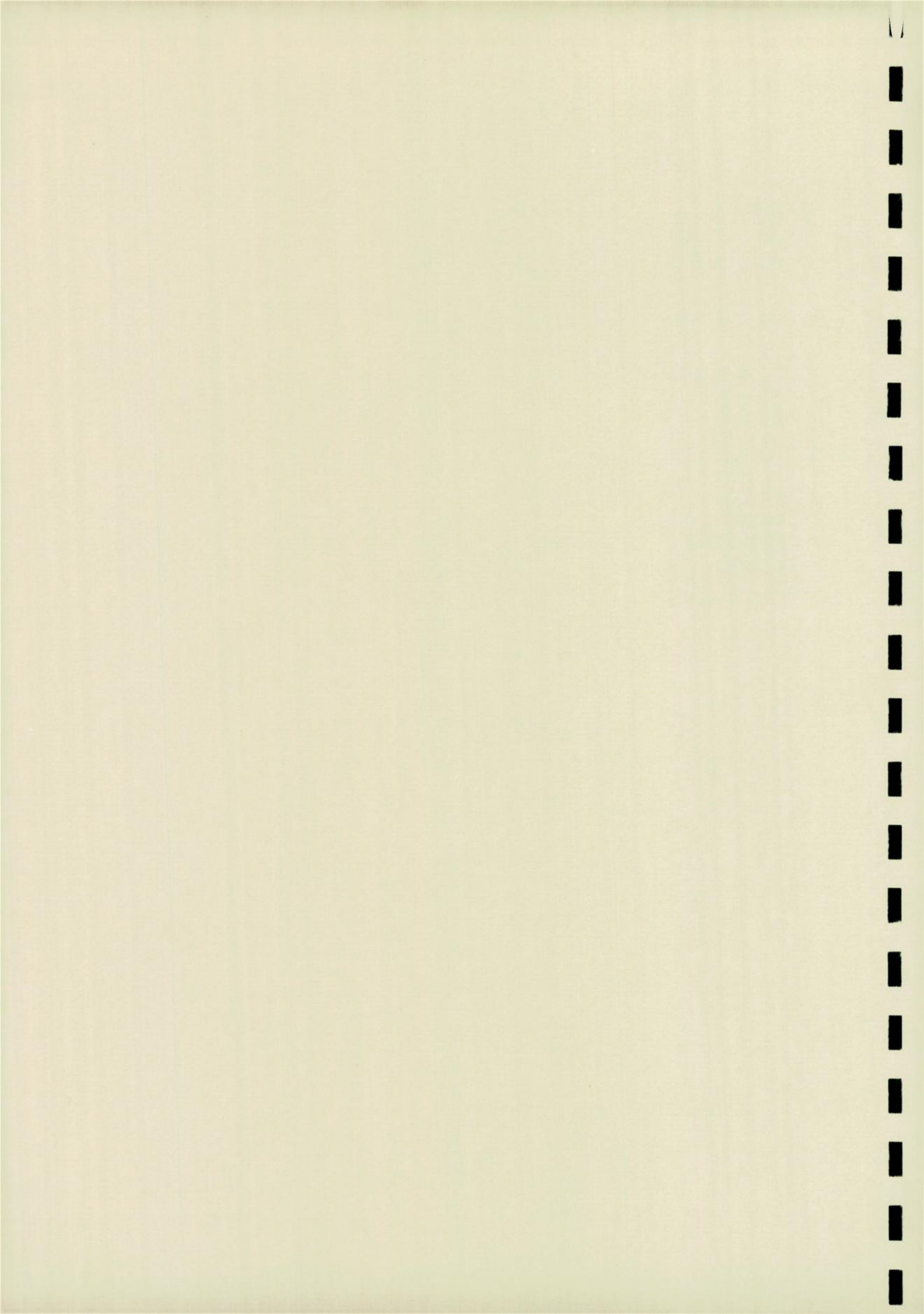




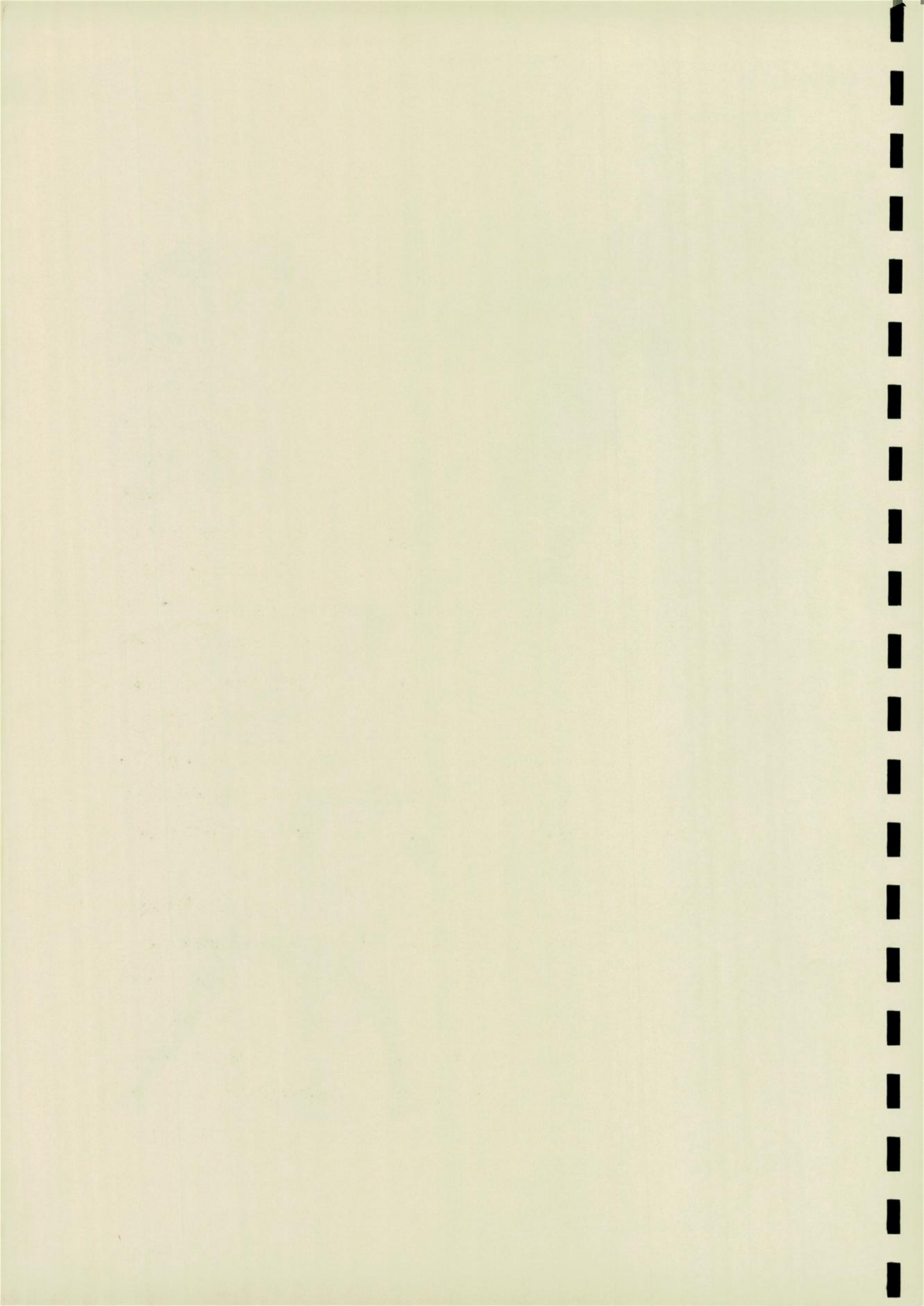
fig. 6



fig. 7

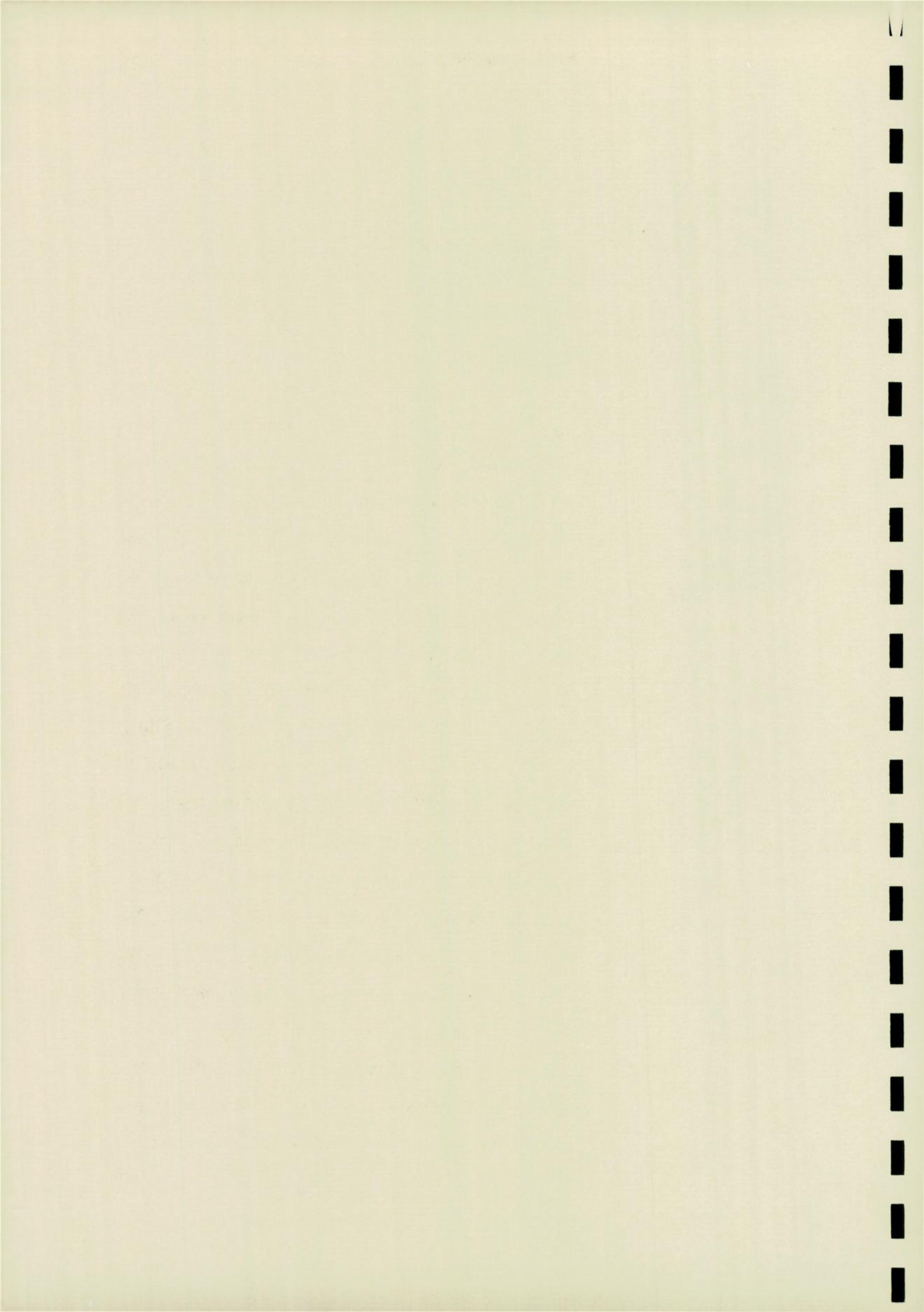


fig. 8



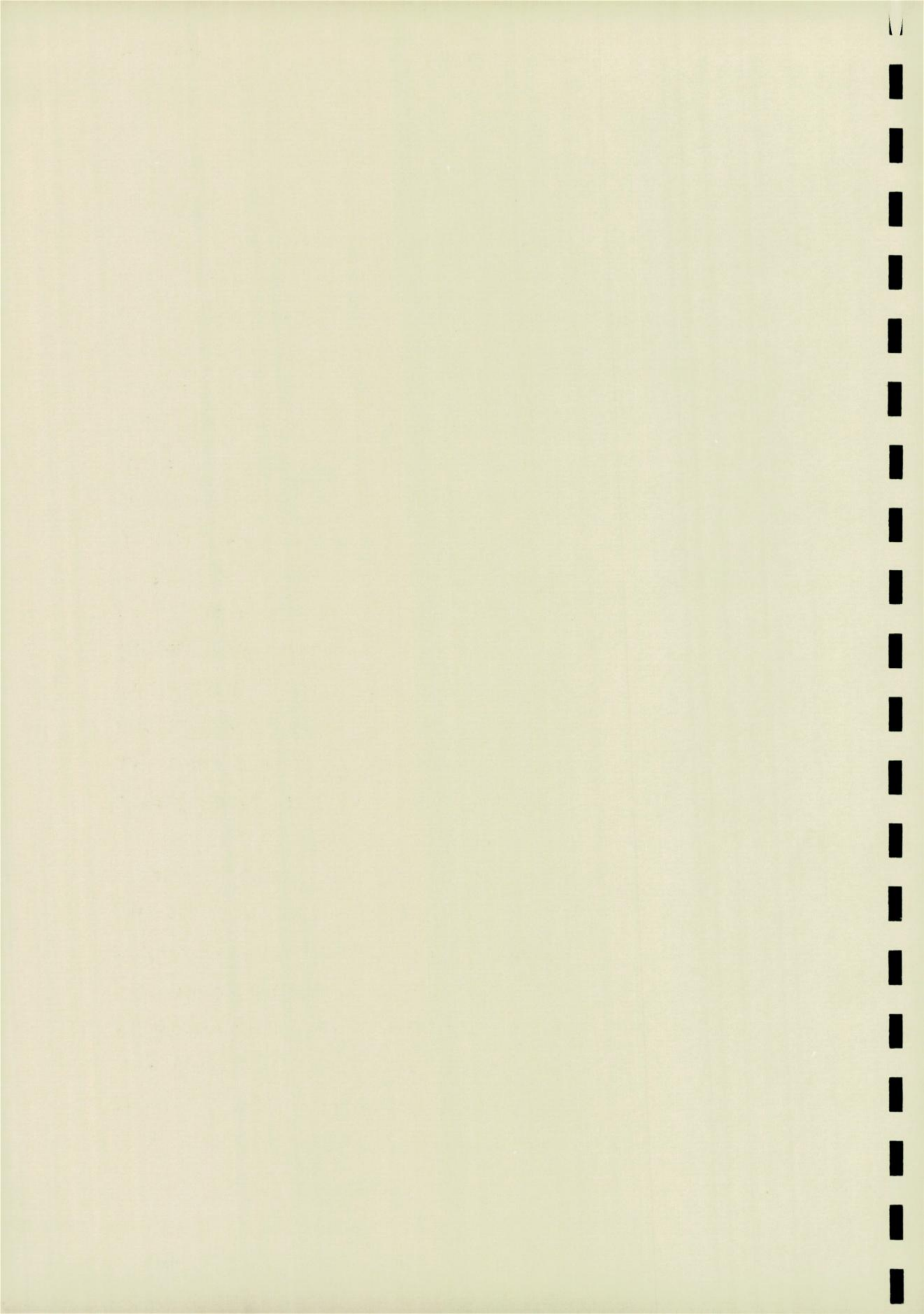
Nottingham Forest and Liverpool, turned up again several years later on the Nottingham Forest kit. Surely they might learned from their error the first time. The only indication so far that things may change for the better came in the summer of 1997, when Norwich City unveiled their new kit designed by Bruce Oldfield, a world famous fashion designer. Few shirts, if any, have remained immune to the blotches and squiggles inflicted on them by mad designers. The “*action painting*” effect may lend the suggestion of life and movement to slow or static midfielders. The stripes and wavy lines of some shirts could serve to induce headaches or even fits in opponents who are susceptible to them. However, there can be no excuse for some of the goalkeepers’ jerseys which could make Joseph’s coat of many colours look sober and restrained.<sup>32</sup> A good example of this, was the English international goalkeeper’s kit before 1996, see fig. 7.

In 1996 Tottenham Hotspur’s kit manufacturers, Pony, produced a new high-tech kit which was designed by Sarah Moulds. She researched in great depth, with Tottenham Hotspur, the problems with fabrics and came up with a new chemically treated fabric, Foraperle, in which fibres were immersed in a liquid and coated. This made the kit water resistant and not water



repellent so in a quick shower water would bead on the fabric and run off preventing the players from getting wet. The wickable fabric allows the player's body to breathe so moisture does not build up.<sup>33</sup>

The appliance of science, rather than design, is becoming increasingly important in the sports equipment sector. Larger manufacturers have realised that science equals progress and therefore its apparent application in this area, in the form of advanced materials technology, means improved performance. Such improvements can be illusory. Nevertheless the perception of consumers is that the newer, more advanced materials have more to offer than the traditional ones. The development of fibres and fabrics has leapt forward following the commercialisation of sports apparel. Mircofibres are the most significant development in the textile industry and their success in high-performance sports fabric and fashionwear has propelled companies to invest heavily in the development. ICI Fibres, now owned by Du Pont, has invested £100 million in the development of the new products. One of the latest developments in Tactel is the two-layered knitted fabric, Tactel Aquator. The construction contains super-fine Tactel fibres with a trilobal cross-section on the inside and an outer layer of

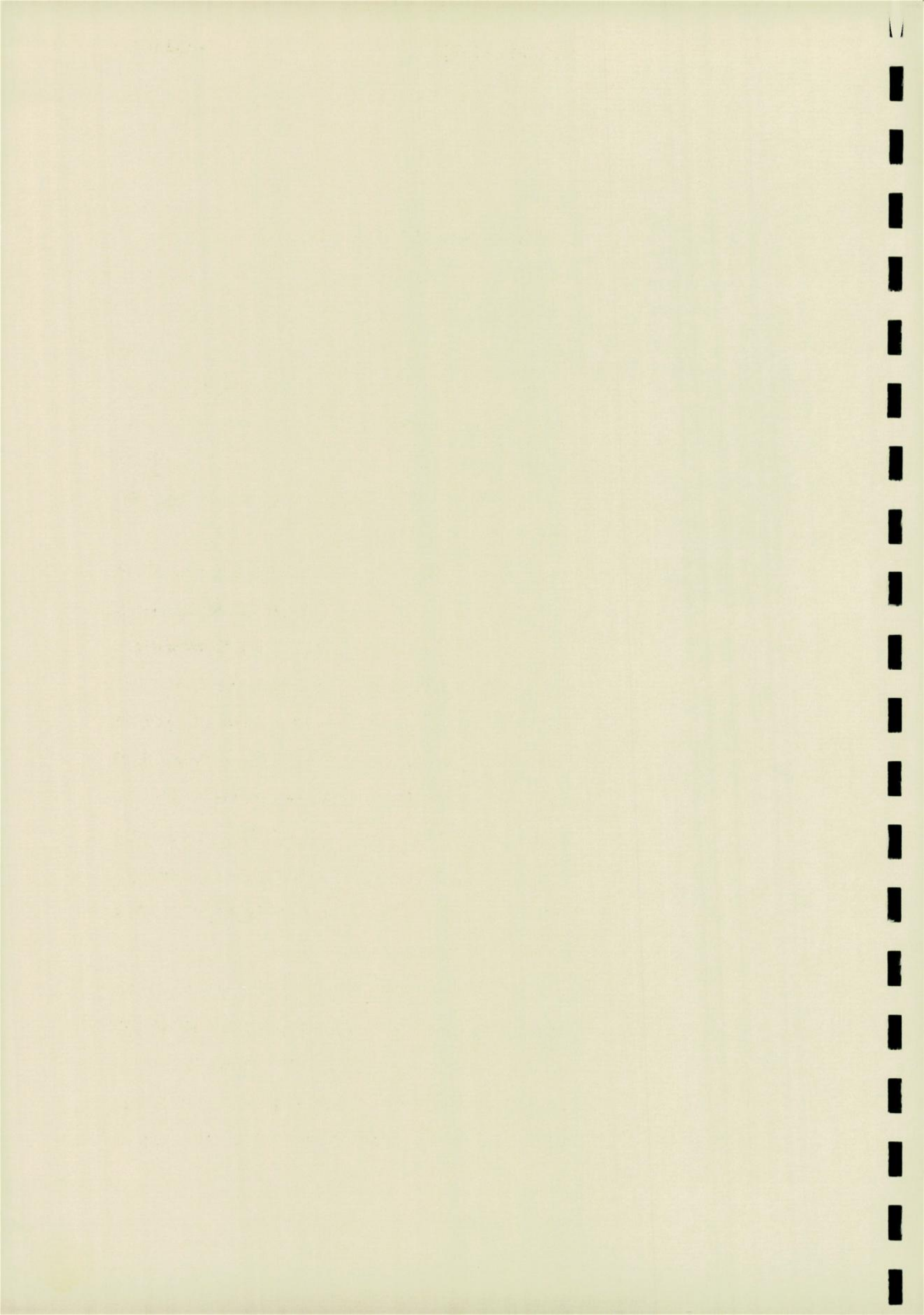




cotton. Moisture is transported away from the body to the outer layer of fabric where it spreads over a wide surface area allowing it to evaporate quickly.<sup>34</sup>

Nike, one of world's leading manufacturers of sports apparel, says where others just see uniforms, they see opportunities to improve performance. Their numbers and crests do not absorb water and their tailored cuts leave little for the opposition to hold onto. From the stands, you might not see the difference but on the field of play Nike feel the advantage is unmistakable. In 1989 Nike introduced Nike F.I.T., a new four-layering fabric system designed to help athletes battle against heat, cold, wind, snow and their own sweat. Today those fabrics have been joined by a host of other Nike apparel innovations, such as new high-tech materials, precision tailoring and engineered construction.<sup>35</sup>

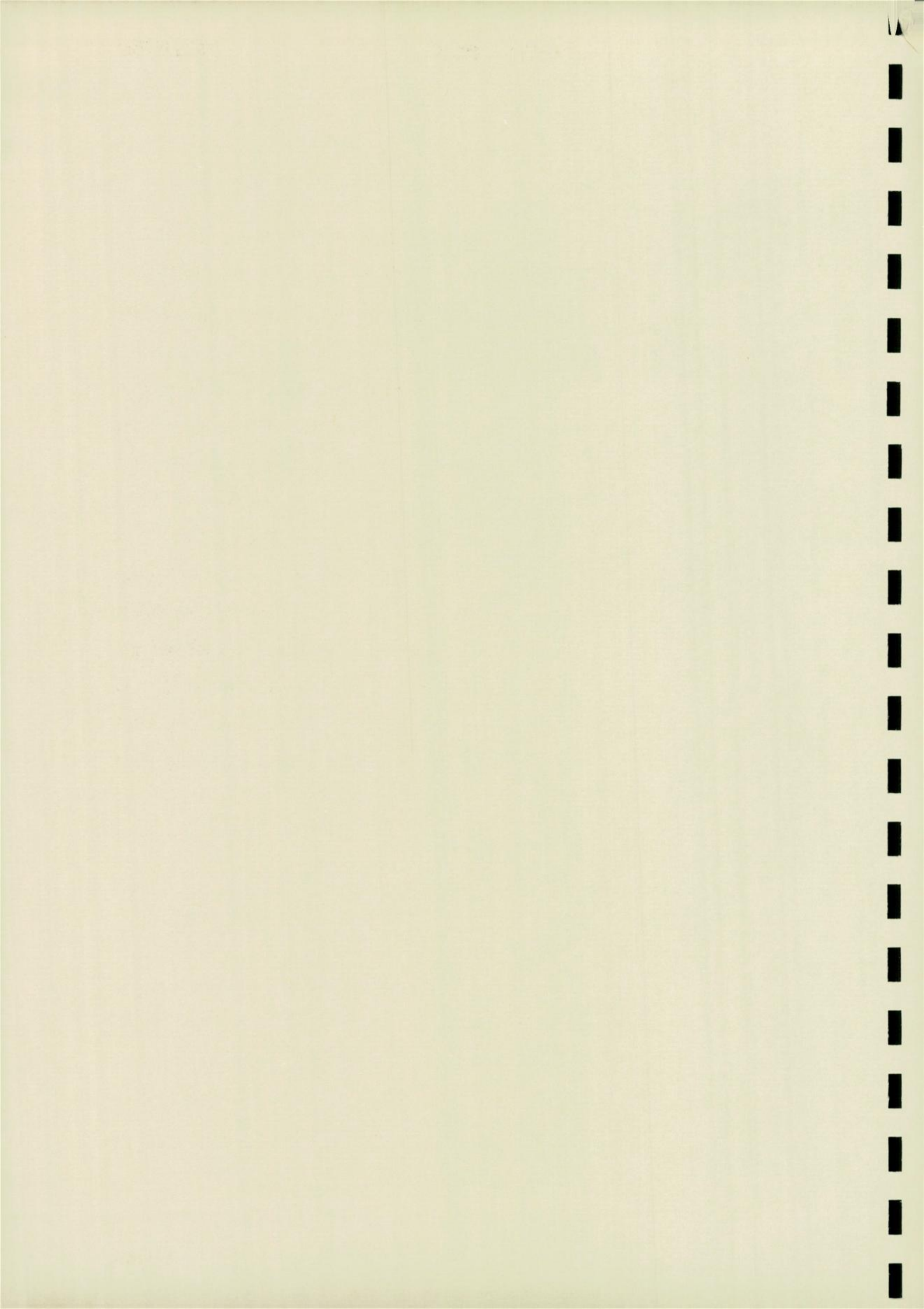
Research has also been done on the effects of colour on players and referees. In the United States, the psychologists Frank and Gilovich in 1988 found teams wearing black were penalised more than those wearing other colours in both the National Football League and National Hockey League. Andy Morley's research, from the Department of Psychology at the University of Plymouth, has revealed basketball teams in black are



penalised more, and football teams in white are penalised less than teams with other colour kits. Explanations for these include the influence of shirt colour on referee's interpretation, an alternation of players' behaviour according to the colour they wear, or more probably deliberate use of colour to convey an image, e.g. the Los Angeles Raiders traditional use of black uniforms with skull and cross-bones with an aggressive style of play.<sup>36</sup>

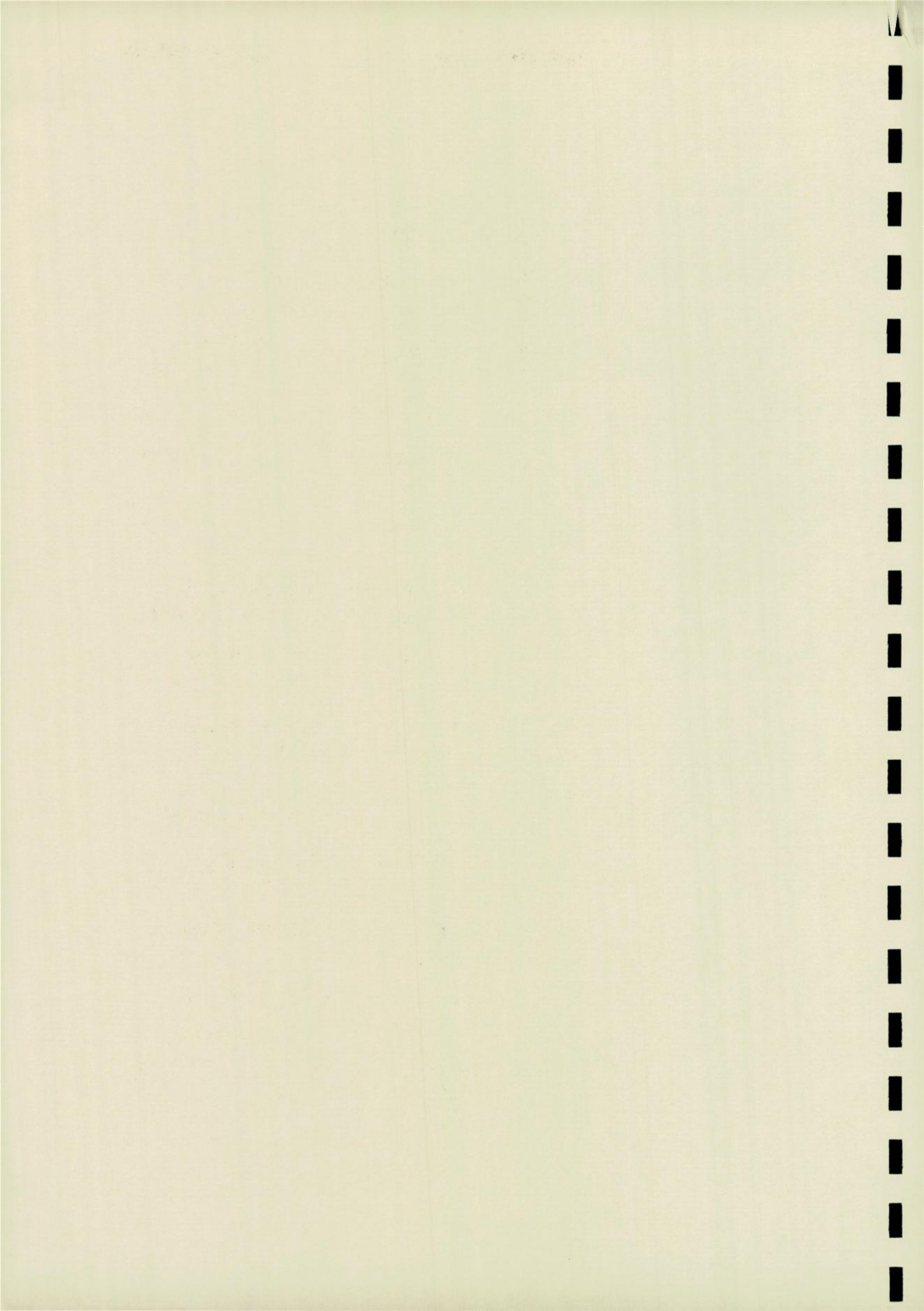
Although some feel colour can also help in the success of a team. On arrival at Leeds United in March 1961, Don Revie inherited a side close to relegation from the old Second Division. Among a number of initiatives, Revie changed the club strip from the blue and gold to the white of a Spanish club he greatly admired, Real Madrid, see fig. 8. The following season Leeds won the division and nearly won the First Division the next year only losing by goal average. During the next decade, Leeds won all the major domestic trophies and were successful in European competitions.<sup>37</sup>

In the four English divisions the most popular choice of team colours appears to be red shirts and socks with white shorts, this being the home strip of eight clubs. Many teams favour blue and white, 37 playing in some combinations of these colours,



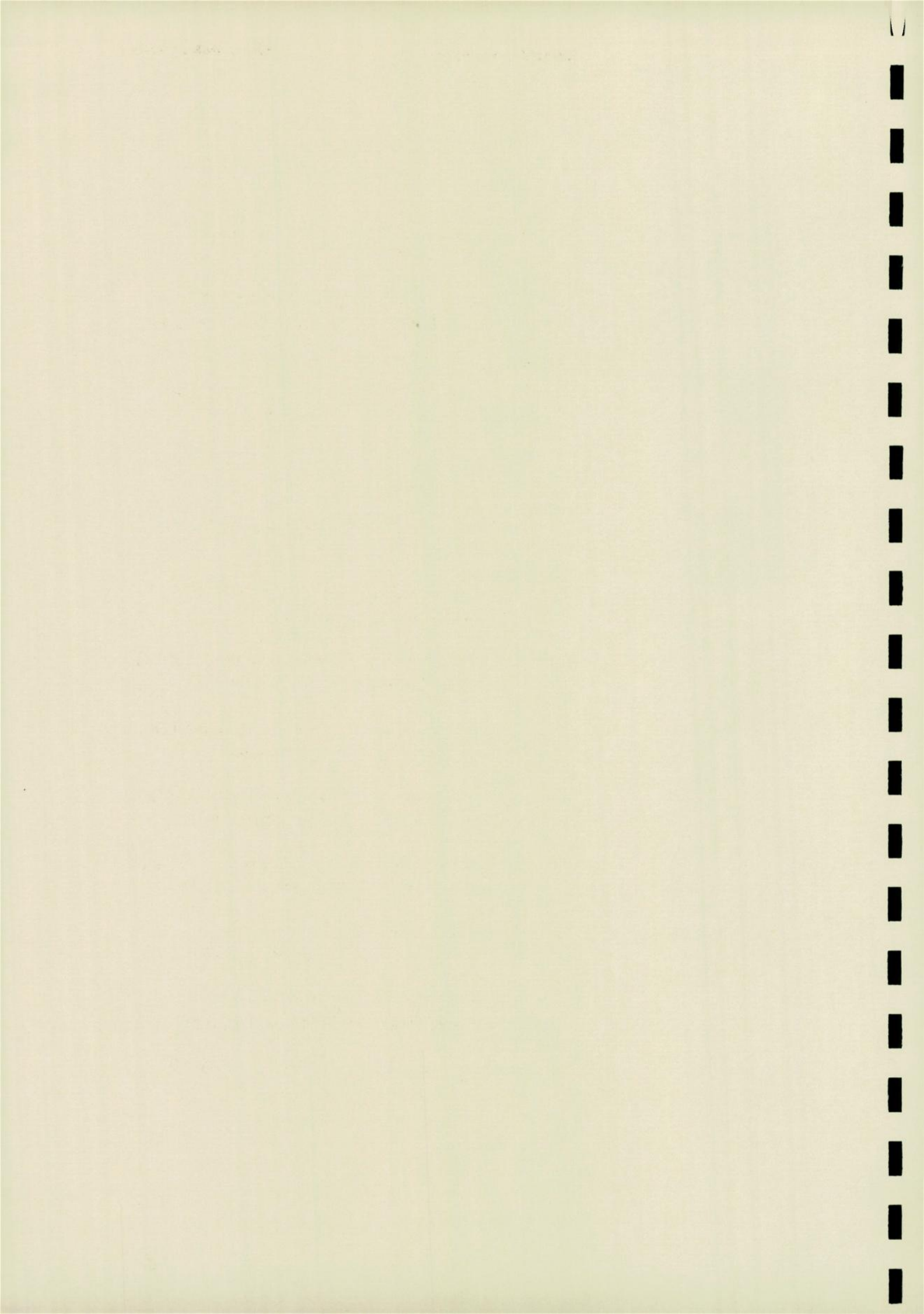
although perhaps containing some other colours.<sup>38</sup>

Football has reached an extremely professional business level. A football strip design must meet the requirements of a professional player. A high level of endurance is expected from the fabric which is now produced in a scientific manner. The kit is to enhance the player's performance on the pitch so wearing the new technologically advanced kit gives the player an advantage over his opponents before he leaves the dressing room. The improvement in football strip design has come about due to the huge television coverage and the amount of money invested into the game. Research into the subject has improved the design of the new strips. The kit has now become a fashion object where world famous fashion designers are contracted to design new kits.



