

DOI: 10.31866/2410-1915.22.2021.235916

UDC 76.012:659.126]”189/191”

ICONIC AND SYMBOLIC ASPECT IN TRADEMARKS OF THE LATE 19th AND EARLY 20th CENTURIES

Oleksandra Kolisnyk^{1a}, Solomiia Ohanesian^{2a}¹*DSc in Philosophy, Professor,*

ORCID: 0000-0003-2236-3681, kolisnyk.ov@knutd.edu.ua,

²*PhD student,*

ORCID: 0000-0002-7295-5047, solomia_mysak@icloud.com,

^a*Kyiv National University of Technologies and Design,
2, Nemyrovych-Danchenka St., Kyiv, 01011, Ukraine*

For citations:

Kolisnyk, O., & Ohanesian, S. (2021). Iconic and Symbolic Aspect in Trademarks of the Late 19th and Early 20th Centuries. *Culture and Arts in the Modern World*, 22, 212-222. <https://doi.org/10.31866/2410-1915.22.2021.235916>.

The purpose of the study is to identify the possibilities of visual symbolism in the creation of a company image using a logo in the late 19th and early 20th centuries. Research Methodology. The historical, historical-comparative, analytical methods were used to conduct the research; art history methods — formal, figurative-stylistic, semantic analysis — were used to identify the figurative and symbolic language of the company's logos late 19th – early 20th centuries. Conclusions. Based on the analysis of the works of foreign and national scientists of the 20th century, the symbol and mark are characterised as means of expressing the phenomenon essence, and the existing classifications of symbols are considered. The logos used in the late 19th – early 20th centuries in the world practice and on the Ukraine territory are analysed. The example of the Prudential Financial insurance company (the USA) shows that the use of a symbolic element remained unchanged in the process of its changes during 1860–1996. On the example of the trademarks of Ukrainian enterprises — the Ernst Mehlhose Agricultural Machinery Plant (1874–1923), the F. V. Alsop in Kharkiv enterprise, Luhansk Textile Mill (1904–2001), Kyiv Contract Fair (1797–1930) — the methods of visual identification are considered, the artistic means are determined; the comparative analysis is carried out. It is established that the image of the rock in the structure of the American company logo is a symbol of strength and security and appeals to its main characteristics. It is determined that in the means of visual identification of Ukrainian enterprises of the late 19th – early 20th centuries, there is a tendency to express clearly the company specialisation through realistic images of architectural buildings that belonged to them or produced products, as well as ordinary names with moderate artistic design.

Keywords: visual communications, graphic design, logo, symbolism, semiotics

Introduction

Visual communications are a tool for the management of information dissemination and the formation of consumer opinions. The use of symbols and semiotic models in brand identification is studied poorly nowadays, but it is relevant. The growing competition among companies in the market contributes to the search for expressive means and information presentation by designers. As T. Bozhko (2011) notes, “the dependence of visual communications on manufacturing and replication technologies, the constant increase of knowledge about the properties of materials and working conditions with them lead to an erroneous recognition of the priority of the technical and economic component in the process of the determination of the quality characteristics of the vast majority of graphic design products” (p. 8).

It should be noted that, despite the rapid development of information technologies that allow developing visual communication objects quickly and of high quality, today there is a problem of lack of meaningful content in logos and corresponding corporate identity carriers of companies. Since it is the corporate identity that forms the basis of brand identification, there is a need to analyse ways of symbolic context in the development of company logos in the historical experience of the late 19th – early 20th centuries.

Recent research and publications analysis. In the scientific literature, a certain number of studies consider the issue of graphic design theory and its semiotic potential. The researches of V. Danylenko, V. Kosiv, V. Lesniak, A. Budnyk, T. Bozhko, O. Chuieva, O. Vashchuk, T. Lemeshko, T. Ihoshyna, A. Kudriavtseva, T. Mazuryna and others are devoted to the problems of graphic design. In English-language literature, the issues of semiotics in graphic design are paid much attention to; the works of L. Manovich, J. Crow, C. Perez, and others are important. Some aspects of the semiotic properties of graphic language were considered in Yu. Lotman, L. Reznikov, O. Rubin, V. Semenov, O. Chernevych's works. The works of Ye. Zherdiev, U. Eco, O. Zalevska, A. Maksymova and others are devoted to using symbolism and semiotics in design.

