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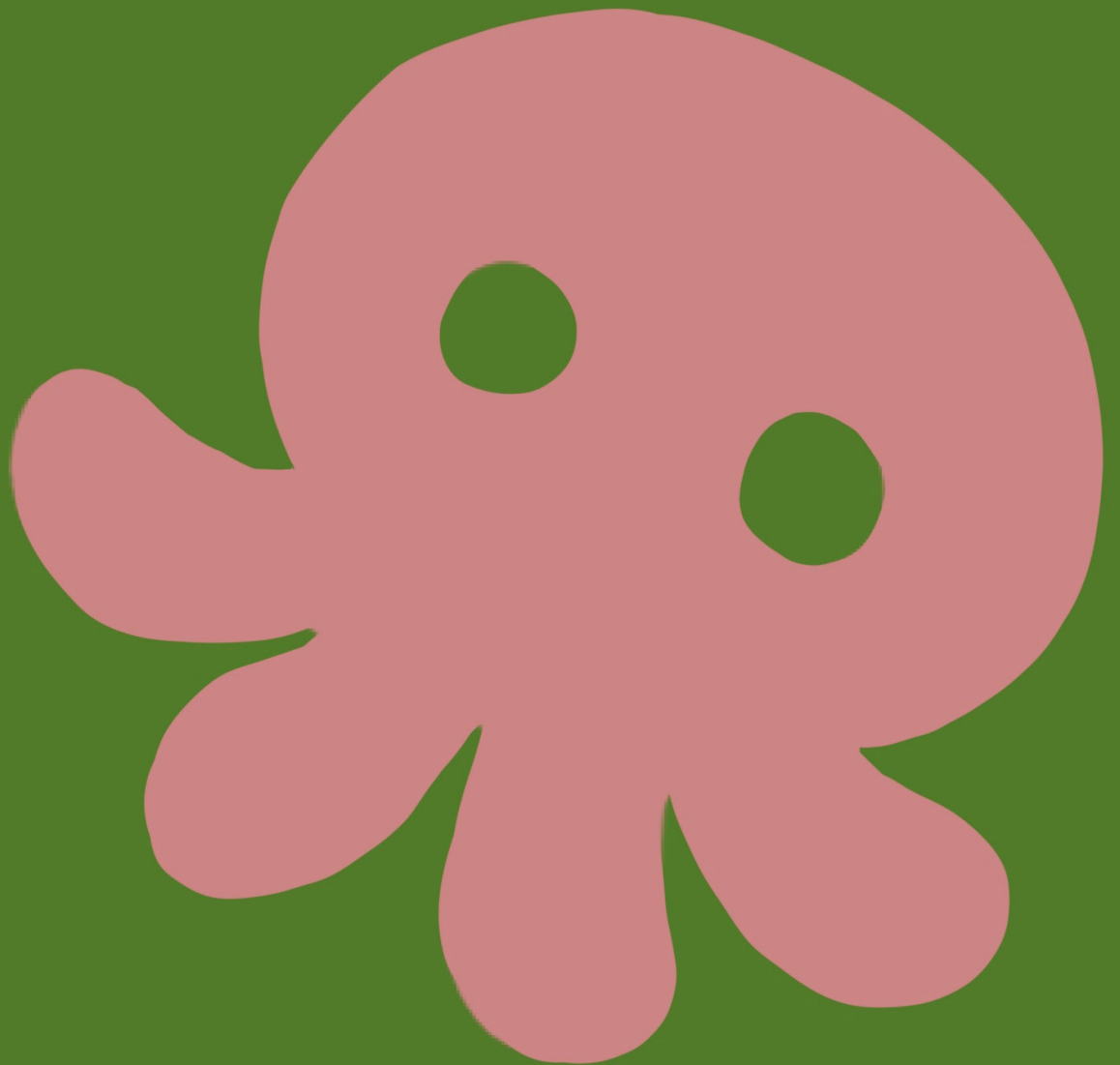
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Graveyard Shifts

Unearthing Identity Myths and the Retro Rebrand

by Rebecca Puno



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Unearthing Identity Myths and the Retro Rebrand

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This essay examines a trend in brand identity at the time of writing wherein icons of several decades past are resurrected to play to the nostalgic feelings associated with the product or service. It begins with a case study of iconography for popular pizza chain logos through several decades alongside definitions of advertising models employed at the time, concluding with the axioms of cultural branding theory. The next section will reexamine the terminology alongside Roland Barthes writing on mythology as a language of semiotics that are passed through time. The text will then go on to draw parallels between the American fascination with the Wild West in advertising campaigns, with corporations taking on the role of mythmakers to elevate their founders as heroes. The final section of the paper illustrates how these ideas came together in the logo and visual development for Corporal Cythe's, a fictional funeral parlor turned burger joint represented by an octopus selling mysterious nuggets to children. The corporation's visual representation evolves through time, although the original intent for the location is never truly gone.

Fast food culture has been linked to both my childhood in the Philippines and present visual culture studies in the United States. Growing up, I would look forward to my friends' birthday celebrations in McDonald's play places and trips up to the mountains in Baguio were not complete without a visit to the Jollibee pit stop along the way. In my adulthood though, they have come to be part of a new ritual.

Filipino superstition surrounding funerals includes the belief that a person cannot return home directly after a wake, as the spirit of the deceased may follow them.¹ People usually choose to pass by the nearest convenience store or fast food joint, so as I get older the grieving process includes spending time decompressing next to a mascot statue - who is hopefully not a ghost in itself.

Thoughts of mortality and the act of dipping nuggets into a sauce cup somehow go hand in hand, and that is what inspired my Master's research. This humorous disconnect may be jarring at first, but is a necessary means to getting through a stressful time. As Barthes notes in his preface to an edition of his *Mythologies* collection, sarcasm is the condition of truth.

“My claim is to live to the full the contradiction of my time, which can make sarcasm the condition of truth.”

Roland Barthes, 1957

¹ *Pagpag*, the term for this ritual practice, can be translated “to dust off” and shares a meaning with a dish made from scavenged food. These leftovers are usually sourced from fast food restaurants specializing in chicken and rice meals.



The Red Roof

Rebrand, in marketing, is defined as efforts “to change the corporate image of a company or organization.”² A corporate rebrand often entails marketing a product or service using an updated identity package, such as new logos or campaign slogans.

The resurrection of the 1970’s logo iteration harkens back to a time where Pizza Hut was the most popular American pizza chain and the red roof associated with its sit-down restaurants. Each step on the asset’s journey back to a simple red block speaks to the design sense of the era, from the loose strokes in the 90s to the shiny embossed style in the new 10s,

² “rebrand.” In *New Oxford American Dictionary*, edited by Stevenson, Angus, and Christine A. Lindberg. : Oxford University Press, 2010. https://www.oxfordreference.com/view/10.1093/acref/9780195392883.001.0001/m_en_us1283377.

Above
Photograph of original Pizza Hut location.

and the minimalist approach in the alternative sauce splatter version. Each move in the sequence coincides with branding models discussed in Douglas Holt’s *How Brands Become Icons*, in which the groundwork is set for the axioms of the cultural branding theory.

