



MYSTICAL WORLD

Ethereal Ethos

Instructions for the End of The World

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Shall I not have
intelligence with the earth?

Am I not partly leaves and
vegetable mold myself?

Henry David Thoreau

Hi, I am Emma Wiseman. I am graphic designer from Oregon. I use a critical lens to explore ideas of life, self-love, emotions, and nature. I am soft natured and like to have my work be light hearted but deeply intentioned and grounded. Creating *Ethereal Ethos: Instructions for the End of The World* was my effort to bring my personal spiritual ecology into the public eye and share ideas of loving nature and foster community. The goal for *Ethereal Ethos* was to explore ideas at the end of the detrimental capitalistic society we are currently in, and highlight the human journey of ecological grief and hope as we head into the future. It was my goal to help people feel connected to the world around them, and dive into a research focused project.

*“What makes the desert beautiful,’ said the little prince, ‘is that
somewhere it hides a well...”*

— Antoine de Saint-Exupéry, *The Little Prince*.

Sometimes the source of beauty is secret and invisible. The spark that fuels me creatively and as a person is a mindset of trying to find the magic in everyday life. I grew up living on a 12-acre farm in the Oregon forest. The magic found in the abundance of nature shaped my life. When I left home for college and moved into a cramped city, I kept that mindset with the goal to see the special things.

For my thesis project, I propose to create a distinct brand identity that explores the magic within everyday life. It will be called Ethereal Ethos. The theme of this brand will include nature, dreams, and counterculture vibes derived from the 1970s. The deliverables of the project will be a series of typographical, and shape-based poster designs that each have an accompanying screen printed shirt design. I will document my work and produce a look-book that includes the screen-printed shirts and posters. I will photograph models wearing the shirts in the environment with which the imagery is associated with. It will be a nice way to archive this work all in one place and there will be copies for purchase at my presentation.

The theme of this brand is important to me as it expresses the heart of the work. By looking into nature, dreams, and hippie counterculture I will explore visuals and typography that support the magic they hold. I will keep my personal aesthetic in mind as it is greatly influenced by minimalism, type heavy, and always seeking to be ethereal, occult, and mystical.

Much of my recent work has kept these themes and notions in mind. My favorite project to date has been creating an imaginary music album that is considered synth music for plants. I designed it to capture the conjunction of magic and real life. It was a good experience of working commercially as well as creating from the heart.

Growing up on 12 acres in the Oregon forests allowed me to explore lots of different hobbies and have experiences that I wouldn't have had otherwise. I was able to freely roam the land and pretend it was my fairy kingdom. I spent hours observing my surroundings and imagining the magical world just beyond the veil of my human eye. When you're small, everything feels like an adventure.

Since starting at PNCA, my work has been commercial and for other people, and I don't always get to explore the ideas that really drive me. I've always had great interests in 1970s counterculture, New Age mysticism, the idea of being psychic or having mystical powers. I will use this project to really ponder those ideas and interests and create a project that displays my sincerity and earnestness to see magic within my surroundings.

The first part of my project will be creating 3-9 posters. It will be important that the posters are done early in the semester so I can have time to print the accompanying shirts. They will each be printed digitally. Ideally 11x17 or bigger. They will have a limited color palette. I'll use typography to directly visualize ideas through words. I will use the DPS to print my posters.

Each poster I will be creating will be created under different themes. While exploring the vibes from the 1970s, nature, and dreams, I will also define a few topics that each poster will be. Each poster is a look at the topic through my eyes with the idea to find the special magic about the mundane as well as comment on world issues through my perspective. The topics and themes I have chosen will be plants, flowers, death and decay, sky, green: the color, and Anthropocene.

The typographical look and feel of the posters will be type-heavy. The type will frame the images and it will use glyphs to make special highlights. For example, using stars and diamond shapes to look like glitter. Some of the types will be words from songs, or taken from references such as the World Earth Catalog and Ram Dass's *Be Here Now*. The referenced quotes will receive full credit/works cited in the lookbook.

After the posters are realized, I will use parts of their designs to make accompanying shirts. The shirts will begin as white, either short sleeve, or long sleeve. They will be uniform and bought online. I will use the PNCA Print Studio to screenprint. The screenprints will be two-color designs and will be printed on the front of the shirts and occasionally the sleeves. I want to experiment with tie-dying if time allows.

The lookbook is another important part of the project. It will be a non-narrative book consisting of all the work combined. It will be visually interesting to archive and highlight the time spent creating this work. The themes will be defined with their own sections with one page dedicated to their titles and explanations. It will have photos of the final work, the process, and extra photos of models wearing the shirts in the environment it is created. It will be a half-page size. It will be printed and bound at the school.

The thesis presentation will have curated objects that will truly make the brand come alive and fully recognize the ambiance of my designs. I will decorate the space with low lighting and bouquets of flowers. There will be ambient music that is relaxing yet energizing playing. I have the album Plantasia by Mort Garson in mind for this. I am also thinking about possible scent experiences for the viewers to be immersed in. Such as a natural humidifier or candles. The posters will be displayed on the wall, and the look book will be displayed on a podium. Pages of the lookbook will also be printed and hung around the room. The shirts will be displayed by being hung from the wall or ceiling. The audience will be able to walk around and experience the pop-up-like atmosphere.

I want this project to be thoughtful, well done, and beautifully crafted. I am allowing myself to have a varying number of prints and posters due to this. I do not want to rush.

One large influence I think about when starting any design project is zines. The special DIY nature of zines makes them seem rebellious to what can be considered mainstream media. The idea of making art can begin to feel hard and uncreative while participating in a capitalist society filled with deadlines, competition, and profit. Life starts being unfulfilling and it can feel hopeless to share your creativity with a world

that wants everything to be fast-paced and for profit. Zines have always been an important part of my life that encourage me to slow down. I read and make them, not to achieve anything or make any money, but simply to connect with others and participate in something pleasurable to me.

I am also influenced by the streetwear brand Online Ceramics. Online Ceramics was introduced to me a few years ago when I got interested in creating work that was more in-depth to my way of thinking. Online Ceramics is a T-shirt brand greatly inspired by Grateful Dead. Their shirts' essence is a mixture of hippie-dippy mysticism, playful natural art, and catchy sayings. Similar to zines, Online Ceramics has used t-shirts to convey political messages that can be read in passing by.

The Whole Earth Catalog is my favorite book of all time. It has fueled me graphically and thoughtfully since I received my copy. Whole Earth Catalog is an American counterculture magazine and product catalog published by Stewart Brand. It was the heart of the 60 and 70s counterculture movement. The internet before the internet. It was the book of the future. It brought together the passions, insights, and enthusiasm of experts and amateurs. It encapsulates hippie counterculture, alternative living, the encyclopedia, and YouTube all in one. The tight design and mass amounts of information put in this book are what moves me the most.

My design in a few words would be described as whimsical, retro, clean, nature-inspired, coordinated, and type heavy. I enjoy making work in families where all of the design elements are coordinated but look familiar. I like to try and design my work to have playful elements and engage the audience with humor. I use an empathetic approach when designing and I am very conscious of my audience and who I am creating work for. I love clean lines and using typography to illustrate what I am trying to explain.

My design is not corporate, high-tech, or messy. I like the humanness that comes within noncorporate design.

An important part of my process before working with a client or self-motivated project is evaluating the visions and values behind the project. I enjoy asking myself, who is this work for? What does this work do and who does it impact? I usually work digitally and print my work. I enjoy printed media for its tangibility. I also love bookmaking and zine making and am an avid book and zine collector.

This semester, I am taking a CE Screen Printing class. This is a new medium for me and I want to have a baseline understanding of it, before I begin my thesis. The knowledge of being able to print allows me to spread my arms in both the design and manufacturing world. It opens new doors to printing methods and is a valuable skillset

Amongst the craziness of the world. The fatigue of capitalism and stress from things out of our own control. Sometimes one of the best things we can try and do is see the good in the present. To be a seed and grow where we are planted. *Ethereal Ethos* encapsulates the magic and beauty that is abundant in our cities, lives, and the natural world.

OBJECTIVE: For my thesis project, I intend to create a distinct brand and clothing line that explores the hope I have for a new world. It will be called Ethereal Ethos: Instructions for the End of the World. The “end of the world” represents the end of the current detrimental time of the capitalistic society we are experiencing. The project will explore the human journey through ecological grief and hope as we enter into the future.

DELIVERABLES: A series of typographical, and shape-based poster designs that each have an accompanying screen-printed piece of clothing. A lookbook with photos documenting the process as well as the clothing in the environments in which the imagery is associated with. Lastly, the final presentation will function as a pop-up shop environment with lots of detail regarding the aesthetic and vibe. The printed clothing is all thrifted or gifted garments in neutral tones reflecting the colors of the earth. (Leaf Green/ Dirt Brown/ Coal Black/ Sky Blue/ Sandy Tan) At the end of the project, the clothing will be “sold” with a trade or barter system instead of using money.