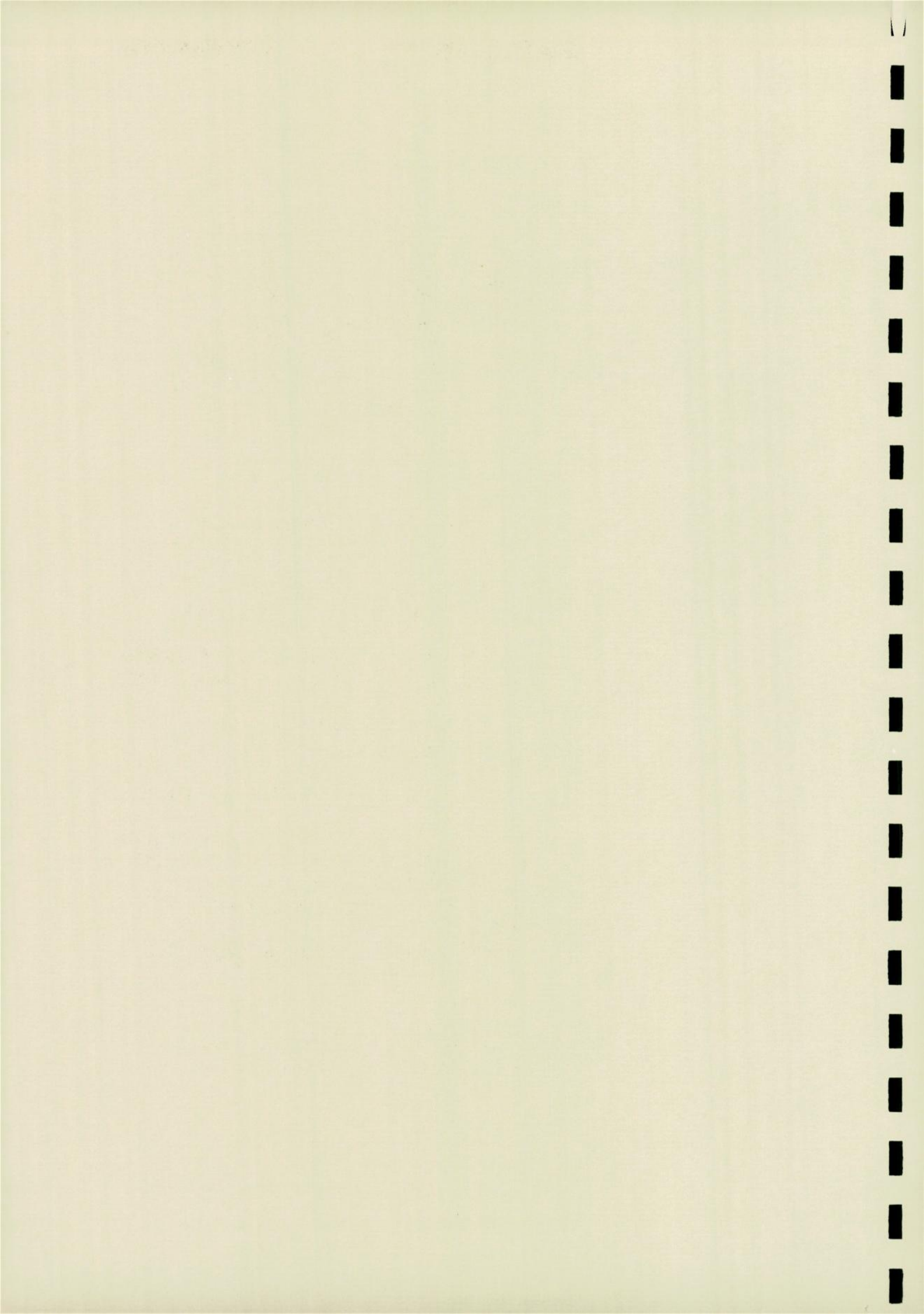
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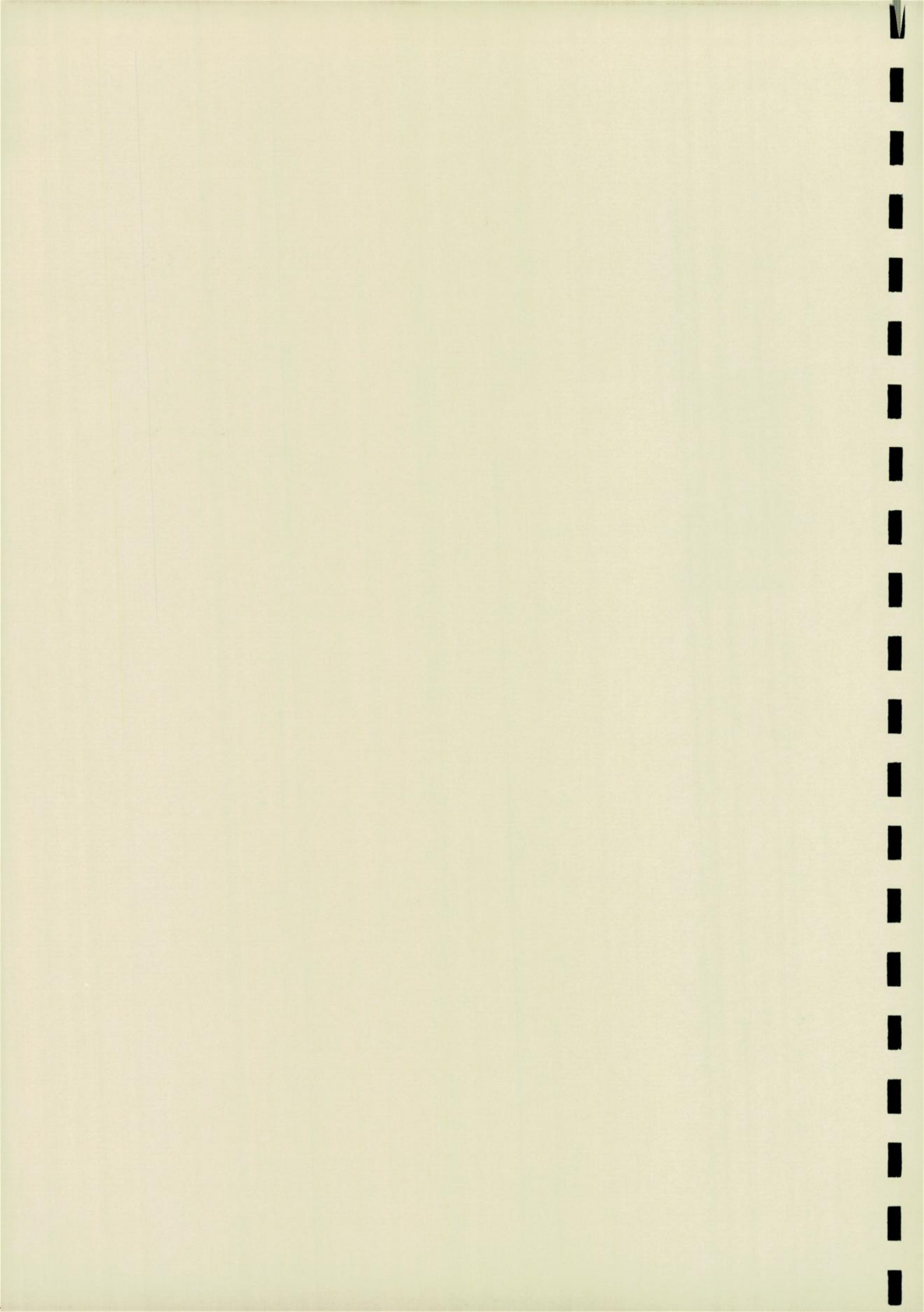




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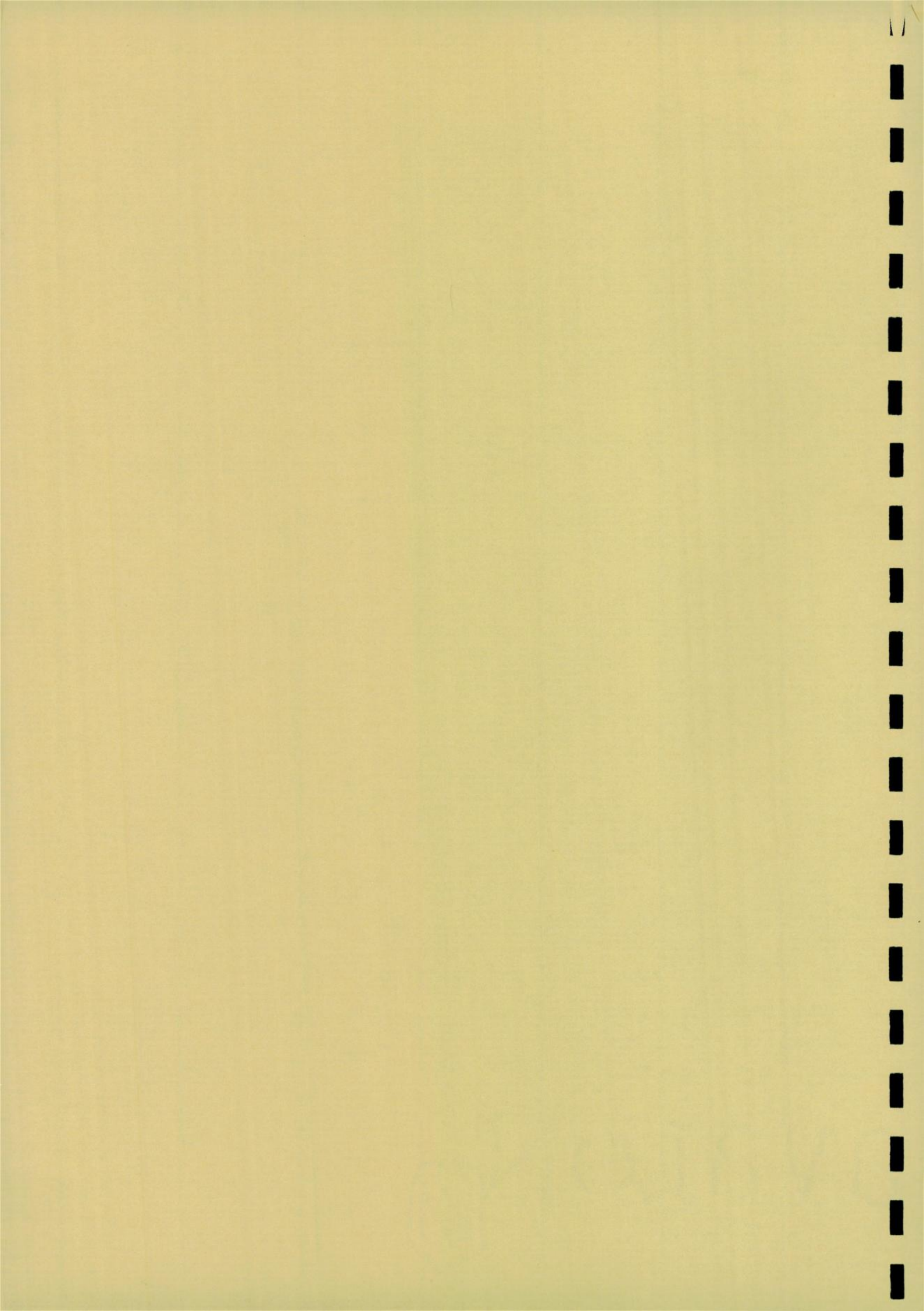


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**chapter two**

A discussion of the commercial dimensions of football strip design.

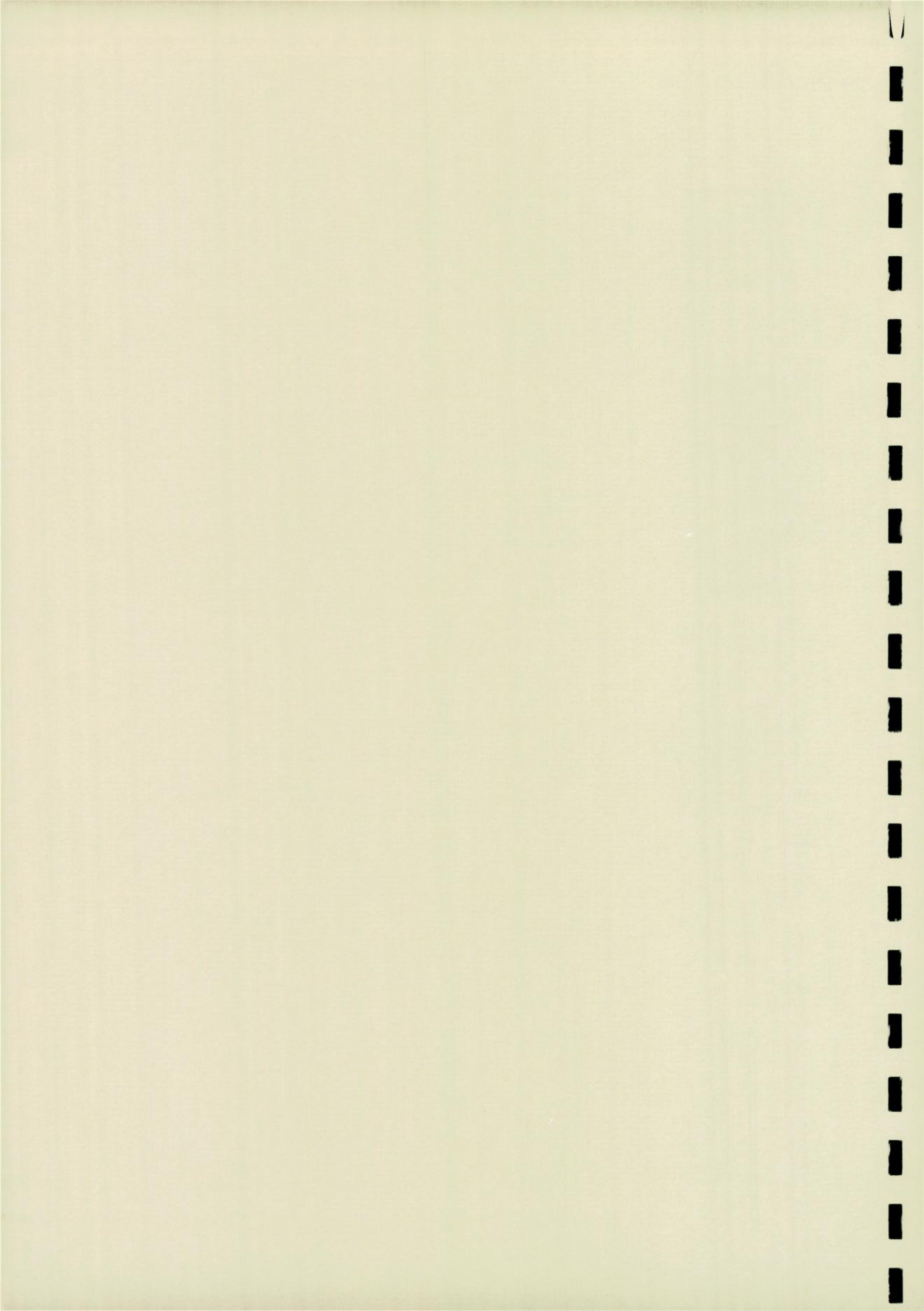


“Football is a fast-growing industry and truly global business. In China it is reputed to be the third-largest growth industry.”

Sam Johnstone, Football Research Unit.<sup>39</sup>

In the past decade there has been a economic boom in the football world. The game has become a business. Sales of replica football shirts have never been higher. The economic success of the sale of football shirts in the past decade did not happen by accident. It emerged with the changing culture of spectatorship after the tragedy of Hillsborough which was instrumental in the decline of hooliganism and the remarketing and commercialisation of the game.

On Saturday the 15th of April 1989, Liverpool Football Club were due to play Nottingham Forest at a “neutral” ground in the F.A. Cup semi-final. The ground chosen was that of Sheffield Wednesday Football Club, at Hillsborough in Sheffield. Just before kickoff, the police misdirected some supporters into an overcrowded section of the ground which resulted in disaster. The crush at the front of this section became fatal and the police response was extremely slow and bad to the unfolding disaster, causing the deaths of ninety six people, see fig. 9. The disaster was exacerbated by an expired safety certificate of the ground, poor





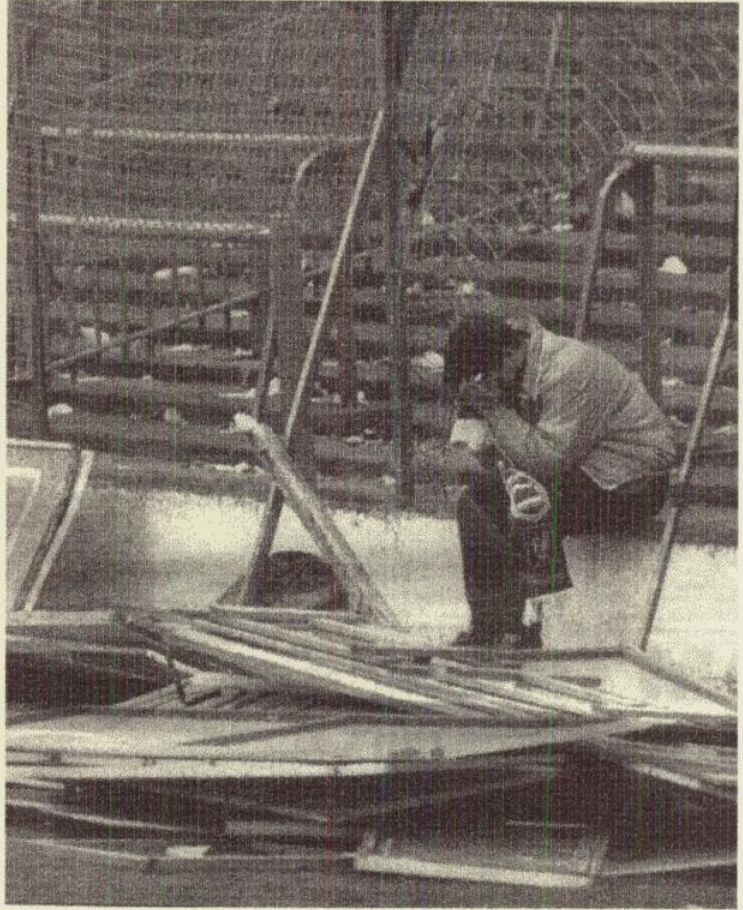
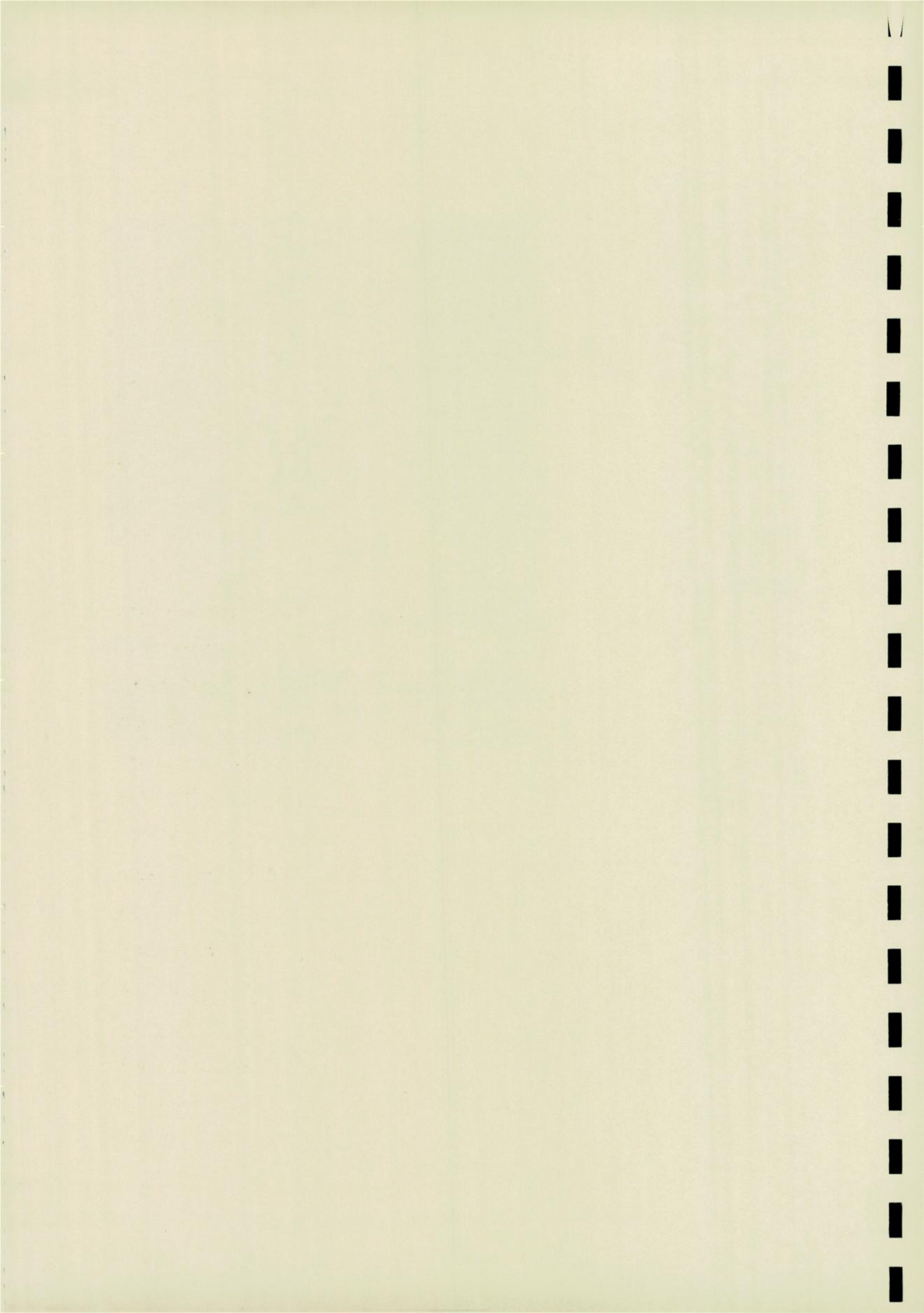
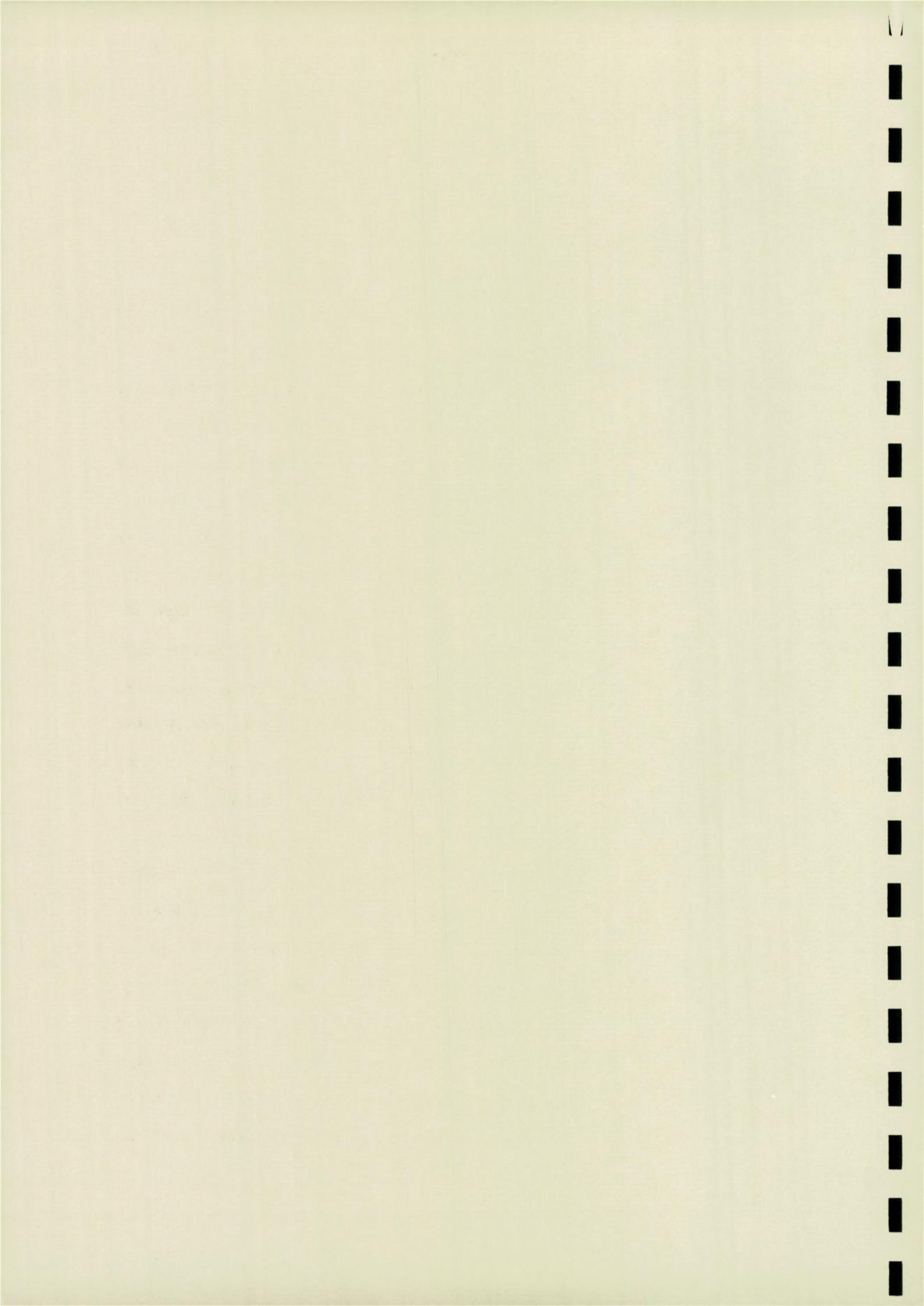


fig. 9



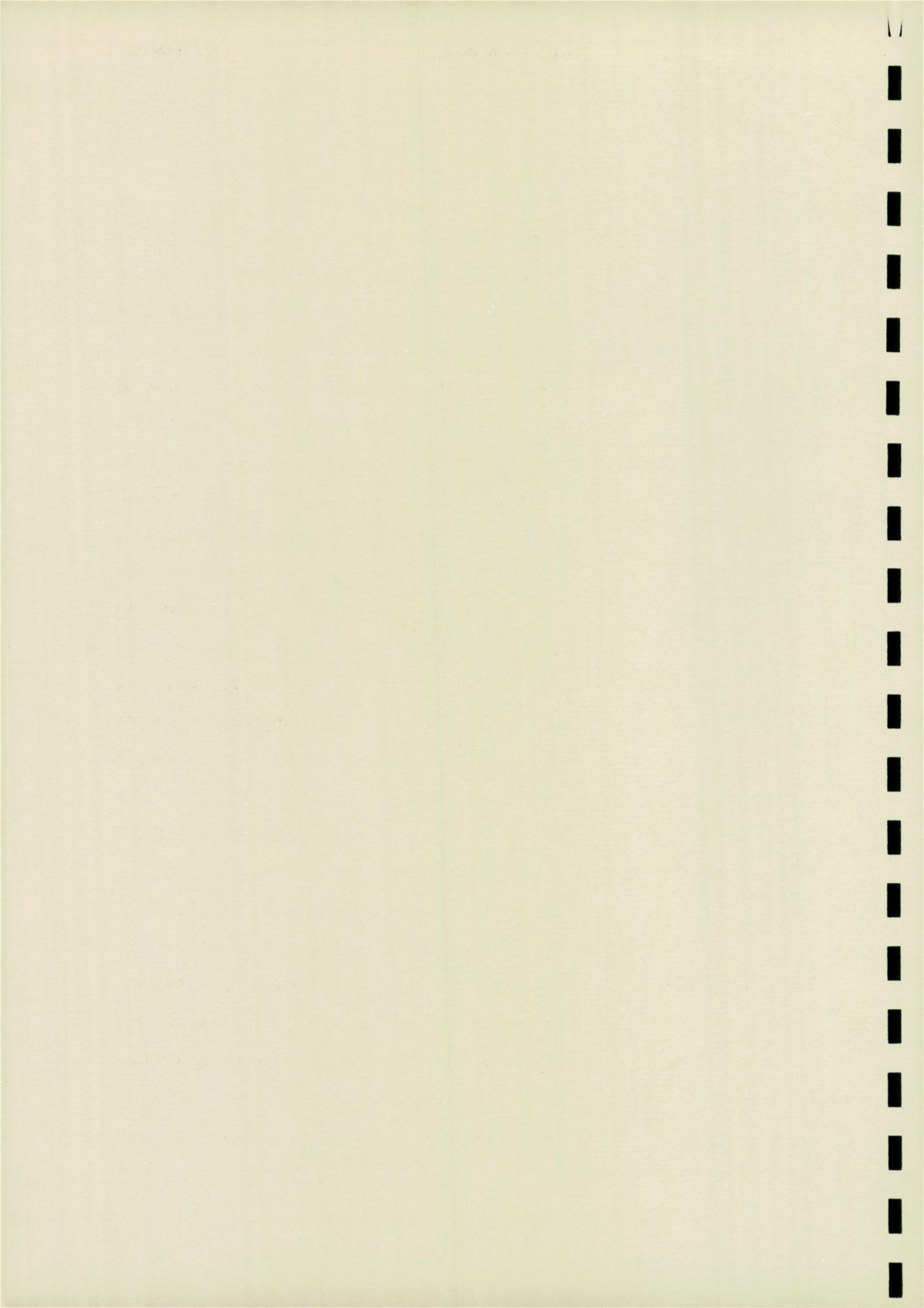
maintenance of the terrace, poor police direction by senior officers and delays in the arrival of emergency services. A tragedy which I, like many watched live on television.

It is quite complicated to explain how the football and the sale of replica shirts developed into the multi million pound industry it is today but it evolves around the style of the 1970' football supporter. Stylistically for the supporter, the 1970's and 1980's were about minimalist attachment to a club for two reasons. Football clubs wore unfashionable strips and fans were wearing more casual designer clothes which were more popular and fashionable. The second reason was personal safety. Wearing a jersey of the team you supported at a football ground made a fan an easily identified target which could be dangerous in a time when hooliganism was at its' height in the game. No one wanted to be a target of verbal abuse or even violence so to remain one of the crowd, fans wore casual street clothing to be safe. The movement away from the old kind of tribalisms around hooliganism was important. Today you will easily see supporters wearing their teams shirt outside a football ground and not being worried about the opposing supporters wearing their shirts but during the 70's and 80's this was



unimaginable outside a lot of the grounds.

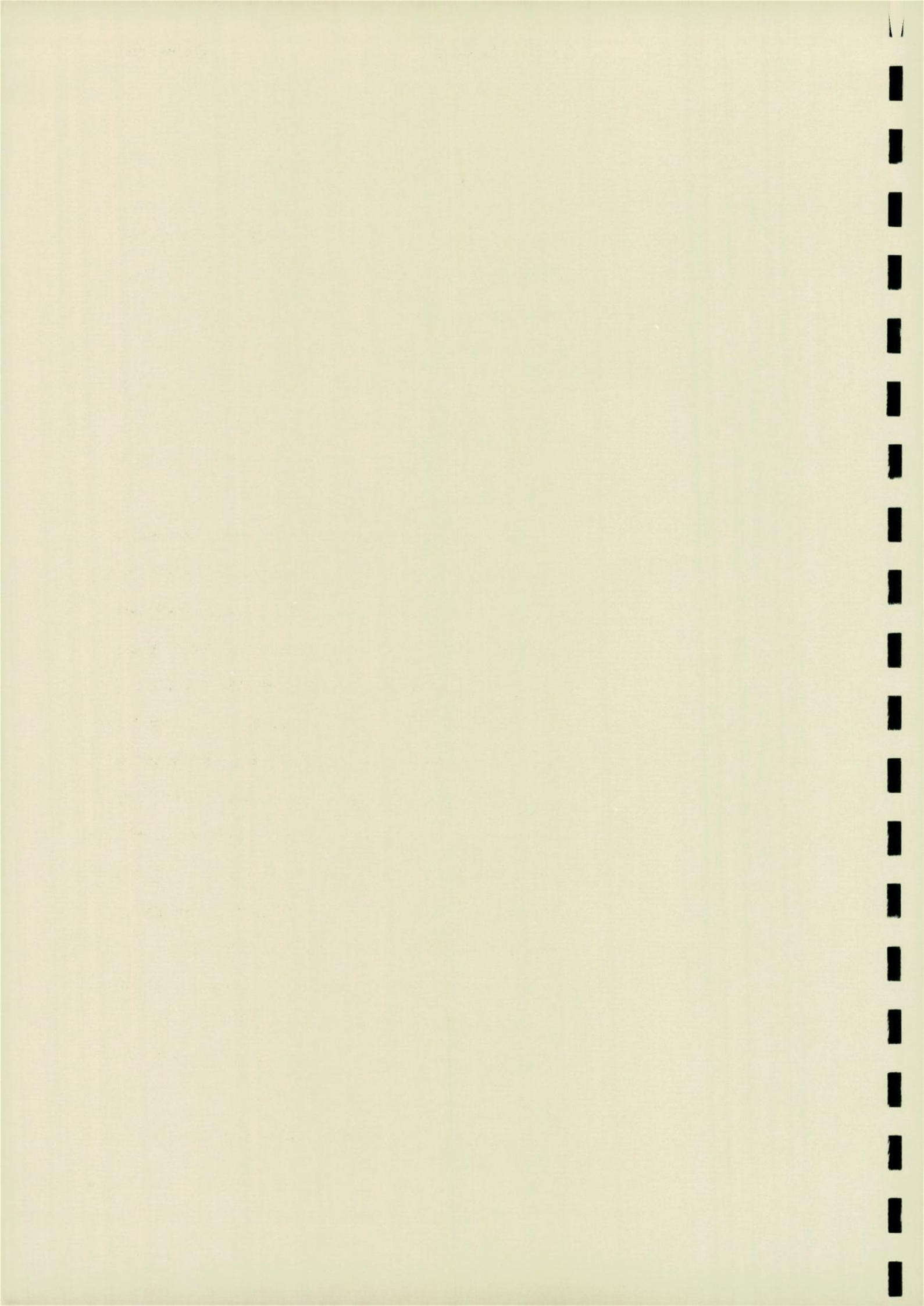
Since the Taylor report there has been a reduction in spectator capacity in all the grounds for safety and seating reasons. As a result of Hillsborough the British Government commissioned a report by Lord Justice Taylor, it demanded the elimination of terraces, new safety regimes to be established and new construction standards for stadiums. Football was now to become a more organised and friendly environment so people could bring all the family.<sup>40</sup> The Taylor report was an eye-opener for the football world after its' investigation into the technical aspects of the disasters of crowd management. The report found the game was in a mess and lacked any future direction. For the first time in the history of the sport someone in an official position mapped out a future for the game. The game had just been stumbling from crisis to crisis in the past decade. Opportunistically the Football Association got together with all the clubs to produce a new product, the Premier League. Football was now to be re-marketed and commercialised in a different manner which brought about a real boom in the industry. The atmosphere at the grounds changed from loud shouting fans to a more carnivalesque colourful crowd. The colour of the replica team shirts has now replaced



the sound of the previous generation of supporters at the matches. The image of the Premiership would be more visual which would make up for what they lacked in noise. The traditions of how to support a team in 1970's and 1980's were replaced by a number of methods which included revamping stadiums and organising all seater stadiums. Consequently these measures resulted in a strong decline in hooliganism.