Among recent publications, the work of the team of designers U. Bychenkova, N. Kudinova and A. Solomadina (2019). Ukrainian trademarks 1960–1980, who united to study the Kharkiv graphics of brands in the late Soviet period, should be highlighted. The authors' attention is focused on the 1960s and 1980s — it was then, in their opinion, that the professional formation and the formulation of tasks in the field of corporate identity took place. “It is not easy to work with the study of trademark history in Ukraine — this information is materially vulnerable, its content is underestimated. Almost all trademarks disappeared along with the Soviet enterprises for which they were created; only a small part can still come across to us in everyday life” (p. 2).

So, the mentioned works are devoted to the issues of the semiotics of visual communications in general or specific aspects such as the mechanisms of interaction between figurative images and fonts, metaphorical images in graphic design. The need to analyse historical examples to enrich the tools of a contemporary designer determines the conduct of our research.

Purpose of the article

The purpose of the article is to identify the possibilities of visual symbolics creating a company image by means of a logo in the late 19th – early 20th centuries. The objectives of the study are: to characterise the symbol and mark as conditional expressions of the phenomenon essence, to consider the existing classifications of symbols, to analyse the use of a symbolic element in the logo on the example of the Prudential Financial insurance company (the USA); to consider symbolic and expressive means in the trademarks of Ukrainian enterprises (the Ernst Mehlhose plant, the F. V. Alsop in Kharkiv enterprise, Luhansk Textile Mill, Kyiv Contract Fair); to conduct a comparative analysis.

Main research material

Semiotics as an integrated science that studies the properties of signs and sign systems is based on the approaches of the logic described by Ch. Peirce and G. Frege, as well as linguistics formulated by F. de Saussure and D. Busse. In his work, Ch. Peirce (2000) laid down the primary classification of signs for semiotics, singled out signs-icons, signs-indexes, signs-symbols (p. 5). Afterwards, Ch. Morris (2001) discovered syntactics, semantics and pragmatics in the structure of semiotics.

The communication issue was considered by U. Eco (1998). He noted that “signs have meaning only in the context of any seme. It happens that the seme itself is recognisable, and therefore before us is either an iconographic seme or a conventional emblem, which is no longer considered an iconic image but a visual symbol. Still, usually, its context forms a system within which the corresponding signs can be revealed” (p. 92).

The main structural unit of the culture of language, from the positions of semiotics, is sign systems. As for identification means — a material object that replaces another object, property or relation objectively, is used for information processing and transmission. L. Timofeev and N. Vengrov (1963) define a symbol as an object or verbal sign that expresses the phenomenon essence from a certain point of view conventionally, which describes the nature and quality of the symbol (revolutionary, reactionary, religious, etc.) (p. 139). The authors note that a symbol always has a figurative meaning in its basis. They associate the importance of the symbol meaning with the nature of the image, emphasising that any image is conventional and symbolic since it embodies the general in the individual. So, the sign is usually characterised by concreteness and the symbol — by polysemy.

To identify the diversity and polysemy of the content of symbols, we analyse their existing classifications. A. Kostina (2003) suggests a typology of symbols based on functional features, consisting of the following groups: scientific, philosophical, artistic, mythological, religious; nature, society, the whole world; human-expressive; ideological and incentive; external-technical; classical (p. 231).

I. Pendikova and L. Rakitina (2012) proposed three main groups of symbols related to consumer preferences in advertising: anthropological, social and cultural. Anthropological symbols are associated with the structure and physiol-

ogy of the human body, the processes of birth, conception, maturation, state change, death. Thus, a plant or a tree can be a symbol of a person. The essential social symbols are associated with family images, self-realisation, goal achievement, work, holidays. Cultural symbols are often based on an associative relationship with geographical locations and countries. The use of symbols of separate countries in advertising that specialises in producing certain products seems to bring the quality of the product closer to the ideal (Eiffel Tower – France – perfumes, Parthenon – Greece – olive oil).