THEME: The themes of each poster and clothing design ask the audience to be introspective and ask themselves questions in a daydreamy type way. For example: “What does a new world look like? Do you desire a new path? What do the stars tell us? Should we listen?” The themes will be plant communication, rocks as memories, the sky as a mirror, flowers in celebration, mycelium as a mentor, and walking paths as a way to envision new routes.

STONE: The tone of this work will be thoughtful and earnest. I want my research to be in-depth enough that the viewer can pick up hints to culture and science from it. I want people to take away a thoughtful way of thinking about the natural, ordinary, aspects of our current environments, such as rocks, or plants.

WHY: This project is important to me because it is a culmination of everything I have learned at PNCA as well as new challenges such as screen printing and photography. It could be compared to a small capsule collection dropped by brands like Online Ceramics, Fresh Cut Flowers, or ScrtCo. The question “why” am I making this has been a challenge to answer. I want my project to not only be a cool aesthetic capsule collection, but also a research project that holds a vast amount of thought and experimentation within its process. Thanks for joining me for my midterm presentation. Can’t wait to see you there!

Hello everyone. Welcome to my thesis presentation. My name is Emma Wiseman and for the last four years, I have studied graphic design. I am really glad you are here with me.

As I graduate and enter the professional world, I have learned that the journey is just as important as the finish line. This thesis is a perfect case in point. As I worked on conceptualizing and creating all the elements of this thesis, I was dropped into a learning field of new mediums I didn't think I could complete. This project pushed me to learn and implement valuable professional skills such as studio photography, bookmaking, and marketing. So, on that note, let us begin. Feel free to look at the zine I have printed out and look at it while I talk, and look through/touch the space+ the garments after!

For quite some time, I have been developing a personal form of spiritual ecology that is the basis of my project *Ethereal Ethos: Instructions for the End of the World*.

A quote that inspired my thought process as to why I wanted to explore my connection with the world around me is this.

*Shall I not have intelligence with the earth?
Am I not partly leaves and vegetable mold myself?*

Henry David Thoreau

While there is a basic definition of spiritual ecology—the idea that there is a spiritual component to environmental stewardship—Ethereal Ethos is more specific. It pinpoints key areas to where we can begin to pay attention to our relationships with Nature, both as a life perspective and way of being. I invite you to be open to these ideas, recall your own experiences, tap into the core of these concepts—and perhaps integrate them into your own life.

The goal for *Ethereal Ethos* was to explore ideas at the end of the detrimental capitalistic society we are currently in, and highlight the human journey of ecological grief and hope as we head into the future. It's created with graphic design principles in mind—while of course, graphic design itself is often the exact opposite of that notion.

Within this project, I explore key aspects of Ethereal Ethos that have sparked interest in my own life journey, including:

- *Plants* as social communicators
- *Fungi* as transformation resources
- *Planets* as cosmic messengers
- *Desire paths* as way-showers
- *Rocks* as memory keepers
- And *Flowers* as hopeful ceremony

These topics are personally fascinating to me. They are also interrelated—plants, fungi, rocks, flowers and plants all affect each other, relate to each other, and create a sum greater than their parts. Before I begin, I must acknowledge the teaching of indigenous knowledge by my teacher Robert Ryan as well as the book and live talk *Braiding Sweetgrass* by Robin Wall Killimer. These individuals have taught me key concepts of indigenous ecological cosmologies that include the lack of division between nature and culture. These teachings suggest that nonhuman entities are spiritual entities with whom interactions must be based on relations of respect, love, and kinship. I also respectfully acknowledge that I live and work on the unceded, traditional, and ancestral lands of the Atfalati (Kalapuya), Watlala (Chinook), Tlatskanai, Stl Palms, Multnomah, Kathlamet, Tumwater, and Clackamas peoples.

Secondly, I acknowledge teachings from my pagan, druid, and polytheist friends of the Columbia Grove ADF as well as *Rituals of Celebration: Honoring the Seasons of Life Through the Wheel of the Year* by Jane Meridith. This season, I had the opportunity to participate in a pagan Imbolc ritual for the halfway point of winter and spring. This experience opened my eyes to different practices within spiritual ecology. In pagan and druidry, nothing is seen as separate. Nature is sacred and the natural cycles of birth, growth, and death in the world around us carry profoundly spiritual meanings.

These opportunities and my own experiences with nature have helped me solidify my own life philosophy within my art and design practice. The notion of *Ethereal Ethos* as a spiritual ecology has given me the opportunity to listen to the cosmos and hear what nature,

the earth and the stars are saying—not just to me, but to all of us. How this consciousness communicates. How we interact with it. And most importantly, how we can work with this communication as a solution to the current ecological crisis and disconnect that many humans have in their relationship to nature and the earth.

For my thesis project, my intention was to create a distinct brand and clothing line that explores the hope I have for a new world. It has always been titled *Ethereal Ethos: Instructions for the End of the World*. The “end of the world” refers to the end of the current detrimental time of the capitalistic society we are experiencing. And the project explores the human journey through ecological grief and hope as we enter the future. The deliverables I sought to create were a series of typographical and shape-based poster designs that each have an accompanying screen-printed piece of clothing. A lookbook with photos documenting the process as well as the clothing worn by models. Lastly, the final presentation will function as a pop-up shop environment with lots of detail regarding the aesthetic and vibe.

The printed clothing is all thrifted or gifted garments in neutral tones reflecting the colors of the earth (Leaf Green/ Dirt Brown/ Coal Black/ Sky Blue/ Sandy Tan). None of the garments were bought new and I tried my best to make thoughtful decisions on how to create a brand identity within the concept of my work.

One thing I really contemplated and struggled with was graphic design meets capitalism. Being a graphic designer, but also trying to be an anticapitalist is hard. I’m sure many people in the audience feel this way. Much of the work we create is intended to sell, market, or influence someone to give us their money. As I enter my career I know it will be hard to avoid capitalism—especially as our society is in late-stage capitalism. But it is my intention to have this work explore a post-capitalism viewpoint. I gathered most things here with the intention to be more sustainable, to buy nothing new and try to borrow as many items as possible. The clothing is all thrifted or free to avoid the environmental impact of creating a new garment. I used what I could find with the hangers, plastic crates, and table. One thing I couldn’t avoid buying new was printing out the booklets and the ink used to create them, as well as the magnets to hang all my work up.

All the garments are for “sale” via a trade or barter system instead of using money. I think that this is one way we can avoid participating in monetary capitalism, by sharing our skills, and creating community. If you are interested in receiving a garment or having one printed in a different size let me know after this presentation and we can work something out. I’m aware this may not be a super realistic way to create work but it’s something I wanted to focus on and try out as part of a thesis project that I had full control over. I really challenged myself to try and be radically soft and intentional in creating this work.

As mentioned earlier, the themes of my work are: Plants as social communicators; fungi as transformative resources, planets as cosmic messengers, desire paths as wayshowers, rocks as memory keepers, and flowers as hopeful ceremonies. Working within these themes, my wish is that the audience will be introspective and ask themselves questions in a day-dreamy type way. For example: “What does a new world look like? Do you desire a new path? What do the stars tell us? Should we listen?” The tone of the work is intended to be thoughtful and earnest. I am not here to tell you about the horrible reality of climate change, but instead, I want my research to be provocative enough that the viewer can discern hints to culture and science from it. I want people to take away a thoughtful way of thinking about the natural, ordinary, aspects of our current environments, such as plants or rocks.

The full research and discussion of these themes are inside the printed zine. While the design assets don’t reflect all of the themes visually, they are all written as part of the content. There are many crossovers designs within the garments and posters because I wanted to focus on the idea that everything is interconnected, even the art we make.

I started this work by sketching and creating poster designs. Originally I had the goal to design six posters/6 garments, but I ended up creating three posters/ and 12 garments. The zine also holds a lot of process work that isn’t displayed here.

Let’s move our attention and view to the poster series. The three posters reflect three main points of research.

Poster 1: Desire Paths.

The theme of this poster is desire paths. A desired path is a path created as a consequence of erosion caused by human or animal foot traffic. The path usually represents the shortest or most easily navigated route between an origin and a destination. Desire paths can be seen cutting across grassy fields or lining a street where there is no sidewalk. Sometimes, desired lines are a means of expediency – they cut corners and find the shortest distance between two points. Other times, they are a means of deviance and exploration – they chart new territory, and open up paths to places that would otherwise be passed by, creating a spontaneous suggestion for a better route. To me, a desired path brings up a lot of curiosity surrounding user interaction and ways people interact with their surroundings. They reflect habit, function, and a direct relationship we have with where we walk. Desire paths create a beautiful visual line that can be interpreted into many different dialogues. The desired lines can share the relationship an animal or person may have with their landscape. For example, a pedestrian creates a desire line that crosses a median, communicating some sort of flaw in urban planning. Or children having a shortcut on their walk home from school. Or a bunny cutting through the brush to safely get to its home out of the quickest way of predators.