Football has now become a cocktail of industries where popular culture, fashion and sports industries combine. The design qualities, such as style and performance, of the new football shirts have improved immeasurably in comparison to the kits from the previous decades because kit manufacturers are far more aware of the economic opportunities available in this market. The contracts for kit manufacturing are now multi-million pound deals but sometimes the deal involves more than production.

In 1997 Arsenal signed a new seven year contract with Nike. As well as providing the club's kit, Nike will sponsor the club's youth development programme and the promotion of the club worldwide.<sup>41</sup> Nike also has the contract for the United States and the Brazilian national team strips but these deals involve much more than shirt production. The deal for the Brazilian team is



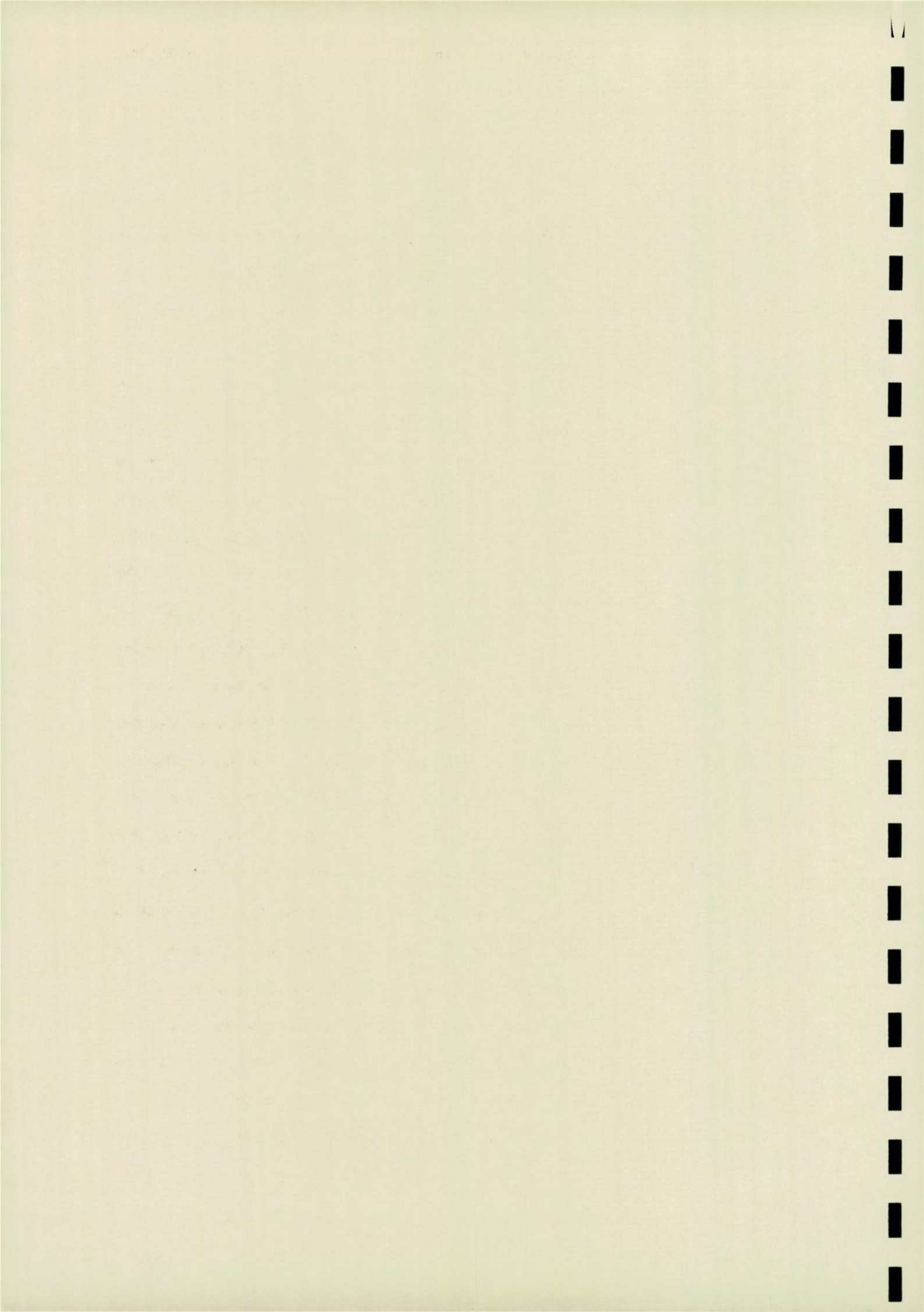


estimated at £130 million. Nike is in charge of marketing the leisurewear for the football federations. In Brazil's case, they arrange all the team's friendlies, non-competitive matches, and keep the television revenue from those games. Currently the company is in discussion with the Football Association as to taking over from Umbro as the English national side's manufacturer.<sup>42</sup>

There is a symbiotic relationship between sponsors and brands. They have reached the stage now, which is the ultimate of course, where children will not wear the replica shirts unless the sponsor's name is on it. They refuse to wear them because they are not the real thing.<sup>43</sup> Sponsorship contracts are, like the kit manufacturing deals, a huge financial source of income for the clubs. But some clubs feel putting a sponsor's name across a shirt is wrong. Spanish football giants, Barcelona are the largest club in the world without a shirt sponsor. This is not because nobody wants to sponsor them, but rather the club considers their colours as sacred. So much so that the Barcelona president, Josep Luis Nunez once remarked,

"Nobody could pay us enough to scully our shirts."<sup>44</sup>

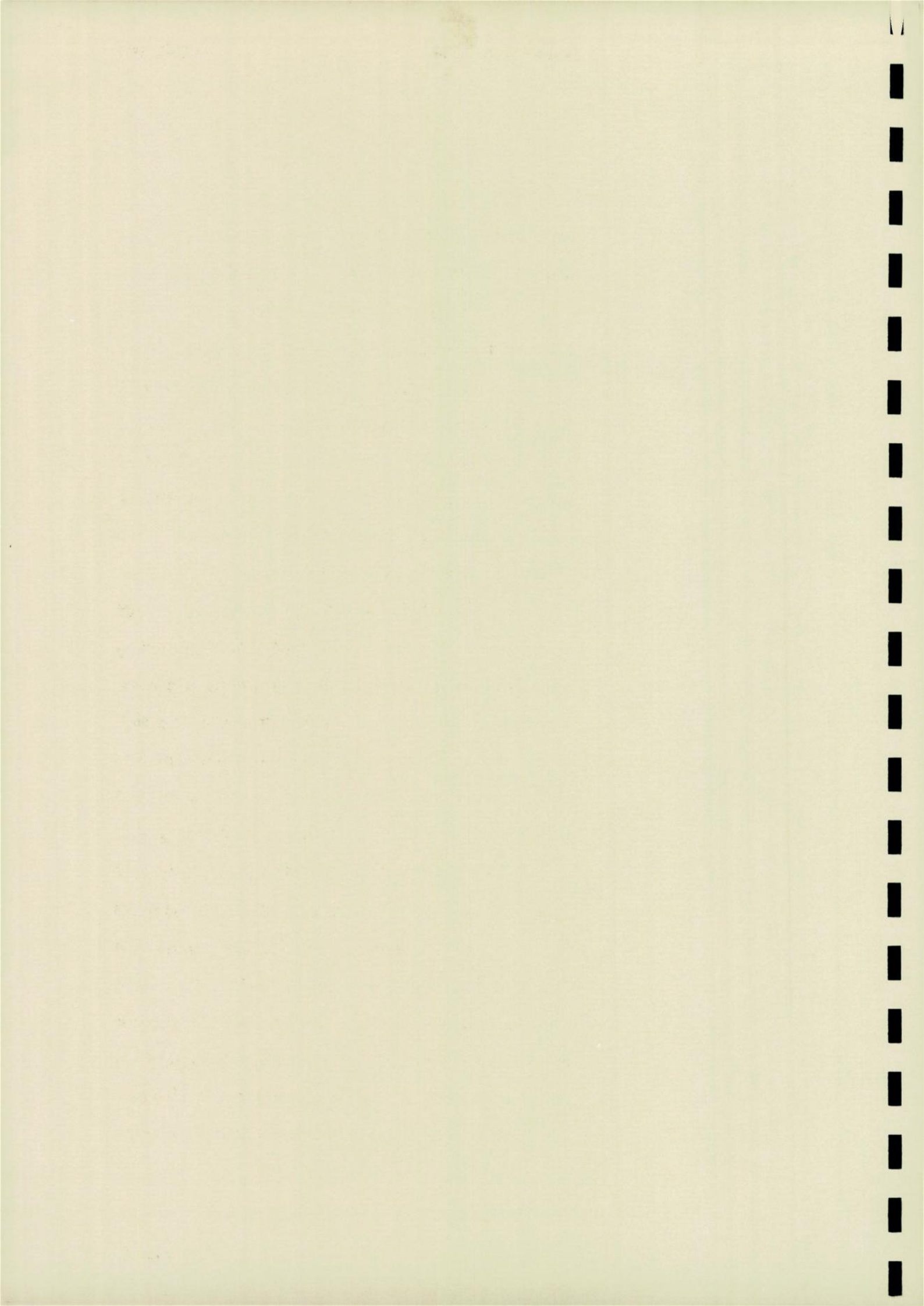
In 1995 AST Computers signed a club sponsorship



deal with Aston Villa which will bring the partnership into the next millenium. The multi-million pound agreement helped the club to make an investment in the region of £19 million in a trio of major player signings. In return for their on-going financial support AST Computers receive a whole package of publicity and promotional facilities and activities to maintain their high-profile of their products. The package includes the display of their logo on Villa's playing shirts and other garments, including replica kits worn by the general public. The logo also appears on the player's tracksuits, match day programme, pitch perimeter advertising boards and on the Villa Park electronic scoreboard. Among the many promotional advantages of such club and shirt sponsorship is regular exposure during matches screened on national and local television plus still photographs in national and provincial newspapers and in full-colour magazines.<sup>45</sup>

If a sponsor is successful to sign a deal with a Premiership club, some feel this is a great way to save in money in advertising. With the huge of amount of television exposure, recently due to the introduction of Sky Sports Television, sponsors are legally guaranteed a number of live televised matches a season.<sup>46</sup>

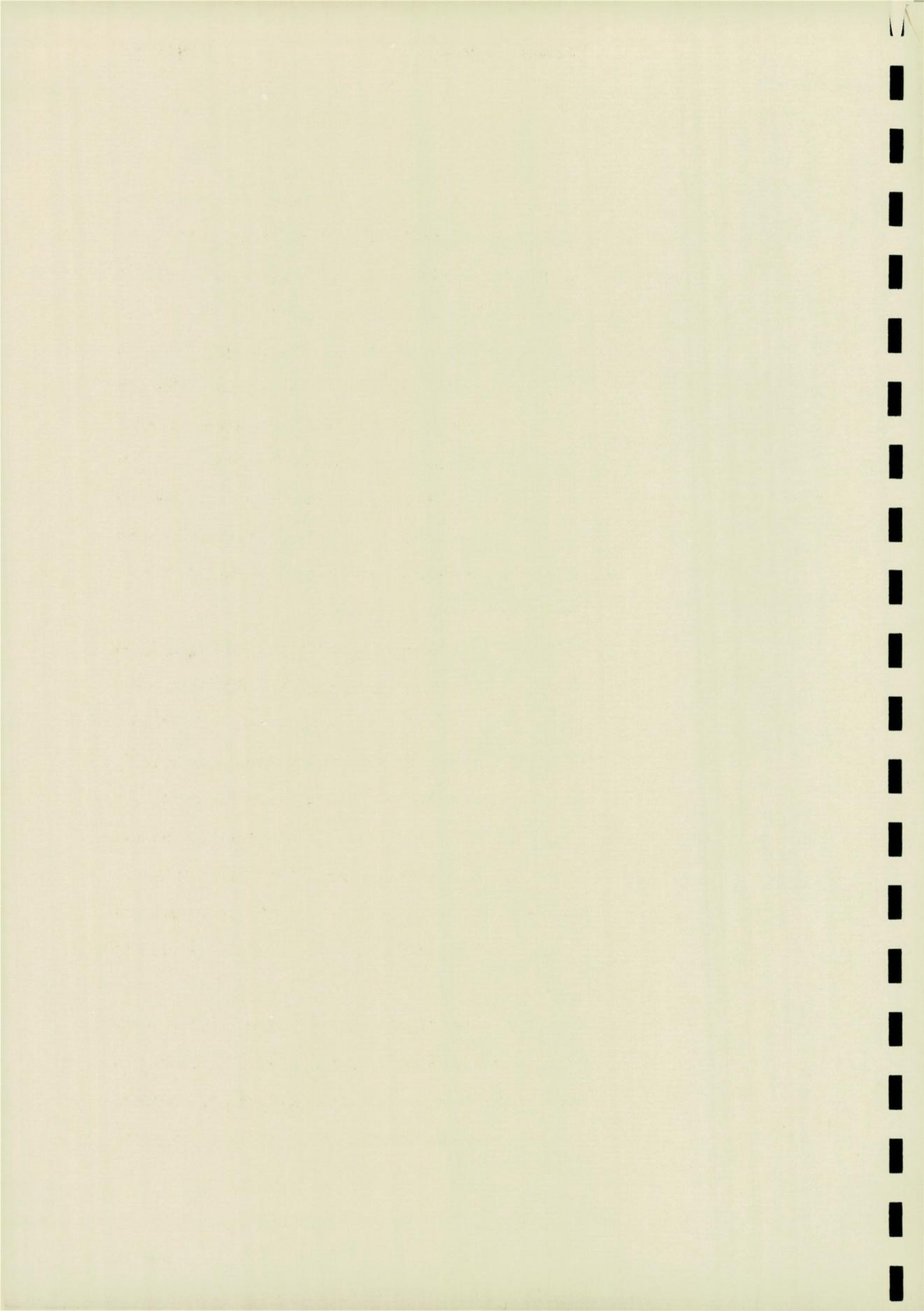
Geoff Banks of Hewlett Packard was involved



with the sponsoring of Tottenham Hotspur and he feels it is all about brand awareness. He says it is vital for a company to get as many people as possible to see what you do. Fifteen years ago in football the type of adverts you got around the periphery were things like the "*local chippie*." Now football is the perfect vehicle because the grounds gets shown all over the world. Also fans walking around in the Tottenham Hotspur shirts serve as mobile advertising boards for Hewlett Packard. It is a great way to become a household name.<sup>47</sup>

Manchester United and Arsenal are quite unique in the area of sponsorship due to the fact since 1979 they both have remained with their original sponsors, Sharp and J.V.C. The long relationship with the club makes fans instantly remember the name of the sponsor.<sup>48</sup> Although Sharp's contract with the Manchester club finishes with the end of this season.

The movement to change the football shirt to a fashion object has been a huge success as now the shirts can be worn any where outside a football ground. The design industry and the kit manufacturers have combined their skills in this success. Football is attended by people who generally live in the vicinity of the grounds but the sport is also watched on television by supporters globally. The clubs have fans all over the

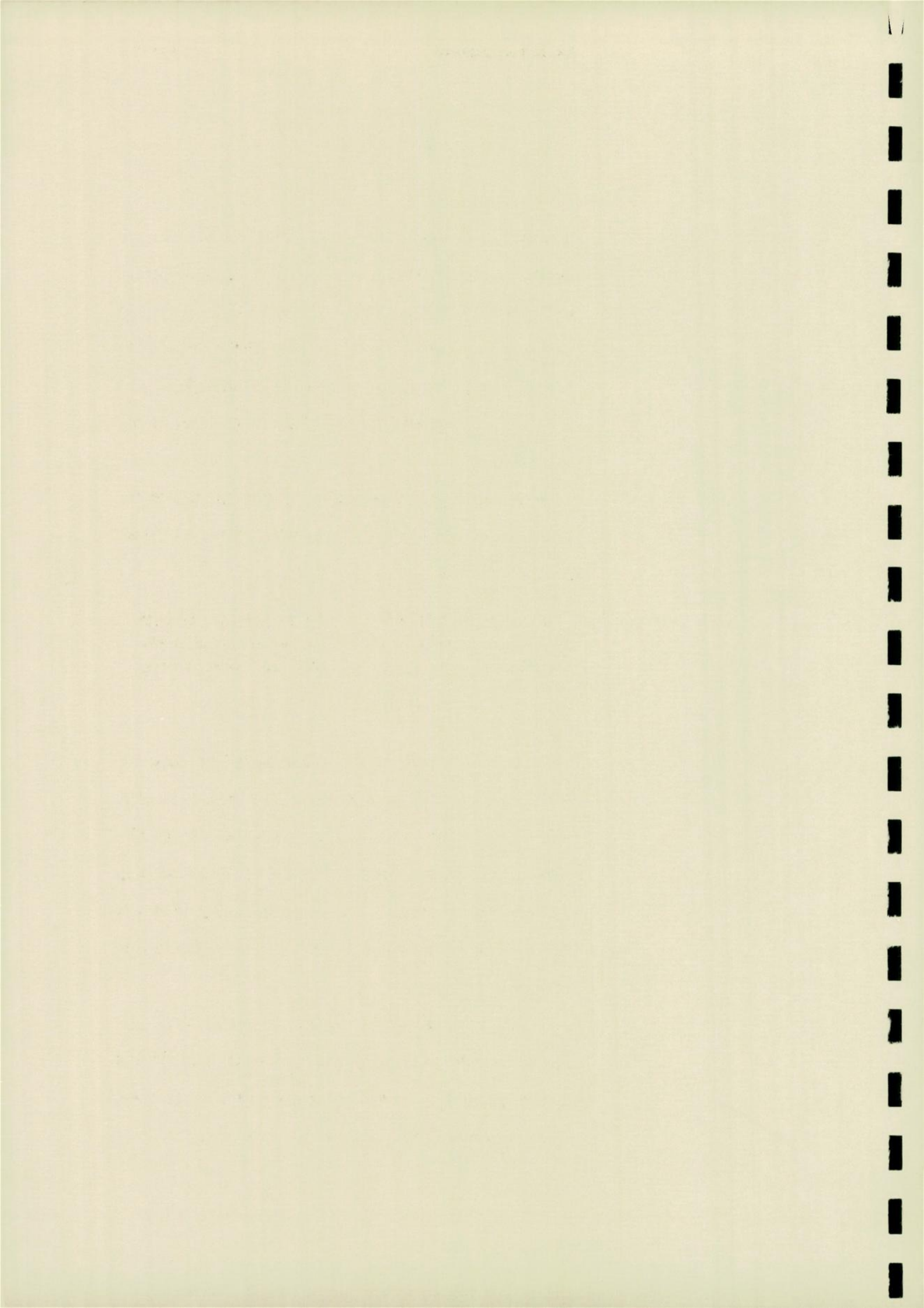


world who do not attend the matches but support the teams via television. Television has an absolutely huge role in the football shirt sales industry.<sup>49</sup>

Worldwide, the game is played by 200 million men and women. Today, the World Cup holds the entire globe under its' spell. An accumulated audience of some 32 million people watched the 1994 World Cup held in the United States. For the final alone the television viewing audience was estimated at 1.5 billion people, while over 3.5 million people attended the 52 matches.<sup>50</sup>

Manufacturers are usually assured sales, as loyal fans will buy strips regardless of their quality and how they have been mutilated by advertising. Manufacturers and sponsors in the future will probably try to advertise on the kits in a similar manner to the overcrowded style of Formula 1 motor racing cars and driver's suit. If there is space available on the kits to make money from any extra advertising the clubs will exploit it to the finest millimetre of fabric. Advertising over loading can lead to a lack of club identity.

Although there are some risks involved with the big money business of football shirt production. If a team fails to succeed or fails to qualify in a competition, this can have bad sales effects. When England failed to





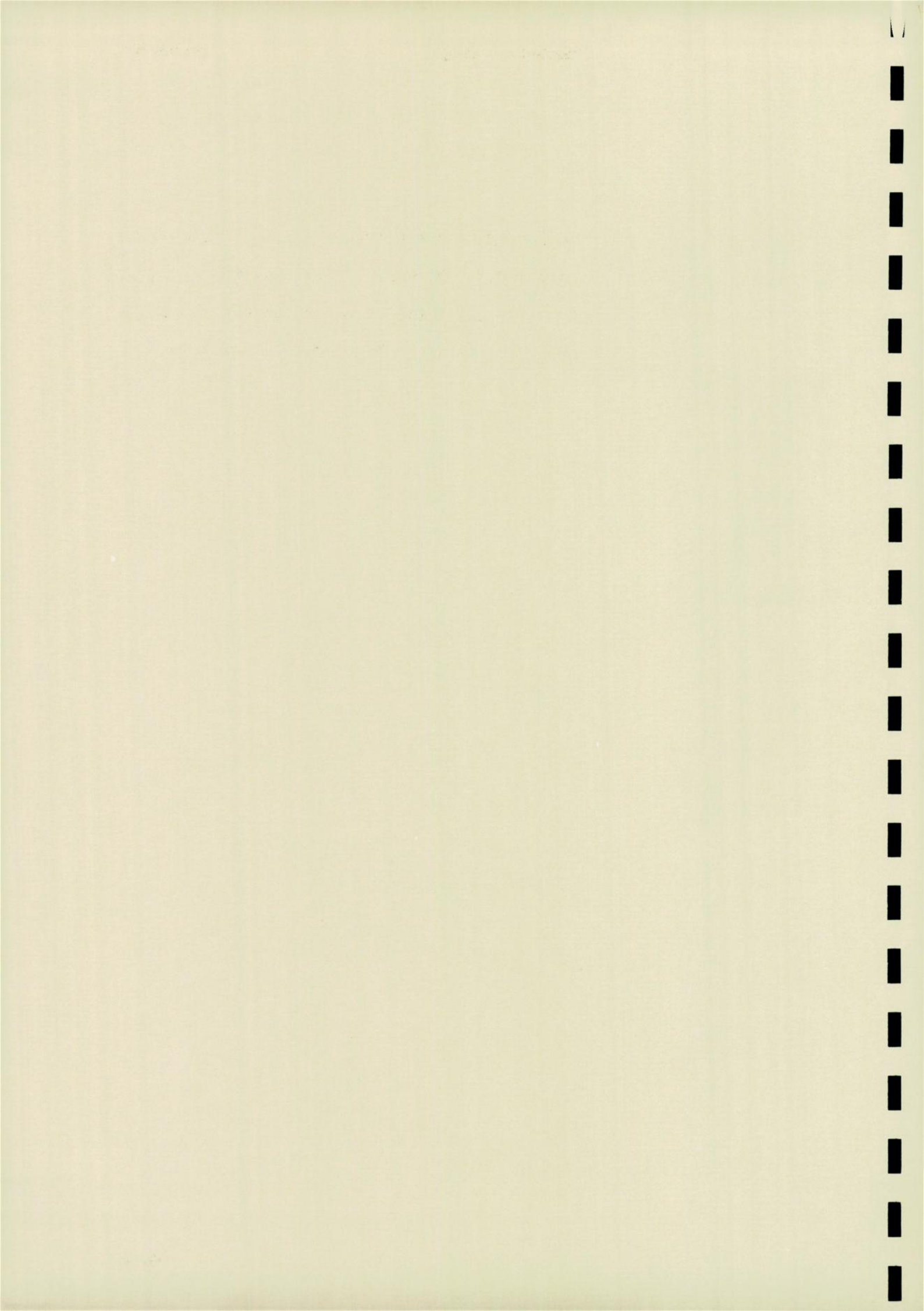
qualify for the 1994 World Cup, Umbro lost out on a large amount of revenue. Fans will rarely purchase a jersey of an unsuccessful team unless they are extremely committed to their side. Apart from the big and most popular clubs, like Liverpool and Manchester United, the success of the club effects the sales of the replica shirts.

Steve McCann is a company director of Arkwright, which specialises in the sale of nostalgic replica strips. He believes that

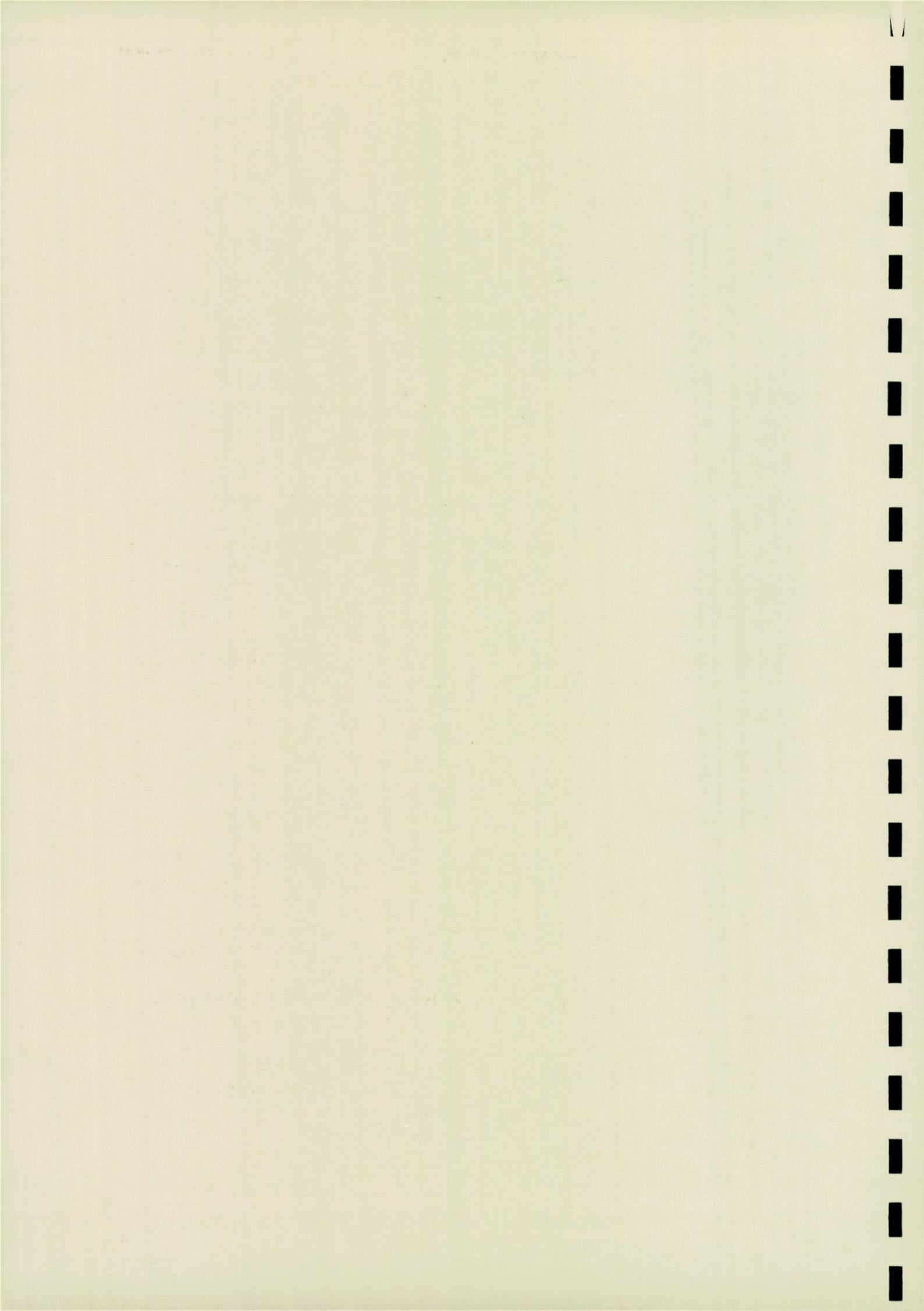
people buy kits because they like the team and not the design. A majority of the strips now are awful. If you took off the team labels, no one really wants to buy them.<sup>51</sup>

If that is the case, it is a tragic missed opportunity and symptomatic of the malaise that has beset soccer as a bonding, community activity. Effective use of the designers and corporate identity specialists could help some of the symbolism that this most tribal of sports has and needs, if it is to survive as a mass-interest activity.<sup>52</sup>

Football can claim the title of the world's most popular sport because of its universal and eternal appeal to all ages and races, men and women alike, because of its ingenious balance between simplicity and



sophistication. But football's prime position should never be taken for granted. It is only by maintaining the efforts to defend and improve the game that it can be sure of retaining this title it has so richly deserved.<sup>53</sup>

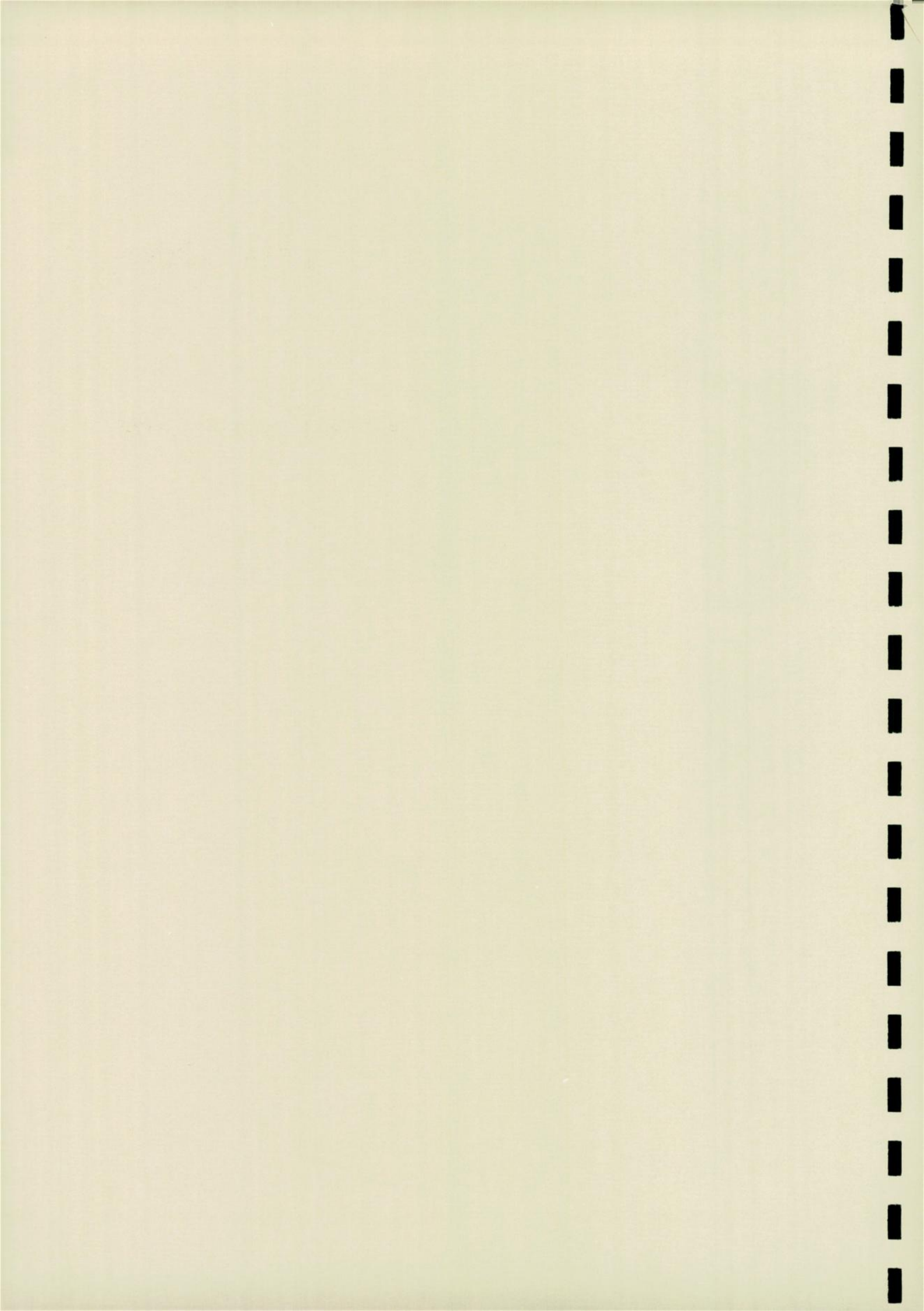


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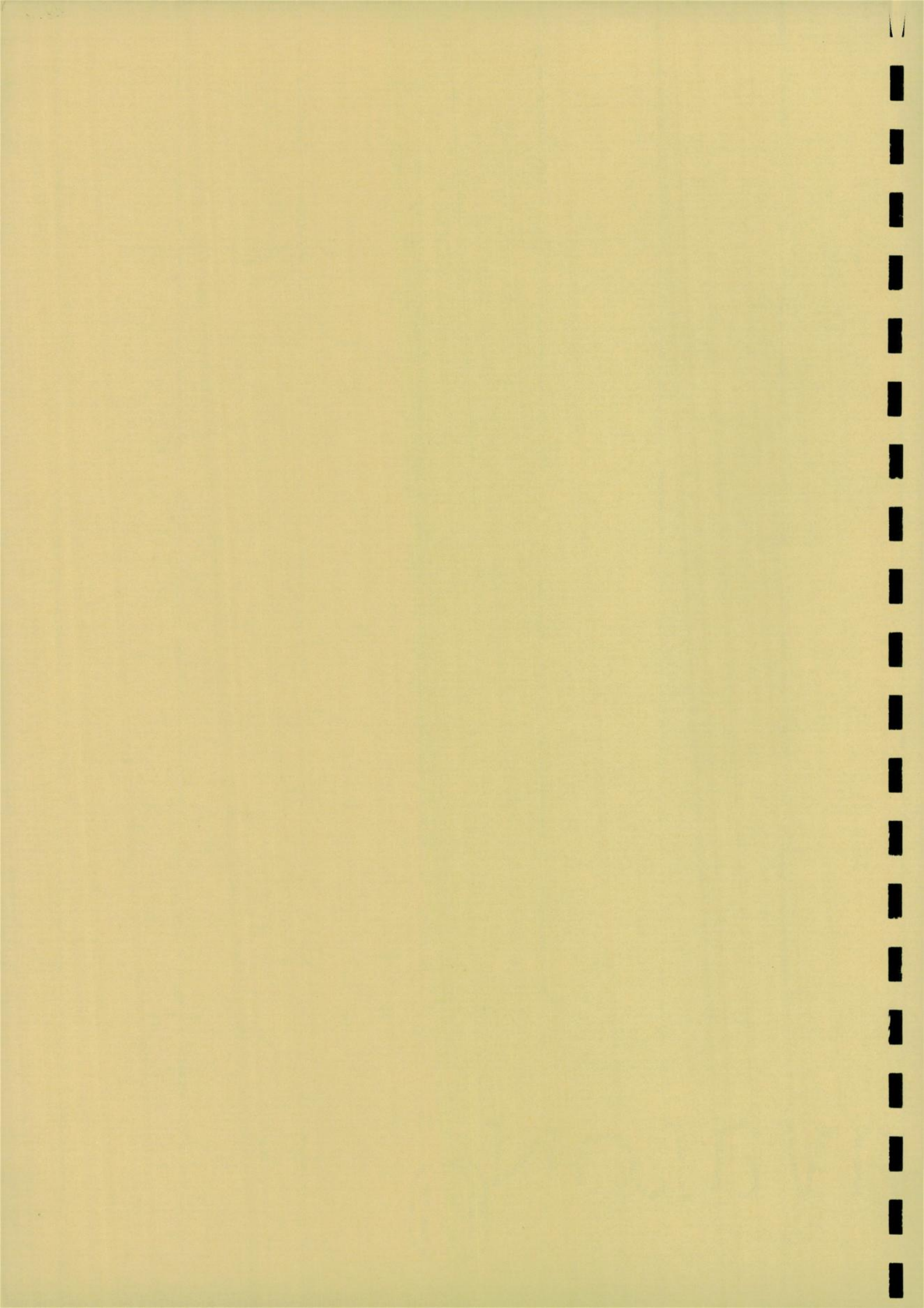
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## **chapter three**

Case study: Liverpool Football Club



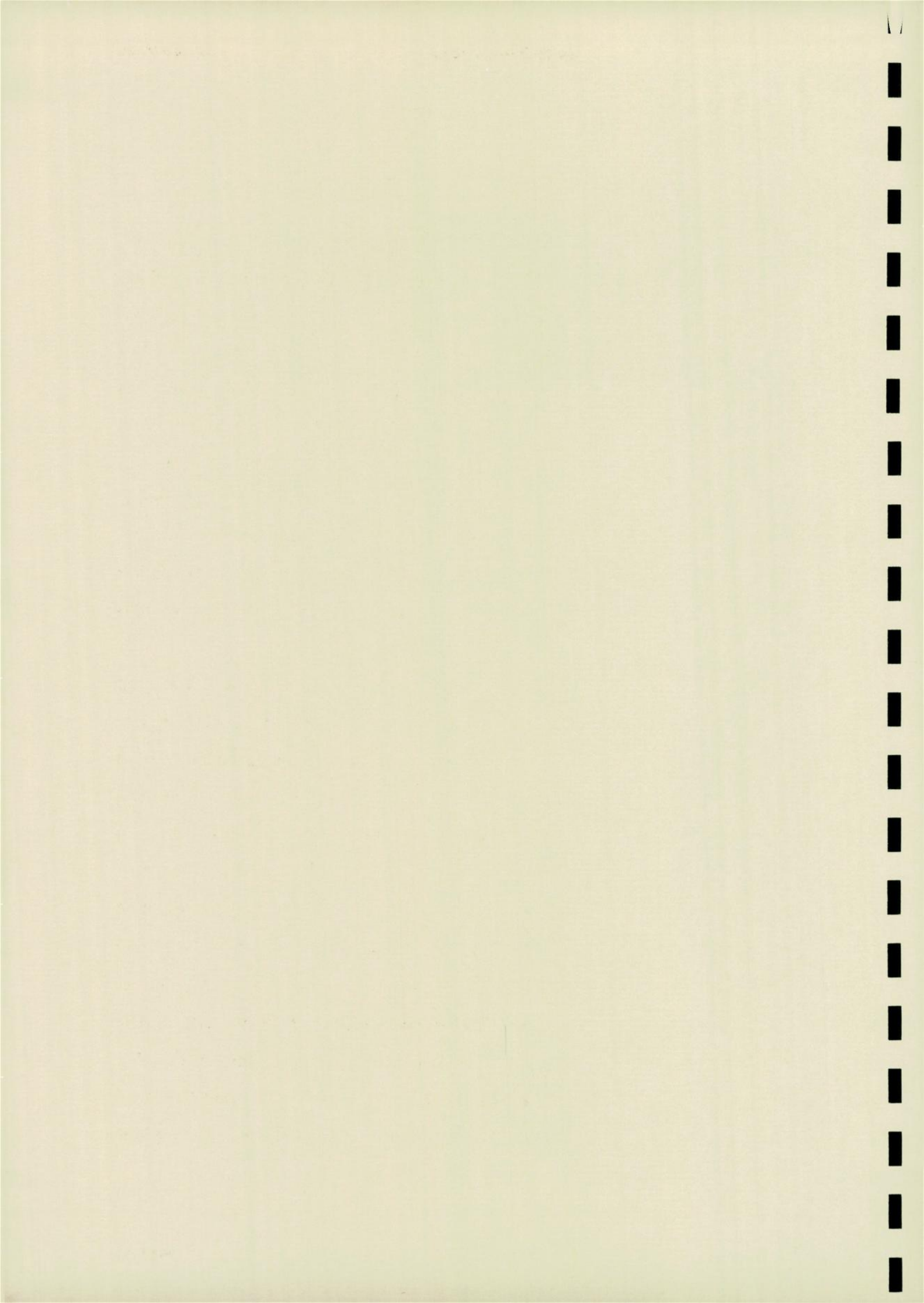
### The Origins and History of Liverpool Football Club

'I want to build a team that's invincible,  
so they'll have to send a team from Mars  
to beat us'.