We will consider the logos that were used in the world practice and on the territory of Ukraine in the late 19th – early 20th centuries for comparative analysis and determination of which symbols were used most often in the sphere of the production of goods.

One of the first famous logos developed in the late 19th century is the logo of Prudential Financial, the most prominent American insurance company founded in 1875. It still occupies a leading position in national ratings, with subsidiaries in almost 50 countries worldwide (Prudential Financial Logo, 2021). The Prudential Financial logo is timeless and recognisable. The company symbol, the Rock Of Gibraltar, was chosen in the 1860s, and the first logo was designed with its image and the slogan “The Prudence Has the Strength of Gibraltar”. Throughout the company history, there have been nine changes to the Prudential Financial logo design (fig. 1). Still, all of them contained the image of the rock, the symbol of strength and security, which appealed to its main characteristics.

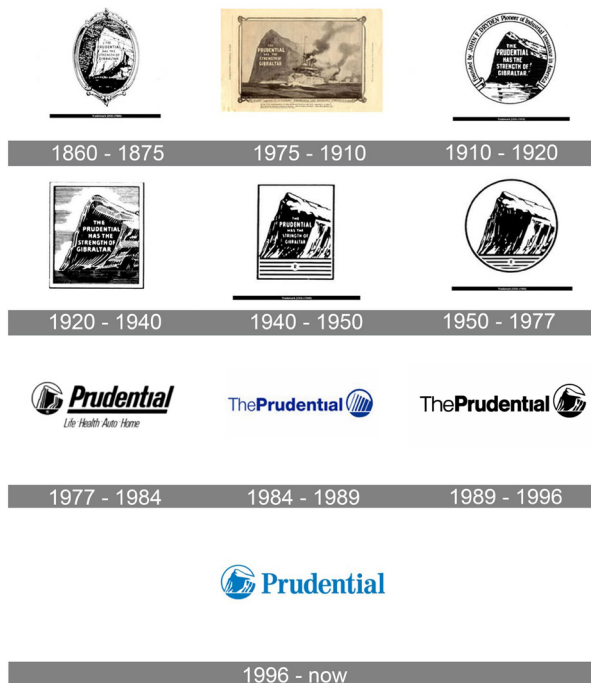


Figure 1. The evolution of the Prudential Financial logo

The 1977 Prudential Financial logo was a modern version with a slanted inscription with a thick underline located to the right of the iconic emblem. The logo was placed in a thin round frame, which complemented the smooth lines of the serif font. Under the thick horizontal line is the inscription in a thin, narrowed font “Life. Health. Auto. Home” — a slogan that shows the activities of the company.

In 1984, the logo concept was changed, and a blue-and-white colour palette was adopted. The updated logo was applied in a traditional sans-serif font with the word “The” in thin lines and “Prudential” in bold type. Two parts of the inscription are placed without a space between them and are located to the left of the modern blue-and-white emblem, where the iconic forms are redrawn in a more contemporary manner. The rock was still placed in a round frame.

New Moon Graphics designers worked on the changes to the logo. It is how they commented on their vision and results: “When there is an existing logo, as with Prudential, we refine and update the concept to bring the logo up to date while retaining brand identity. The original Prudential logo was more watermarked and then went through a phase of iconic abstraction that was unsuccessful. We streamlined it to bring it into the present while honouring its history” (Logo – Prudential, n.d.).

It should be noted that the company conducted a targeted analysis of the effectiveness of the modified logo. According to the results of this analysis, it was found that the “stylised” logo, or the one that went through a phase of iconic abstraction, was ineffective, and designers had to return to its historical appearance. Thus, in 1999, the company returned the monochrome colour palette; in the verbal element — the name — everything remained almost unchanged. A significant change was the emblem, where the stylised geometric image was replaced with a more detailed and recognisable one.

