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Sing  
when,  
you're  
Kern-  
ing!

where futty  
meets design

**TypeKits™**



# A project bringing together football shirt design with some of the world's most famous typefaces.



Introducing TypeKits™, a mash up of football (soccer) jerseys inspired and influenced by famous typefaces, designers, and typographers. The project has already been featured in global football magazine Four-Four-Two before it has even launched.

I love fuddy and I love typefaces. So, one random day I just had the idea of 'what if I mashed these two loves together?' And so began the TypeKits journey. What was intended to just be a one off jersey quickly started to spark new ideas that brought more parallels between football and design. The history, the men behind them and the passion people feel for them.

So, there is a story built into each design that's either referencing the country of origin, a historical story behind the typeface, or it's just trying to get into the mindset of the typographer/designer as if they were designing the kits themselves.

This first edition showcases the initial 6 of 12 teams that have been worked on. I believe there's a real market for this product globally, whether it's direct to consumer, or working with foundries and museums to supply their own stores with wholesale product. Either way... **WE ONLY SING WHEN WE'RE KERNING!**

Mark Jenkinson - Creative Director, Limepickle LLC.  
Founder, TypeKits™

# Meet the Players

HELVETICA 1957

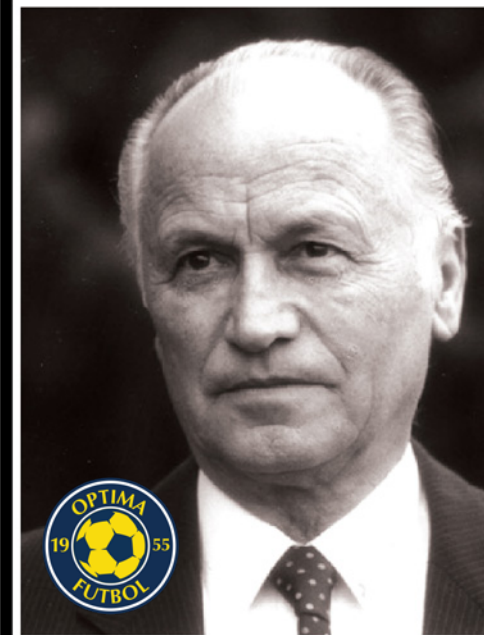


MAX  
MIEDINGER

SUI



OPTIMA 1955



HERMANN  
ZAPF

GER



COMIC SANS 1994

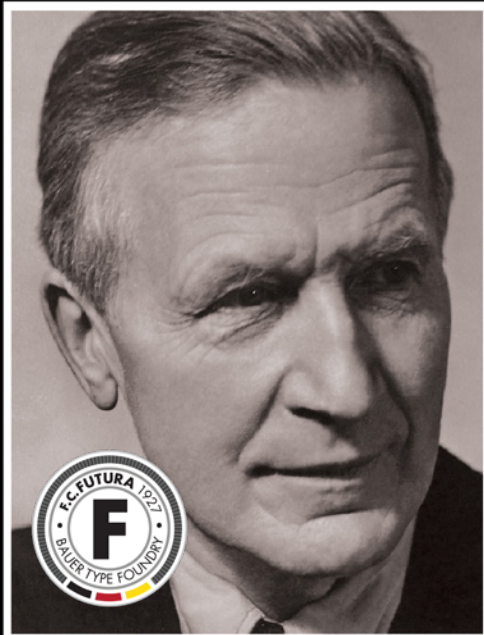


VINCENT  
CONNARE

USA



FUTURA 1927

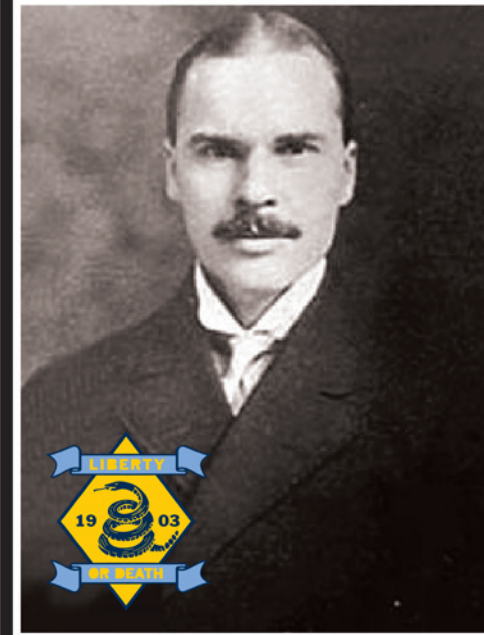


PAUL  
RENNER

GER



FRANKLIN GOTHIC 1902



MORRIS FULLER  
BENTON

USA



ITC JOHNSTON 1916



EDWARD  
JOHNSTON

ENG







# Helvetica

## ABOUT THE TYPEFACE:

Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann. Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. *(From Wikipedia, the free encyclopedia)*

## ABOUT THE DESIGN:

Helvetica was the one that started the whole ball rolling - no pun intended. The initial design was inspired by the colors of the Swiss flag - a red background with a white cross - but with Swiss design being heavily grid-centric, the decision to make the pattern a 3d interlocking version of the cross gave some much needed depth because as a garment it has to have some life and motion. The crest is a simple shield representation of the flag with the year of the typeface's inception - a detail that would be woven into a lot of the forthcoming designs



# FUTURA



## ABOUT THE TYPEFACE:

Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project, based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period. Futura has an appearance of efficiency and forwardness. Although Renner was not associated with the Bauhaus, he shared many of its idioms and believed that a modern typeface should express modern models, rather than be a revival of a previous design. Renner's design rejected the approach of most previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces, in favour of simple geometric forms: near-perfect circles, triangles and squares. (From Wikipedia, the free encyclopedia)