When desired paths are made, intentionally or unintentionally, they represent a democratic and unsolicited intervention in a place where people have the power to affect the fabric of the landscape, in an unconscious, yet purposeful way. To walk, or start a desired path, is to suggest a new way — it is to become a passive, yet profound collaborator in creating a better route.

In a metaphorical or spiritual sense, these paths suggest possibilities for a new way—or a new world. If we consider how we interact with the capitalistic landscape, we can see the ways we move in its landscape. What is easier and where we go. I wanted this poster to have an archway representing an entrance to a new future. The photo is of the textbook example of the desired path. You see a person walking on a dust path compared to the premade one. The star represents the hope I have for this new path. The arrows represent that there are many ways and different paths to take within this ideology.

Poster 2: Cosmic Communication.

Poster 2 is called Cosmic Communication. It references one of my biggest influences, the Whole Earth Catalog. You can see the similarities within the black and white aesthetics as well as the use of Windsor font. I wanted this poster to look like an astrological diagram by having a solar system with lots of lines. One of the texts explores the idea of time “A 24-hour solar day controls and determines the rhythm of human activity.” This relates the human world into the context of time. I also wanted to explore the idea of life as a series of relationships that intersect into oneness. This idea of oneness has been taught for centuries. That everything is all connected. When we look into the cosmos we realize how small we are. For thousands of years, humans have observed the stars and heavens above and astrology and astronomy have become a significant part of history and spirituality throughout time. One of the studies of the cosmos is the oracle that might tell us what we most want to know. It is common to wonder about the world above. On the poster, I ask, “what do the stars tell us, should we listen?” This is something I am curious about, and haven’t fully comprehended. Whether I believe in cosmic answers or not, there is a long history of people looking up at the cosmos to plan their lives. Farmers used the skies as a calendar as long ago as Ancient Egyptians, when the rising of Sirius, the Dog Star, around mid-July, was seen as a marker of the imminent annual flooding of the Nile. Ancient travelers used the skies as a compass, following the stars to know where to plot their course. Many people used the skies as a source of mystical direction, too. The different connections cultures have to stars and comic communication is an interesting thing that connects us all.

Poster 3: Eventually, Everything Connects

Lastly, poster 3 is what Ethereal Ethos is all about. The idea that eventually, everything connects. You, me, god(whatever that may mean to you), us, plants, love, animals, space, technology. We all exist somehow within the universe. This poster explores the idea that within ecological understandings, taking care of our environment, loving one another, and listening to the earth create a connected universe. Jenny Odell’s (author of *How To Do Nothing*) quote states: “an ecological understanding allows us to identify things, rain clouds, rivers, at the same time that it reminds us that these identities are

fluid. Even mountains erode, and the ground below us moves in giant plates. It reminds us that while it's useful to have a word for that thing called a cloud when we really get down to it, all we can really point to is a series of flows and relationships that sometimes intersect and hold together long enough to be cloud." To me this relates to things like the American obsession with individualism/personal branding. Everyone and everything wants to compete as individuals—as an individualistic culture, we believe we can never thrive in connection.

These designs were printed on the shirts. (*Go over to shirts*) You may see different elements of each poster as part of the designs. This blue shirt has the world peace on the center of the chest and stars on the shoulder. It relates to the cosmic communication shirts. The desired path shirts all have the archway with stars. And this shirt shows the idea of taking care of your environment. (*show and talk about shirts*)

I also took into account that I really wanted to learn studio photography. I got to host a couple photo-shoots one with models and one to learn product photography. I learned a lot about casting, props, lighting, and overall what makes a shoot run smooth and easy.

Overall, my original inspiration and essential notion of the project has stayed the same, even though there were many elements that came forward during the creation process. I knew I wanted to create something that explored a sort of magical energy within everyday life, and that aspect of the project stayed firm. However, my original proposal did not have the same amount of detail that the final does. As I worked through the details of the project, I do find that my intended audience has stayed the same. My project is accessible to everyone, even though the more pinpointed audience is people who have an interest in clothing and the environment. The clothes are not tied to any side of the gender binary, and I tried to pick garments that were size-inclusive to most sizes from size small to 2XL. Of course, there is always more room for inclusivity, but at this point, this is what I have. It's very important to me as a designer who is both above a size twelve and gender-nonconforming that this inclusivity was manifested.

I had many influences while creating this project. If you look over at that stack of books, you can see some of the printed media I looked at while creating this work.

One large influence I think about when starting any design project is zines and indie magazines. The special DIY nature of zines makes them seem rebellious to what can be considered mainstream media. The idea of making art can begin to feel hard and uncreative while participating in a capitalist society filled with deadlines, competition, and profit. Zines have always been a passionate interest for me—they have encouraged me to dive into the graphic design field. The zines/magazines I looked at in particular are *The World is on Fire But We're Still Buying Shoes*, *Girth Circus*, *Enzo Magazine*, and *Mushroom People*.

I am also influenced by the streetwear brand identities of FRESH CUT FLOWERS and Boot Boyz Biz. Fresh Cut Flowers is a beautiful identity, and local Portland company, that revolves around Flowers. Each garment that the brand creates is adorned with flower illustrations, and sentences like "before a flower is cut, it must grow." Their brand ethos is embellished with science, poetry, and beauty that deeply inspired me within this work. Boot Boyz Biz is a research and production worker cooperative. Promoting access to ideas and activating ecologies of knowledge is essential to their projects. Each shirt they make is filled with layers and layers of research and accompanied by a research paper. This brand opened my eyes to what makes a clothing brand stand out, because the deep research and ethos really create a collective memory for the viewers.

Lastly, I was influenced by the classic book *The Whole Earth Catalog*. It has fueled me graphically and thoughtfully since I received my first copy. *The Whole Earth Catalog* is an American counterculture magazine and product catalog published by Stewart Brand. The tight design and mass amounts of information put in this book are what moves me the most. I looked at a lot of tips on creating maximalist design, font choices, and photo references.

The next steps of the project in its relation to completion, funding, and pitching to potential clients. I would like to go full-scale and make more clothes with more ideas. In a perfect world I would want to collaborate with a brand like Extra Vitamins, or Online Ceramics and potentially concept, design and art direct the ideas and have someone else screenprint. I think it would be super fun to art direct a photoshoot with more resources of props/studio helpers. It would be amazing to hand sew clothes myself, a skill I learned this semester, and create a full on streetwear identity. I would love to have a pop up space and create a full storefront. This project really enlightened me on how much I love clothing design and I could myself become a designer for something like Lazy Oaf, or a smaller skate brand. I also realized I love organizing pop-up-like events.

This project functions in contemporary visual culture as so many independent streetwear brands are popping up every day. I think that mine can stand out by the research and spiritual ideas I put into each design. Portfolio-wise, this project is one of the biggest I have ever completed. It serves by being a jumping-off point to bigger fashion-centered projects.

My deepest intention for this project was to explore science, research, nature, and art all in one project. It was my intent to reach out to those who are feeling eco anxiety/grief within the world they live in to things that seem out of their own control. Without the current state of life, there's been a real need to communally grieve, love, and connect with one another. I'd like to thank the panel for taking the time to join me today. I'd like to thank my thesis mentor Kristin Rogers Brown for her constant love and support throughout this project, from the days of creative block, to manic energy, and just constantly believing that I was capable of achieving and finishing this project. Thank you to my models, Camryn, Eva, Juliet, and Laney, who posed for the photos and trusted me with their time and energy. I thank my friends who are just as close as family to me. You have helped me come out of my shell these last few years and made my college experience wonderful, exciting, and overall fantastic. I really appreciated all the practice photo shoots that my friends gladly posed for, no matter how sweaty/clumsy they seemed. They were deeply encouraging to learn a new skill well enough to use it in my thesis work. And lastly, to my mom, who proof-

read every goddamn piece of writing I sent her, and encouraged me to grow into the designer I am today.