The Mind-share branding model has been utilized since as early as the 1950s but was most evident in the 1970s as companies saw the benefits of building brand equity through consumers becoming immersed in a set of abstract associations. Branding specialists sought to identify specific problems in society that could be solved using the product or service. Examples include Crest’s unmatched ability to fight cavities and Dove’s cleansing cream being composed of a formula that worked well with sensitive skin. It was important that every aspect of the brand identity remained consistent and timeless - something that will prove beneficial in later years.

Returning to the Pizza Hut logo. In 1958, two brothers borrowed \$600 from their mom to open a pizza place in Wichita, Kansas. Because the sign provided could only hold up to eight letters, the Pizza Hut name was chosen to serve customers and make pizza nights special.³ The red roof element was first introduced to the logo in 1971 following the shape of the original building remodeled based on designs by Richard D. Burke. Lippincott design bureau’s inclusion of the roof represents protection and safety, the red evoking a feeling of warmth, love and comfort that can be found among the guests and staff members.

³ Hut Life – Pizza Hut Brand Blog. “Hut Life – Official Pizza Hut Blog.” Accessed April 29, 2024. <http://blog.pizzahut.com/>.

Right
Pizza Hut logo, 1971.

The Eiffel Tower is a comfortable object, and moreover, it is in this that it is an object either very old (analogous, for instance, to the ancient Circus) or very modern (analogous to certain American institutions such as the drive-in movie, in which one can simultaneously enjoy the film, the car, the food, and the freshness of the night air).⁴

The fault of the mind-share model, however, also lies in the abstract nature of the ideas. The complexity of the products can also alienate some users. It is from here that a new form of branding branched off from.

Under the emotional branding model prevalent in the 1990s and early 2000s, brands instead chose to position themselves as a good friend alongside clientele. This was expressed through an energetic mode of design. It made the brands more approachable and encouraged a personal relationship to be formed with the product or service.

⁴ Barthes, *The Eiffel Tower*, 17.



operate beyond that cycle.

The next version of the Pizza Hut logo, in use from 1999 to 2014, switched from the bold, black lettering to a handwritten typeface featuring loose stroke outlines to emphasize the roof shape. A splash of green and yellow are added to the original black and red color swatches in a fashion that appealed to the youth of that era. The long presence of this emblem would parallel the emergence of new means of communication on digital web-based platforms.

Viral branding rose with internet culture and brands during this time were under greater scrutiny in a world where information traveled quicker and strategies became more transparent. Marketing using viral strategies promoted more stealth tactics, the corporations retreating from the limelight and instead becoming hidden puppet-masters behind the propagation of the brand identity. This authorless nature is the fatal flaw of the viral approach. While viral efforts seek to influence taste makers, iconic brands



Above
Pizza Hut logo, 1999 to 2010.

Below
Header image from
"History of Chuck E Cheese"
section on company website.



While the classic logo discussed later, the red logo is still the more widely used in international markets. On US soil, Pizza Hut had slowly fallen as the go-to pizza chain, with successful runs by competitors like Domino's, Papa Johns, and local independent chains spreading through word of mouth. In order to harken back to the days where the Hut was the number one choice for pies, Pizza Hut USA in 2019 reverted to their classic logo from the 1970s. The red roof made a reappearance along with the retro typeface, which now served to transport consumers of all ages back to a simpler time amidst the sea of advertising.

Myths are a important in establishing icons, and simple stories are the most effective since they help people make sense of a complicated world. Icons make these ideas tangible.⁵ Ritual action allows consumers to

experience the mythology present in the icons.

"...Brand cultures are formed within a circular logic: individual consumers who are members of a brand culture have a shared history, and that history is then produced and reproduced not only in the narrative of the brand but also in its tangible objects (such as a video of oneself, or street art). This history is then maintained and expanded as people participate and create in brand culture."⁶

Holt adapted the cultural branding model in the follow up book with Douglas Cameron titled "Cultural Strategy" to include notes on how cultural innovation is never created without existing cultural expressions. Ideological oppurtunities can emerge from material embedded in movements and subcultures, leading to

⁶ Sarah Banet-Weiser, 219.

⁵ Douglas Holt | Harvard BUbusiness Review (March 2003)
<https://hbr.org/2003/03/what-becomes-an-icon-most>



Top Left
Pizza Hut logo, 2014 to present.

Top Right
Revived red roof logo, 2019.

This Page
Portrait reference photo of
Ronald McDonald appear-
ing in the McDonaldland
Specification Manual, 1975.



a futureproofed vision.

The Fast-Food Frontier

Consider Ronald McDonald - the infamous red and yellow clown who headlines the mascot crew at the Golden Arches. The iconic design first reached national audiences through campaigns by the ad agency Needham, Harper & Steers and he was one of many beings populating the fictional McDonaldland universe⁷. A storybook-inspired ensemble was used to promote various food items on broadcast commercials and the playplaces that spawned in the locations at that time. The campaign predates the addition of the Happy Meal to the chain's offerings, which revamped the mascots once again into more marketable figures that could be reproduced as toys along with other collaborations. Corporate brand guides that were published in conjunction with the marketing efforts put great emphasis on the investment McDonald's higher ups allocated into standardizing elements of the worldbuilding and preserving the audience perception of each cast member through strict adherence to the status quo outlined in the profiles.

Ronald in-universe - and by extension, the human portraying him in real world appearances - is an admirable figure for his ability to get anything done. While he maintains a positive outlook and partakes in zany clown antics, his presence demands the respect of his impressionable audience and McDonaldland cohorts. The narratives of the advertising all revolve around him and as the main character of each performance, he cannot be upstaged at any point. His ability to utilize magic and strange inventions gives him amazing star power and indisputable reign over the playground.

⁷ Ray Richardson, Ruby Richardson, David Irving, and Lesley Irving. *McDonald's Collectibles: Happy Meal Toys and Memorabilia*. Edison, N.J.: Chartwell Books, 1997, 6.

“Ronald McDonald is a CLOWN.

The fact that he is a corporate spokesman should not overshadow his ‘clownness.’”

McDonaldland Specification Manual, 1975

McDonald's franchise pioneer Ray Kroc was an expert practitioner of his own "media magic" and is credited for the successful pivot to drive-thru centered service and a younger demographic.⁸ The story of how he elevated the McDonald brother's burger joint into the definitive fast-food giant is a symbol of the American Dream and has been dramatized on both page and screen. It is hard to find someone without memories and rituals connected to the fast food experience. Thanks to the low price points and strategic locations, fast food corporations have positioned their restaurants as accessible community centers and a place to celebrate milestones like birthdays and the occasional wedding package.

Holt calls the spaces where identity myths are set "populist worlds: places separated not only from everyday life but also from the realms of commerce and elite control."⁹ These worlds are the source of the raw materials to generate a compelling brand story.¹⁰

The myth of a successful business venture built upon earlier fascinations with the wild west prominent in cowboy fiction and the new form it took in syndicated media in the 80s. A representation of authentic manhood at the time, the American cowboy took charge of the situations he faced regardless of the odds and marched into danger fearlessly. The new economic landscape was a frontier ripe for conquering, as was the vast expanse of space.