Bill Shankly, Liverpool manager 1960-74.<sup>54</sup>

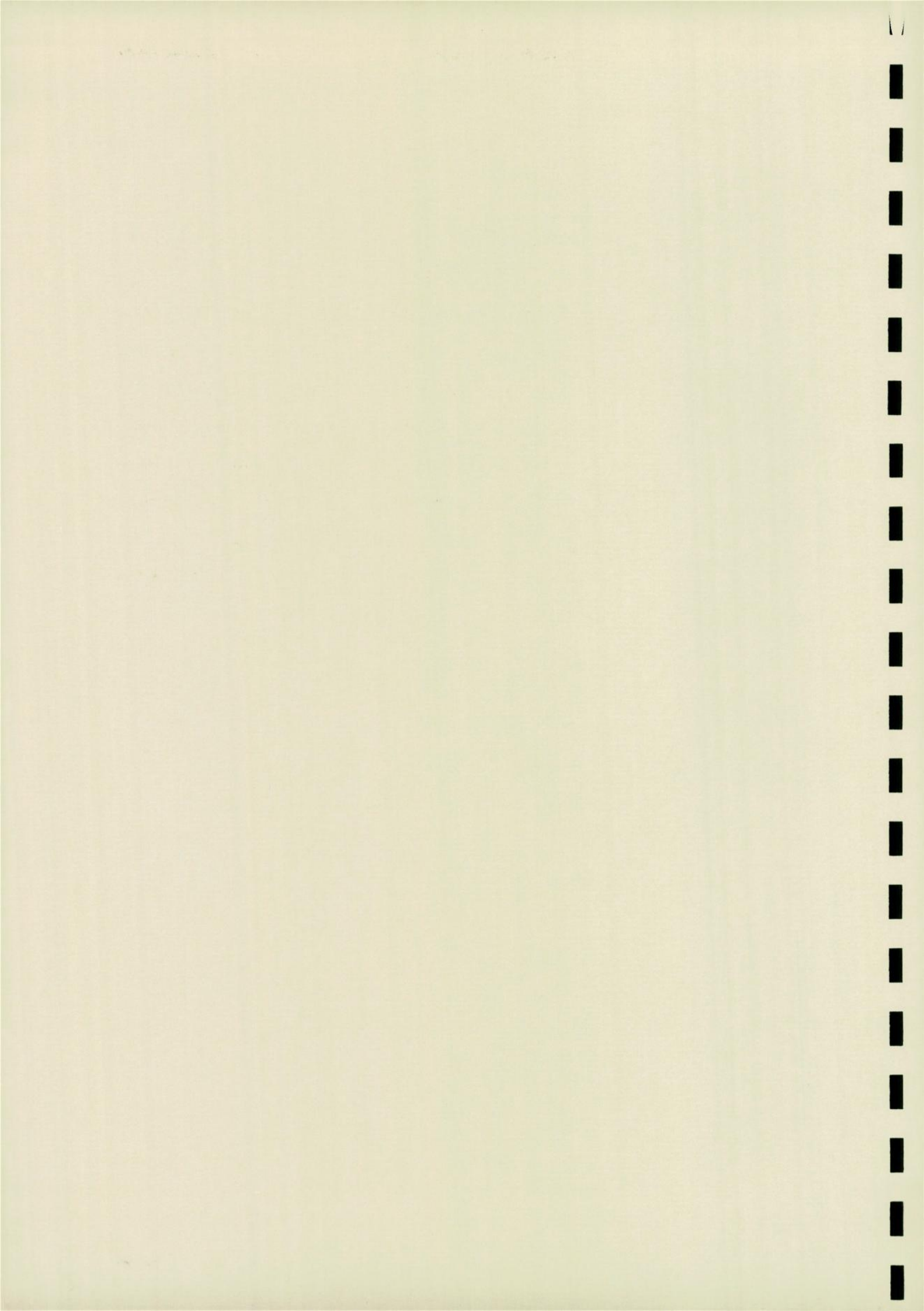
In 1878 St. Domingo's Football Club was formed around the sporting activities of a chapel on Breckfield Road North in Everton. At that time, the church was central to working class communities with many of the younger and more enlightened curates preaching the virtues of athleticism as a means to combat urban degeneration. Sport was a vital ingredient in the church's activities. Football was becoming so popular at the time that St. Domingo's decided to increase its catchment area, and in 1879 adopted the more impressive name of Everton Football Club. Five years later, Everton began to play its home games at Anfield, Liverpool's present ground. The owner of the ground was a wealthy businessman and future Mayor of Liverpool, John Houlding, whose power and influence in the area was reflected in his nickname, "*King John of Everton.*"<sup>55</sup>

The name Everton therefore crops up a lot of times in the early history of Liverpool, because it was not



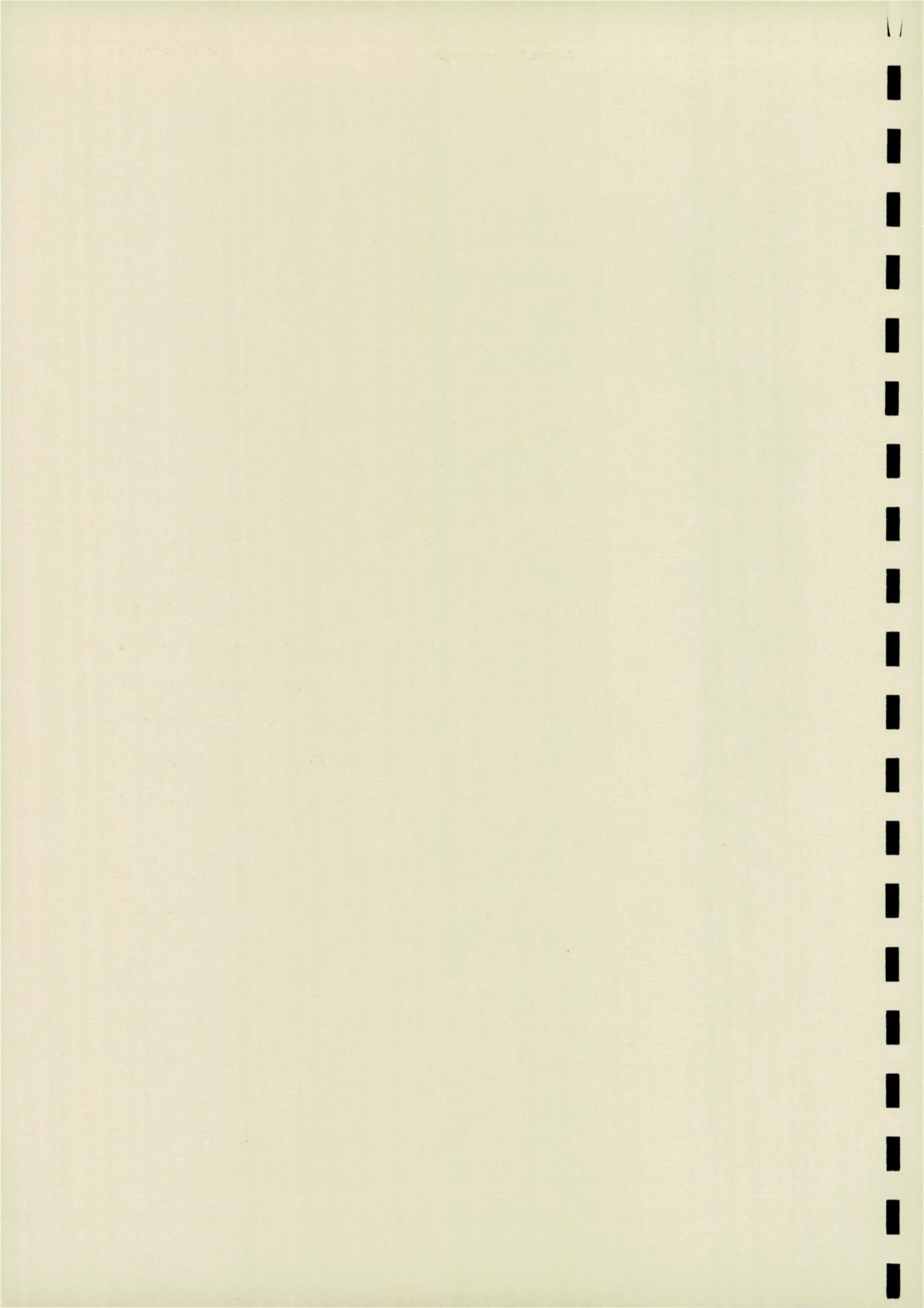
until 1892 that Liverpool Football Club was formed. March of 1892 was a crucial month. A financial dispute involving Houlding and fellow members of Everton over the tenancy of the ground finally reached a point of no return, resulting in the decision to move Everton Football Club to new premises across Stanley Park. Houlding was left with a football ground but no team to play on it. W.E. Barclay, Houlding's friend and fellow fanatic, suggested that a new team be created. Houlding liked the idea so Liverpool Association Football Club, as the club was originally known, was born.

Houlding immediately applied for membership of the Football League but when his application was rejected Liverpool had to settle for a season in the more local Lancashire league. It was virtually unheard of at the time for a town to have more than one professional football team, and people wondered where on earth all Liverpool's players would come from. An Irishman, John McKenna, the club's first manager, provided the answer which was, Scotland. McKenna's contacts lay in Scotland, particularly Glasgow with its divided Irish population, so it was here McKenna journeyed to tap the stream of footballing talent.<sup>56</sup> All eleven players of the Liverpool team that played its first ever competitive



match, against Higher Walton on the 3rd September, 1892 were Scottish.<sup>57</sup>

The name Liverpool Football Club was to become synonymous with unparalleled success. Their style and consistency was to make them the envy of the football world. Liverpool have won a record eighteen League Championships between 1901 to 1990 and more European trophies than any other British club. In 1986 they became only the third team ever to win the League Championship and the FA Cup in the same season.





## History of Liverpool's Kits

### 1892 to the 1950s

Despite the club's association with red, Liverpool's first kit was actually blue and white. Some have suggested that this was because the formation of the club resulted from a split with Everton and the blue was a link with this. However Everton played in "*ruby*" shirts at the time of foundation and then years later they started to wear blue. Liverpool wore a blue and white quartered jersey similar to that which Bristol Rovers wore in the 1940's, see fig. 10. All shorts at this time appeared to be white so it is guessed Liverpool were not an exception. Also the colour of the socks is unknown because there is no photographs of the team's original strip, the only knowledge of the kit is from written evidence.<sup>58</sup>

Several different dates have been suggested in different publications yet it is unclear when Liverpool changed their strip to red, although it was within the first five years of the club's existence. It was reported that they were using the red shirts in November 1896, as fig. 11 shows Davy Hannah wearing long knickerboxer type shorts and scoring a goal in a 3-0 win over Sunderland, but the red colour is not apparent in the ink





fig. 10

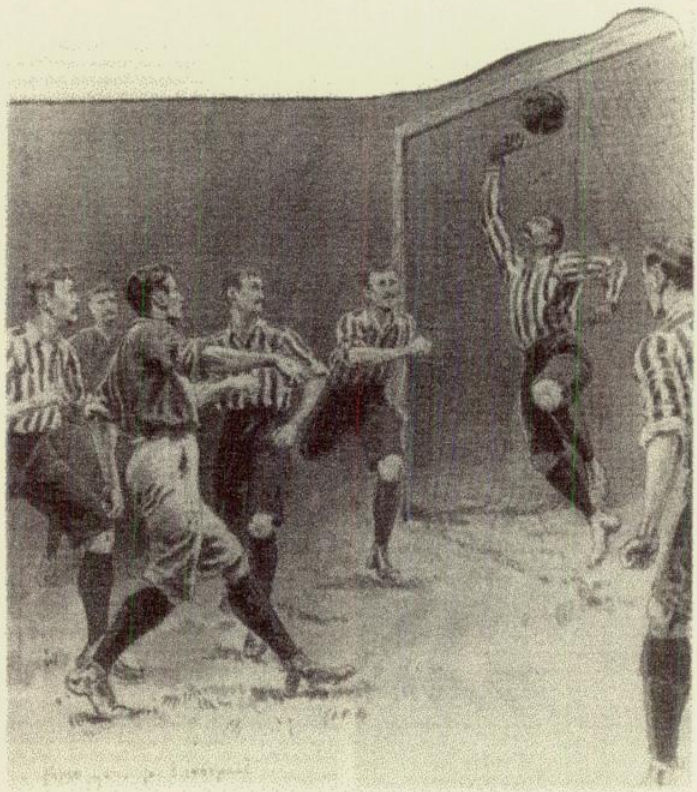


fig. 11



drawing.<sup>59</sup> The first known photograph of Liverpool in red is from 1897 when the players are wearing what appears to be red shirts, white shorts and red socks. From then on the Liverpool kit was a red shirt with white shorts and usually red socks. The only real changes in the strip until 1950 appear to be in the collar design, see fig. 12 & 13, and the socks, which were usually plain red but were occasionally hooped. In 1900 they wore red cotton shirts with buttons on a placket neck.<sup>60</sup>

Away strips have been constantly altered throughout the history of the club and then usually revived a few years later. They depend on the clash with the home teams strip and usually the latest fashionable colours of that period are used for the away kit. The photograph of the 1905-06 Championship winning team, see fig. 14 shows them wearing an all-white strip with a red semi-circular shape around the neck. In 1920 the club introduced for the first time a turtle neck shirt with fastening laces. A little later, the 1922 team is pictured wearing white shirts with red trim, white shorts and what appear to be black socks although it is difficult to know from a black and white photograph. Between 1925 and 1949 the away shorts changed from white to black, yet an exact date is

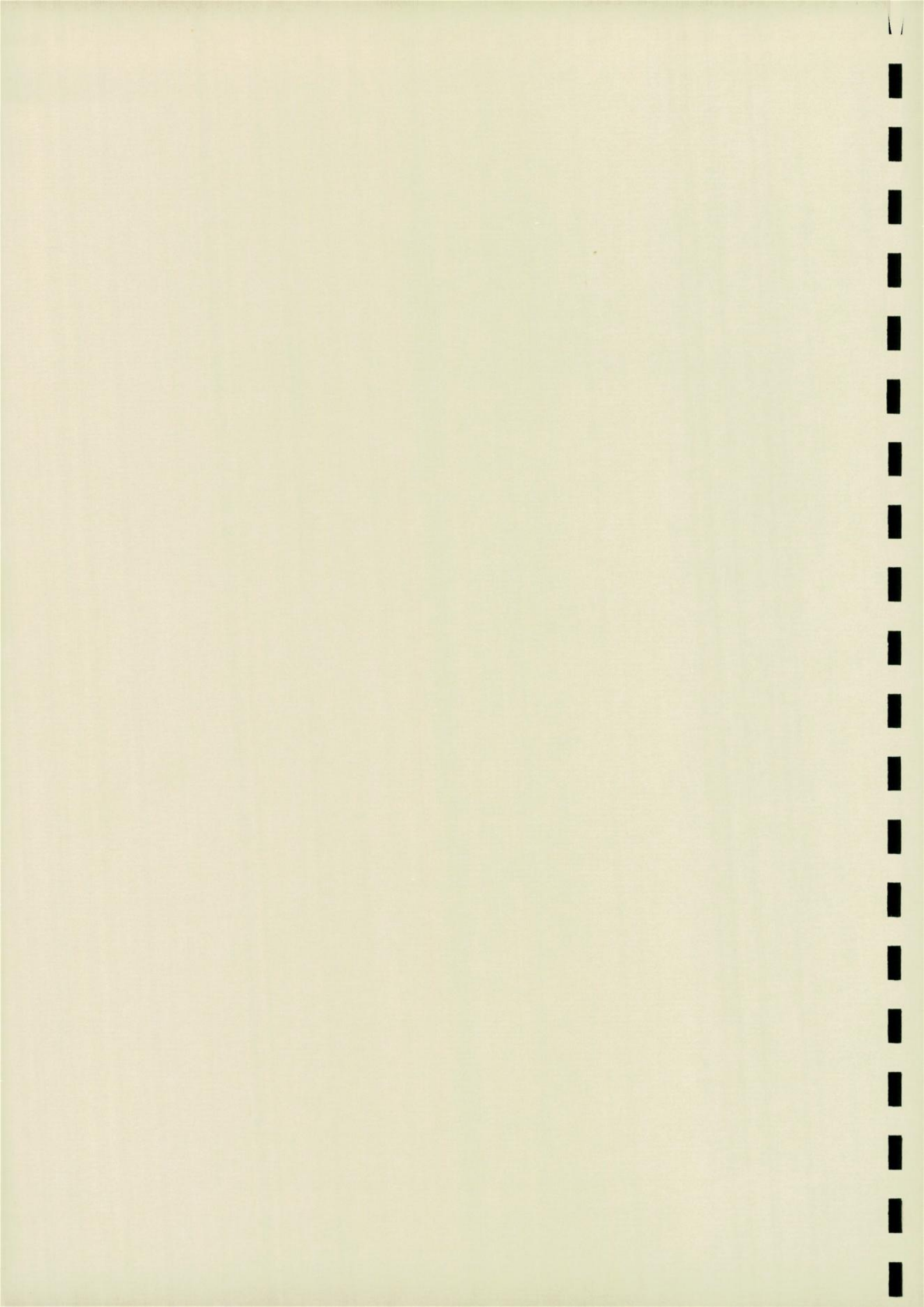




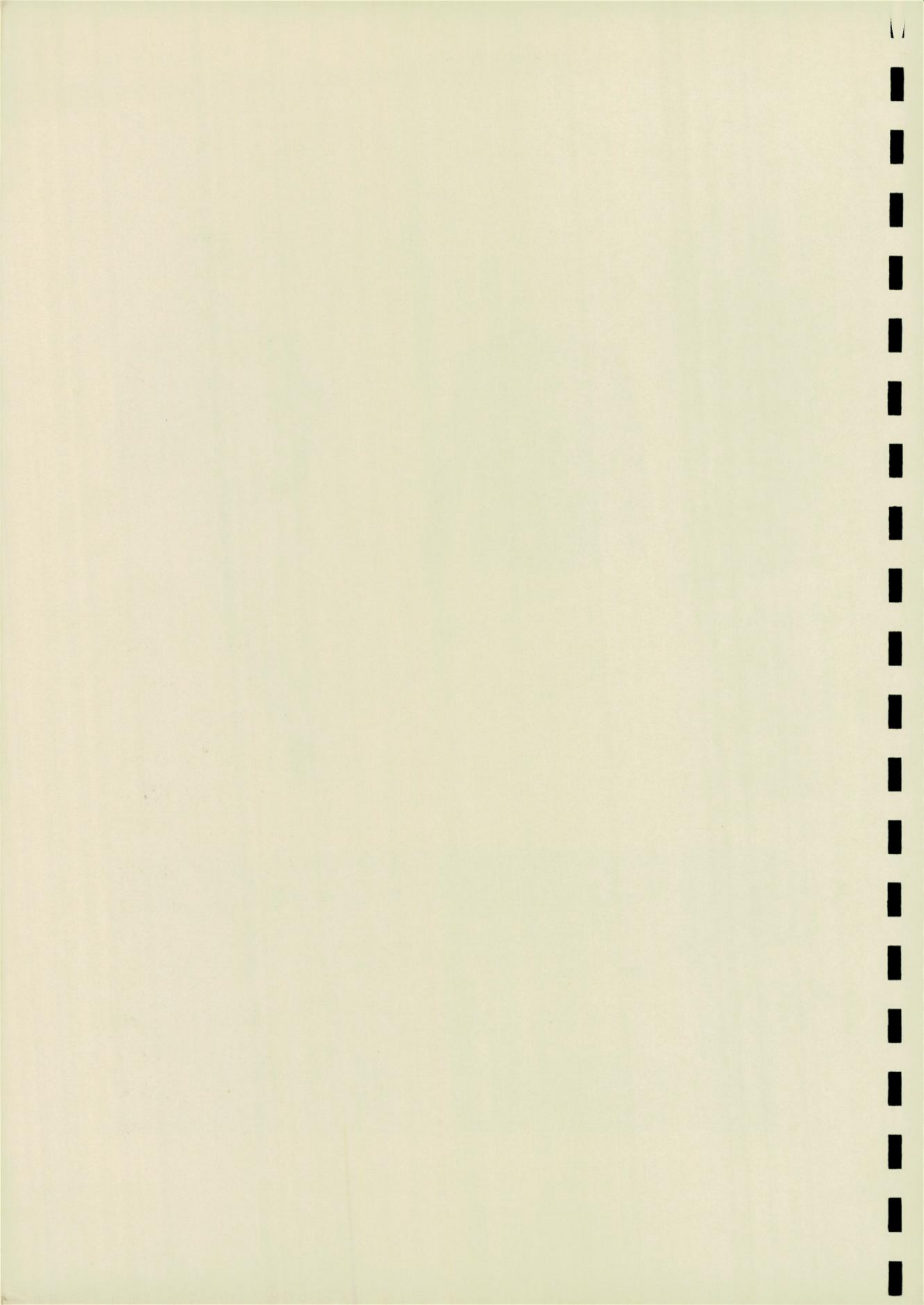
fig. 12



fig. 13



fig. 14





unknown. This was the strip Liverpool wore in the 1950 FA Cup final because their home kit clashed with the red of Arsenal. For several decades white cotton shirts, black shorts and red socks remained the Liverpool away strip. Badges were not usually worn on the shirt except for special occasions. When Liverpool played in the 1950 FA Cup Final, their away shirt had a red shield-shaped badge with a white Liver bird on it, see fig. 15.<sup>61</sup>

#### The 50s and 60s

While in the Second Division during the 1950s, Liverpool changed their strip to include a permanent badge for the first time. The large oval badge showed a red Liver bird with the letters, "LFC" written below. The introduction of a crest indicated that this was a Liverpool kit and could not be identified as any other team. Initially the shirt had a collar but it soon changed in 1955 to a V-neck trimmed with white which also appeared on the trim of the sleeves, see fig. 16. New short sleeved shirts were introduced at this time.<sup>62</sup> For the first time the shorts were not plain white as they included a red trim, a sign that the fashion world was now beginning to influence the designers of football kits. The socks were usually red and white hoops. The

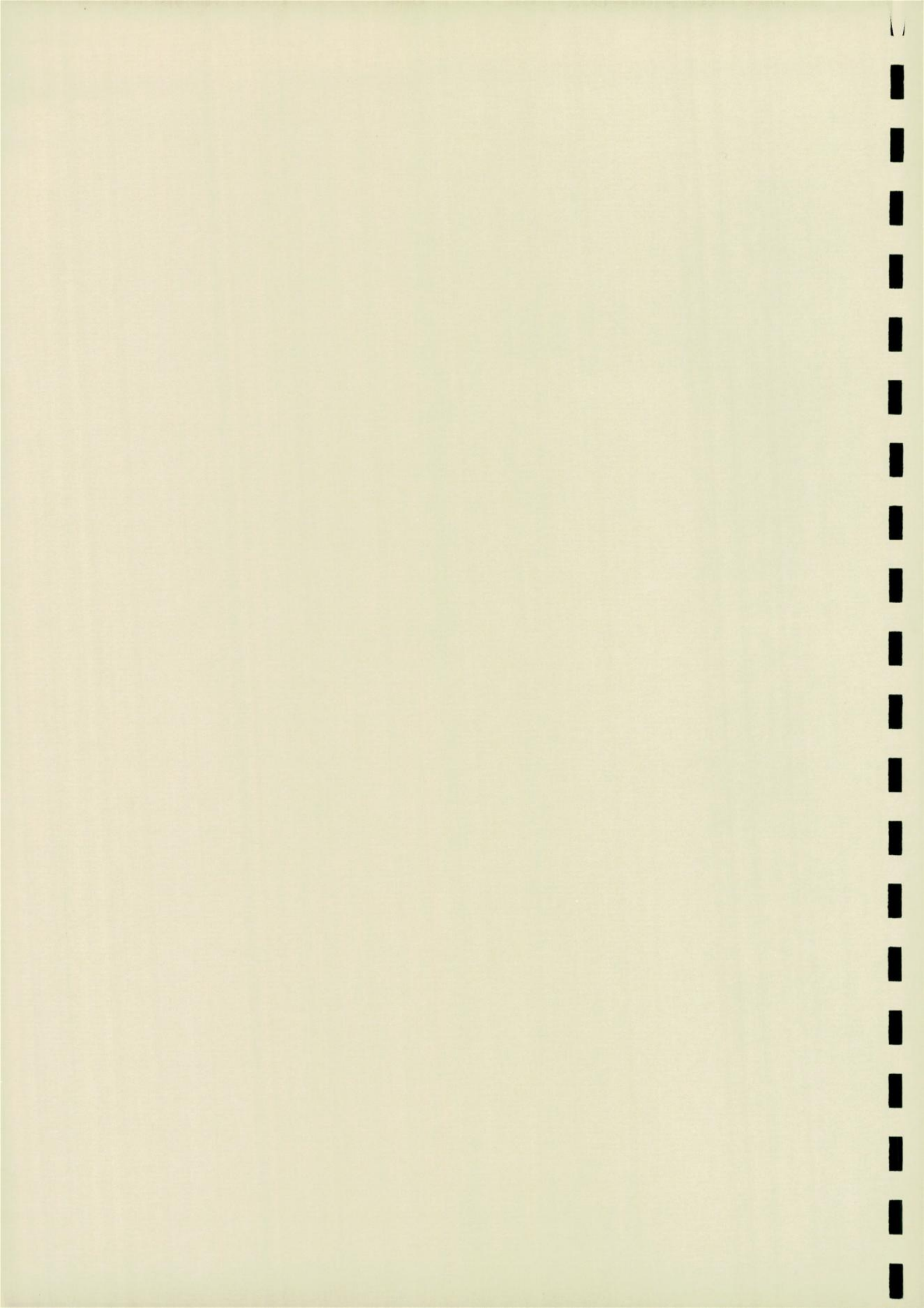




fig. 15

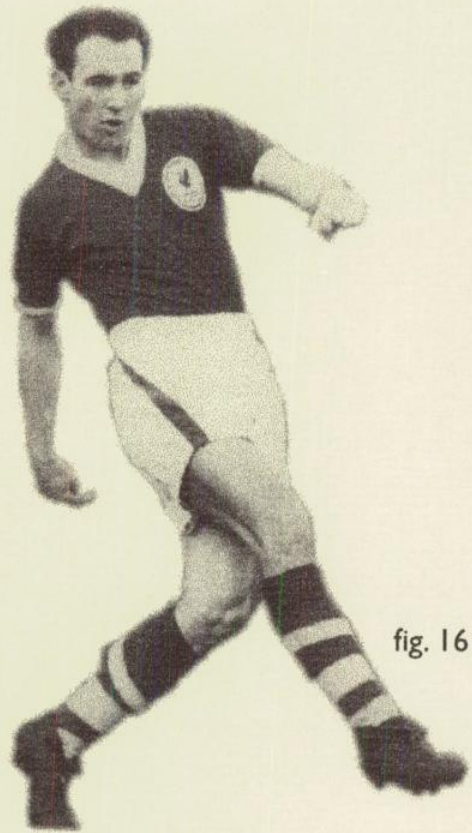
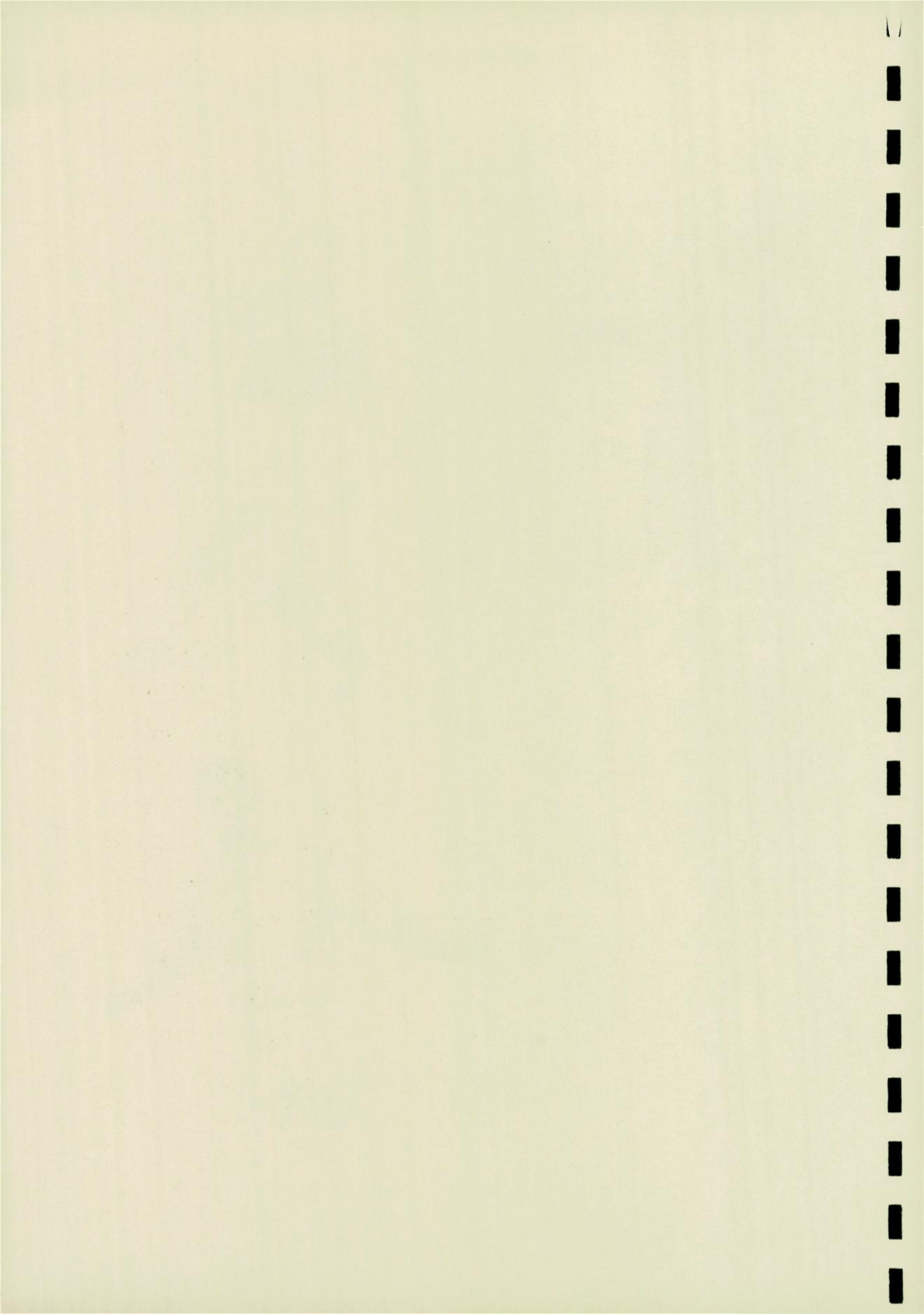


fig. 16



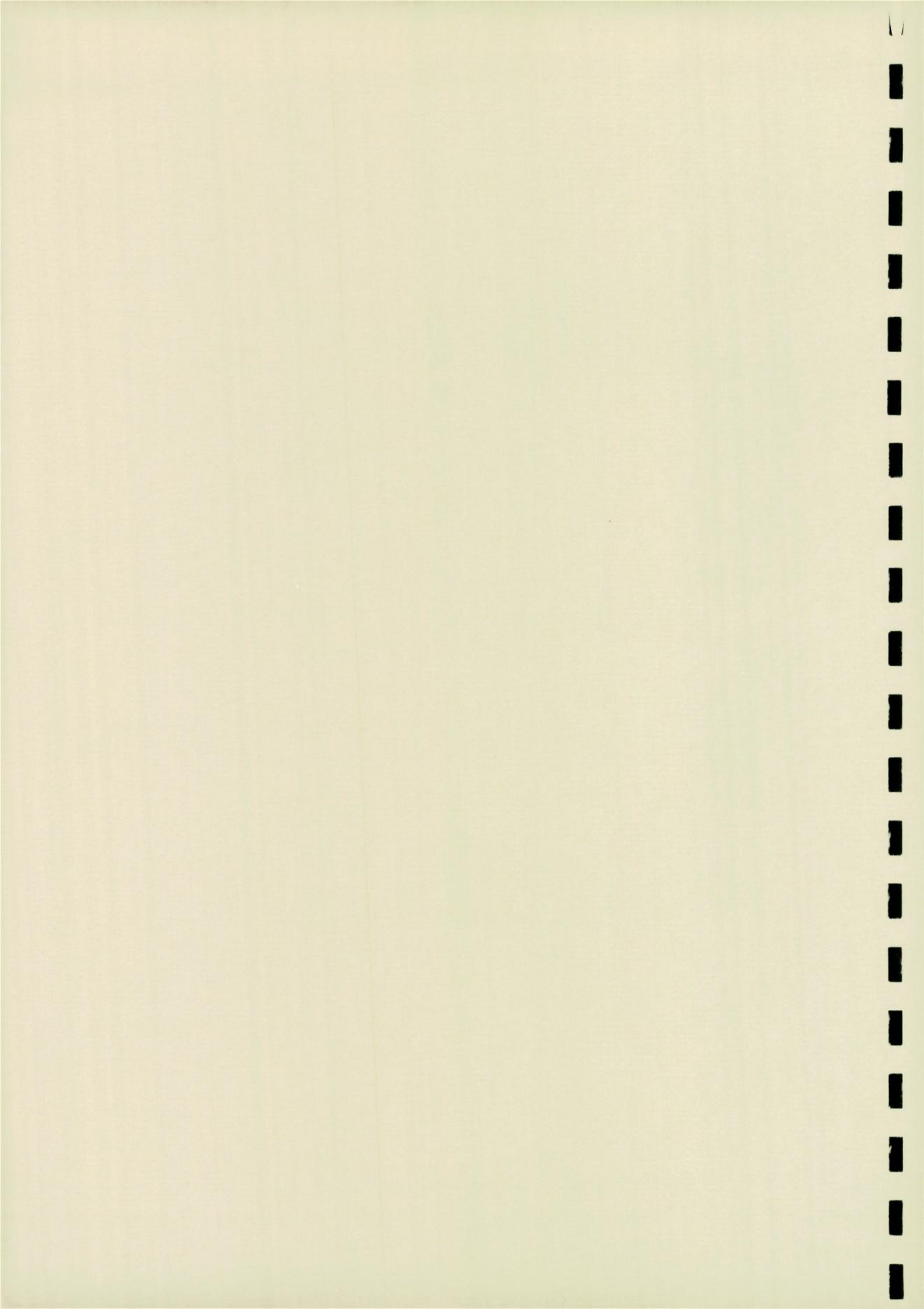
fig. 17



away strip included a version of the badge with the colours inverted from red to white. After promotion to the old First Division in 1962 the kit changed back to a round collar, see fig. 17.