With that, I want to end with a quote by author of *Braiding Sweetgrass*, Robin Wall Killimer:

*Even a wounded world is feeding us.
Even a wounded world holds us,
giving us moments of wonder and joy.
I choose joy over despair.
Not because I have my head in the sand,
but because joy is what the earth gives me daily
and I must return the gift.*

Arial

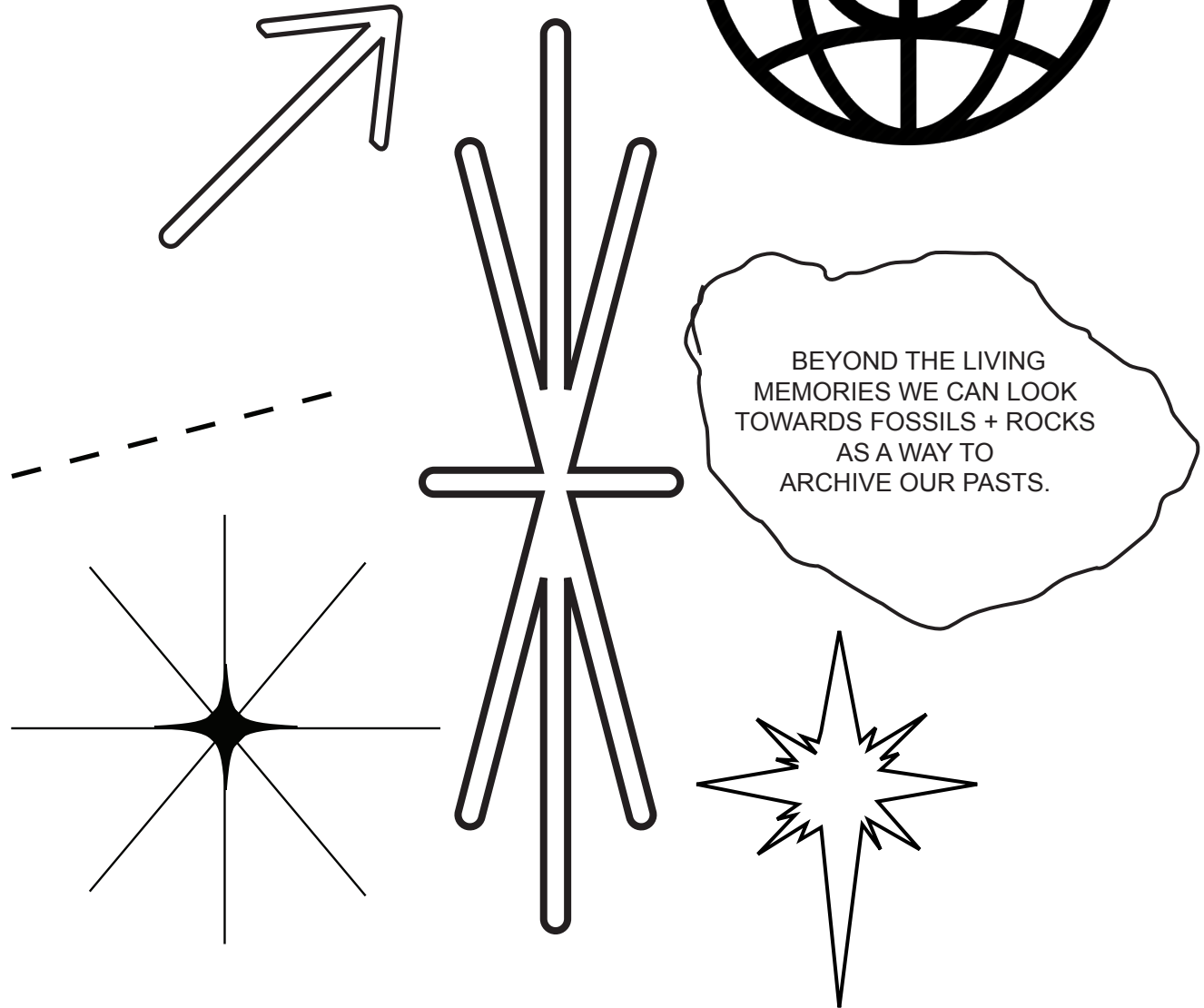
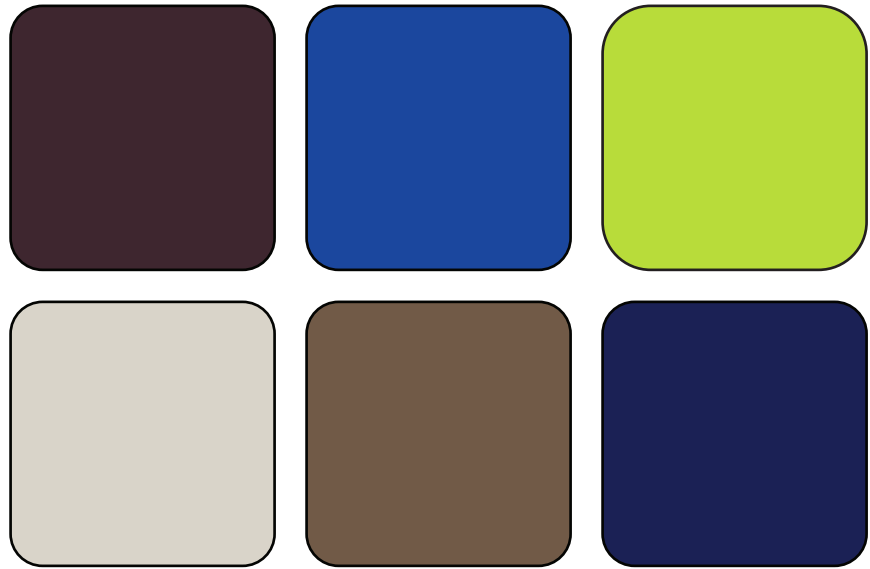
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NOPQRSTUVWXYZ