The current Prudential Financial logo was finalised in 1996 and is a rectangle with the inscription and the emblem to the left of it. The inscription is made in a classic serif font (Prudential Roman) by Doyald Young. The emblem is placed in a circle and has clear lines with sharp corners. The blue-and-white colour palette of the Prudential Financial logo evokes a feeling of reliability and stability; the logo represents the company as a powerful and influential one.

Here are the main principles of New Moon Graphics work with customers. Its main specialisation is branding and logo design. If a customer does not have a logo, he is interviewed to find out who he is, and then a version of the logo is created. Communication happens on two levels: the overt and tacit levels. The overt level involves choosing images and words that directly state the customer’s services and mission. The tacit level involves the cues we take unconsciously as to what sort of business we are dealing with when we see a logo, design piece or website. New Moon Graphics considers that true sale is not coercion or deception, but an honest communication of what you have to offer and getting that message to the clientele who would benefit from that service or product. The company design logos that work effectively on both levels. The important level of work of the company designers with unconscious signals that allow feeling the client’s direction and visualise it most effectively should be noted.

The logos on the territory of Ukraine of the specified period should also be considered. On the cover of the price list of the Ernst Mehlhose plant of agricultural machinery in Kharkiv, there was a trademark that was apparently developed shortly after the plant foundation and the inscription: the company was established in 1874. Kharkiv Plant of Agricultural Machinery named after E. Mehlhose is a private industrial enterprise founded by industrialist Ernst Mehlhose in 1874. The plant produced horse threshing machines, horse drives, seeding machines, winnowing machines, threshing machines, reaping machines and other agricultural products, as well as sold imported reaping machines, mainly of German and American production. After the Bolsheviks took over power in Kharkiv in 1918, the Mehlhose plant was nationalised and renamed into the 2nd State Plant of Agricultural Machinery named after Artem. After the capture of Kharkiv by the Volunteer Army in June 1919, the plant was temporarily withdrawn from state ownership and restored its former name. It existed until December 1919, when it was nationalised again with the return of the Bolsheviks. In 1923, the Mehlhose plant was abolished as a separate industrial facility and merged with the former Helfferich-Sadet Plant, renamed into the 1st state Plant of Agricultural Machinery Serp i Molot Plant in 1922. It was closed by the Soviet authorities in 1923 (Kraeved, 2011).

The trademark contains a lot of visual information related to the specifics of its activity (Fig. 2). To prove our assumptions, here is an extract from A. Bondarev's publication about the plant founder: "Ernst Mehlhose's first merit is the invention of a two-share plough, which brought many honourable mentions to the inventor. In 1876, Mehlhose produced his first threshing machine, and 23,000 threshing machines were produced during 36 years, which is the best and indisputable proof of the product high quality, which found 23,000 consumers even among the relatively poorly educated peasantry. The company has received fifty medals and an honorary diploma at exhibitions for the quality of production, as well as many letters of gratitude from consumers" (Bondarev, 2016). Thus, it is the threshing machine that is depicted in the oval shape — the foremost entrepreneur's invention, followed by the very medals in two rows with the top ending, which testified to Mehlhose's high achievements. Thus, this trademark carries direct information about the company specialisation and its significant results.

The trademark in Fig. 3 represents the F. V. Alsop in Kharkiv enterprise, with which the Mehlhose plant collaborated in the early 1900s (Kraeved, 2011). The enterprise letterhead has its name: The Warehouse of Agricultural Machinery and Equipment and Mill-building Office. The basis of its trademark is a detailed image of the office building itself in a realistic manner — with people around it, with pictured clouds in the sky, which perfectly fits into the architectural landscape genre. This landscape is framed by wheat ears — one of the leading state symbols of that time, but the features of the art nouveau style in the depiction of lines are noticeable in the lower part of the mark.