After winning their first modern Championship in 1964 Liverpool changed their strip to all red for the first time. For the European cup-tie against Anderlecht in 1965 Bill Shankly, the team manager decided to tog the team out in red shorts as well as wearing their red shirts. But the intention was that they were to keep the white sock. However players, Ron Yeats and Ian St. John persuaded Shankly to try red socks. Shankly was so impressed by the fearsome sight of Ron Yeats in the all red strip that he agreed to let them wear the red stockings as well.<sup>63</sup> To many this is the classic Liverpool strip, all red with a white collar although often with white on the sleeve collars as well and with the now familiar oval badge, see fig. 18. He felt the all red strip gave an impression of solidarity and unity, like that of the all white Real Madrid strip, a team he greatly admired. Shankly was an extremely passionate man and he put his heart and soul into the club. He believed,

“Football is not a matter of life and death. It’s much more important than that.”<sup>64</sup>



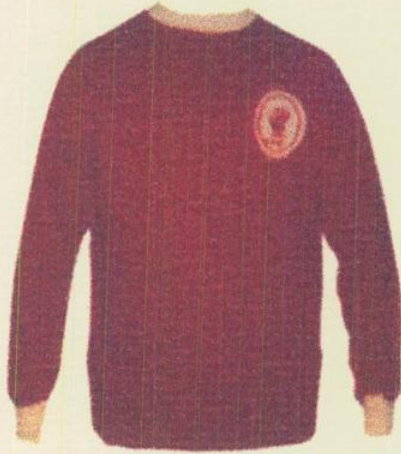


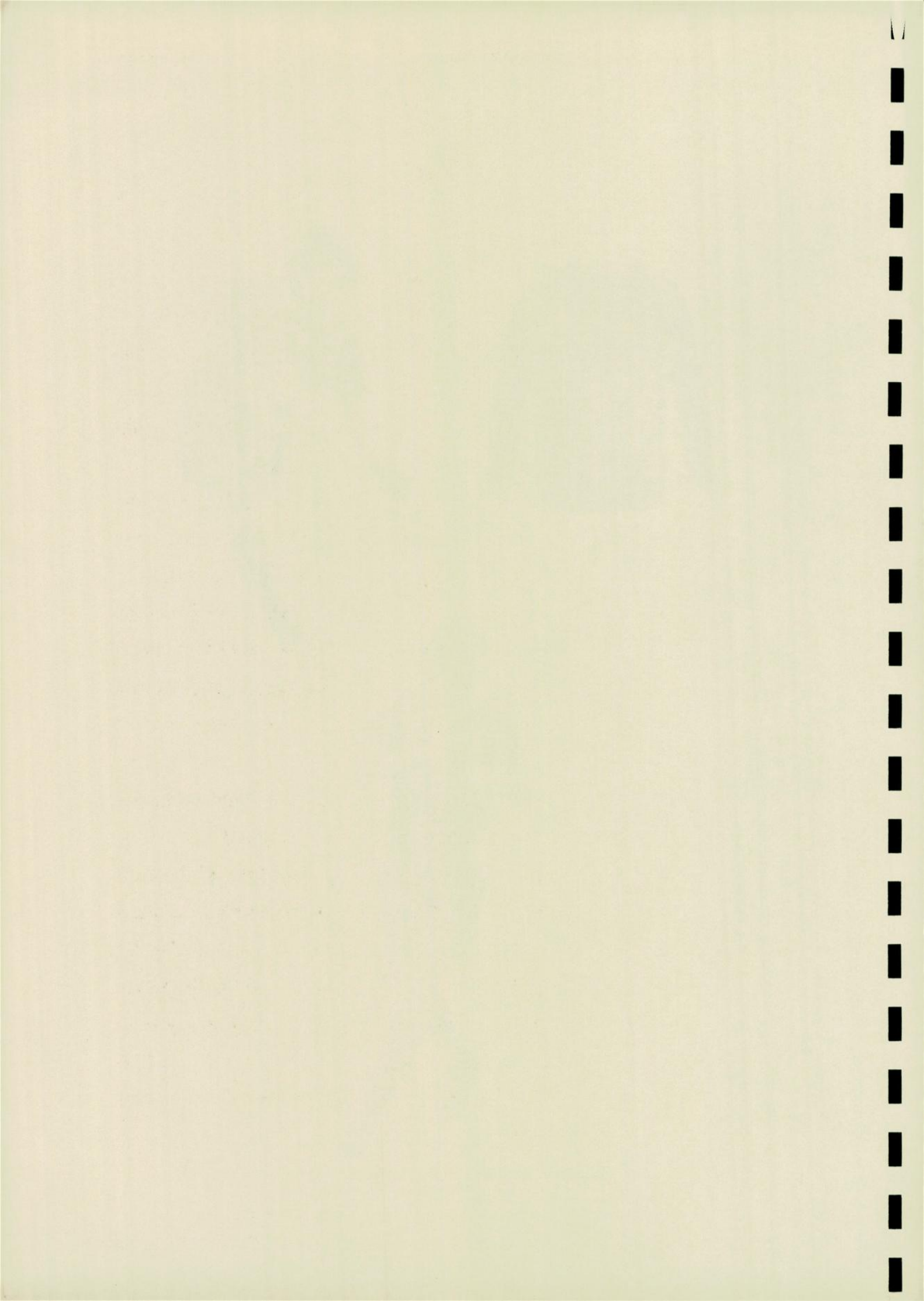
fig. 18



fig. 19



fig. 20

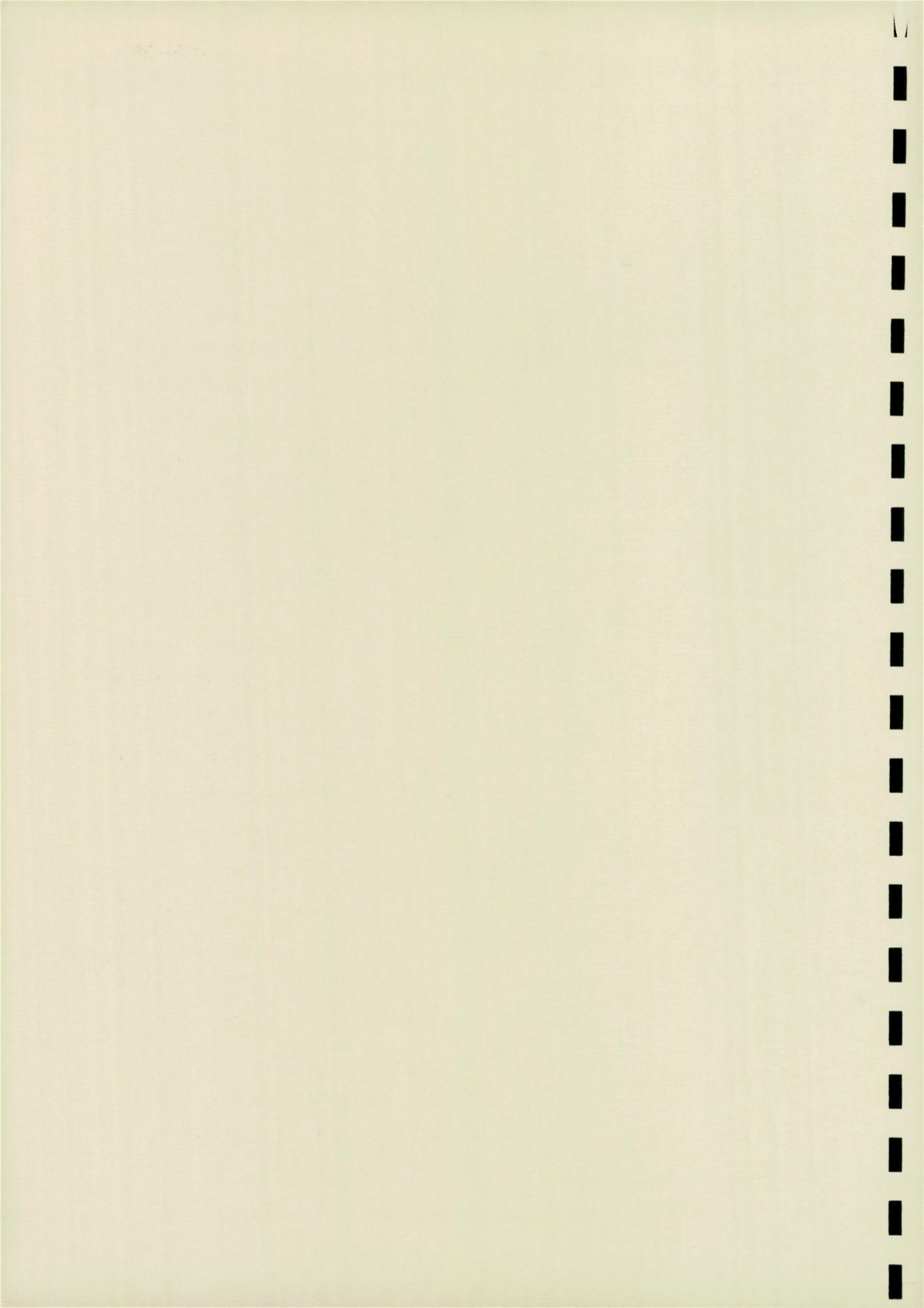




### The 70s

At the beginning of the 1970s Liverpool's badge changed to a simpler version with a white Liver bird with the letters, "LFC" embroidered onto the shirt, see fig. 19. However the rest of the kit remained mainly unchanged. In May of 1971 Liverpool were defeated by Arsenal in the F.A. Cup Final. The story told of this match is that on that very hot Saturday afternoon, Arsenal wore their cotton jersey shirts. Liverpool, however, opted for a nylon version, which is said to have made them suffer from the heat more. This caused them to be more tired than their opponents in the last minutes of the match, hence Liverpool conceded a late match winning goal.<sup>65</sup>

Around this time the first sign of commercialism also appeared, with a small Umbro badge, Liverpool's kit suppliers appearing on the right hand side of the shirt. In 1977 the kit changed slightly with a V-neck replacing the round neck and the embellishments on the kit becoming yellow, see fig. 20. At the end of the decade for some unknown reason yellow was a very popular colour in football kits. Almost all scarves at the time included a yellow stripe, irrespective of the club colours.<sup>66</sup>



At the beginning of the 1970's British football entered a new era by admitting sponsorship. Certainly, with costs increasing and attendances dropping, the game could do with all the financial help it could get. At first, the British administrators did not go the extreme of allowing commercial investors to sponsor teams. Instead permission was given to firms to sponsor competitions and awards, e.g. the Coca Cola Cup.<sup>67</sup> After awhile the attraction of the large sums of money was too much and in 1979 Liverpool were the first club in the Football League to announce a sponsorship deal when Hitachi, an electronics firm who became their official sponsors, see fig. 21.<sup>68</sup> In the Rules of Football there was no regulations provided for the use of advertising on a football shirt. Competition officials agreed on separate guidelines for kit advertising with sponsors and broadcasters. However as sponsorship was not allowed in several competitions, including Europe, the unsponsored shirt continued to be used. Indeed UEFA, the organising body of European competitions, were extremely against advertising at the time and even insisted that the Umbro's diamond shaped badge was to be covered in European matches. So Liverpool lifted many European trophies during this period with pieces of white sticking plaster over the

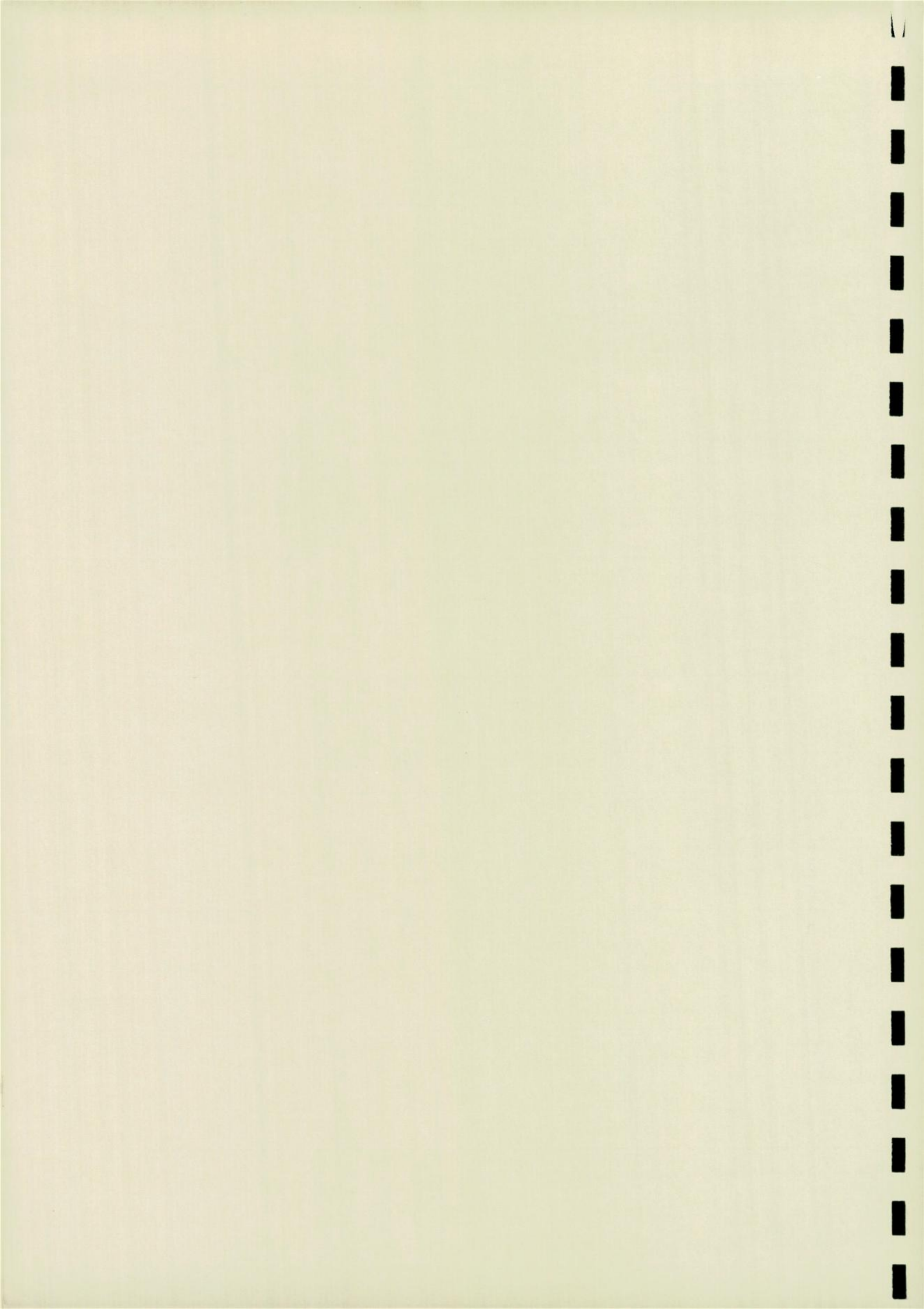




fig. 21



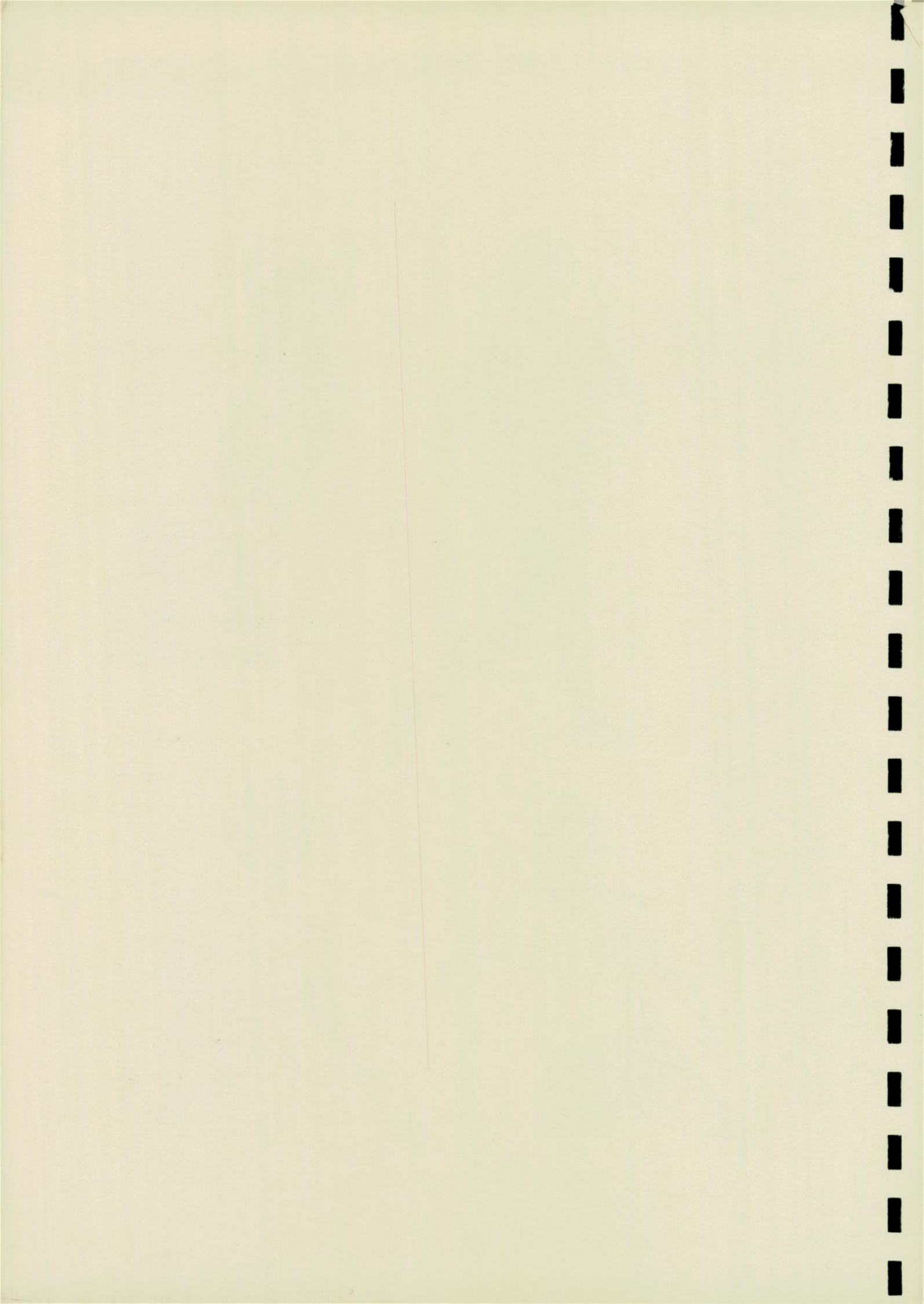
fig. 22



fig. 23



fig. 24



Umbro logo, see fig. 22.

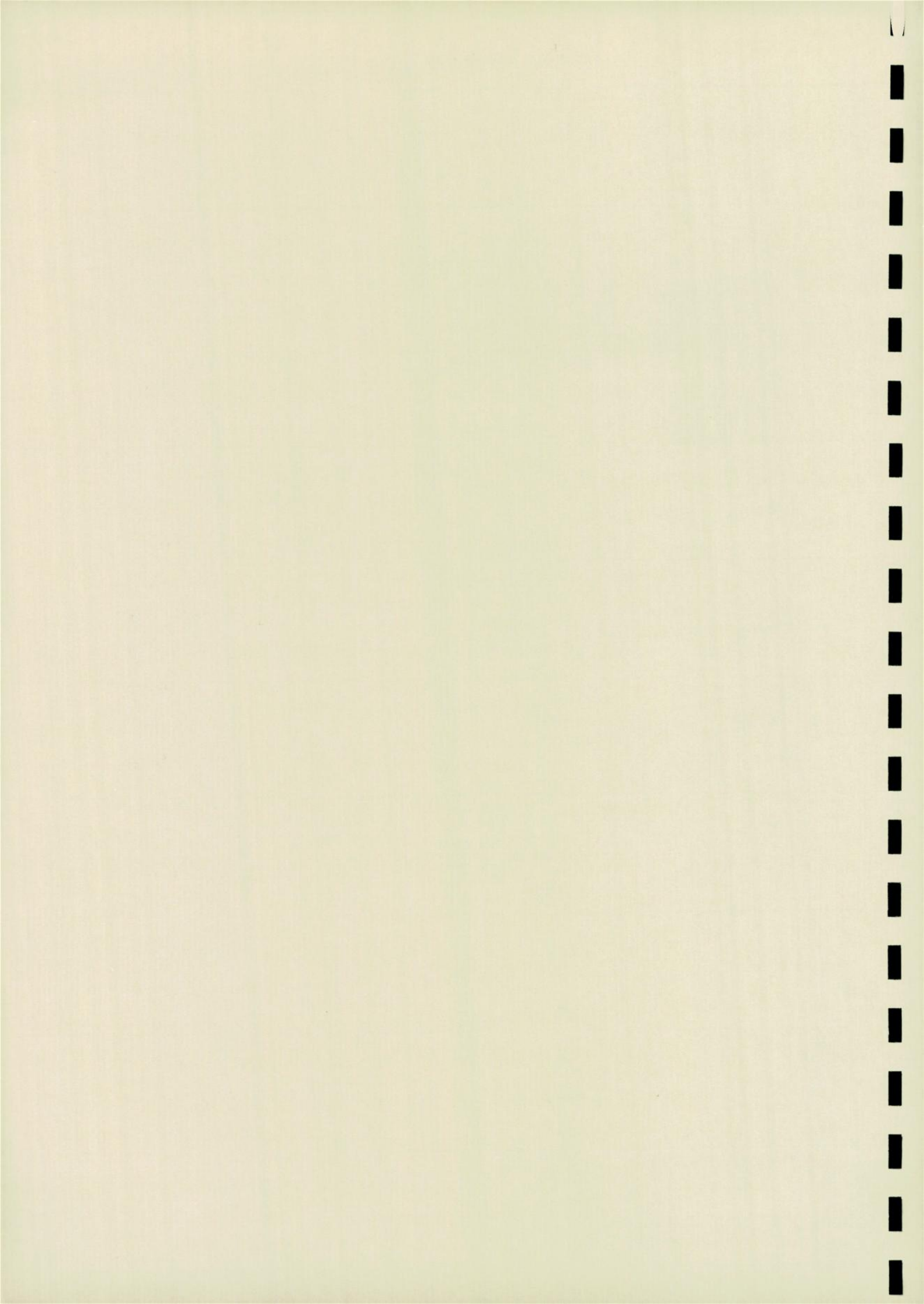
The standard away strip remained a white shirt with red trim and black shorts throughout the period, see fig. 23. Although small changes were made to keep the kit in the same style as the home kit, such as the addition of yellow and collar adjustments. Thankfully, Liverpool avoided the excesses of some of the kits of the 1970s when Admiral, an English kit manufacturer, in particular produced several "*dramatic*" kits. Michael Pennington thinks that they

“produced some truly appalling kits during the decade that style was forgotten.”<sup>69</sup>

The late 1970s and early 1980s also saw the shortest shorts in history, significantly the current craze for classic football kits does not extend to skimpy, shiny shorts. The reason for the decrease in short size was partly in imitation of those worn by players in warmer climates after World War II.<sup>70</sup>

#### 1982-85

At the beginning of the 1982/83 season Liverpool had a new kit, the first to show any significant change from the traditional kit and the influence of a design style.

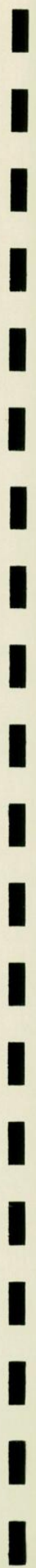




The home kit gained white pinstripes down the front but not the back and the collars included a red stripe within the white. White trim was also added to the shorts.

Liverpool also changed their kit sponsor at this time to Crown Paints, a large paint manufacturer, although they still had to wear a plain, unsponsored kit in many competitions. Originally the sponsor's name appeared in block capital letters across the chest of the shirt in one line, see fig. 24, similar to that of Hitachi but the following season the company's logo typeface was introduced, see fig. 25. The appearance of advertising on shirts in the early eighties was initially blocked mainly by television companies, especially the BBC who objected to companies getting free advertising. So the kits that were sponsored by Hitachi and Crown Paints were rarely seen on television as the club were only allowed to wear these shirts when the game was not broadcasted.

The away strip became all yellow with red trim. Presumably yellow was chosen because it was already included in the trim colours, through the yellow badge of the previous kit, see fig. 26. In the 1984-85 season the away strip lost the red designer pin-stripes and became plain yellow with red collars and badges.<sup>71</sup>



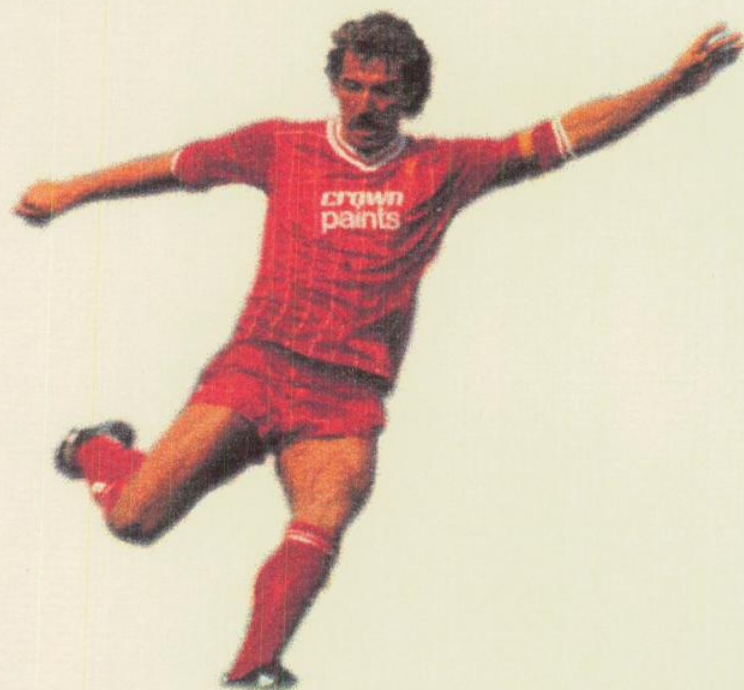


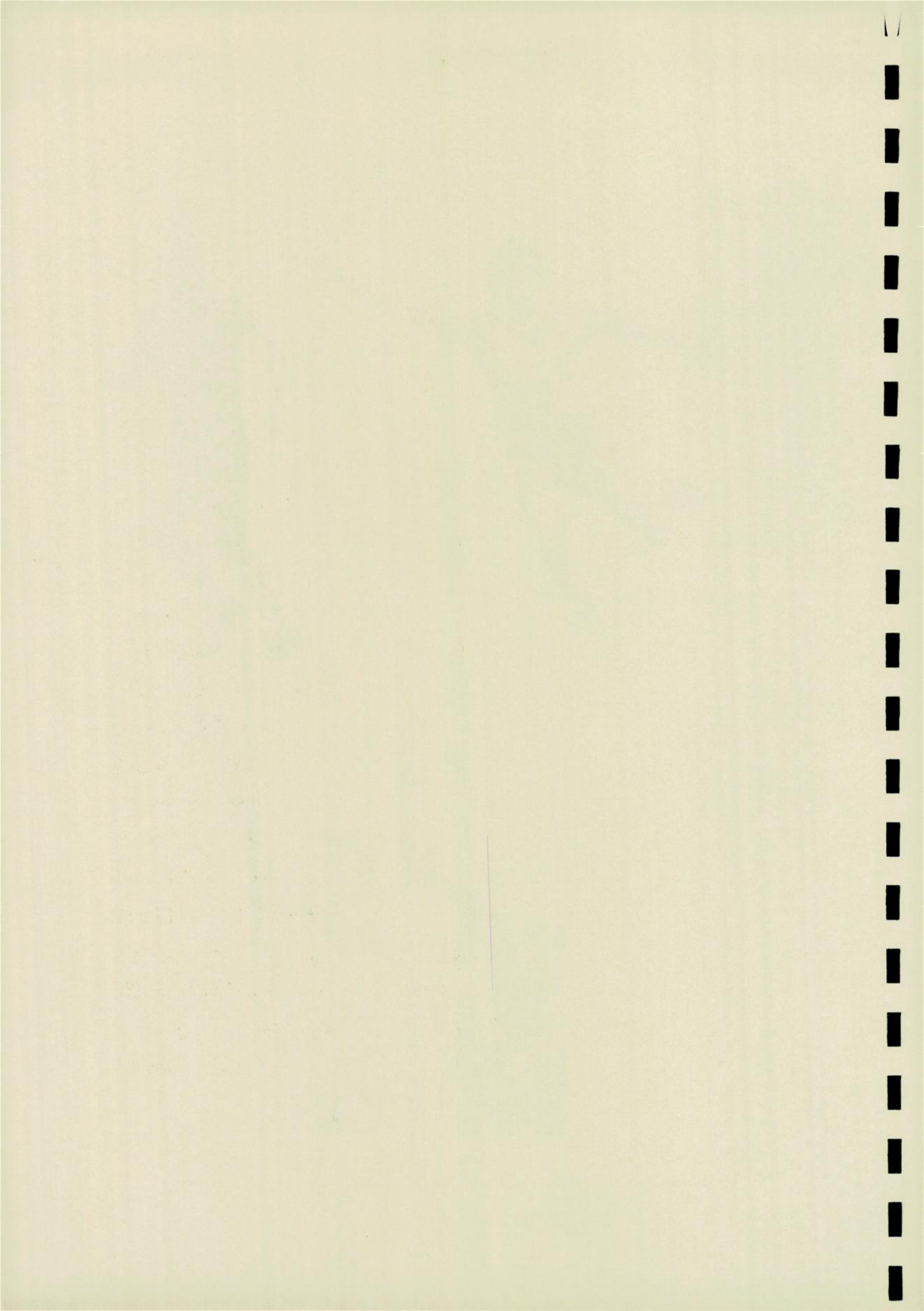
fig. 25



fig. 27



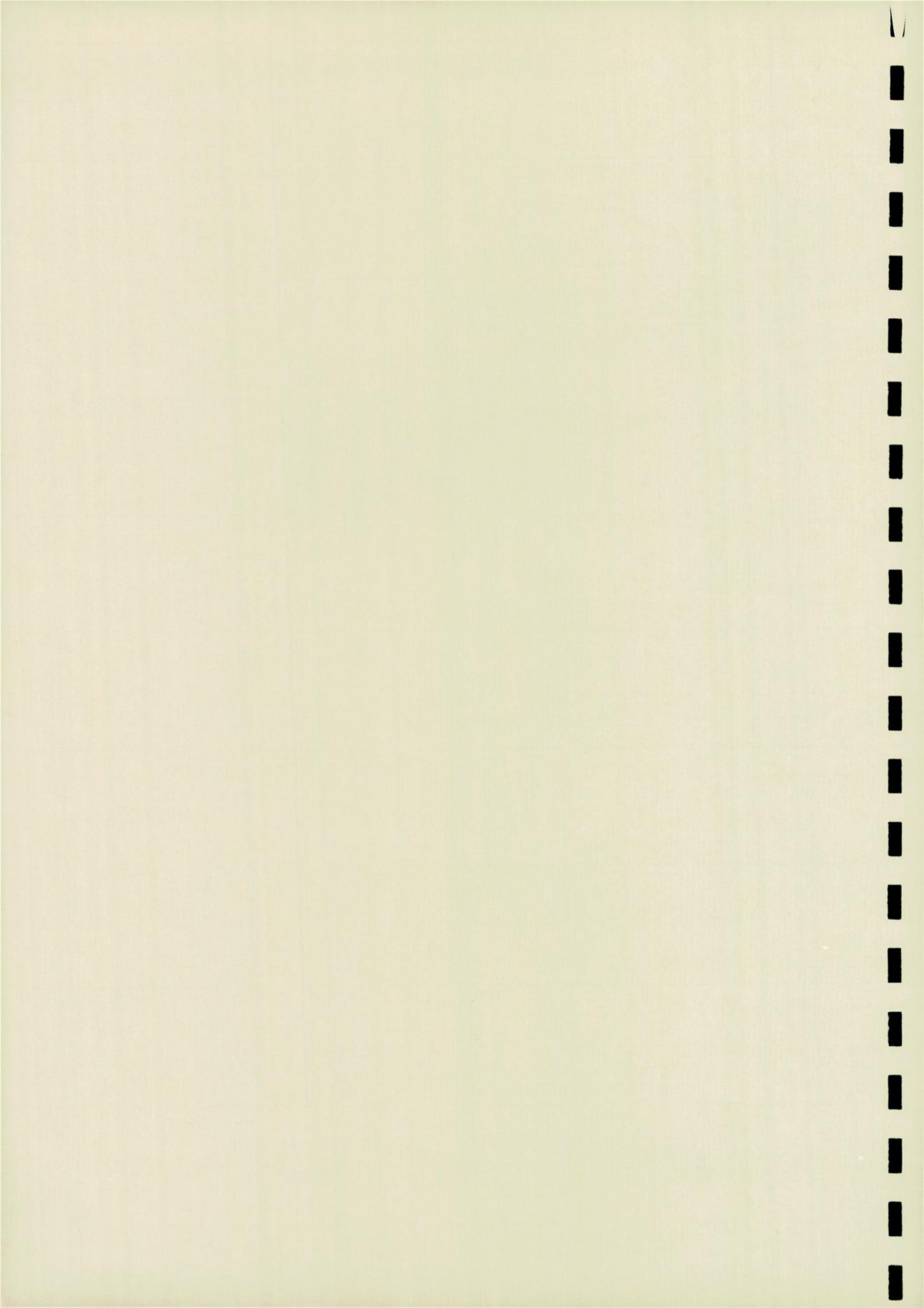
fig. 26



## 1985-87

In 1985 Liverpool changed their kit manufacturer after a long association with Umbro. The new kit supplier was Adidas, a worldwide sporting goods manufacturer and the new kit was in use during the end of the 1984-85 season. The first Adidas Liverpool kit was plain red with the three Adidas stripes in white on the shoulders and the sides of the shorts, see fig. 27. The union with Adidas was an important development in the history of the club's kit design. The Liverpool strip was now an Adidas product and it appeared like that.