8 Richardson, 7.

9 Holt, *How Brands Become Icons*, 9.

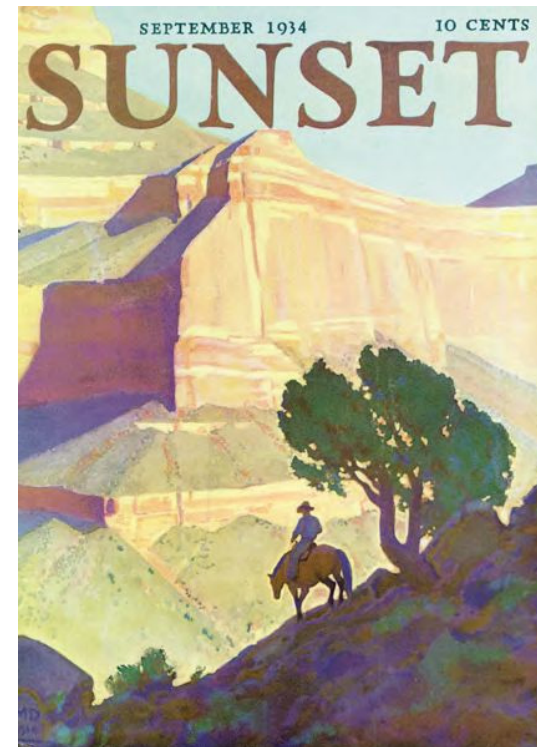
10 Similarly, Barthes describes the Eiffel Tower as a place void of monumental value or museum qualities.



Right
Michael Keaton portrays businessman Ray Kroc in the 2015 film *The Founder*.

“Siegel’s script treats Kroc as the embodiment of a certain way of looking at American business values: smiley-faced positive, forever treating capitalism as a pure virtue that does so much good for society that its casualties are unimportant.”

Matt Zoller Seitz, *“The Founder” Movie Review*



Above
Sunset magazine cover with illustration by Maynard Dixon, 1914



Right
Page from Box Brown's "The He-Man Effect" referring to cowboy imagery used in Reagan's presidential campaign, 2023.



Left
CosMc and Ronald from the McDonaldland Specification Manual, 1975.

CosMc's alien nature makes him a lovable burden to the main McDonaldland cast, and it is Ronald McDonald and friends' job to help him understand Earth customs.

The story of the character continues in the marketing material for the extended McDonald's universe in present day. He stole McDonald's menu items for experimental purposes and returned years later after successfully sharing the taste of the fast food beverages with his fellow aliens, and now they want more treats.

A notable addition toward the end of the McDonaldland manual was a profile for a seemingly scrapped entity from another planet. The orange creature has few noted media appearances other than a short commercial where he trades various items in exchange for food from Ronald and is not associated with any specific menu items like the other characters. So it was a surprise to see CosMc revived several decades later as part of McDonald's first spin-off restaurant. Taking the arch and shifting it slightly to resemble a planet's orbit, it uses the vague origin story as a launch point for a new line of specialty drinks. Branching off the success of the Grimace birthday shake from earlier the same year, there was a proven winning formula in the combination of classic icons and refreshing beverages.

The official press release does not hide the fact that it is capitalizing on the sentimentality behind the idea, highlighting the move as an effort "inspired by nostalgia and powered by a menu of bold, refreshing beverages and tasty treats".¹¹ Although several items are unique to the store, they are meant to be rooted in the main restaurant's offerings but with a focus on wellness and speedy service. The reference to intergalactic escapades hints toward the incentive behind CosMc's revival - the aspirations to compete with Starbucks, Dunkin' and other beverage-focused establishments. While McDonald's includes the McCafe menu in most branches, they are often overshadowed by dedicated

¹¹ "McDonald's Welcomes CosMc's to Its Universe." <https://www.mcdonalds.com/corpmcd/our-stories/article/mcdonalds-welcomes-cosmcs-to-its-universe.html>.



Above
Photo of CosMc's signage included in a McDonald's corporate press release.

Below
New illustration of the CosMc character from the official website. The first location began operations in December 2023

coffee and tea spots, not the first option that comes to mind for quick pick-me-ups. Health concerns can also deter potential buyers as the close proximity to fast-food casts doubt on the overall quality.

CosMc's major adversary in the drink mixing arena is no stranger to the branding game. The current Starbucks logo at the time of writing uses a single shade of green over white and the circle framing the siren has been zooming into its face slowly, getting closer and more polished every decade or so. The color is a carryover from the Il Giornale Coffee logo, which replaced the brown originally surrounding the Siren when the brands merged in the late 80s. By their 40th anniversary in 2011, Starbucks believed the chain was so ubiquitous that having the name on display was unnecessary and removed the text entirely. This hubris could be what led the company and others that followed similar progression to be on the receiving end of satirical humor. Posts mocking the trend of simplified logo design posited that they would continue to strip away identifying traits until only lazy blocks of color remain. A need to adapt icons for multiple web-based platforms encouraged this strategy initially, though technology has since advanced to a point where images are permitted to unflatten.



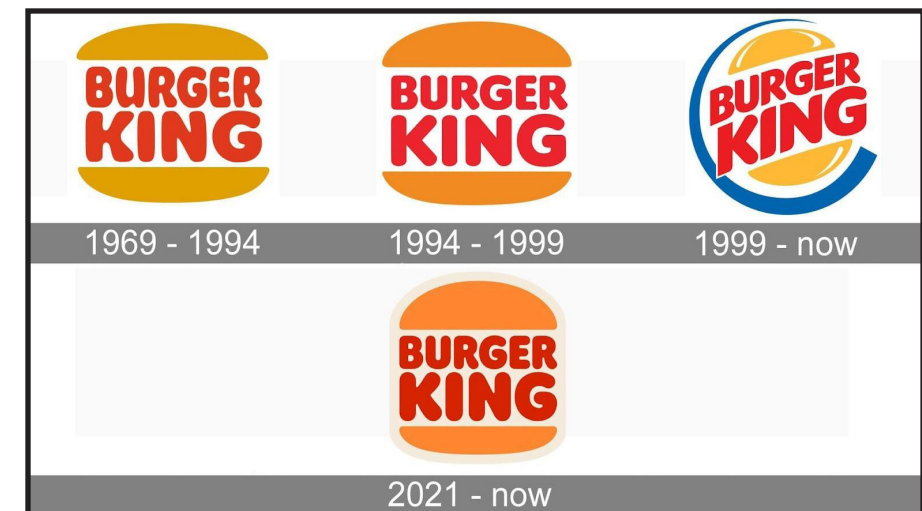
in vogue.

Enough time has passed to catch up to estimated dates in the compilations and recent branding design has taken their predictions in the complete opposite direction. Waves of “retro marketing” or “newstalgia” have brought back versions of branding used prior to the new millennium, from periods where companies had been operating long enough to find their niche but still within a date range that triggers childhood memories in the target demographics.