Windsor

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Bon Voyage

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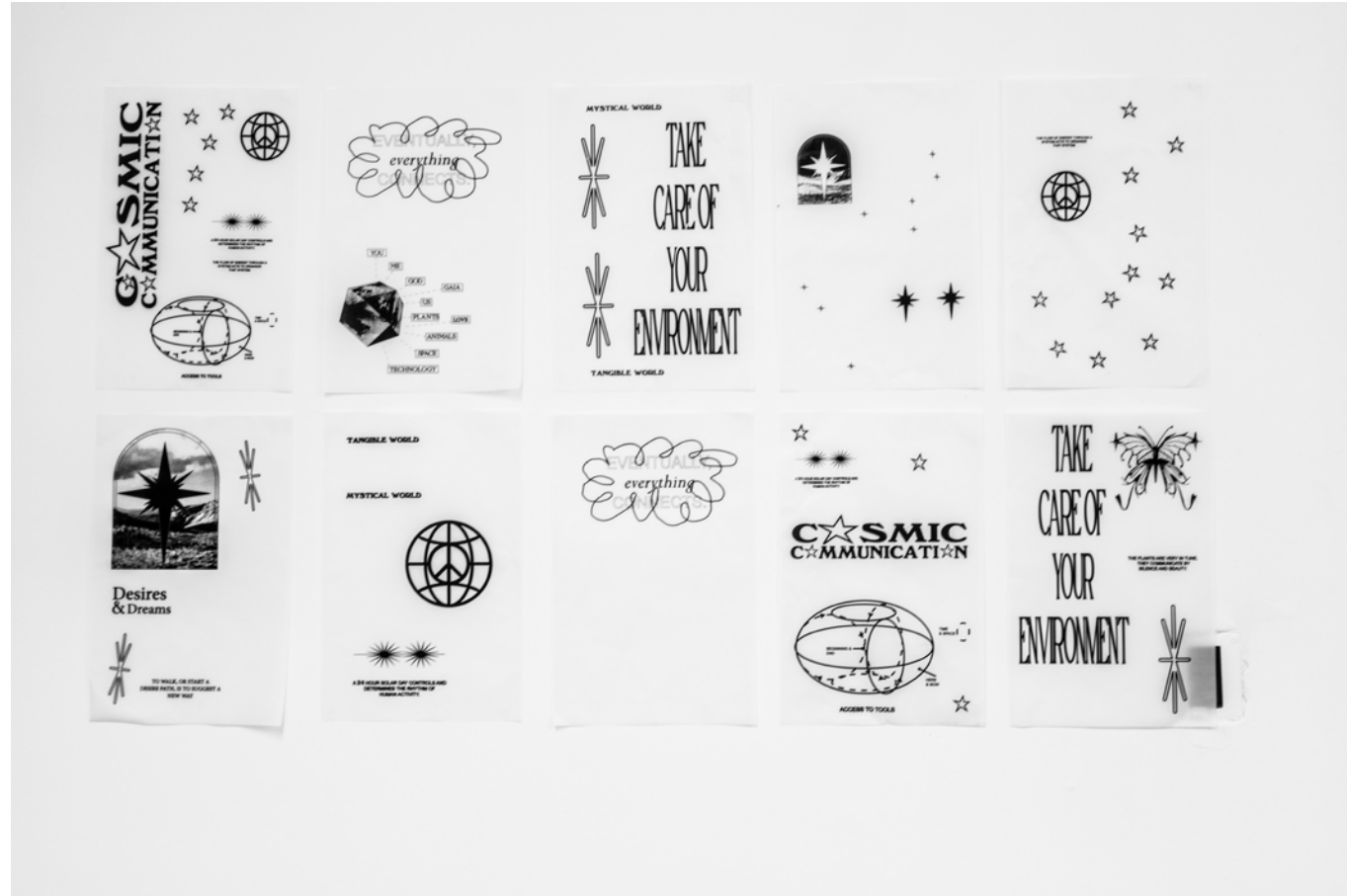
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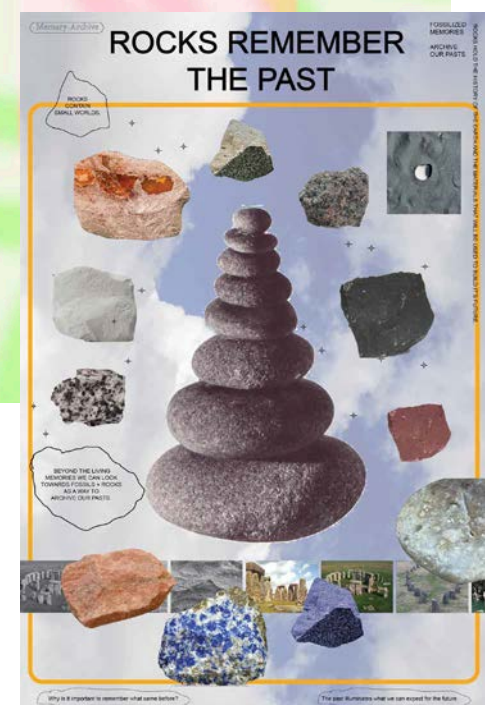
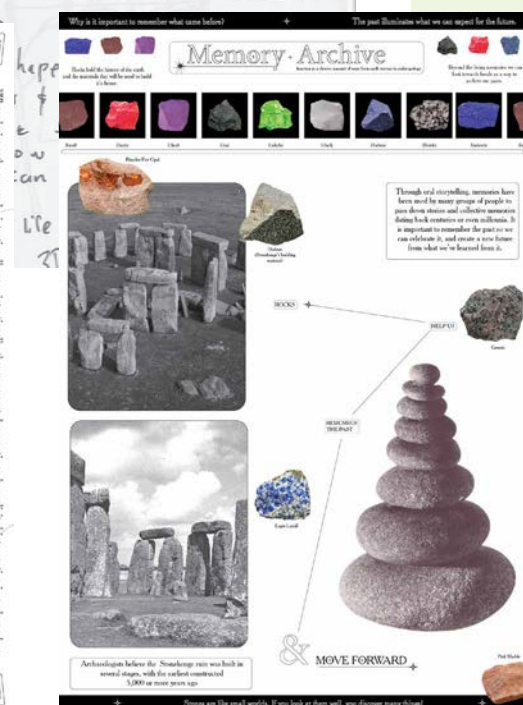
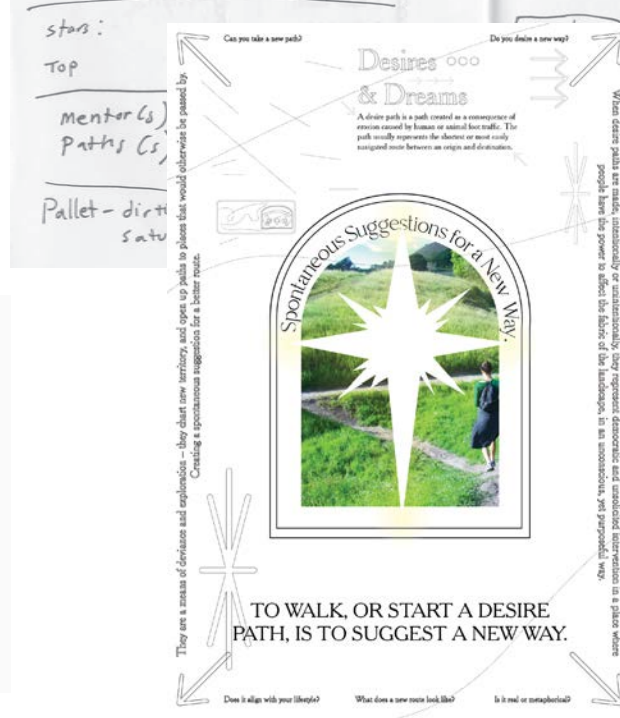
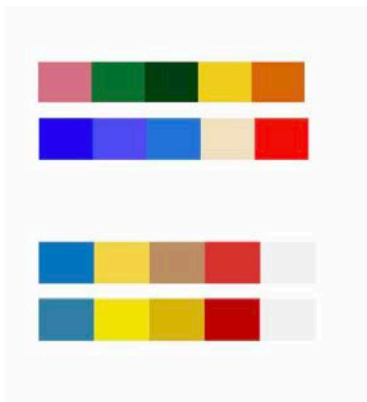
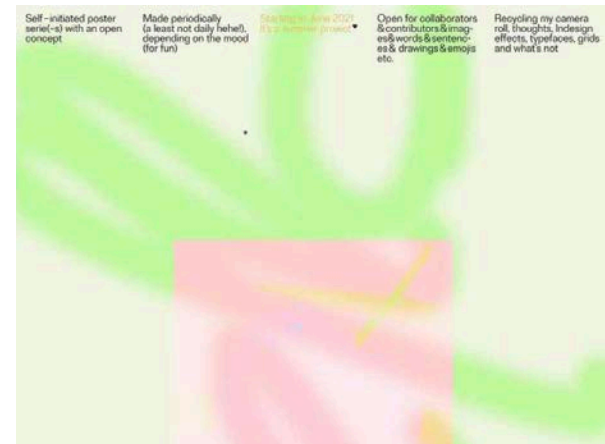
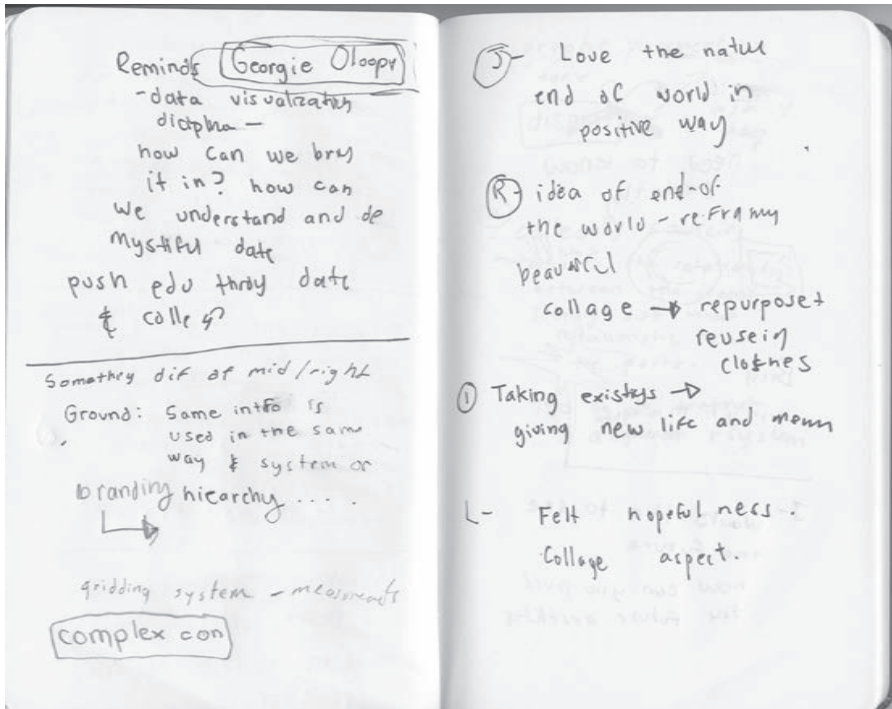
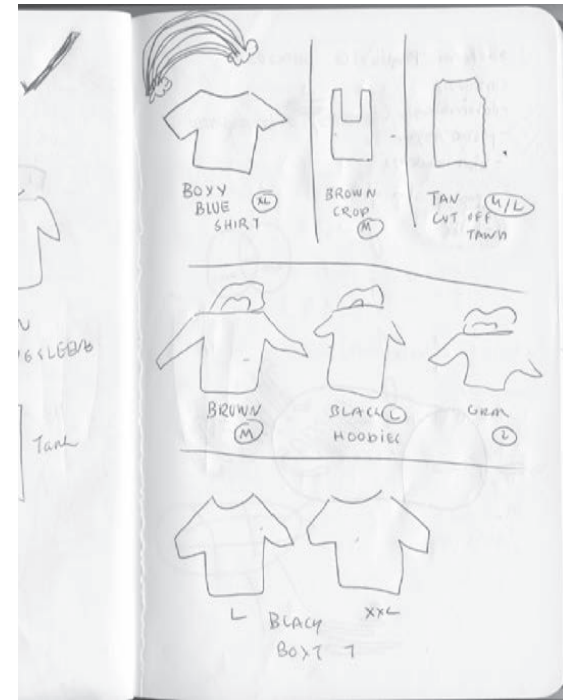
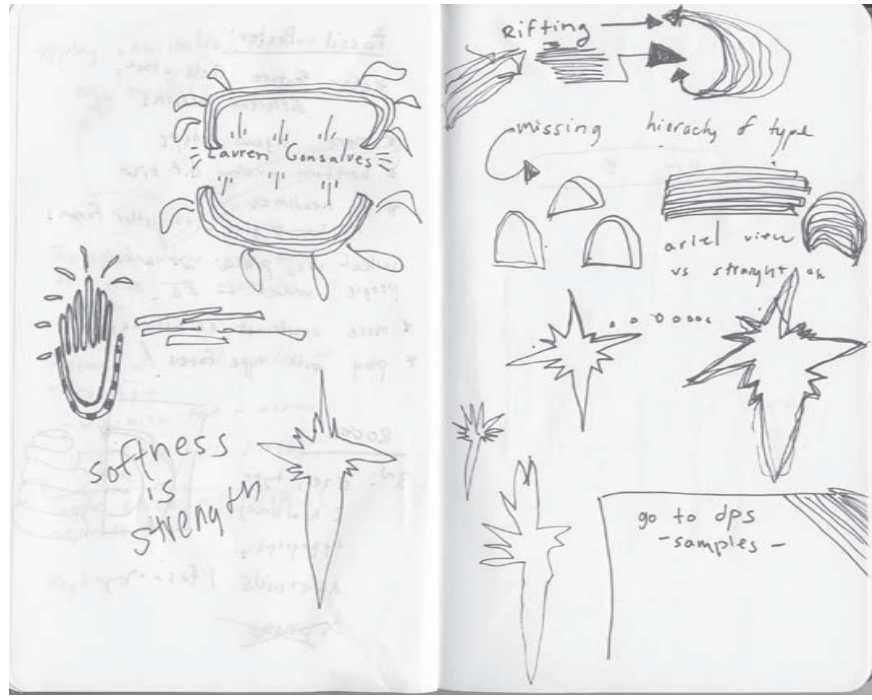
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COSMIC COMMUNICATION