A fragment of the letterhead of the Luhansk Textile Mill Company of the early 20th century (Dzhalilova, 2019) (Fig. 4) demonstrates another approach to identification: the trademark contains a detailed image of the architectural

complex of the textile mill together with its name. In its writing, a certain artistic approach to the creation of the font composition is observed: the word “company” is presented in the abbreviated form with the first letter and the last underlined syllable; the third and fourth words of the name “textile mill” are presented according to the same principle. In this way, all three words are presented in one line based on the principle of symmetry.



Figure 2. The price list cover of the Plant of Agricultural Machinery named after E. Mehlhose. The 1900s



Figure 3. The letterhead of the F. V. Alsop in Kharkiv company. The 1900s



Figure 4. The fragment of the letterhead of the Luhansk Textile Mill Company. Early 20th century



Figure 5. The advertising poster of the Kyiv Contract Fair. 1923

The textile mill began its activity with the production of pressing cloth for oil mills in 1904. Afterwards, by the type of its specialised equipment, the Luhansk mill and production was the only one in Ukraine and the largest in the Soviet Union in terms of capacity with a complete production process for driving belts. Since the 1930s, the company has been developing the production of cotton belt tape for defensive purposes (belts for rifles and parachute tapes).

The big fair on Podil in Kyiv began its history in 1797 and existed until 1930. The important contracts were signed with the participation of the Polish gentry at the fairs: the purchase of bread, the lease of estates, the repayment of debts, loan agreements. The Fair played an essential role in the economic development of the South-Western region of the country. Contract agreements were signed in the city council and since 1811 in the Contract house, which was built by Melensky and Geste. The Fair interrupted its work for political reasons and reopened when the Bolsheviks came to power in 1923, which contributed to the reestablishment of trade relations after the Civil War. Since 1930, the Fair gradually ceased to exist after the development of a new economic policy ("Istorychnyi yarmarok", 2019). As it can be seen in Fig. 5, no special logo or trademark was developed; the advertising poster has the inscription "Kyiv Contract Fair" in an expressive vegetative ornament.

Having analysed four examples of visual identification of Ukrainian enterprises of the late 19th – early 20th centuries, the tendency to express clearly the company specialisation through realistic images of architectural buildings that belonged to them or produced products, as well as ordinary names with moderate artistic design is observed.

Conclusions

It has been demonstrated that the study of the possibilities of symbolism and semiotics is necessary both for the creation and understanding of visual content. As a result of a comparative analysis of the logos that were used in the late 19th – early 20th centuries in the world practice and on the territory of Ukraine, it is possible to state the following: the use of the symbolic element of the rock as a symbol of strength and security remained unchanged on the logo of the Prudential Financial insurance company (the USA) in the process of its changes during 1860–1996. In the means of visual identification of Ukrainian enterprises of the late 19th – early 20th centuries (Mehlhose plant, 1874–1923), F. V. Also in Kharkiv enterprise, Luhansk Textile Mill (1904–2001), Kyiv Contract Fair (1797–1930) there is a tendency to express clearly the company specialisation through realistic images of architectural buildings that belonged to them or produced products, as well as the indication of ordinary names with moderate artistic design.

Summarising, it should be noted that the symbols allow perceiving information in the shortest possible time, even at a long distance or while moving. Thus, the use of symbolic and figurative solutions in creating graphic design objects is a promising and popular method of forming brand identification. This topic requires further study to identify varieties of logos in the world practice and Ukraine for the purpose of practical application. Depending on the goals

and objectives that designer faces, the high results in designing objects can be achieved using symbolic images.