Fast-food franchises are once again the quickest to jump at the opportunity to enter consumer consciousness. Kentucky Fried Chicken cycles between two images of Colonel Sanders, the version with its full name sporting a detailed and realistic portrait while the KFC abbreviation is accompanied by the 90s headshot over a shape reminiscent of the signature chicken bucket. Burger King takes a smaller step back by dropping the blue ring from its logo but chooses a typeface closer to the 70s design. The King mascot and any references to royalty seem to be retired for the moment but I eagerly await a triumphant return once paper crowns are back

While major rebranding for a product or service often involves several other aspects of restructure on both the corporate and consumer levels, symbols like the logo, colors and other visual cues are the easiest to rejuvenate and standardize over time.¹² They often speak to the internal values of the organization and corporations with strong brand identity report stronger emotional connection and commitment among employees.¹³ Individuals with attachment to the brand are also more receptive to future change and further growth is possible as long as the relationship to the original intent is clear. Although the brand promise often prioritizes profit, it is still a bond of trust between both parties.

- 12 Brigitte Müller, Bruno Kocher, and Antoine Crettaz. “The Effects of Visual Rejuvenation through Brand Logos.” *Journal of Business Research* 66, no. 1 (January 2013): 82–88. <https://doi.org/10.1016/j.jbusres.2011.07.026>.
- 13 Joseph, Abraham, Suraksha Gupta, YiChuan Wang, and Klaus Schoefer. “Corporate Rebranding: An Internal Perspective.” *Journal of Business Research* 130 (June 2021): 709–23. <https://doi.org/10.1016/j.jbusres.2020.04.020>.



Left

Article from Starbucks Archive featuring the splicing of two logos upon Il Giornale's acquisition of the company in 1987.

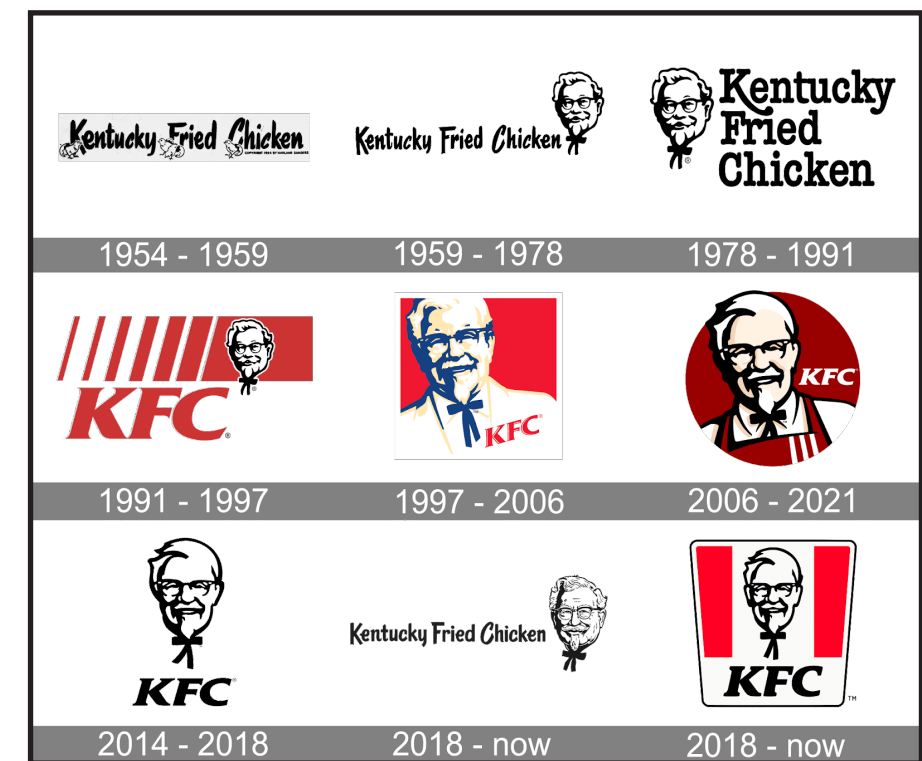
Above

Burger King logo evolution 1969 to 2021.

Below

KFC logo evolution 1954 to 2018

Howard Schultz, a former director of operations and marketing, purchased the Starbucks name from the founders and used it in branding his cafes inspired by the ritual and romance of Italian coffee bars.



The Corporate Mythologist

“Mythical speech is made of a material which has already been worked on so as to make it suitable for communication: it is because all the materials of myth (whether pictorial or written) presuppose a signifying consciousness, that one can reason about them while discounting their substance. This substance is not unimportant: pictures, to be sure, are more imperative than writing, they impose meaning at one stroke, without analyzing or diluting it. But this is no longer a constitutive difference. Pictures become a kind of writing as soon as they are meaningful: like writing, they call for a lexis.”¹⁴

It is clear that corporations have embraced the power of worldbuilding in practice, as many of the stories for this essay were accessible online and in print matter. I came to realize in the research for my own fictional location that this is the role I took on as the project moved forward, an entity that is separate from the narrative yet also fully immersed in the aspects of a mythos. However, in this instance I created the client for myself. While far from my dream assignment - that is to create a cereal mascot, so in the right direction but not quite- it was an opportunity to process my investigations in a fun manner.

14 Barthes, Mythologies 219

Below

Set photo from the film Good Burger, 1997.

Based on a series of comedy sketches from Nickelodeon's All That, the theatrical version uses the struggling restaurant to represent a simpler era of dining. The mega corporate Mondo Burger that opens across the street threatens the establishment with bigger products and a futuristic, yet soulless, atmosphere.



Above

Locating the restored Good Burger car at Hi-Pointe Drive-in, St. Louis, MO.

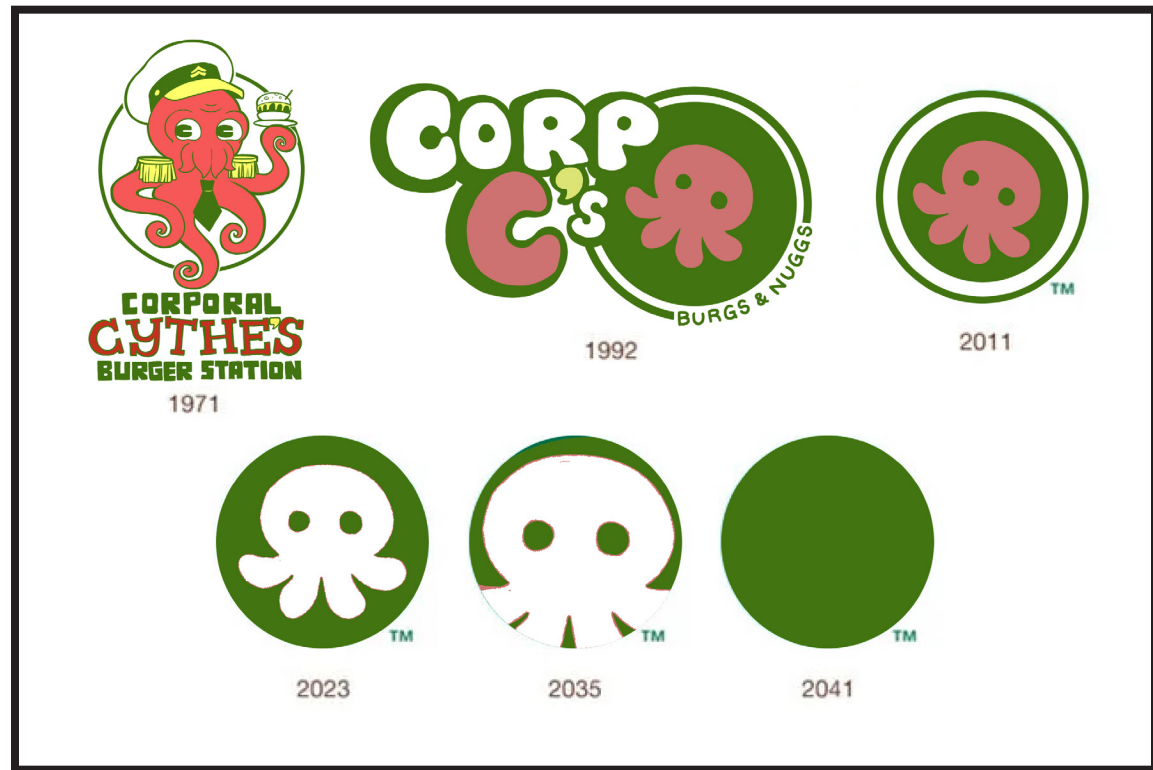
Photo courtesy of Charlotte Fleming.