The club sponsors remained Crown Paints. The sponsors logo was written on one line at first but it changed in the second season, written on two lines so it became larger and easier to see on a television screen. The Football Association introduced a law about the size of sponsors' names on the shirts, but this rule quickly disappeared as more money was invested into the game by sponsors. The away strip returned to white and black in the first season with Adidas although all-white was used almost as often, see fig. 28. However, in 1986-87 the away kit reverted to all-yellow with red trim.<sup>72</sup>



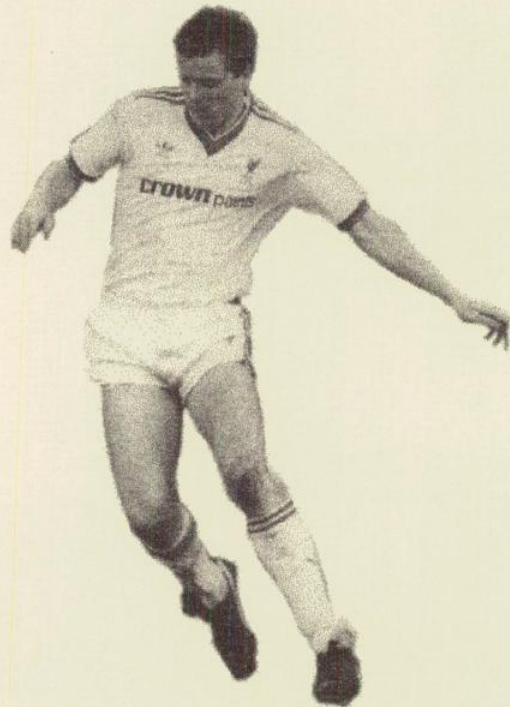


fig. 28



fig. 29

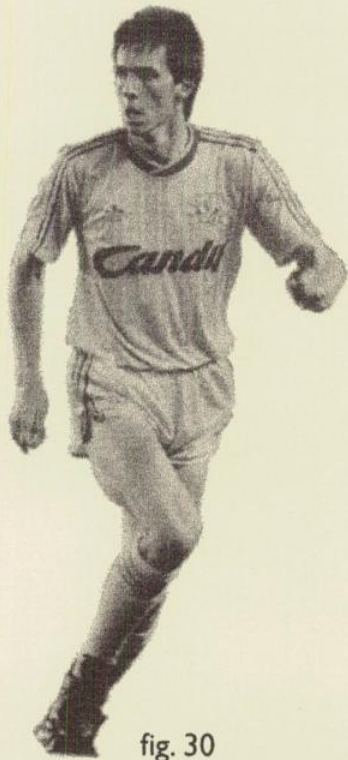


fig. 30

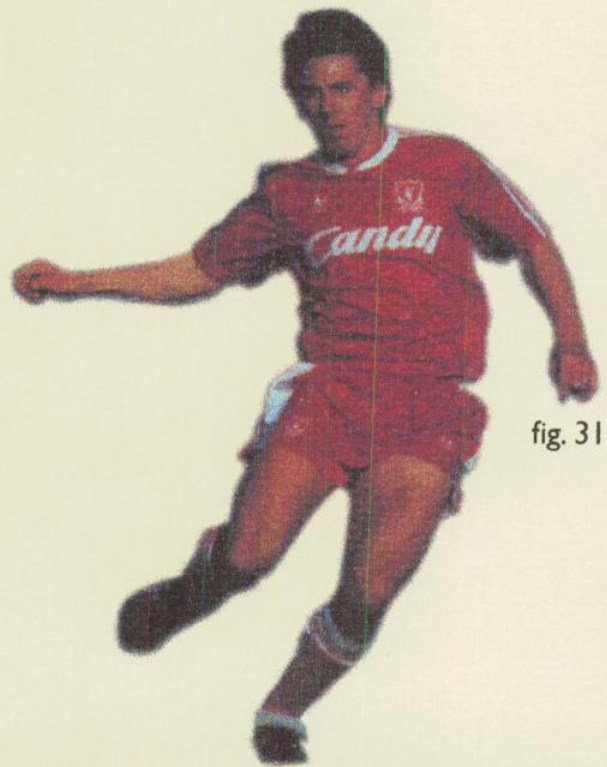
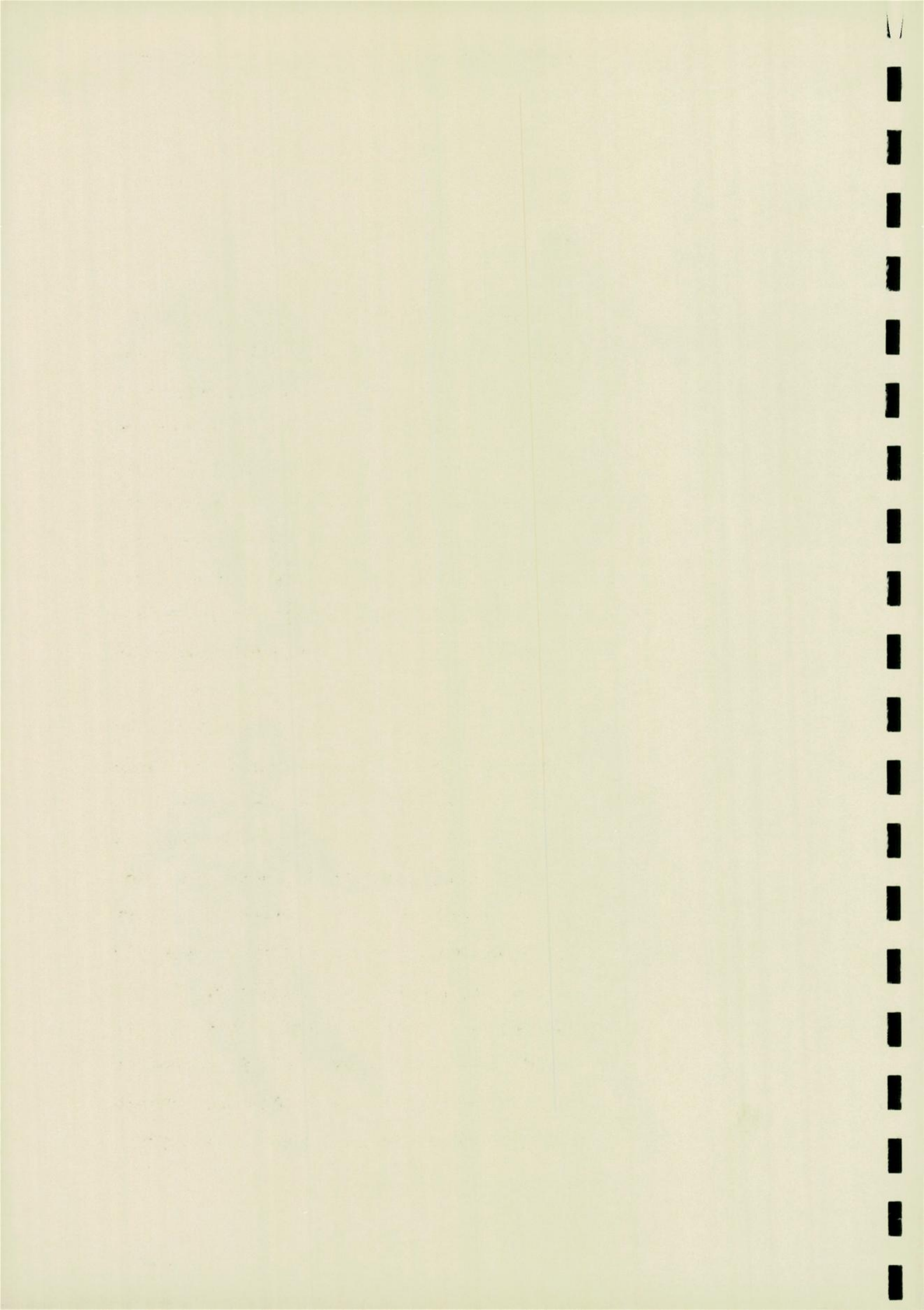


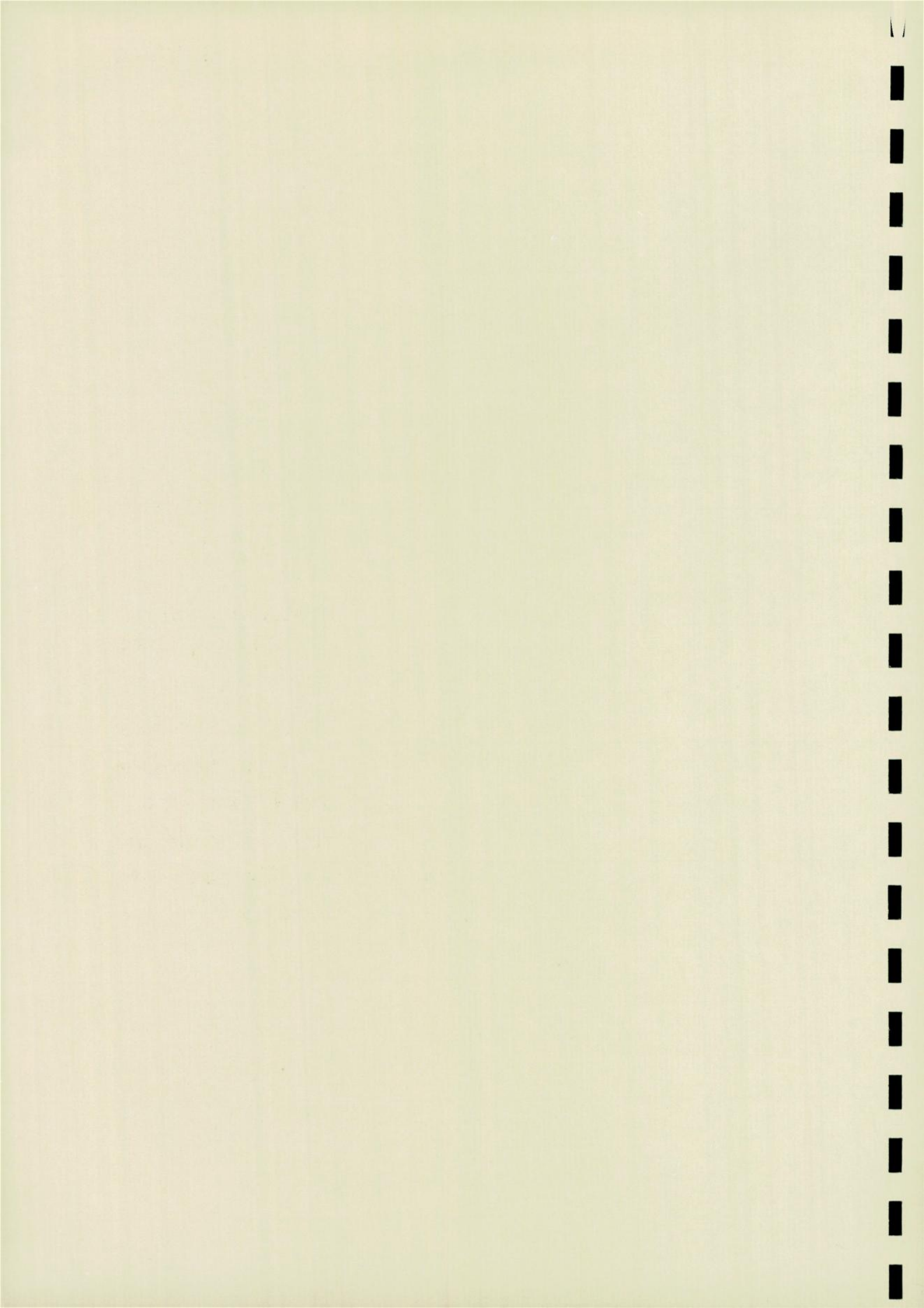
fig. 31





## 1987-89

The new kit for the 1987-88 season showed a few subtle changes from the previous season. The Adidas stripes on the shirt now extended all the way down the sleeve and the collar was changed to a curious wrap-over design, see fig. 29. The badge was also changed, with the Liver bird now placed in a shield with the words, "*Liverpool Football Club*" written below. The new away strip was silver grey with red trim, see fig. 30. Grey was a colour never used in history of the club and was judged to be a more popular colour that would appeal to consumers. Rather curiously, the Crown Paints sponsors logo was in white on the grey strip, which didn't show up very well. Crown Paints were replaced as sponsors by the electrical appliances manufacturer, Candy after the 1987-88 season. Instead the new sponsors decided to have their logo in red on the away strip which was far more recognisable. Crown Paints sponsored the club during one of its most successful periods winning League Championships and Cup competitions. During their time as sponsors they benefited from being associated with a great winning team and a huge amount of television coverage, everyone wanted to see the best team in the league.



## 1989-91

Again the new Adidas kit showed relatively slight changes, with the collar style and trim remaining the same on the new shirt. However advances in technology meant that manufacturers were able to incorporate patterns into the fabric and the Liverpool shirt gained small faint triangular white streaks, see fig. 31. It was the first time the club's kit had been abused by poor design skills, Adidas was trying to do too much and forgot the most successful designs of football kits are the simple ones. On the drawing board the design probably looked good but in reality the kit was designed just an excuse to use the new print fabric technology. The shorts changed, gaining a broad white stripe down the sides with the three Adidas stripes in red on this stripe. The away strip remained silver grey with red trim, but again the fabric gained a pattern, this time two subtle shades of grey, see fig. 32.

## 1991-93

In 1991 the Liverpool strip changed quite dramatically to include three white bars on the right shoulder of the shirt and three white bars on the left of

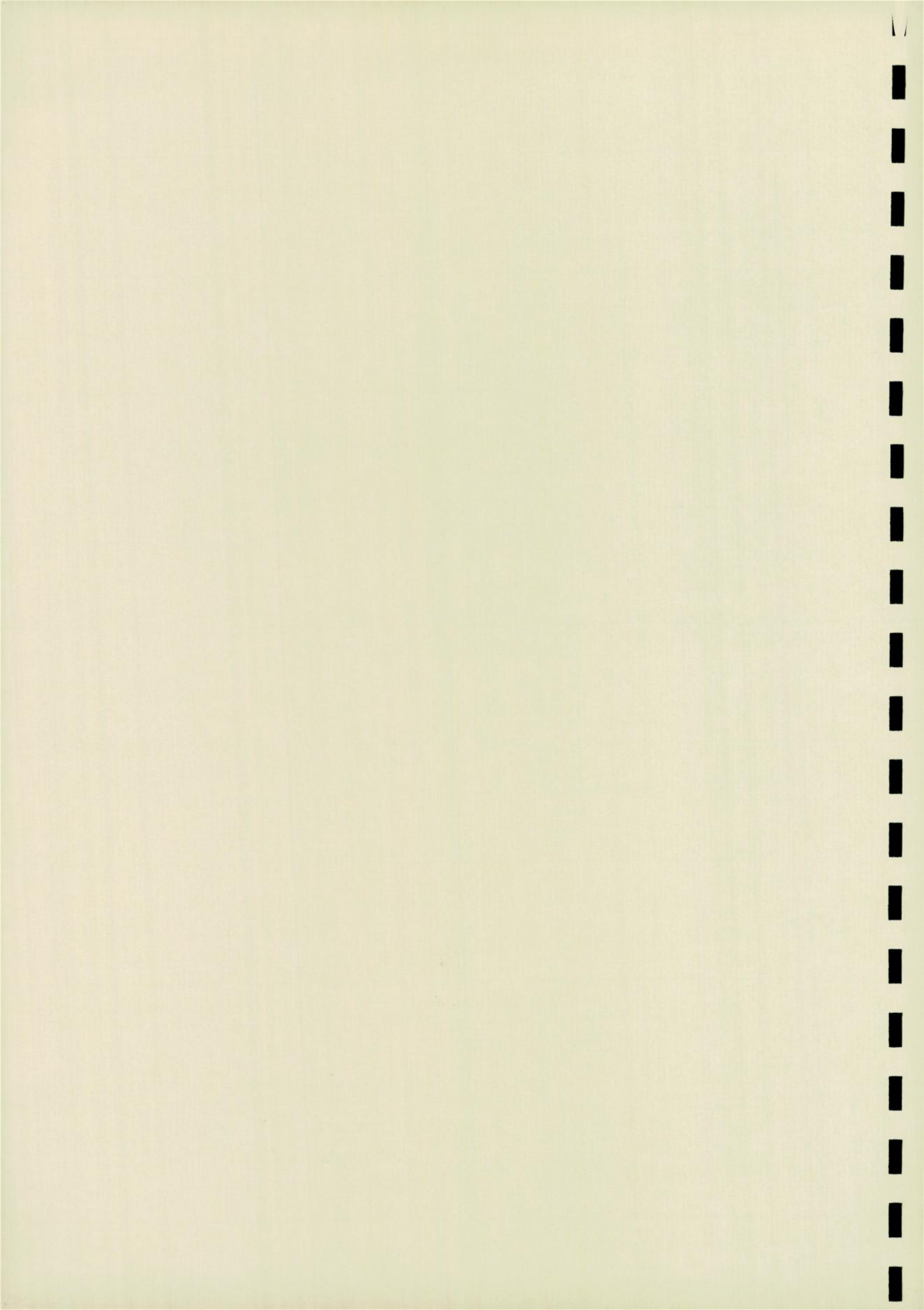




fig. 32



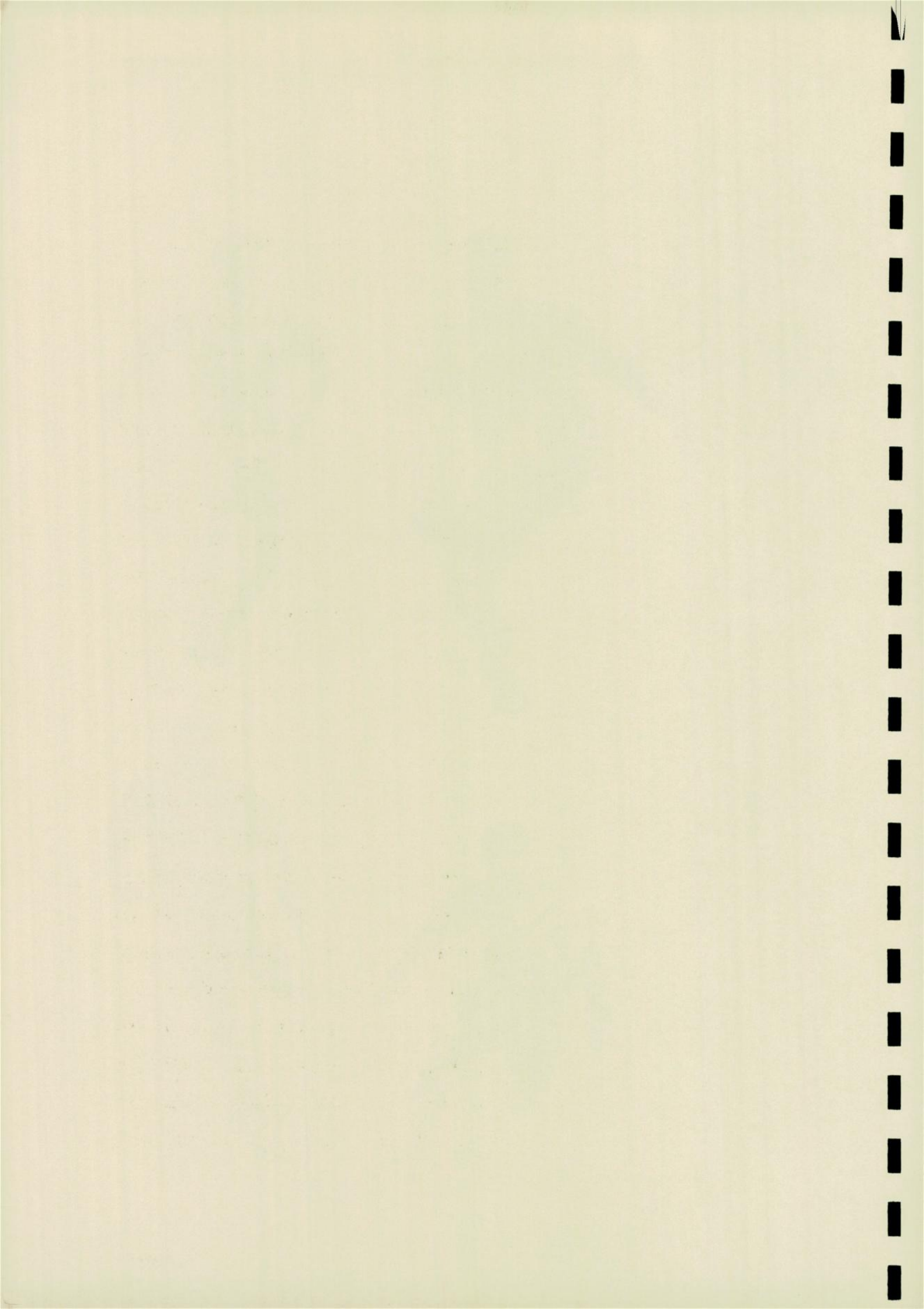
fig. 33



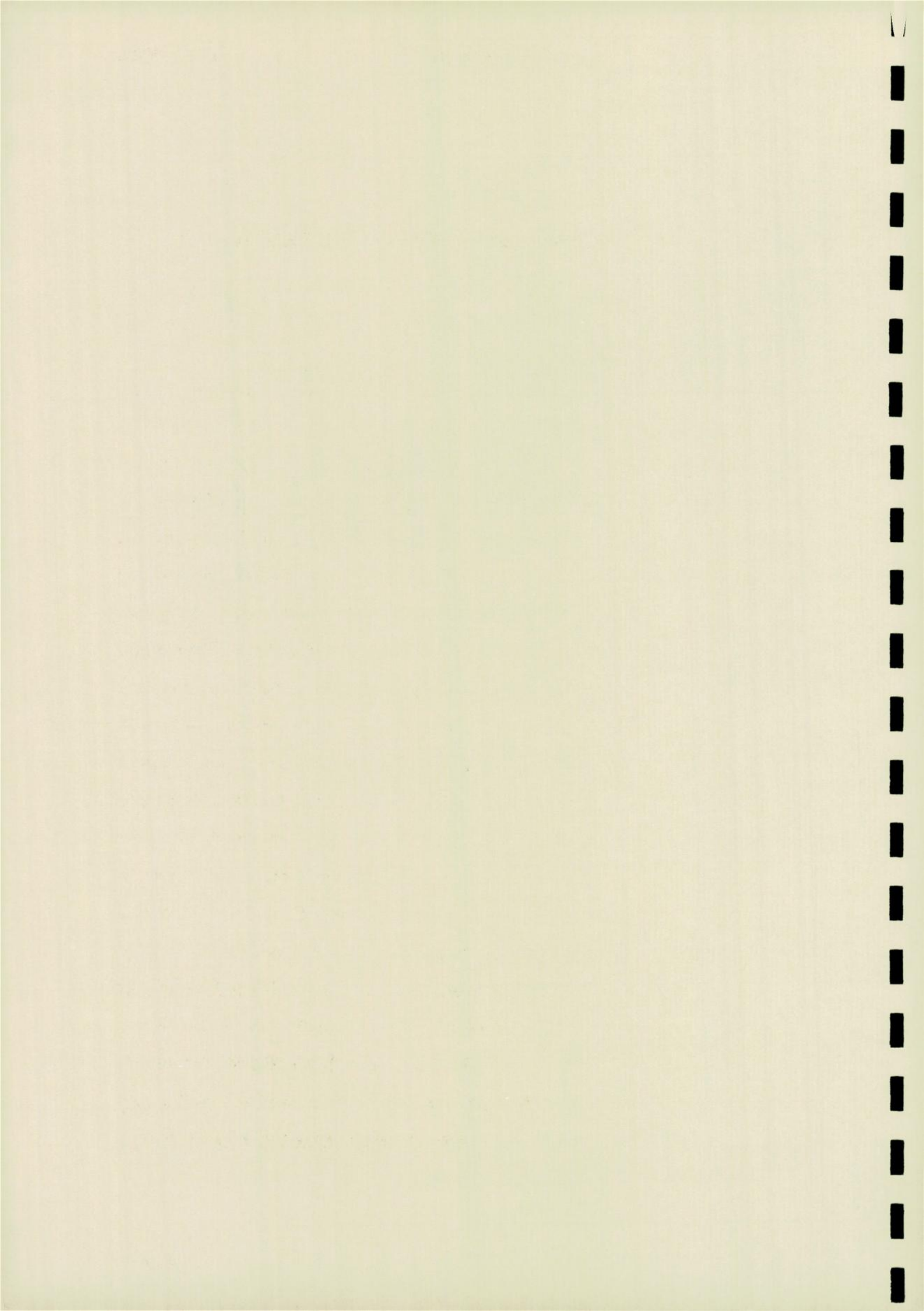
fig. 34



fig. 35



the shorts, see fig. 33. The shorts changed to a more long continental style.<sup>74</sup> The away strip was the same pattern but in green. To many this was something of a sell-out as the white stripes were part of the Adidas corporate image rather than anything to do with Liverpool Football Club. Even worse, the design was being used by Adidas for all their kits, see fig. 34. The Cup Winners Cup defeat in Moscow in 1992 was made all the worse by the fact that Spartak were wearing what appeared to be Liverpool shirts. The green of the away strip may have had something to do with the incoming sponsors, Carlsberg, as it is their corporate colour. Carlsberg, a beer company, signed a million pound a year contract with the club for the privilege of being the new sponsors.<sup>75</sup> Some felt Liverpool should not promote an alcoholic beverage on the premise that it would have a strong influence on the young supporters. Something that is quite ironic if we consider a product such as Carlsberg is not necessarily cohesive with such an athletic sport like football. However, Candy remained Liverpool's sponsor for the first season with this new kit in 1991-92. In the first season, with Candy as the sponsors, the badge remained the same as previously, a white Liver bird in a white bordered shield with Liverpool Football Club written below. The following



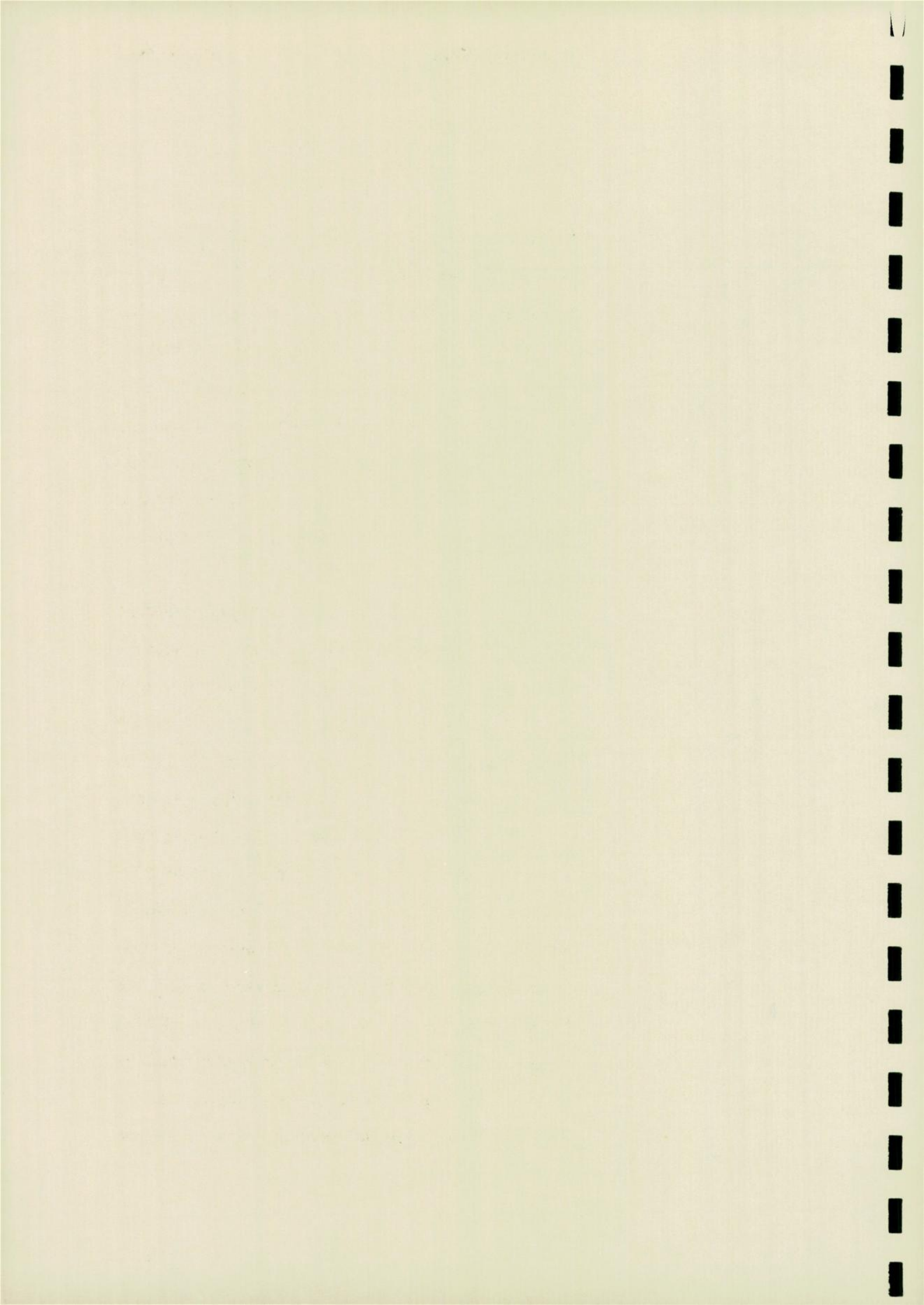


season the 100 years Centenary badge was used.

#### 1993-95

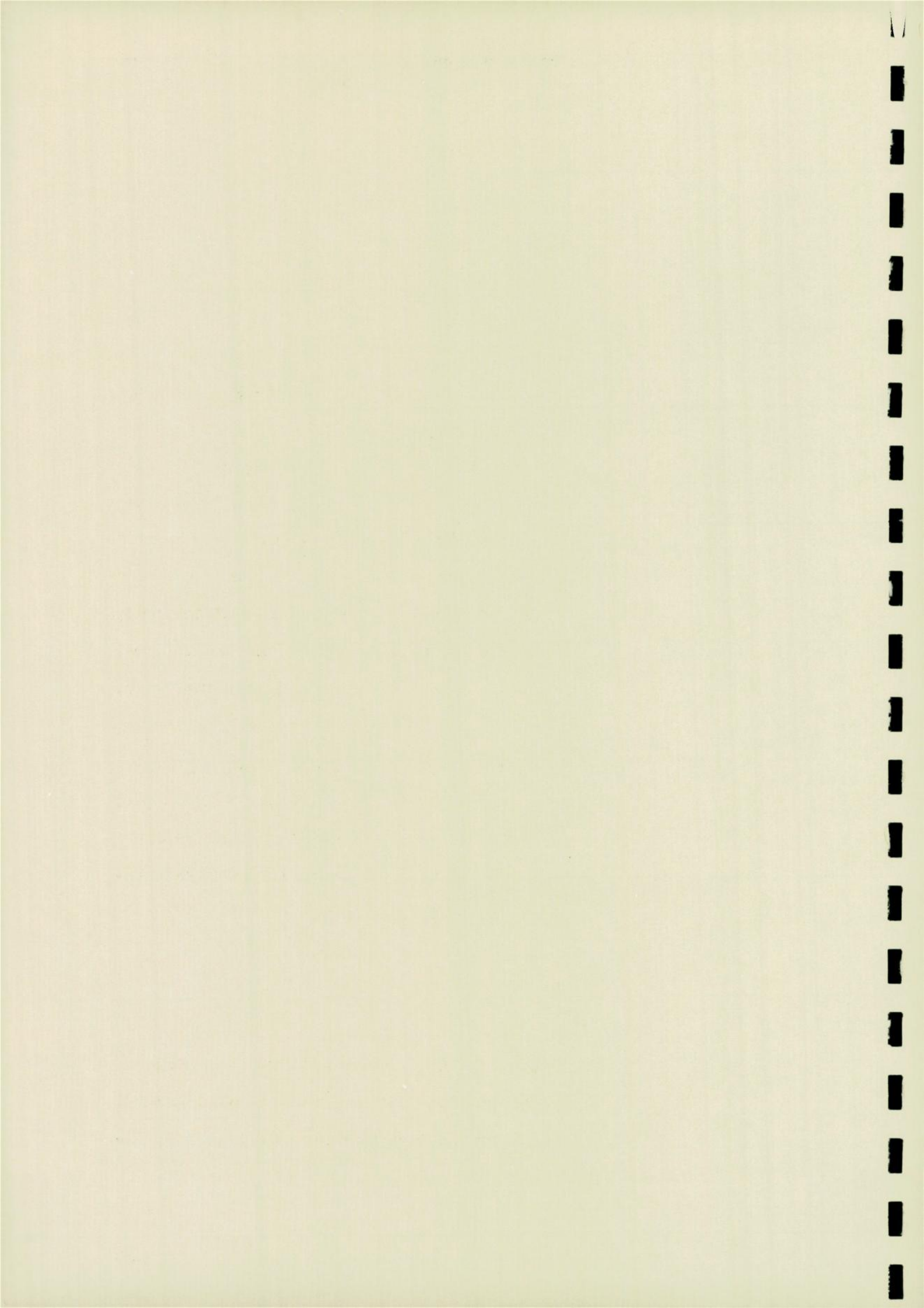
The Liverpool strip was changed yet again in 1993, although it was another Adidas corporate design, this time with the three white stripes on both sides of the shirt and shorts. A green stripe was even added to the collar trim of the home shirt, presumably at the request of sponsors Carlsberg. The new badge, incorporating the Shankly gates and the Hillsborough flame, was added to the kit, but in the centre of the shirt because of the design, see fig. 35. The away strip was a move back towards the old black and white kit, but with green retained as a prominent element. The whole design of both the new kits was overcrowded because there was no balance between the space provided for club's badge, the sponsor's logo due to the large amount of space taken up by the three Adidas stripes. The two strips were the worst in the club's history.