References

- Bondarev, A. (2016, June 2). *Nemnogo o Ernste Mel'goze* [A Little About Ernst Melgoz]. Khar'kov Manyashchii. <https://moniacs.kh.ua/nemnogo-o-ernste-melgoze/> [in Russian].
- Bozhko, T. O. (2011). *Metodychni osnovy udoskonalennia proektuvannia produktsii hrafichnoho dyzainu* [Methodical Bases of Perfection of Designing of Production of Graphic Design] [Abstract of PhD Dissertation]. Kyiv National University of Culture and Arts [in Ukrainian].
- Bychenkova, U., Kudinova, N., & Solomadina, A. (2019). *Znak. Ukrainski tovarni znaky 1960–1980* [Sign. Ukrainian Trademarks 1960–1980]. IST Publishing [in Ukrainian].
- Dzhalilova, E. (2019). *Istoriya stzdaniya i deyatel'nosti Luganskogo tonkosukonnogo kombinata* [The History of the Creation and Activity of the Luhansk Fine Cloth Mill]. <https://kraeved18.livejournal.com/51271.html> [in Russian].
- Eco, U. (1998). *Otsutstvuyushchaya struktura. Vvedenie v semiologiyu* [Missing Structure. Introduction to Semiology] (A. G. Pogonyailo & V. G. Reznik, Trans.). Petropolis [in Russian].
- Istorychnyi yarmarok na Kontraktovii ploshchi* [Historical Fair on Kontraktova Square]. (2019, August 22). Bukvy. <https://bykvu.com/ua/bukvy/125283-istorichnij-yarmarok-na-kontraktovij-ploshchi/> [in Ukrainian].
- Kostina, A. V. (2003). *Eстетика рекламы* [Advertising Aesthetics]. Vershina [in Russian].
- Kraeved. (2011, July 29). *E. I. Mel'goze*. Forum gazety Poisk. <http://forum.gp.dn.ua/viewtopic.php?f=54&t=1426> [in Russian].
- Logo – Prudential. (n.d.). *New Moon Graphics*. <https://newmoongraphics.com/?p=192> [in English].
- Maksymova, A. B. (2012). *Dyzain-prohrama kompleksnykh rozrobok firmovoho ta korporatyvnoho styliu u konteksti suchasnoi khudozhnoi kultury* [Design Program of Complex Developments of Corporate and Corporate Style in the Context of Modern Art Culture]. *Culture and Contemporaneity*, 2, 234–238 [in Ukrainian].
- Morris, Ch. U. (2001). *Osnovaniya teorii znakov* [Foundations of the Theory of Signs]. In Yu. S. Stepanov (Comp.), *Semiotika: Antologiya* [Semiotics: Anthology] (pp. 45–97). Akademicheskii Proekt; Delovaya kniga [in Russian].
- Peirce, Ch. S. (2000). *Izbrannye filosofskie proizvedeniya* [Selected Philosophical Works] (K. Golubovich, K. Chukhrukizhze & T. Dmitriev, Trans.). Logos [in Russian].
- Pendikova, I. G., & Rakitina, L. S. (2012). *Arkhetip i simvol v reklame* [Archetype and Symbol in Advertising]. Yuniti-Dana [in Russian].
- Prudential Financial Logo*. (2021, April 11). 1000logos. <https://1000logos.net/prudential-financial-logo/> [in English].
- Timofeev, L., & Vengrov, N. (1963). *Kratkii slovar' literaturovedcheskikh terminov* [A Short Dictionary of Literary Terms]. Uchpedgiz [in Russian].
- Zalevska, O. Yu. (2015). *Hrafichniy dyzain yak zasib khudozhno-komunikatyvnoi systemy* [Graphic Design as a Means of Artistic and Communicative System]. *Culture and Contemporaneity*, 2, 146–150 [in Ukrainian].

ЗНАКОВО-СИМВОЛІЧНИЙ АСПЕКТ У ФІРМОВИХ ЗНАКАХ КІНЦЯ ХІХ – ПОЧАТКУ ХХ СТОЛІТТЯ

Колісник Олександра Володимирівна^{1а},
Оганесян Соломія Володимирівна^{2а}

¹Доктор філософських наук, професор,
ORCID: 0000-0003-2236-3681, kolisnyk.ov@knutd.edu.ua,