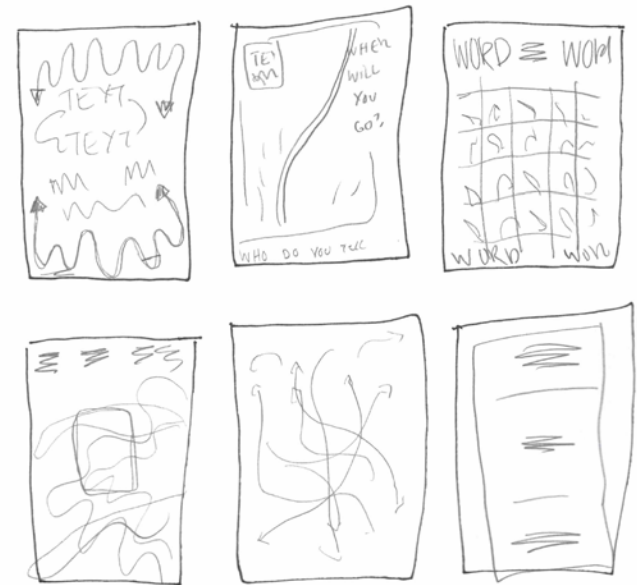


THE BEST BUDS FLOWERS:

THESE WONDERFUL CREATURES REPRESENT BEAUTY FOR THE SAKE OF BEAUTY.



DESIRE PATHS



FOSSILS



MYCELIUM MENTOR:

"FUNGI ARE INTERFACE ORGANISMS BETWEEN LIFE AND DEATH. THEY STEER ECOSYSTEMS ON THEIR ECOLOGICAL PATH. WITHOUT FUNGI, OUR ECOSYSTEM WOULD FAIL."



A SOCIAL NETWORK THE TREES ARE TALKING



Desires Spontaneous TO WALK, OR START A DESIRE PATH, IS TO SUGGEST A NEW WAY.

& Dreams Suggestions for a New Way.

A DESIRE PATH IS A PATH CREATED AS A CONSEQUENCE OF EROSION CAUSED BY HUMAN OR ANIMAL FOOT TRAFFIC. THE PATH USUALLY REPRESENTS THE SHORTEST OR MOST EASILY NAVIGATED ROUTE BETWEEN AN ORIGIN AND DESTINATION.

THEY REPRESENT DEMOCRATIC AND UNSOLICITED INTERVENTION IN A PLACE WHERE PEOPLE HAVE THE POWER TO AFFECT THE FABRIC OF THE LANDSCAPE. IN AN UNCONSCIOUS YET PURPOSEFUL WAY.

Does it align with your lifestyle? What does a new route look like? Is it real or metaphorical?

TANGIBLE WORLD

YOU ME

MODERN DAY ASTROLOGICAL INTERPRETATIONS INCLUDE A STRONG FOCUS ON THE PERSONALITY OF THE INDIVIDUAL INVOLVED, OR THE PERSON ASKING A QUESTION. BECAUSE PERSONALITY OFTEN DICTATES THE OUTCOME OF ASTROLOGICAL COMBINATIONS.

WHAT DO THE STARS TELL US?

SHOULD WE LISTEN?

THE FLOW OF ENERGY THROUGH A SYSTEM ACTS TO ORGANIZE THAT SYSTEM.

ACCESS TO TOOLS

A 24 HOUR SOLAR DAY CONTROLS AND DETERMINES THE RHYTHM OF HUMAN ACTIVITY.

LIFE IS A SERIES OF RELATIONSHIPS THAT INTERSECT INTO ONENESS.

AN UNMEASUREABLE (ETHEREAL) VIEW OF REALITY. A COSMIC SITUATION TO COMMUNICATE AND CONNECT.

COSMIC COMMUNICATION

MYSTICAL WORLD

What is the sound of nature? When nature speaks does it sound like poetry?

THE PLANTS ARE VERY IN TUNE. THEY COMMUNICATE BY SILENCE AND BEAUTY.

EVENTUALLY, everything CONNECTS.

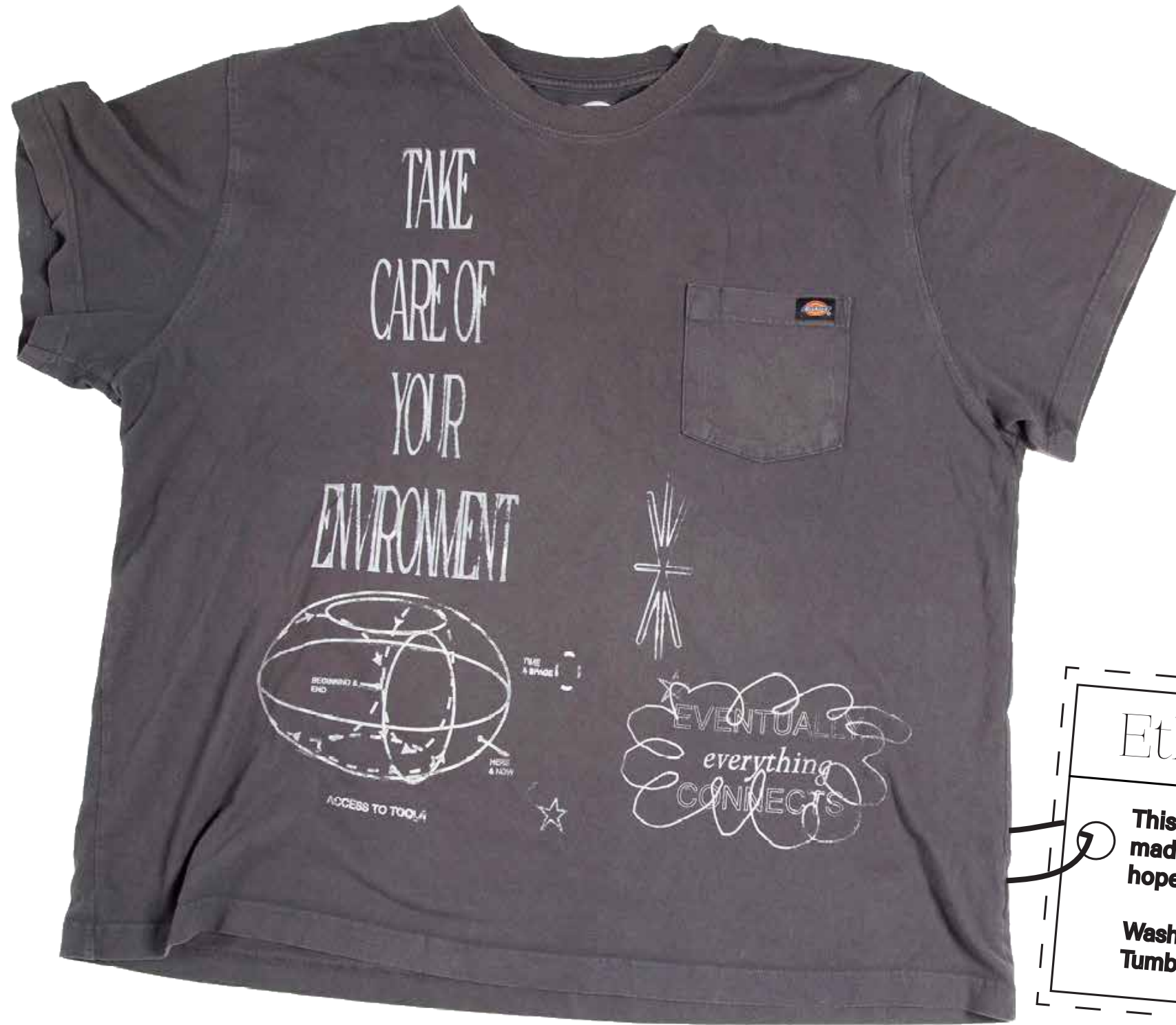
YOU ME GOD GAIA US PLANTS LOVE ANIMALS SPACE TECHNOLOGY