In 1994 Liverpool introduced an official third strip for the first time in the club's history which was a merchandising idea taken from Manchester United who had been exploiting this area of the replica shirt market for years. Football strips had become fashion



items and the move was undoubtedly a way of raising revenue through abusing the support of loyal fans who would purchase the new kit. The new gold and black third kit was only worn by the team a handful of times during the two seasons it was in use. Effectively there was no genuine requirement for the launching of a third strip because both Liverpool's home and away strips were not similar in colour with any of the other of the Premiership clubs' home kits, no side in play in both red and green.

With introduction of the names of players and squad numbers onto the backs of the shirts the Premier League clubs found another way of increasing revenue in the replica market. The days of a Liverpool side lining out numbered from one to eleven were over. Every squad player was given his own personalised number, an idea which was taken from the National Football League in the United States. With players permanently wearing their allocated numbers, like John Barnes wearing number ten, the kit manufacturers would now have the opportunity of the supporters buying the shirts of their favourite players. Another money making scam was to charge fans for each letter of the player's name on the back of the shirt. Adidas must have been delighted when Steve McManaman became a popular



player at the club.<sup>76</sup>

#### 1995-96

Although it was known that the Adidas kit contract only had a year to go, a new kit was introduced at the beginning of the season. For many it merely represented another money-making opportunity, but the new kit did at least remove some of the more obvious signs of non-Liverpool corporate identity. The Adidas stripes were reduced to a trim instead of being an integral part of the kit design, and the Carlsberg green was removed from the home strip altogether, see fig. 36. The away shirt was quartered with white and a dark green but the shorts and socks remained green like the previous with minor alterations. The quartered shirt echoed Liverpool's very first kit from 1892, see fig. 37. Presumably, a return to blue was deemed too radical to incorporate in a Liverpool strip.

#### 1996-97

Reebok's first kit design for Liverpool incorporates several features intended to recall Liverpool teams of old. The home kit is plain red with little trim. The

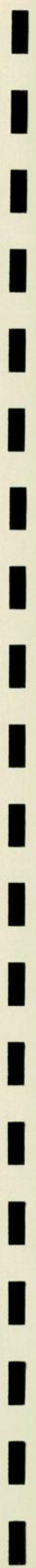




fig. 38

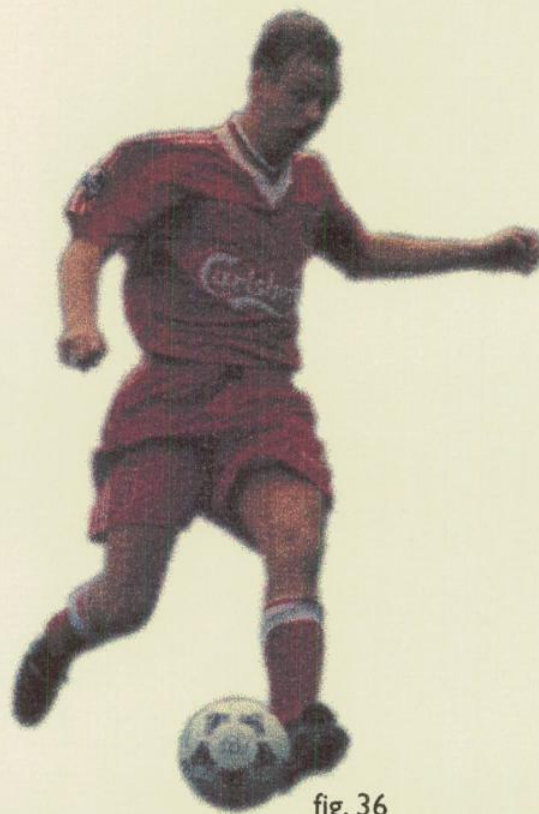
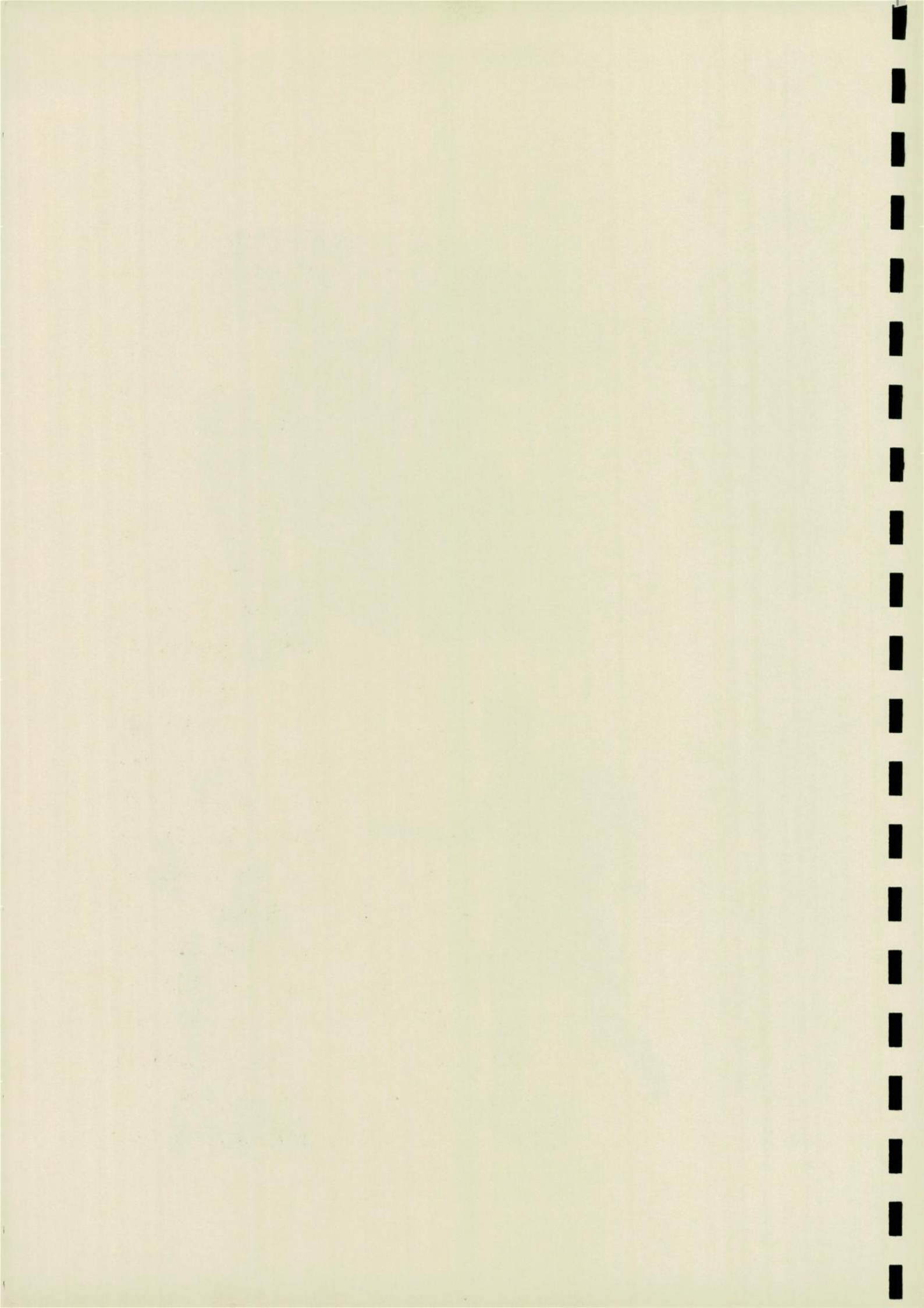


fig. 36



fig. 37





current Shankly gates and Hillsborough flame badge is set in a large oval, as in the kits of the 50s and 60s. The collar is more of a break with tradition however, and is the first to appear on a Liverpool kit since the bad old days of Second Division football, see fig. 38. Economically Reebok knew that they wanted a shirt with a collar because Liverpool have a lot of female fans who prefer a collar and not a plunging-neck line.<sup>77</sup>

The away shirt was officially named colour was "ecru", but it's really cream or off-white colour. Essentially the kit sees a return to the old Liverpool away strip of white shirts and black shorts with red trim. Two versions of shorts were produced, one in the "ecru" and the other, which was most commonly used was in black, see fig. 39. After one season this strip became the third strip and a new yellow away kit was introduced for the 1997/98 season. This recalled the first significant change to the Liverpool away strip - the all yellow kit introduced by Umbro in 1982. Reebok again designed two separate pairs of away shorts for the team to use. The new black away shorts are identical to that of the previous, the only alteration is that of the introduction of the yellow trim, see fig. 40. The merchandising strategy for the promotion of the new yellow kit was innovative and an unexpected way

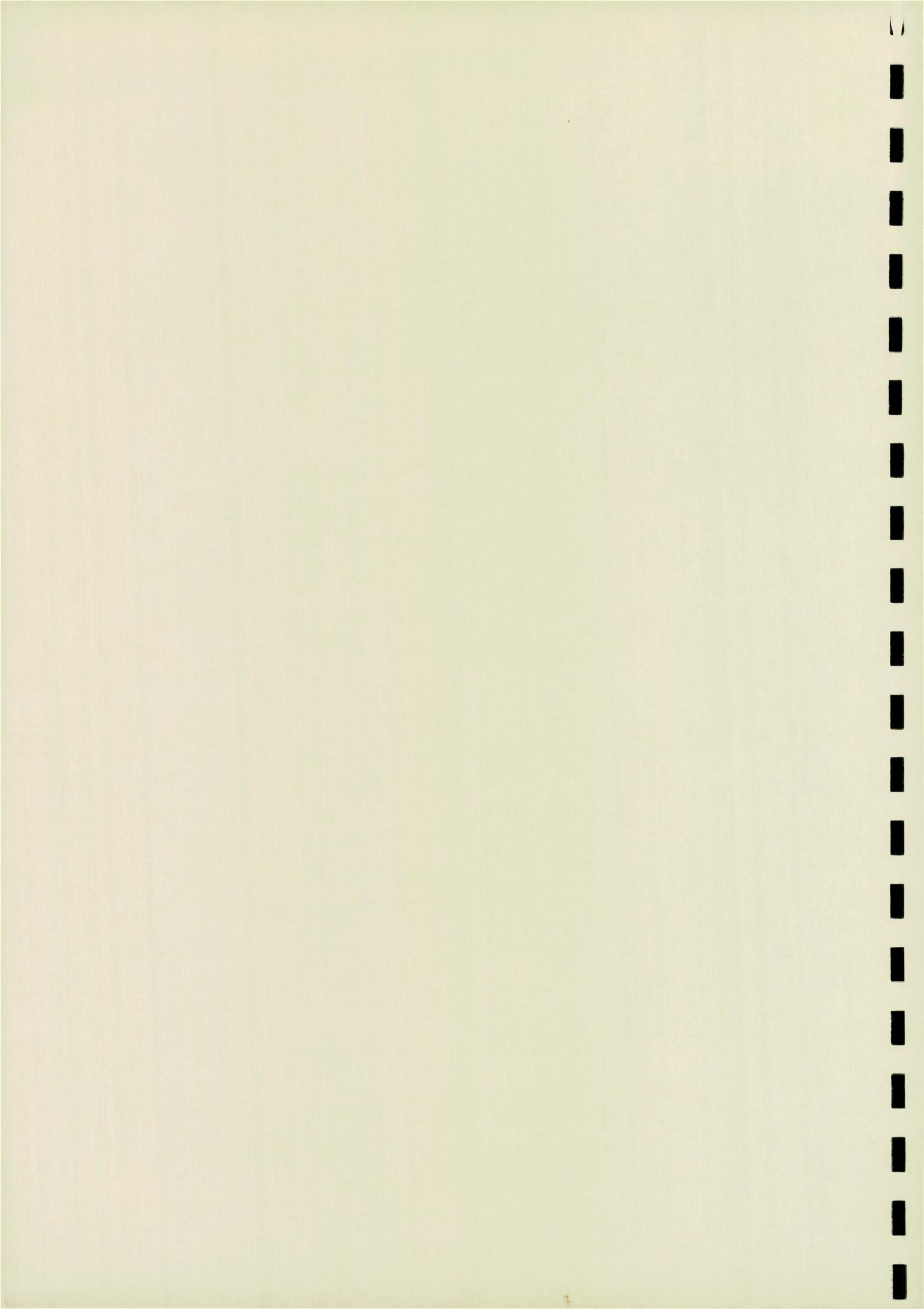
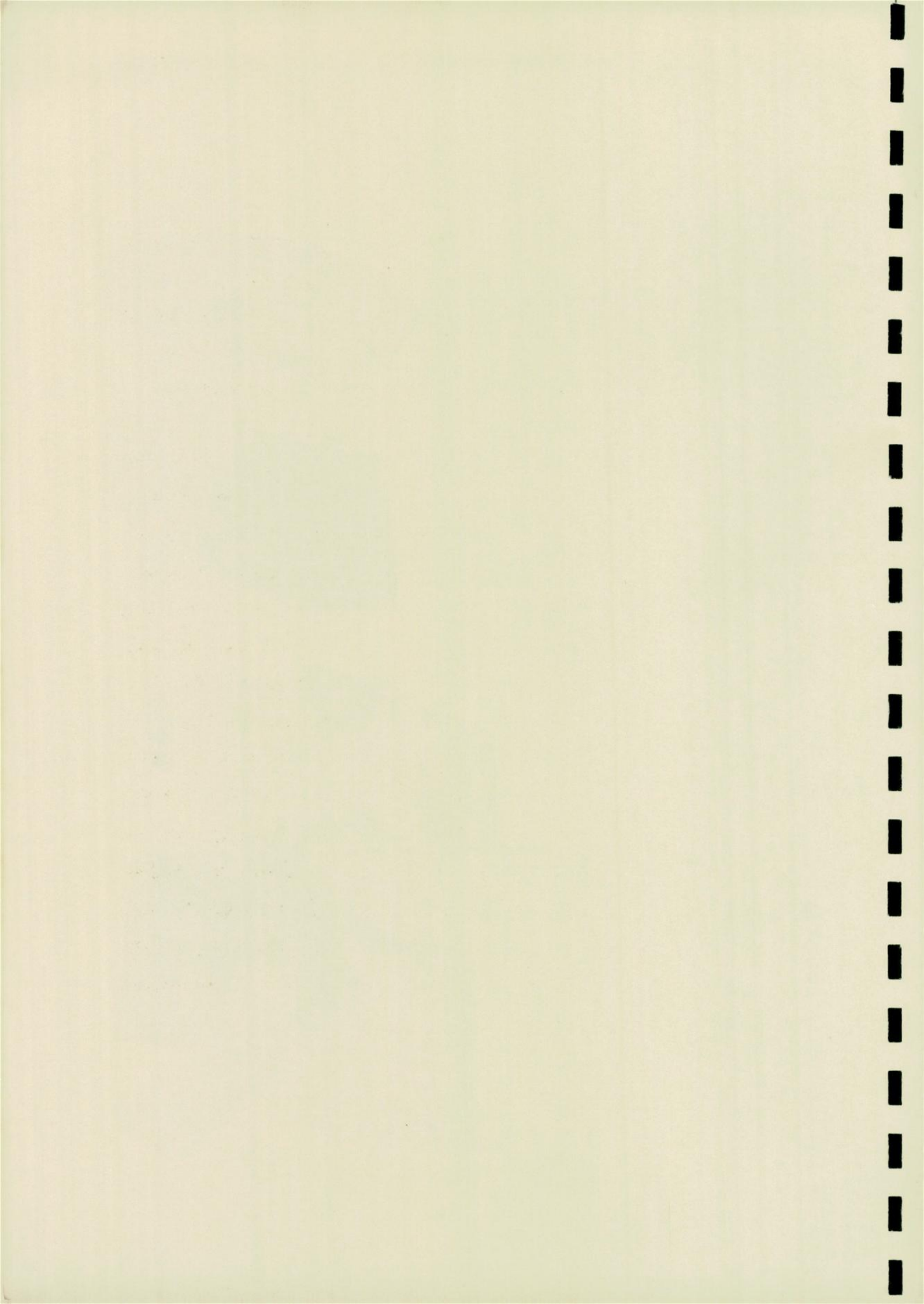




fig. 39



fig. 40



of marketing. The advertisement was based on Scouse comic characters from Harry Enfield's television programme, see fig. 41. A stereotypical Liverpoolian image and phrase was used in the advert which appeared as a double page spread in several football magazines.<sup>78</sup>

The traditional image of the all red Liverpool team only started in 1964 and since then the strip has been a symbol of greatness all over the world. The supporters associate the all red with pride. The home shirt has seen several design and sponsorship changes in the past two decades although the club's identity has never been altered. The loyal fans, who have a motto of "*Never Walk Alone*", will always support the club regardless of the design or manufacturers of the strip or which company's name is written across the shirt. Knowing this Liverpool, like all of the Premiership clubs are confident enough to constantly change the sponsors, kit manufacturers and the design of the strip. The club identity is never effected by these measures due to the strong supporting backing. Liverpool just require success.

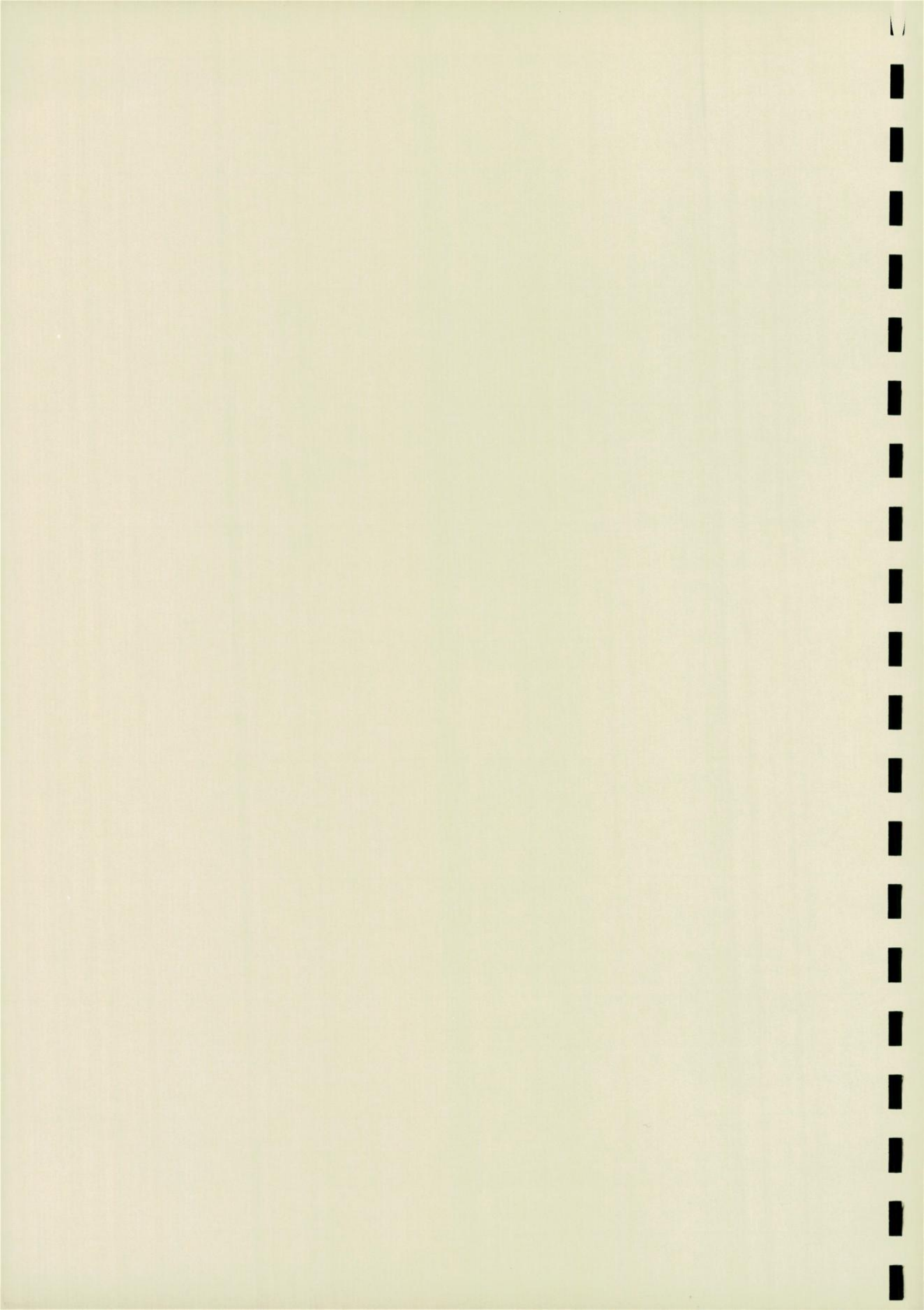
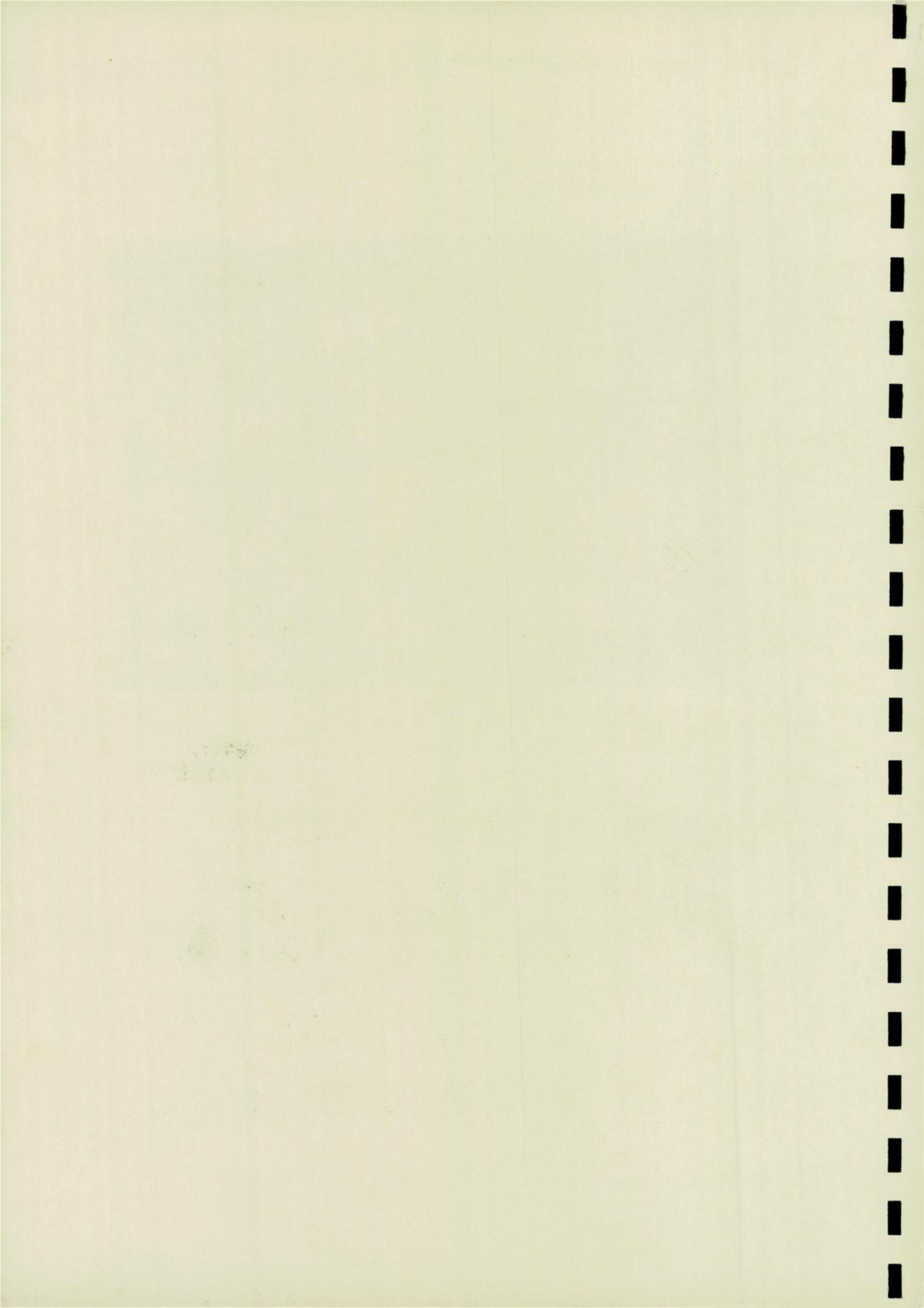




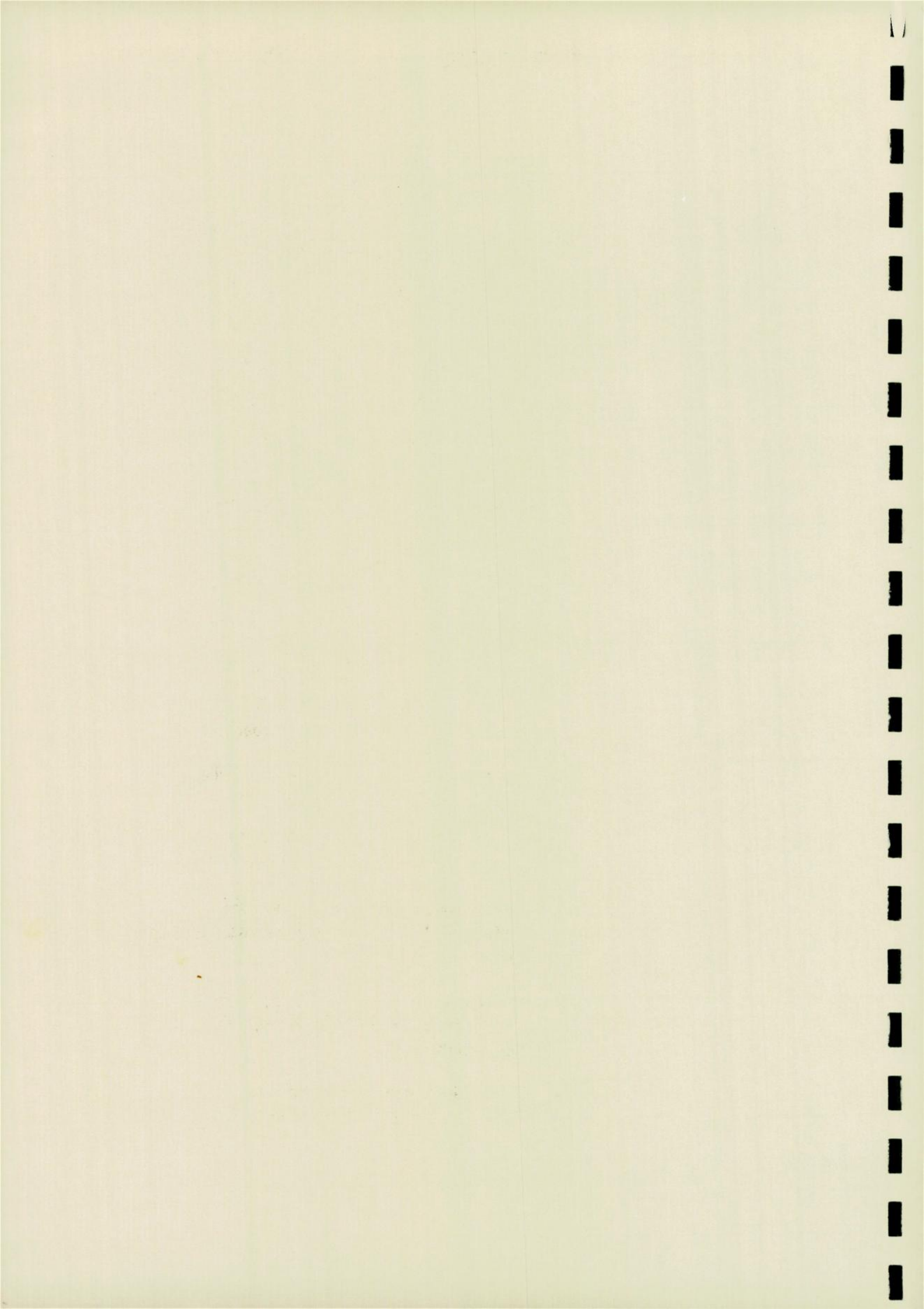
fig. 41



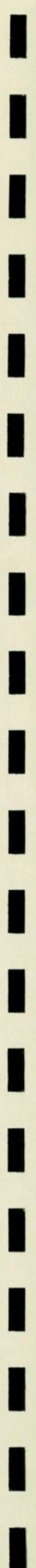


## Chapter 3 Footnotes

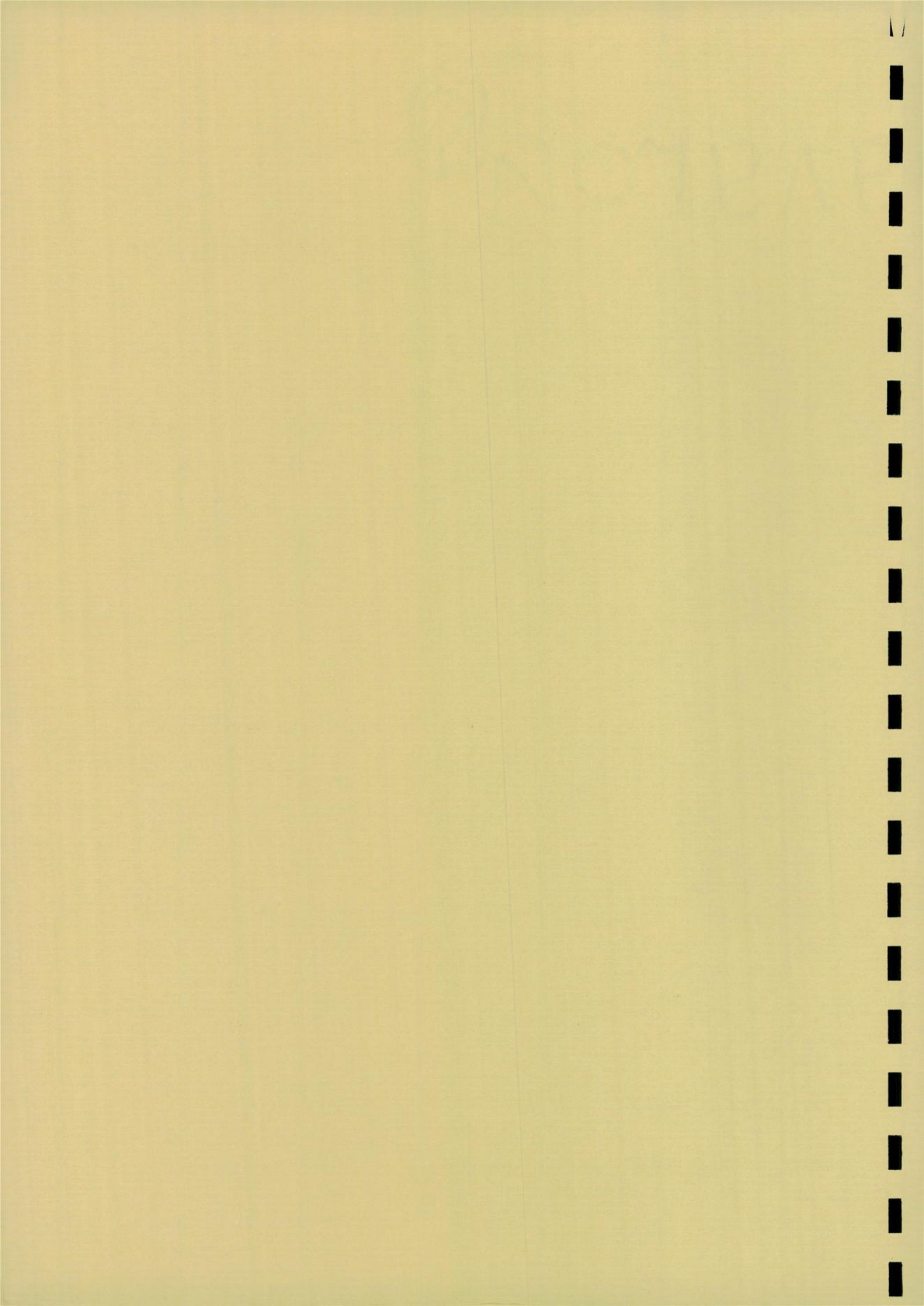
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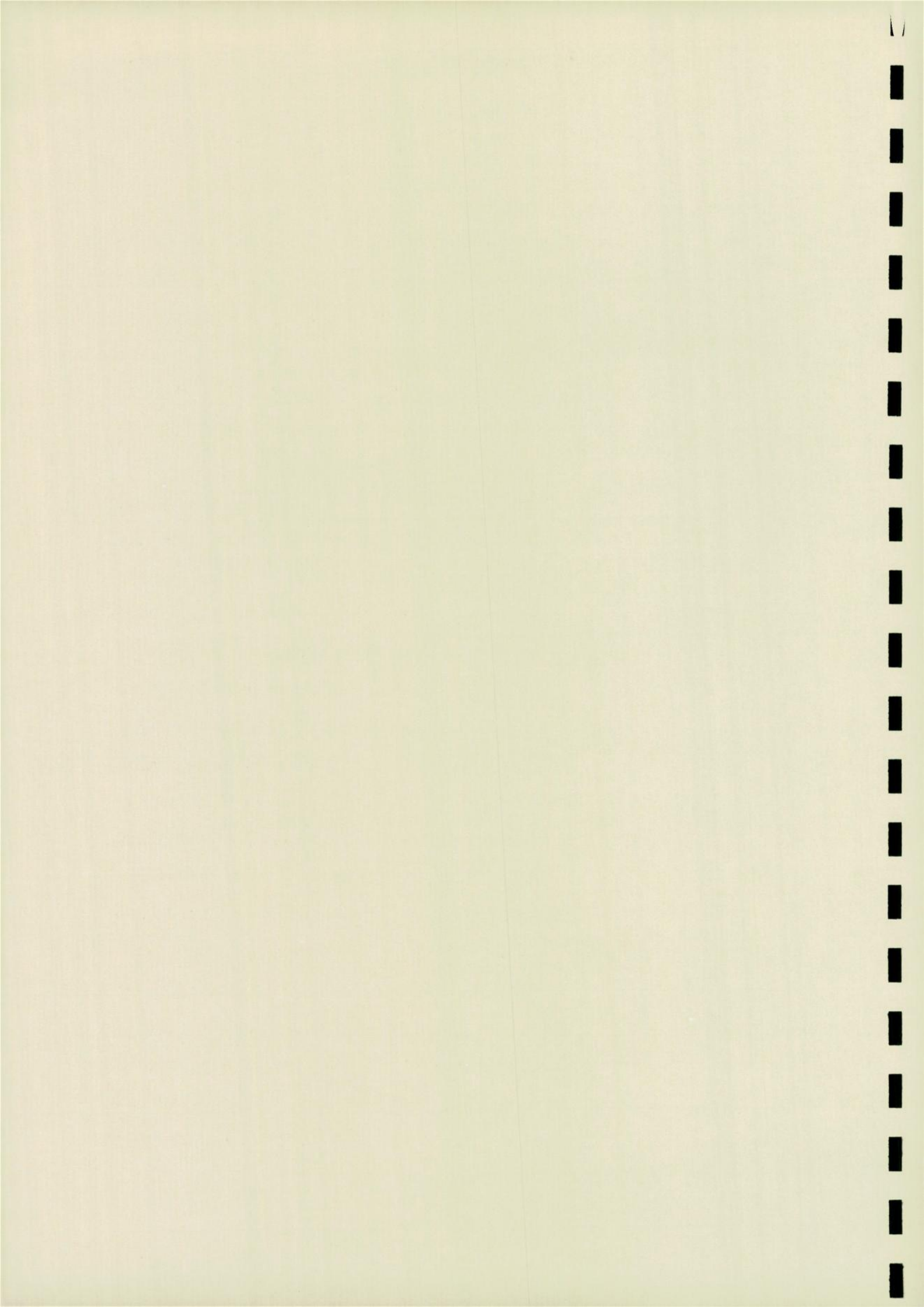


**conclusion**



In the history of football, it is the forty years from 1860 to 1900 that saw the development, rationalisation and standardisation of the footballer's kit. Before this period the game was often violent and lacked an organised structure. The foundation of the Football Association in 1863 and the establishment of laws for the game was of vital importance for the success and future of the sport. With the introduction of professionalism, teams developed better designs for their kits. From 1910 to 1970 the strip of the football player only suffered minor stylistic alterations. The recent commercialisation of the game has brought some major improvements in design of the new strips. Fashion designers are now employed to design the new kits and scientists work on manufacturing special advanced fabrics to enhance the player's performance.