²Аспірант,
ORCID: 0000-0002-7295-5047, solomia_mysak@icloud.com,

^аКиївський національний університет технологій та дизайну,
Київ, Україна

Мета дослідження: виявлення можливостей візуальної символіки при створенні образу компанії засобами логотипа наприкінці ХІХ – на початку ХХ століття. Методи. Для проведення дослідження використано історичний, історично-порівняльний, аналітичний методи; для виявлення образної і символічної мови логотипів компаній кінця ХІХ – початку ХХ ст. використано мистецтвознавчі методи — формального, образно-стилістичного, семантичного аналізу. Висновки. На основі аналізу праць зарубіжних та вітчизняних науковців ХХ ст., охарактеризовано символ і знак як засоби вираження сутності явища, розглянуто існуючі класифікації символів. Проаналізовано логотипи, які використовувалися наприкінці ХІХ – на початку ХХ ст. у світовій практиці та на теренах України. На прикладі логотипа страхової компанії Prudential Financial (США) у процесі його змін протягом 1860–1996 рр. показано застосування символічного елемента, який залишався незмінним. На прикладі товарних знаків підприємств України — заводу сільськогосподарських машин Ернста Мельгозе (1874–1923), підприємства «Ф. В. Альсоп» у м. Харкові, Луганської мануфактури (1904–2001), Київського контрактного ярмарку (1797–1930) — розглянуто способи візуальної ідентифікації, визначено художні засоби; проведено порівняльний аналіз. Встановлено, що зображення скелі у структурі логотипа американської компанії є символом сили і безпеки і апелює до її основних характеристик. Визначено, що у засобах візуальної ідентифікації українських підприємств кінця ХІХ – початку ХХ ст. наявна тенденція до прямого вираження спеціалізації компанії за допомогою реалістичного зображення архітектурних будівель, що їм належали, або безпосередньо виробленої продукції, а також звичайних назв із помірним художнім оформленням.

Ключові слова: візуальні комунікації, графічний дизайн, логотип, символіка, семіотика

ЗНАКОВО-СИМВОЛИЧЕСКИЙ АСПЕКТ В ФИРМОВЫХ ЗНАКАХ КОНЦА XIX – НАЧАЛА XX СТОЛЕТИЯ

Колесник Александра Владимировна^{1а},
Оганесян Соломия Владимировна^{2а}

¹*Доктор философских наук, профессор,
ORCID: 0000-0003-2236-3681, kolisnyk.ov@knutd.edu.ua,*

²*Аспирант,
ORCID: 0000-0002-7295-5047, solomia_mysak@icloud.com,*

^а*Киевский национальный университет технологий и дизайна,
Киев, Украина*

Цель исследования: выявление возможностей визуальной символики при создании образа компании средствами логотипа в конце XIX – начале XX столетия. Методы. Для проведения исследования использованы исторический, историко-сравнительный, аналитический методы; для выявления образного и символического языка логотипов компаний конца XIX – начала XX в. использованы искусствоведческие методы — формального, образно-стилистического, семантического анализа. Выводы. На основе анализа трудов зарубежных и отечественных ученых охарактеризованы символ и знак как средства выражения сути явления, рассмотрены существующие классификации символов. Проанализированы логотипы, использовавшиеся в конце XIX – начале XX ст. в мировой практике и на территории Украины. На примере логотипа страховой компании Prudential Financial (США) в процессе его изменений на протяжении 1860–1996 гг. показано использование символического элемента, остававшегося неизменным. На примере товарных знаков предприятий Украины — завода сельскохозяйственных машин Эрнста Мельгозе (1894–1923), предприятия «Ф. В. Альсоп» в г. Харьков, Луганской мануфактуры (1904–2001), Киевской контрактной ярмарки (1797–1930) — рассмотрены способы визуальной идентификации, определены художественные средства; проведен сравнительный анализ. Установлено, что изображение скалы в структуре логотипа американской компании является символом силы и безопасности и апеллирует к ее основным характеристикам. Определено, что в средствах визуальной идентификации украинских предприятий конца XIX – начала XX века присутствует тенденция прямого выражения специализации компании с помощью реалистического изображения архитектурных строений, им принадлежащих, или изображения непосредственно производимой продукции, или обозначения названия компании в умеренном художественном оформлении.

Ключевые слова: визуальные коммуникации; графический дизайн; логотип; символика; семиотика