Let us love each other to the end.

AN ECOLOGICAL UNDERSTANDING ALLOWS US TO IDENTIFY "THINGS"—RAIN, CLOUD, RIVER—AT THE SAME TIME THAT IT REMINDS US THAT THESE IDENTITIES ARE FLUID. EVEN MOUNTAINS ERODE, AND THE GROUND BELOW US MOVES IN GIANT PLATES. IT REMINDS US THAT—WHILE IT'S USEFUL TO HAVE A WORD FOR THAT THING CALLED A CLOUD—WHEN WE REALLY GET DOWN TO IT, ALL WE CAN REALLY POINT TO IS A SERIES OF FLOWS AND RELATIONSHIPS THAT SOMETIMES INTERSECT AND HOLD TOGETHER LONG ENOUGH TO BE A "CLOUD." Jenny Odell

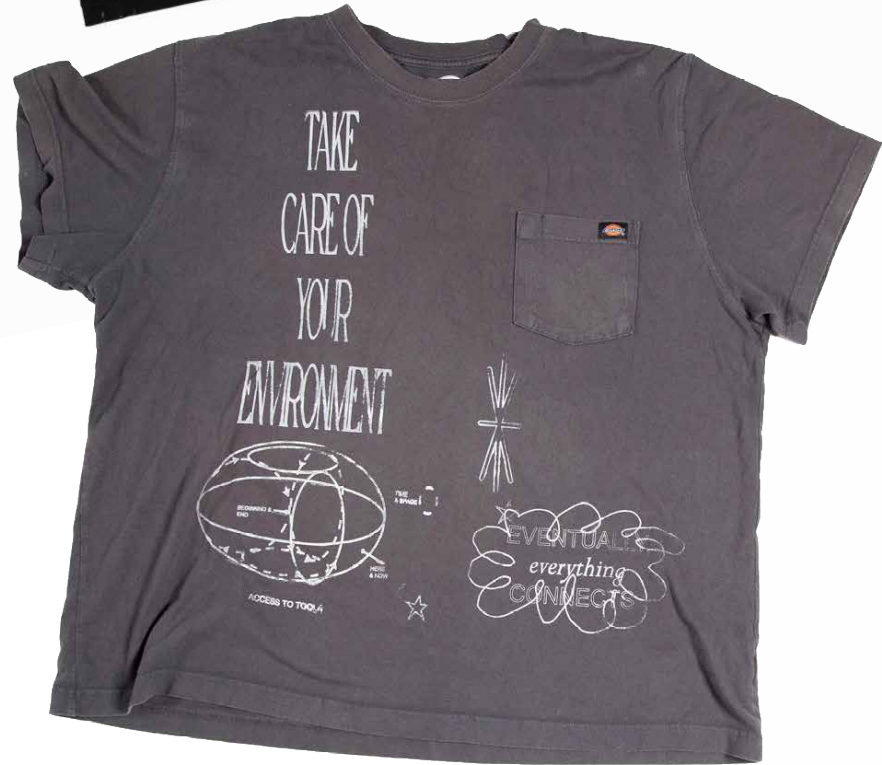
BREAK FREE FROM THE IDEA THAT YOU MUST BE AN INDIVIDUAL. AS A COMMUNITY WE ARE STRONGER.

What can we learn from each other today? A community is like a garden.



Ethereal Ethos 	
This garment was made with love and hope in spring 2022.	Instructions for the End of The World
Wash cold. Tumble dry low.	
Size: XL	





Ethereal Ethos zine's purpose is to archive my thesis project. Images and texts are my own. Some ideas provided courtesy of the internet and external sources. They will be cited at the end and of course, original copyright and ownership lies with the original creators and owners.

Printed in Portland, Oregon
Spring 2022

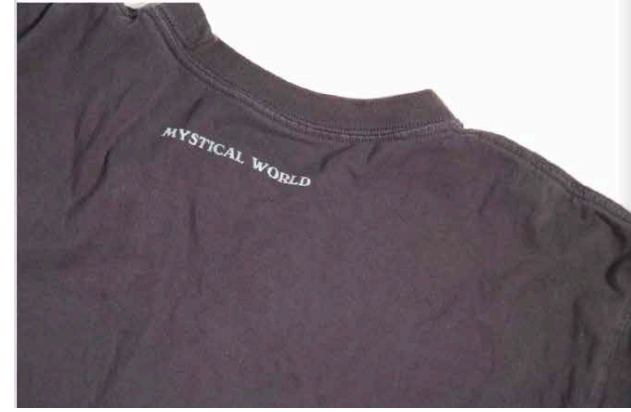
Designed, edited, photographed and curated by Emma Wiseman

Typeset in Ariel, Made Bon Boyvage, and Windsor.