“Myth, on the contrary, is a language which does not want to die: it wrests from the meanings which give it its sustenance an insidious, degraded survival, it provokes in them an artificial reprieve in which it settles comfortably, it turns them into speaking corpses.”

Roland Barthes, *Myth Today*



Right
Character portrait
for The Corporal appearing
in the thesis exhibition by
Cookie Puno, 2024.

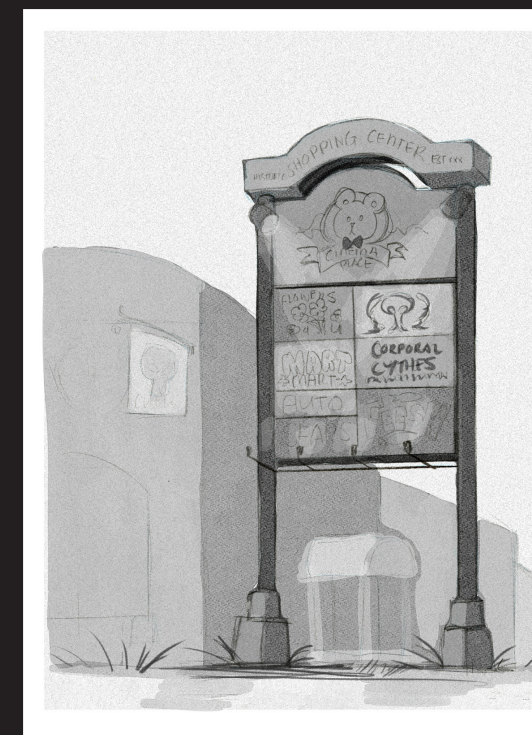
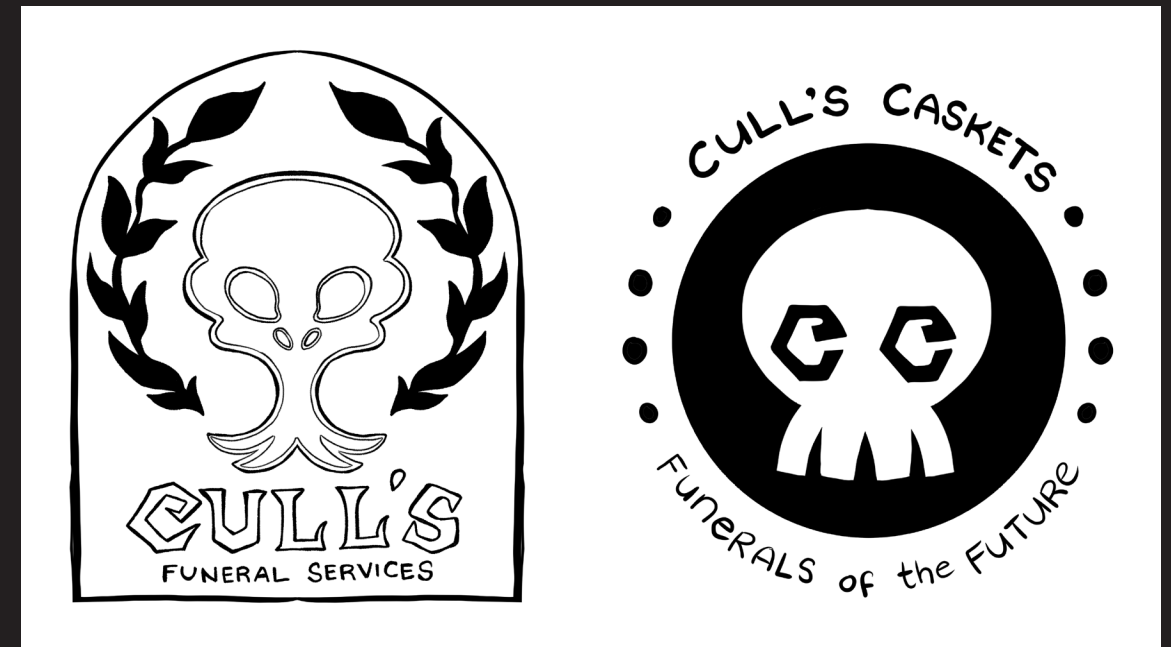


Above
Recreation of a popular internet meme format with the Corp C's branding evolution. Original features the Starbucks's siren image.

