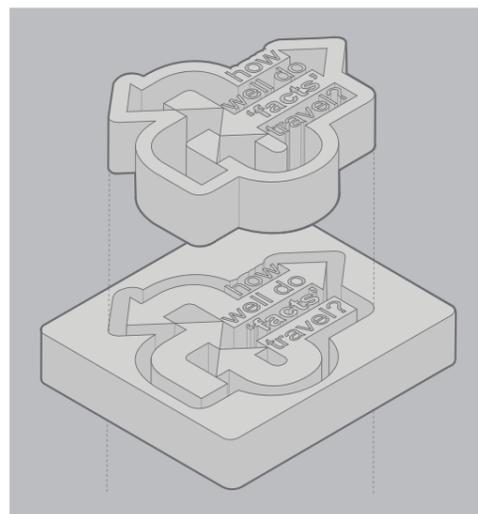
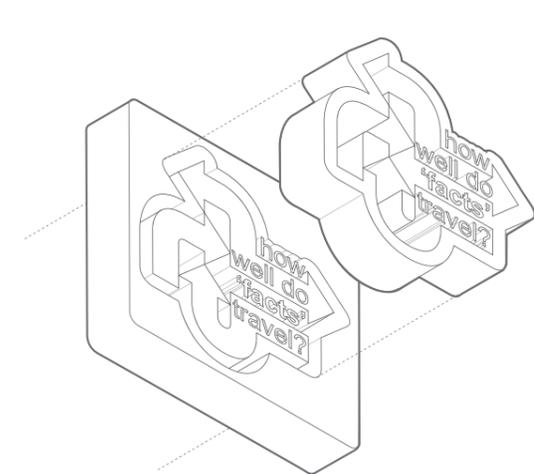


Initial sketches of the logo [1] show the development of the arrow design, aiming to suggest, clumsily, travelling. Early on, the decision was made to incorporate the text within the graphic, with an emphasis on “facts.” Originally, the focus was on a circular motif. Geometrically, however, these shapes suggested that it may be possible to

create an implied arrow in the negative space formed by the collocation of any two arrowheads. Consequently, the basis for the final design used three simple arrows to create a fourth “ghost” arrow. It seemed clear that the most problematic term – “facts” – ought to occupy this space. Originally, two versions were employed [2] – white on

black, and black on white, and with each design rotated through 180 degrees to mirror this. A subsequent design [3] used an outline and abandoned the rotation. But this problematised the fourth arrow. Thickening the outline [4], however, unified the logo – employing the ghost arrow in the same way as the original design [2] had done.

This version was used throughout 2006. By late 2006, newfound capability with Adobe Illustrator allowed for tilting and gradient shading [5]. Subsequent versions used both shadows [6] (compressed radial gradients) and reflections (opacity gradients).



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The second series of logos are largely experimental. The technical drawing [7] was produced for a conference on the transfer of architectural styles and engineering methods. Versions 8 thru 12 have never been used. 8 and 9 are variations on the current fashion for using gradient shading for producing button [8] and globe [9] effects.

Version 10 employs the negative spaces cut-out by the original logo as garish children’s building blocks which partially assemble the original logo.

Versions 11 and 12 depart significantly from the original logo. Having been exposed to the subliminal arrow in the superlative FedEx logo, others seek to use arrows to convolute a question mark, represented as the black arrow in version 11, the negative (grey) space of which produces the “chad” of the final version [12].