Football today can be watched all over the world. There is a live televised match on almost every night. The game has a huge television audience and a large number of loyal supporters who regularly attend the stadiums. This huge audience of fans is targeted by the clubs to purchase its merchandising. Hence the game has turned into a global economic business where the big teams with the most support will gain the largest amounts of money. The commercialisation of football

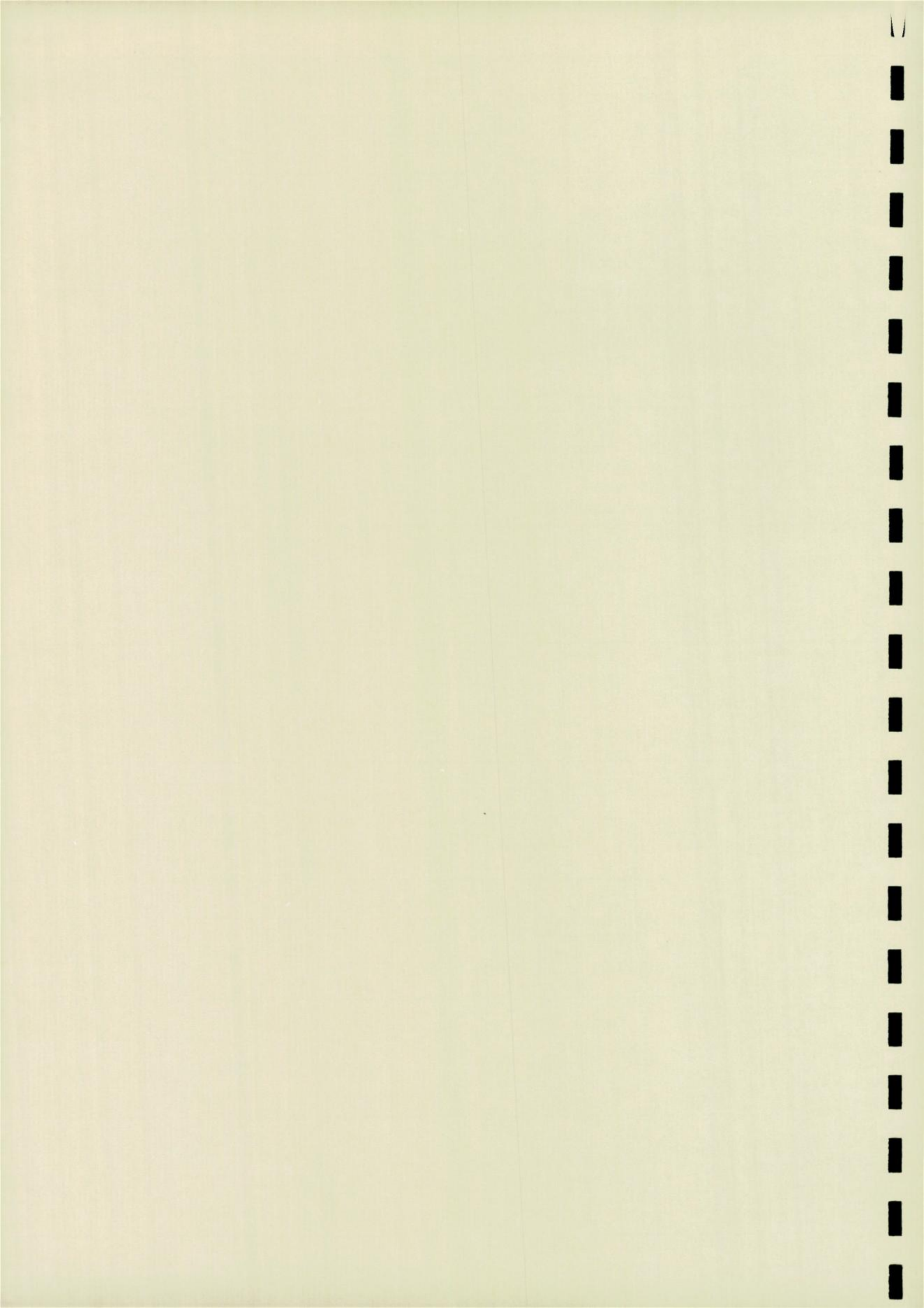




developed as a consequence of the guidelines implemented by the Taylor Report after the disaster of Hillsborough. With the change in the supporting atmosphere and attitude, from that of the 1970's, the game was resurrected and has thrived in the new "*bring the family*" atmosphere. The huge success of sales in replica shirts to supporters has lead to kit manufacturers offering multi-million pound contracts to the clubs. Sponsorship has radically improved the image of the football strip because the club would now be promoting a company and this would have to be projected in a business like manner.

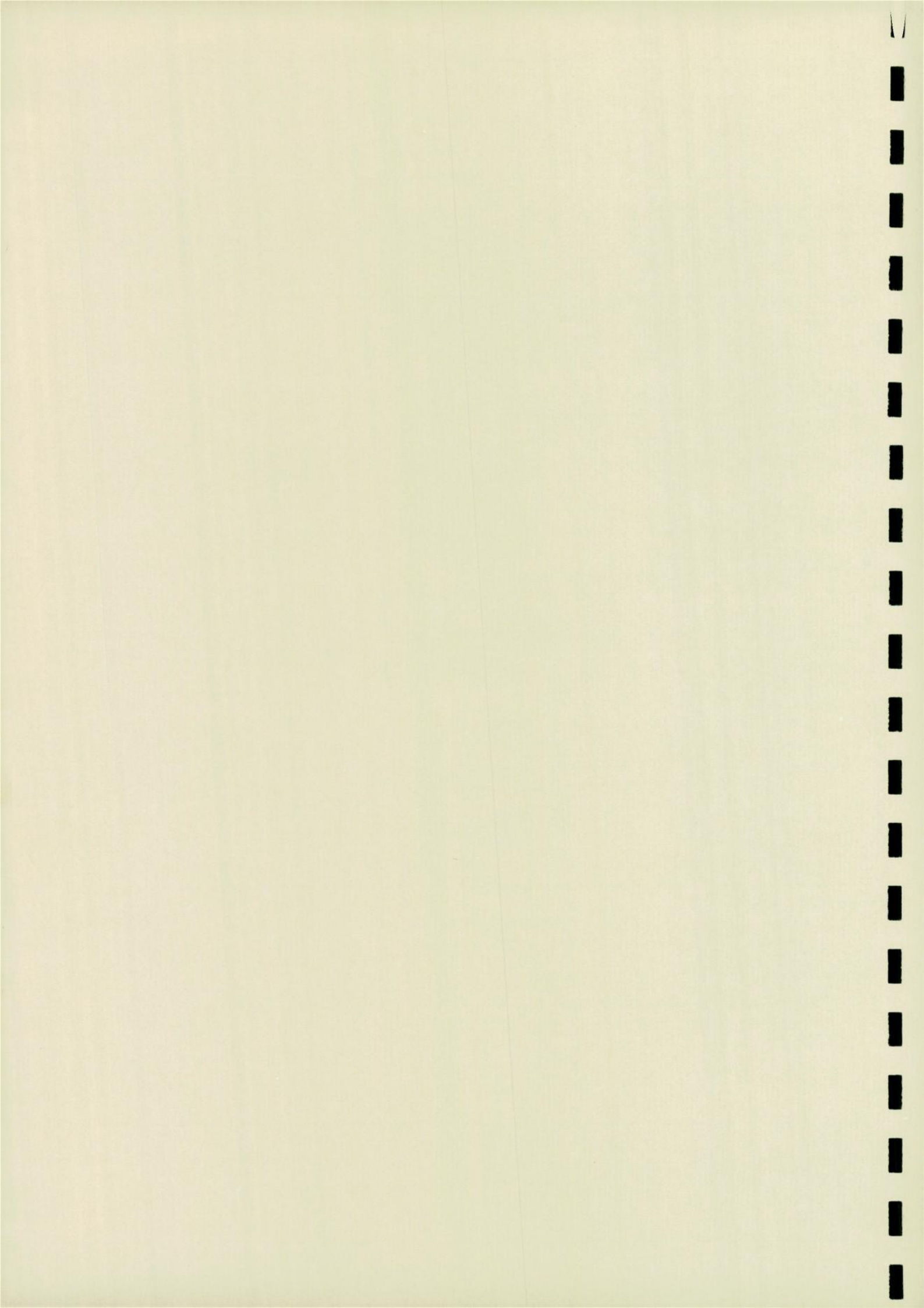
Liverpool Football Club are one of the most famous and greatest football teams in the world. The club developed from a working class background and this is still reflected in the hard working nature of the team. In the first sixty years of the club, the Liverpool strip only had some minor stylistic changes with colours and collars. In 1964 a world famous strip was created when they wore the all red kit for the first time. When Liverpool signed the first ever club sponsorship contract in 1979 in Britain, it changed the image of football and entered a new world of commercialism.

Football strip design has improved in the past two decades due to the financial backing of kit

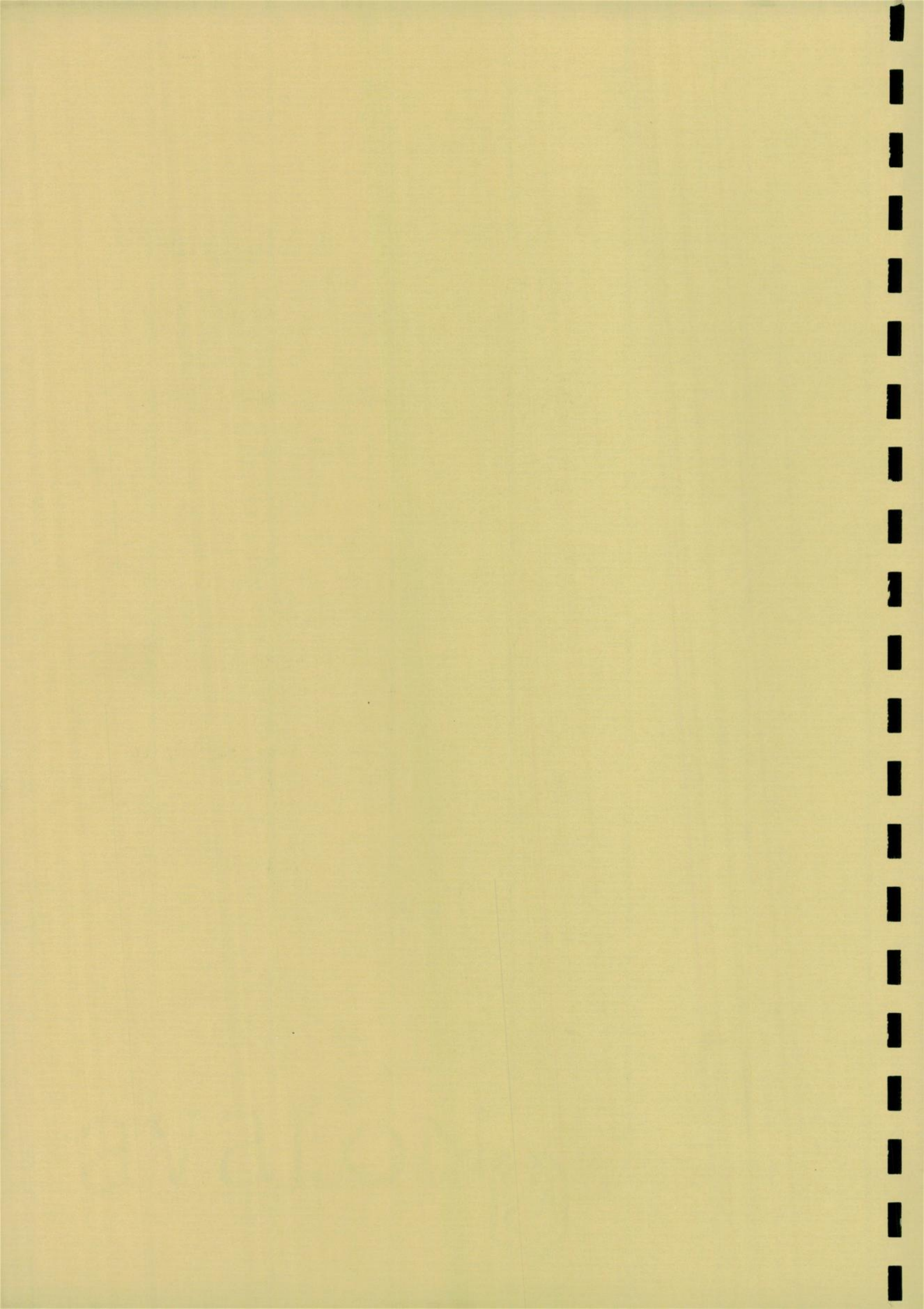


manufacturers, big sponsoring companies and supporters who regularly purchase the replica kits. Although the design of the strip can help, the ability of the player is far more important, as Terry Venables said when he was England's manager:

"It's not the shirts, it's what is in them that counts."<sup>79</sup>



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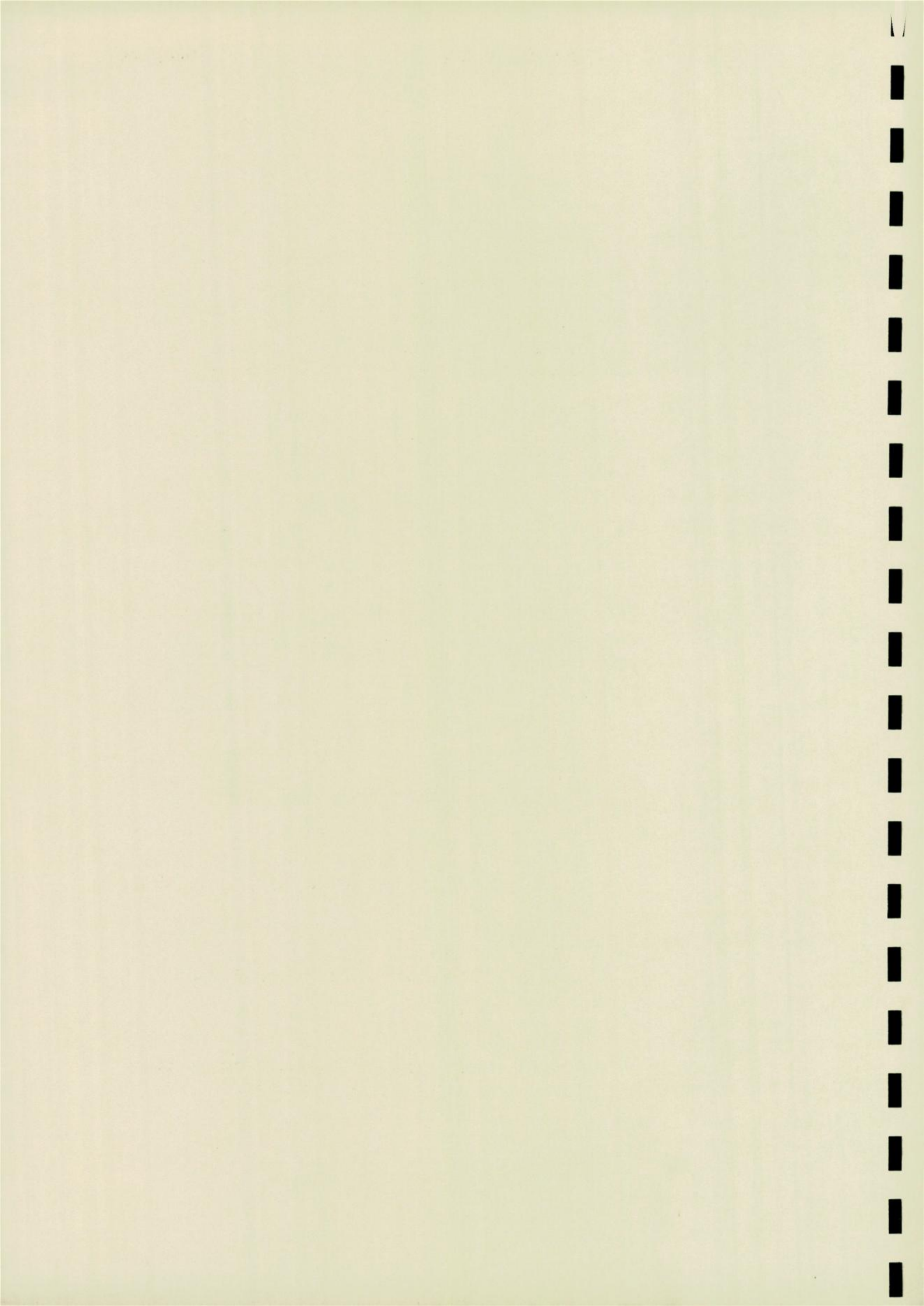
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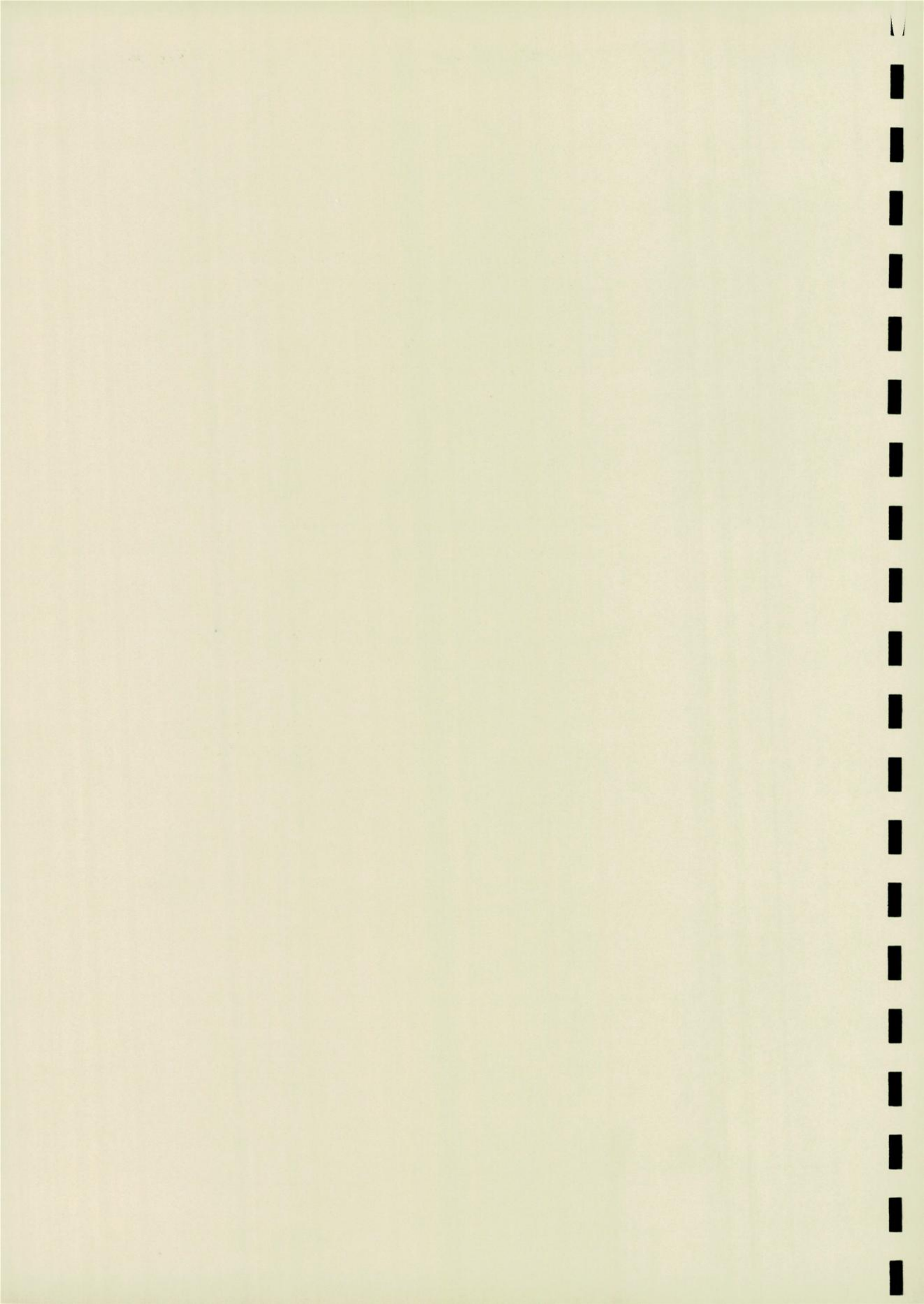
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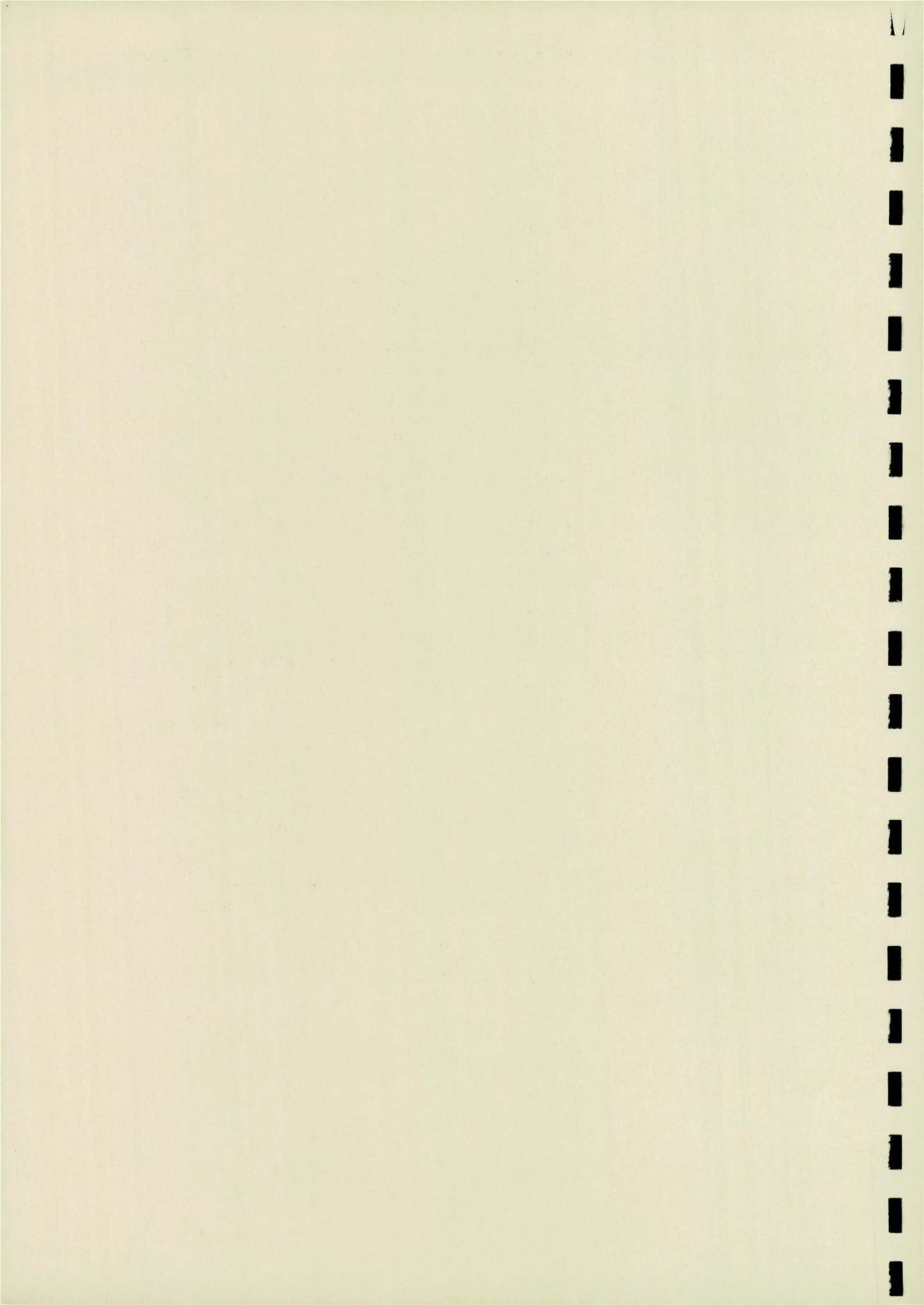




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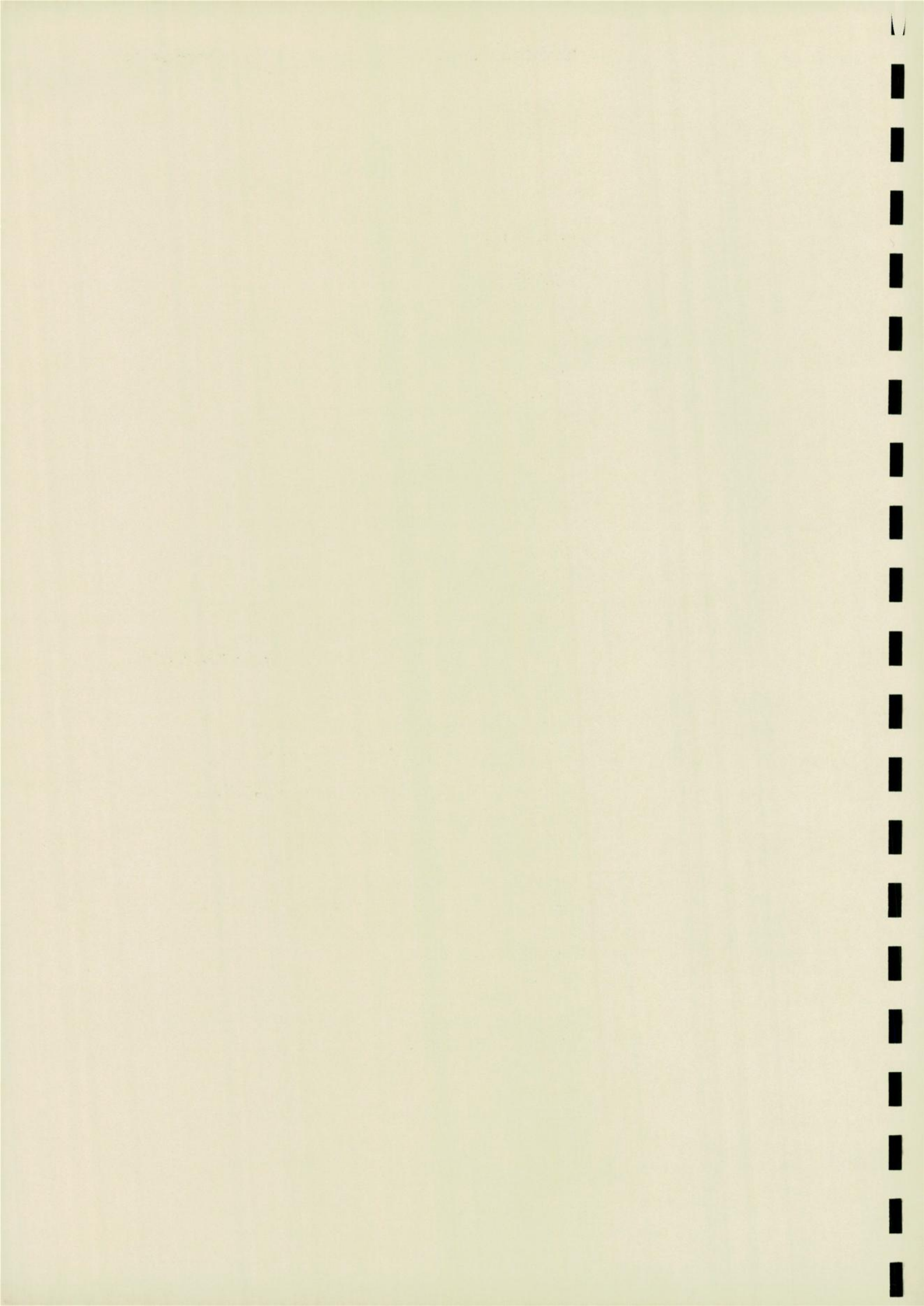
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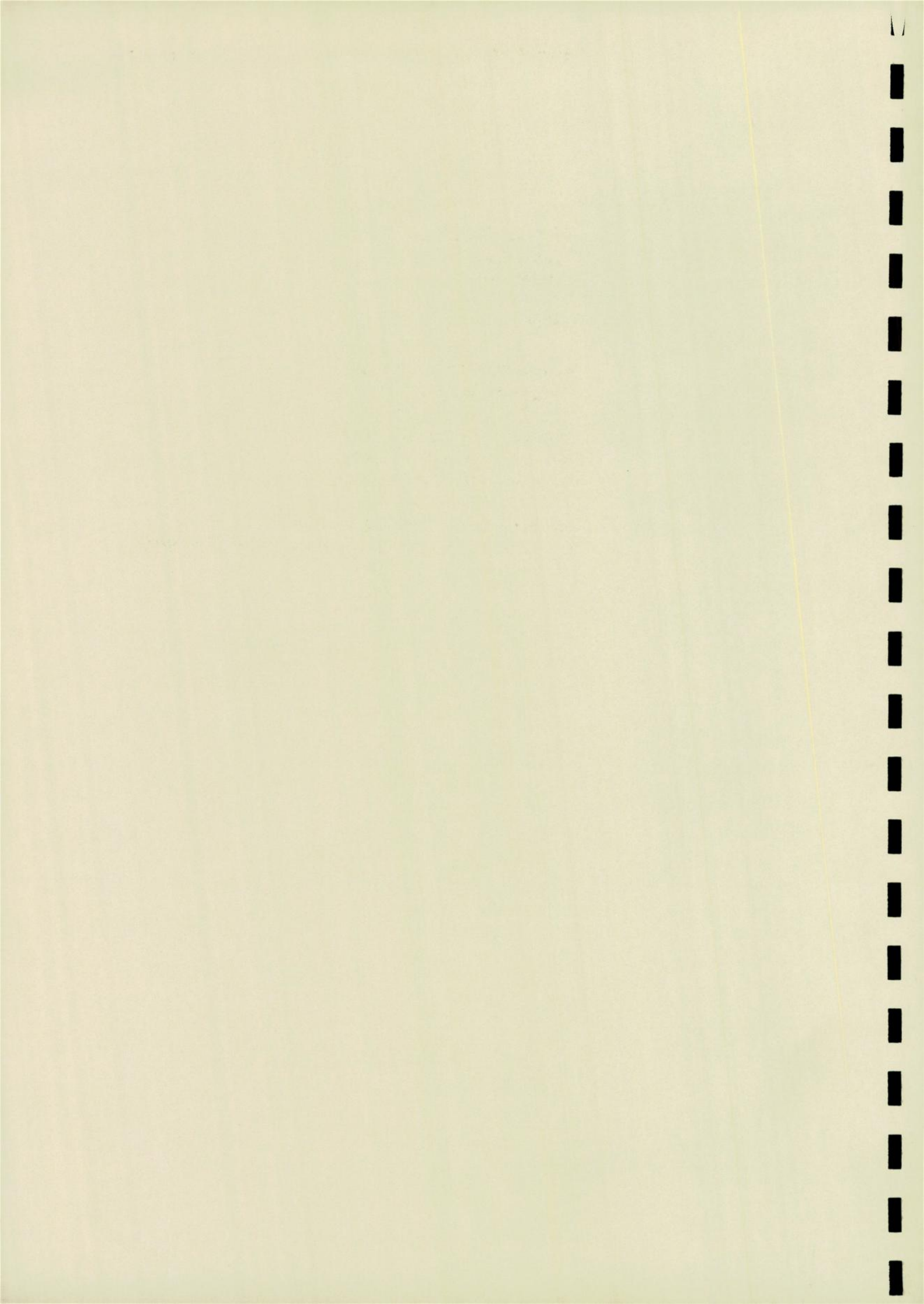
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