Corporal Cythe's Brand History

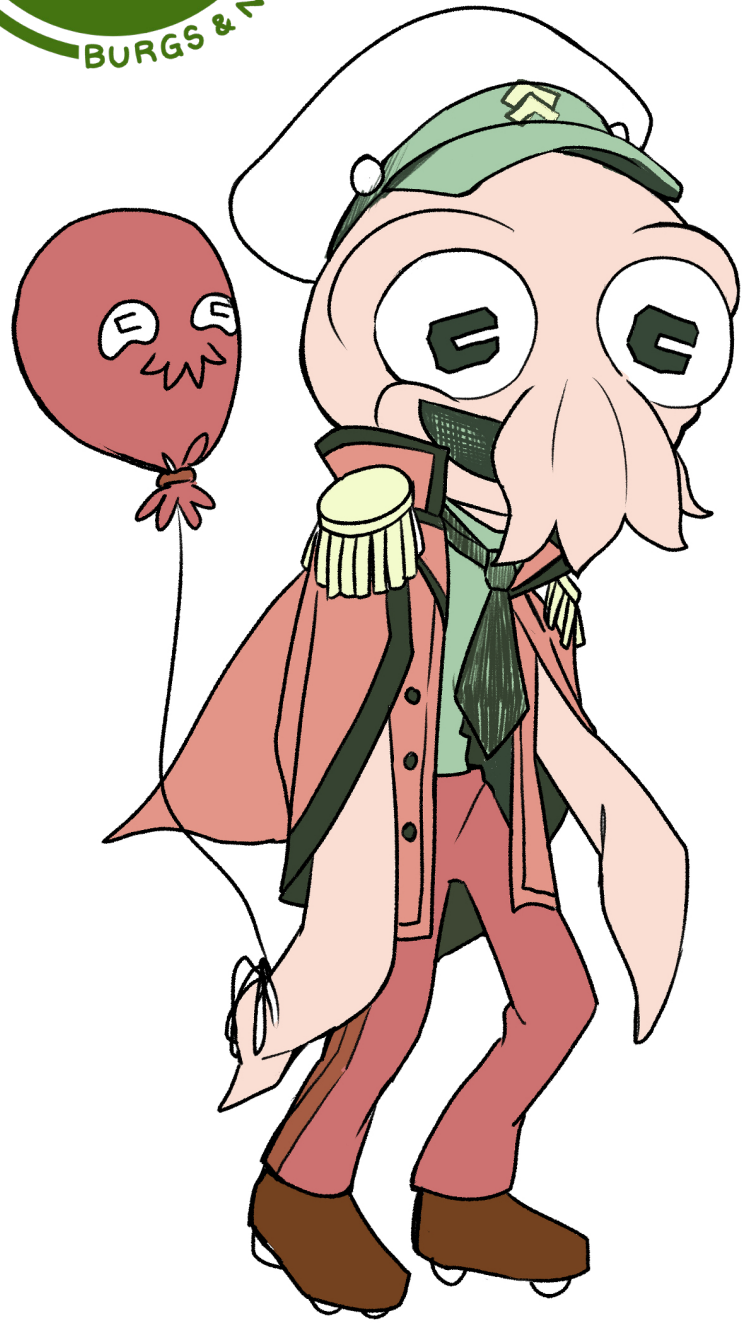
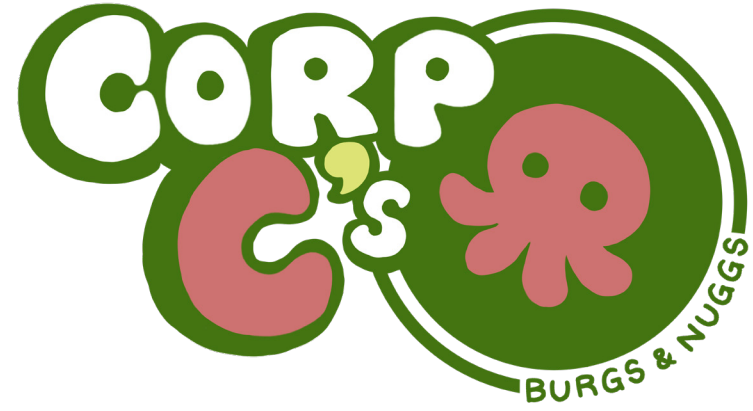
The history of Corporal Cythe's is recorded in a series of ephemera and short comics following the evolution of the fictional fast food chain. A flagship location of the restaurant previously hosted Cull's Funeral Services, a family-run mortuary under the sole ownership of Ernest "Ernie" S. Cull, a young man shrouded in a mysterious dark aura. Cull's is bought out as the neighboring strip mall's branch of Corporal Cythe's Burger Station and Ernie is kept on board to work at the drive thru. His infectiously depressing aura forces the other staff to construct a makeshift costume based on the corporate mascot, The Corporal. The mustachioed octopus from the Burger Station logo is spontaneously reimagined as a roller skating humanoid whose primary purpose is to promote the nuggets added to the restaurant's offerings.

Below
Original version of the Corporal Cythe's Burger Station logo by Cookie Puno, 2023.



Top Row
Side-by-side of comparison of Cull's Funeral's logos before and after the Corp C's narrative.

Bottom Row
Illustrations of early Corporal Cythe's drive-thru outdoor signage by Cookie Puno, 2023.



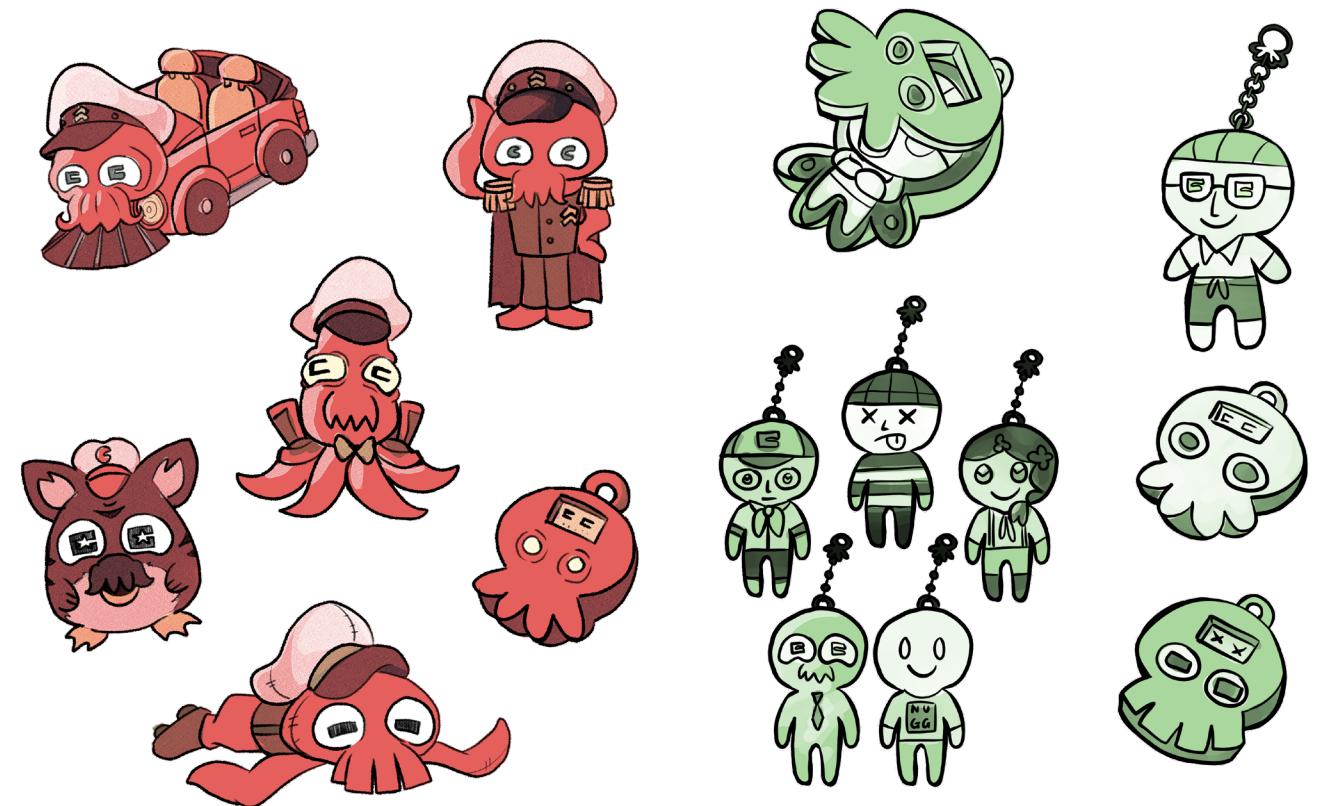
With a new appeal to children through Ernie's performance as The Corporal, and the surprise popularity of the Corporal Crate Nugg Box, Corporal Cythe's growth skyrockets through several decades. A progression over time is reflected in the company's branding materials, such as the logo, collateral color palette and the name. It adopts the abbreviated Corp C's Burgs & Nuggs and replaces the octopus image with a silhouette of one of the nugget pieces. A further iteration of the symbol reduces it to a simple CC in place of the nugget's eyes and the image takes on a sharper look. The resemblance to a skull shape eventually allows for an easy transition to the funeral branding from the beginning, once CorpC's folds under pressure from an undisclosed incident, and Cull's Caskets reclaims its place in the distant future.