## ABOUT THE DESIGN:

"Efficiency and Forwardness" is a great way to describe Futura. It is very Germanic typeface with strong uniform diagonals within the characters. The horizontal pattern that goes around the torso has a diagonal highlighted area that follows the angle of the diagonals in the letter forms / numerals. The German flag colors make up the shoulder stripes, and the German Eagle adorns the back of the collar. The main crest and four stars are a call to the German National Team.







# Optima

## ABOUT THE TYPEFACE:

Optima is a humanist sans-serif typeface designed by Hermann Zapf and released by the D. Stempel AG foundry, Frankfurt, Germany. Though classified as a sans-serif, Optima has a subtle swelling at the terminals suggesting a glyphic serif. The typeface was inspired by classical Roman capitals and the stonecarving on Renaissance-period tombstones Zapf saw in Florence on a 1950 holiday to Italy. It was intended for Optima to be a typeface that could serve for both body text and titling. To prove its versatility, Zapf set his entire book *About Alphabets* in the regular weight. (From Wikipedia, the free encyclopedia)

## ABOUT THE DESIGN:

As the name suggests, it might provoke thoughts of Optimism, so the design is light and sunny,. By using the glyphic serif detail to form interlocking radials a sunburst radiates out from the team crest. Obviously where Hermann Zapf is involved, you can't ignore his dingbats typeface so they are used on the sleeves and the back of the neck, where the characters spell out his first name.



# FRANKLIN Gothic



## ABOUT THE TYPEFACE:

Franklin Gothic and its related faces are a large family of realist sans-serif typefaces developed by the type foundry American Type Founders (ATF) and credited to its head designer Morris Fuller Benton. “Gothic” was a contemporary term (now little-used except to describe period designs) meaning sans-serif. Franklin Gothic has been used in many advertisements and headlines in newspapers. The typeface continues to maintain a high profile, appearing in a variety of media from books to billboards. Despite a period of eclipse in the 1930s, after the introduction of European faces like Kabel and Futura, they were re-discovered by American designers in the 1940s and have remained popular ever since. (From Wikipedia, the free encyclopedia)

## ABOUT THE DESIGN:

Using the reference towards Benjamin Franklin, the shirt has a more antiquated collar detail. The cross shirt pattern of lightning bolts is a reference to his discovery of electricity when he flew a kite (as used in the crest design) with a key (as seen on the back of the shirt) tied to the end of the tail in a lightning storm. On the sleeve are the Betsy Ross US Flag Star formation representing the 13 colonies - ties together with shoulder stripes that are in the colors of Philadelphia's civic flag. The coiled snake on the crest is a reference to the Don't Tread on Me, Gadsden Flag who designed it as a riff on Benjamin Franklin's woodcut “Join or Die”