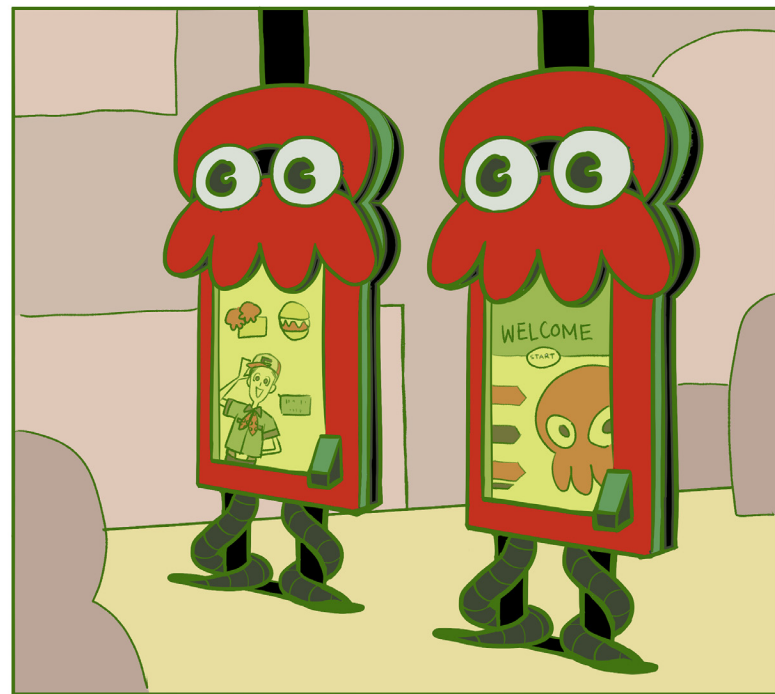
Left
Updated look for the Corporal following the rebrand to Corp C's.

Above
Comic panel featuring a young Blernie Greaves.

Below
Sample from toy collection illustrated in the Corporal Cythe's Ultimate Guide.



The shift in the brand's trajectory is also cataloged through a compilation of toys bundled with the nugget kid's meal. Illustrations of the collectables, as well as advertising and photographs featuring the items are rendered in black and white for the earliest time period, in muted color for the middle era and highly saturated reds and greens for a possible future. Each one features The Corporal character and the extended cast members - several of whom are just other members of the restaurant's crew. The list is the passion project of a CorpC fanatic, Blernard "Blernie" Greaves, who first met Ernie in the suit as a young child and continued life as a loyal follower ever since. Illustrations of the location created for the project show how Blernie ages as his collection of Corporal memorabilia grows. Meanwhile, Ernie as the Corporal remains a constant presence - even when the drive thru window is replaced by an automated kiosk ordering system. After removing the costume to resume his leadership role of Cull's Caskets, it is revealed that he has barely aged through the Corporal Cythe's cycle.



Top Right
Corp C logo used in a toy advertisement in the future era.

Bottom Right
Image of Corp C kiosks in the distant future era by Cookie Puno, 2023.



Above
Recreation of a meme comic using a template quoting professional organizer Marie Kondo. Original image featured the classic Pringles logo on the top right quadrant and the revised version from 2020 on the bottom right section.

The final piece of lore added to the project is a short comic in the style of an activity book with coloring pages, puzzles and a plethora of extra advertising. It features a corporate approved version of The Corporal in the superhero alter ego "Mega Corps" - a play on the typical superhero origin story and comic book advertisements in the late 1970s and 80s¹⁵ Archie Comics also created the Captain Pureheart storyline to bring Riverdale characters into the capped crusader arena.

In this retelling of events, a can of octopus nuggets finds its way to a boy walking down a crime-infested shoreline. Ingesting the contents of the tin allows him to transform into a bulkier Corporal and take care of the baddies. He then serves burglars the nuggets to transform them as well, and give the reader a discount.

15 Examples are Charles Atlas ads and the combat manuals often marketed to young boys. The background characters coming unspecified beach crime are a nod to the Hamburglar from the McDonaldland mythos and other Comics Code-compliant advertising.



Above
Cover page for Issue #01 of Super Corporal Origins by Cookie Puno, 2024.



Above
Archie Andrews as Pureheart the Powerful on the cover of Archie and Friends Double Digest by Fernando Ruiz and Rich Koslowski, May 2012.



Left
Page 7 of Super Corporal Origins
showing Mega Corp fighting beach crime.



Right
Part of active page featuring
the Corby toy line.

Conclusion

The need to rebrand is often in response to negative associations with the original iconography or a means to refresh the company's relevance in the changing cultural climate and emerging competitors. A brand's vision can also evolve over time and redesigning the images associated with it can help reflect that shift.

A highly debated rebrand from 2023 was the sudden shift from Twitter to X. Although the social media platform has settled down for a moment, the term tweet is still ingrained in the vernacular and news outlets include references to the former site name when citing sources taken from X.

The spiritual successor of Twitter, Bluesky, recently opened to the wider public along with a blue butterfly logo. Although it does not directly associate itself with the old platform, brand colors and the layout stir up familiar associations. It is like an affectionate parody of the previous icon and a subtle retaliation against the disregard of the communities history on X (formerly Twitter) dot com.

Conversely - brands such as Aunt Jemima and Land O' Lakes have been making efforts to erase mascots that perpetuate harmful stereotypes, but do so while maintaining other historical brand elements. The gap left behind is obvious due to the associations with color and shapes, still clinging to nostalgic feelings in order not to lose a customer base. The offensive symbol then continues to exist as a ghost in the brand's identity.



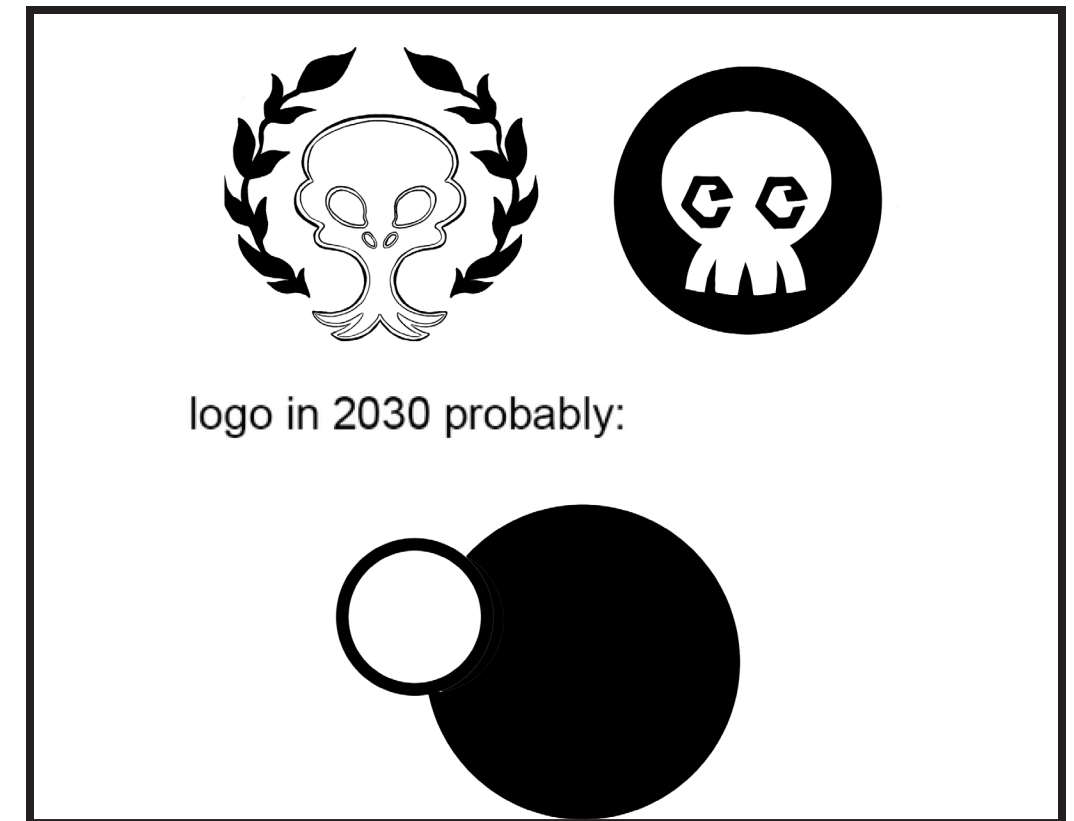
Conclusion

Barthes talks about the line between Nature and History occupied by objects and my dive into visual culture of fast food has allowed me to explore the many forms it can embody. The scope of the project is evident in an array of ephemera and the lasting impressions will become clear in retrospect, as most distinguishing elements of a time period do.

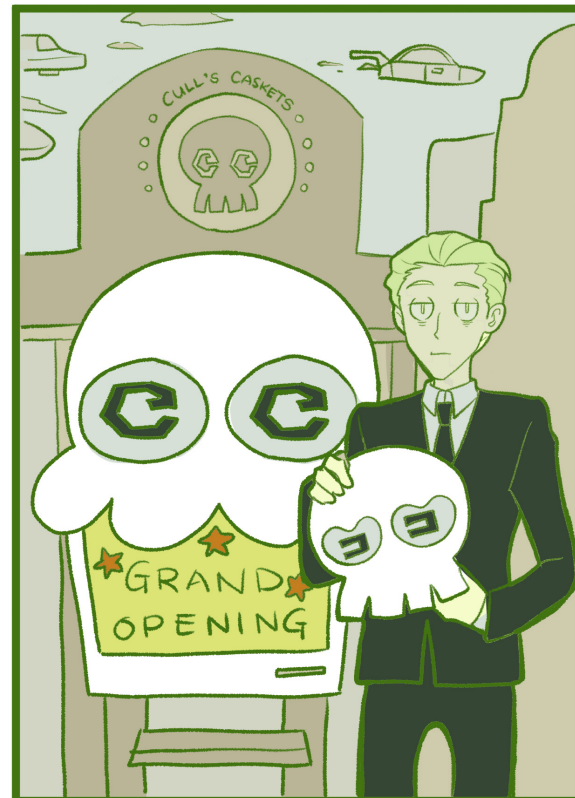
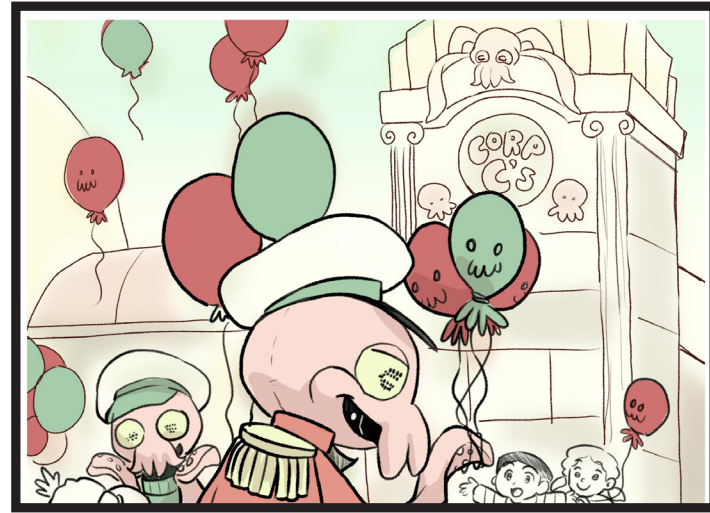
Consumption of popular culture comes with the weight of participating in a corporate cycle, however, it is the unexpected contributions by the community that create lasting brand value. We are all going to die, but we also need to eat - so may as well enjoy the latter to the fullest.

The world of Corporal Cythe's will continue to expand as I draw inspiration from more sources and learn what my audience gravitates toward. It will be interesting to see what the existing bits lead to as I continue my illustration practice.

Right
Logo for The Corporal's Cranny, the Corp C's playground zone.



Above
Recreation of meme image made in response to minimalist branding progression. Original composition featured the Mozilla Firefox icon.



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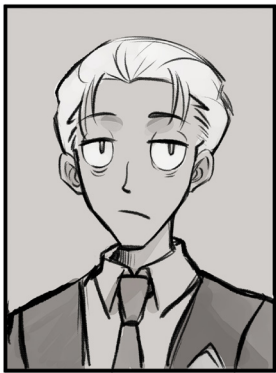
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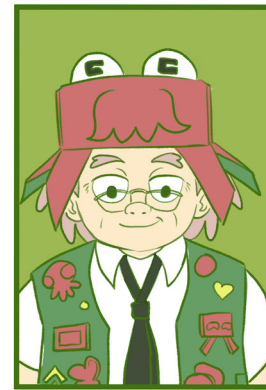
MY FAMILY

Mom & Dad
Charlie
The extended family tree
(which could easily fill this
whole book)



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MY COHORT

MFA IVC Class of 2024
IVC classes 2023 and 2025
Weil Hall and St. Louis friends
Our studio fig tree
(the real success story)



Anna, for sharing the
secret of the nuggets

The Red Flag Squadron



Hami, Oli and Art

and every other dog
for their cute faces

This book was created at Washington University in St. Louis, in the MFA Illustration and Visual Culture program in the Sam Fox School of Design & Visual Arts, in the spring of 2024.

The body text is set in Dolly Pro, designed by Underware. The title text is set in Maple Black, designed by Eric Olsen.

The book was designed and typeset by Rebecca Priscilla Puno based on a page design by Ben Kiel. Text editing by Heidi Kolk and design assistance by Audra Hubbell. Production and binding was completed by the Done Department, St. Louis, Missouri. This book is printed on Cougar and 80lb text.

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