TypeKits™







# COMIC SANS

## ABOUT THE TYPEFACE:

COMIC SANS IS A SANS-SERIF CASUAL SCRIPT TYPEFACE DESIGNED BY VINCENT CONNARE AND RELEASED IN 1994 BY MICROSOFT CORPORATION. IT IS A CASUAL, NON-CONNECTING SCRIPT INSPIRED BY COMIC BOOK LETTERING, INTENDED FOR USE IN INFORMAL DOCUMENTS AND CHILDREN'S MATERIALS. HIS DECISION WAS TO CREATE A NEW FACE BASED ON THE LETTERING STYLE OF COMIC BOOKS HE HAD IN HIS OFFICE, SPECIFICALLY THE DARK KNIGHT RETURNS (LETTERED BY JOHN COSTANZA) AND WATCHMEN (LETTERED BY DAVE GIBBONS). THE TYPEFACE'S WIDESPREAD USE, OFTEN IN SITUATIONS FOR WHICH IT WAS NOT INTENDED, HAS BEEN THE SUBJECT OF CRITICISM AND MOCKERY. (From Wikipedia, The Free Encyclopedia)

## ABOUT THE DESIGN:

WELL, WHERE DO YOU START HERE? USING ONE OF THE MOST VICTIMIZED TYPEFACES EVER TO HAVE EXIST, BUT IT HAD TO BE DONE. THERE'S SOMETHING ALMOST IRONIC ABOUT TRYING TO MAKE IT LOOK GOOD. THE CREST ALMOST DESIGNS ITSELF WITH F\*C\* COMIC SANS. RATHER THAN GO WITH A POW TYPE MOTIF THE PATTERN HAS AN ENLARGED HALFTONE OVERLAID A SUNBURST EFFECT. ON THE BACK THE NAME HAS BEEN ADDED AS ONE WOULD ADD A "MEANWHILE..." BAR ON A COMIC STRIP. BUT IT'S REALLY THE ARM DECALS THAT SET THIS DESIGN APART. USING THE MILLWALL CHANT OF "NO ONE LIKES US. WE DON'T CARE" SEEMS VERY APPROPRIATE FOR THIS TYPEFACE



# JOHNSTON SANS



## ABOUT THE TYPEFACE:

Johnston (or Johnston Sans) is a sans-serif typeface designed by and named after Edward Johnston. The typeface was commissioned in 1913 by Frank Pick, commercial manager of the Underground Electric Railways Company of London (also known as 'The Underground Group'), as part of his plan to strengthen the company's corporate identity. Johnston was originally created for printing (with a planned height of 1 inch or 2.5 cm), but it rapidly became used for the enamel station signs of the Underground system as well. (From Wikipedia, The Free Encyclopedia)

## ABOUT THE DESIGN:

As anyone who's lived in London can tell you, every summer the London Underground Drivers go on strike causing mass chaos. So when designing something with the London Underground typeface, LDN TUBE STRIKERS was the clear winner. The pattern on the shirt is to evoke some of the ornamental victorian subway tile while the stripes along and around the sleeves are based upon the stylings of the Tube map. A vintage directional dingbat is used on the reverse of the neck yoke.





welcome to  
**helvetica**



TypeKits™

0112 0132  
JCDecaux

**DAS  
RUNDE  
MUSS INS  
ECKIGE**

THE ROUND (THING) MUST GO  
INTO THE SQUARE (THING)



TypeKits™

MEANWHILE...


**NO ONE  
LIKES US  
WE DON'T  
CARE**



COMIC  
SANS

TypeKits™

**"ALWAYS  
LOOK ON  
THE BRIGHT  
SIDE OF  
LIFE"**




TypeKits™

**MOONDAY  
THE WEEKEND  
MOVES ON...**

In this **WORLD**  
Nothing can be said to be  
**CERTAIN**  
except **Death, & Taxes, &**  
**FOOTBALL**

Benjamin Franklin



TypeKits™

← C →

**PLAY A  
HIGH LINE.  
ONE OUT!  
ALL OUT!**



TypeKits™

yōu  
only  
**Sing**  
when,  
you're  
**Kern-  
ing!**

where fuddy  
meets design





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