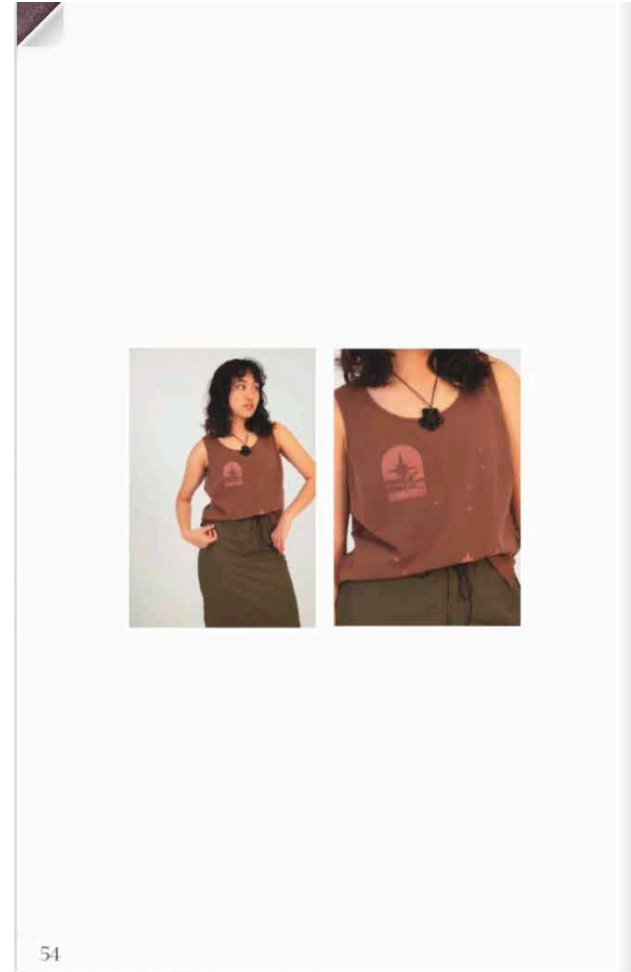
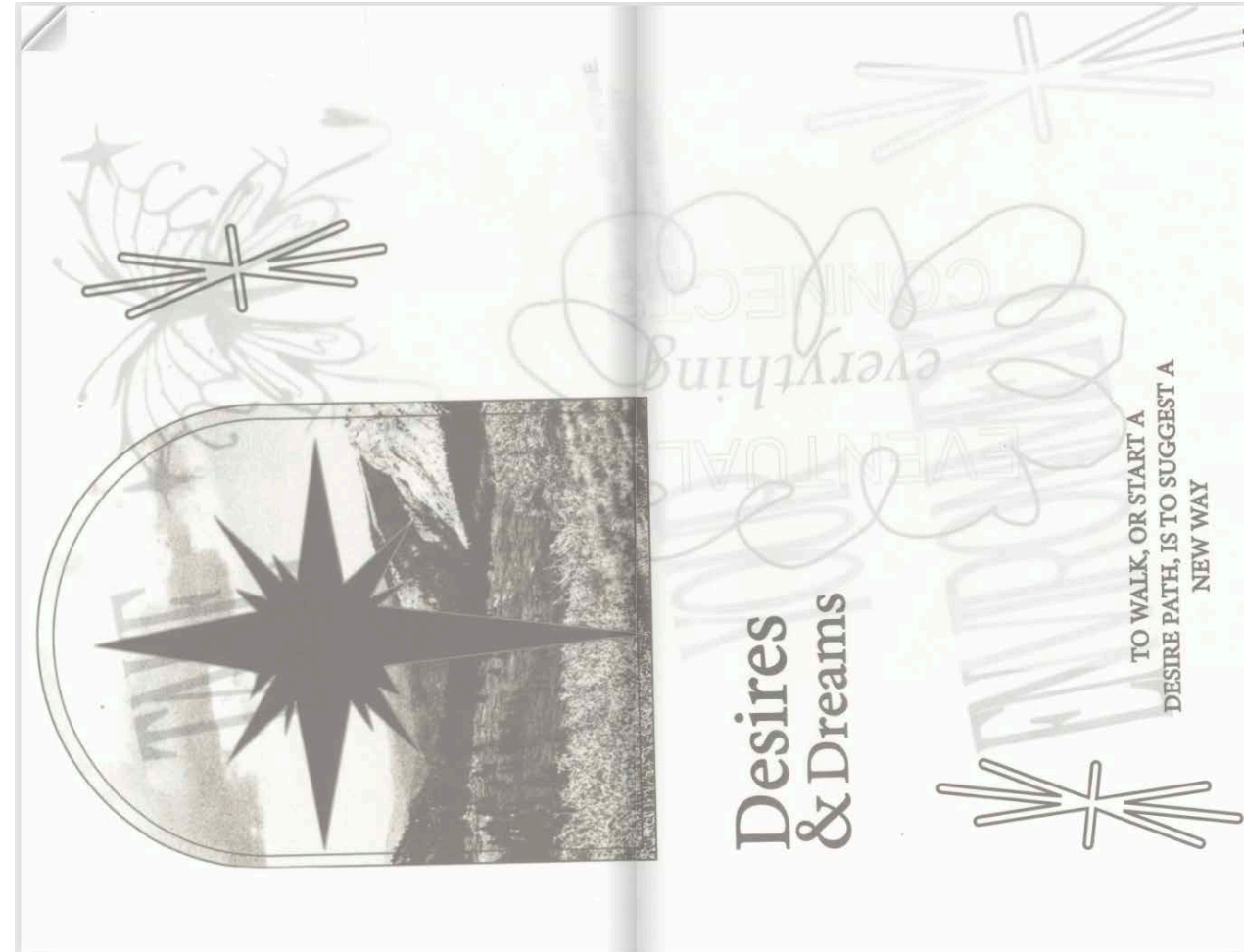
Ethereal Ethos

Instructions for the End of The World

The human journey through ecological grief and hope as we enter into the future.



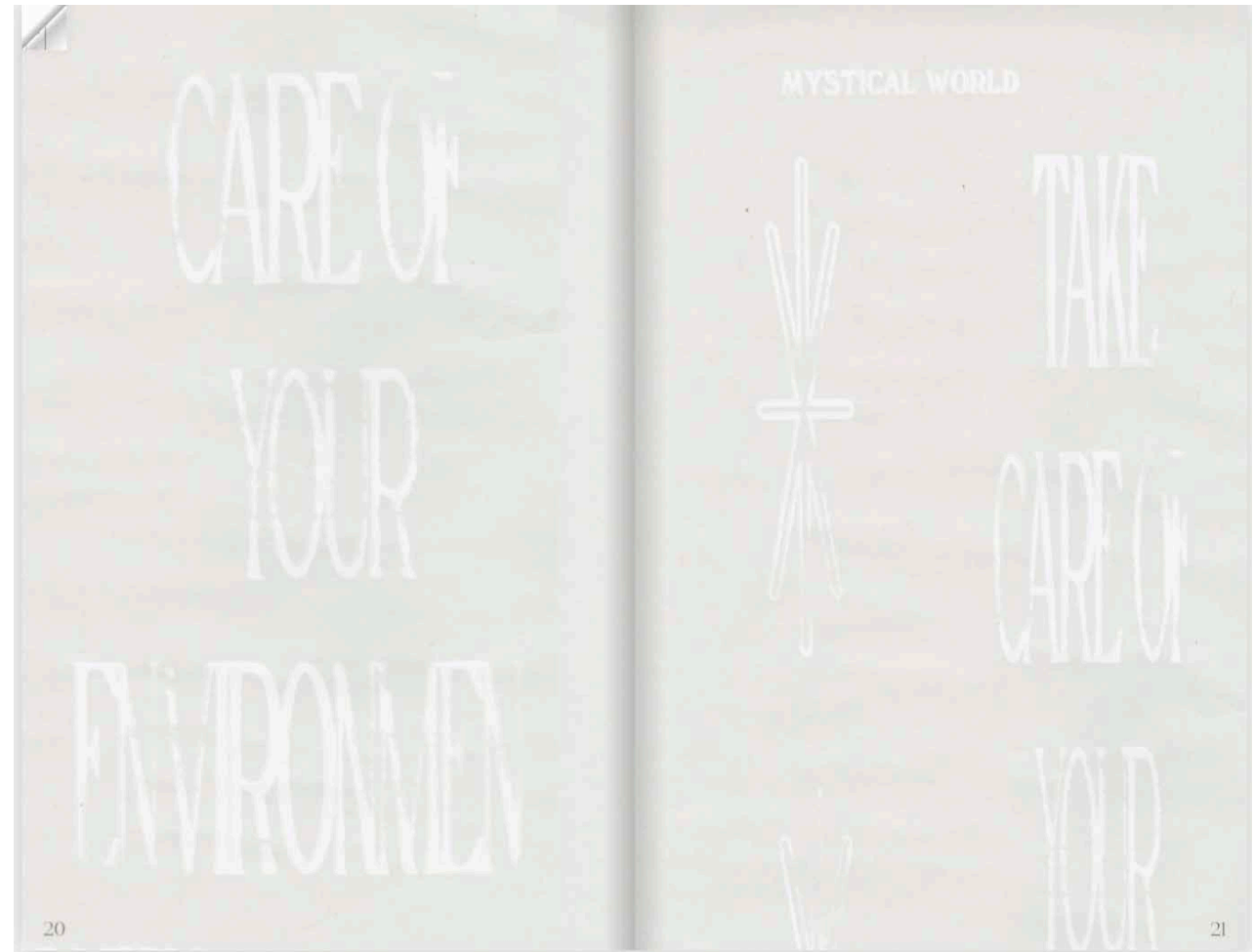
Size 2XL	100% Cotton	Thrifted from Goodwill. Small pocket tag that says "Dickies"
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Size M	62% Polyester 33% Rayon 5% Spandex	Form fitting tank. Great to dress up or chill. Thrifted from William Temple House.
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Mycelium Mentor:

Fungi Can Save Us

Fungi are the interface organisms between life and death. Look under any log lying on the ground and you will see fuzzy, cobweb-like growths called mycelium. The activities of mycelium help heal and steer ecosystems on their evolutionary path, cycling nutrients through the food chain. Fungi are keystone species that create ever thickening layers of soil which allow future plant and animal generations to flourish. Without fungi, all ecosystems would fail.

Human life and the natural environment are in a constant push-pull of tension. Humans produce more waste than any other species of life on earth. Humans have made the earth sick with toxins, plastics, and pollution. The ethereal earth and its interlocking systems that provide us a livable environment can't fight us back.

The earth, as Carl Sagan puts it, is "neither benign nor hostile, rather indifferent to humans." As humans interact and change

the earth, the changes will be induced into the earth's ecosystems. Whether human life survives or not is irrelevant. In their usage as everything from construction material to biofuel, mushrooms hold incredible potential and could actually aid humanity in getting rid of a problem that's been brewing for decades: plastic.

Plastic pollution is a large problem affecting humans on earth. While recycling and reusing plastics can solve part of the problem, many microplastics and other plastic products have already made their way into the ecosystems and will take up to 1000 years to degrade.

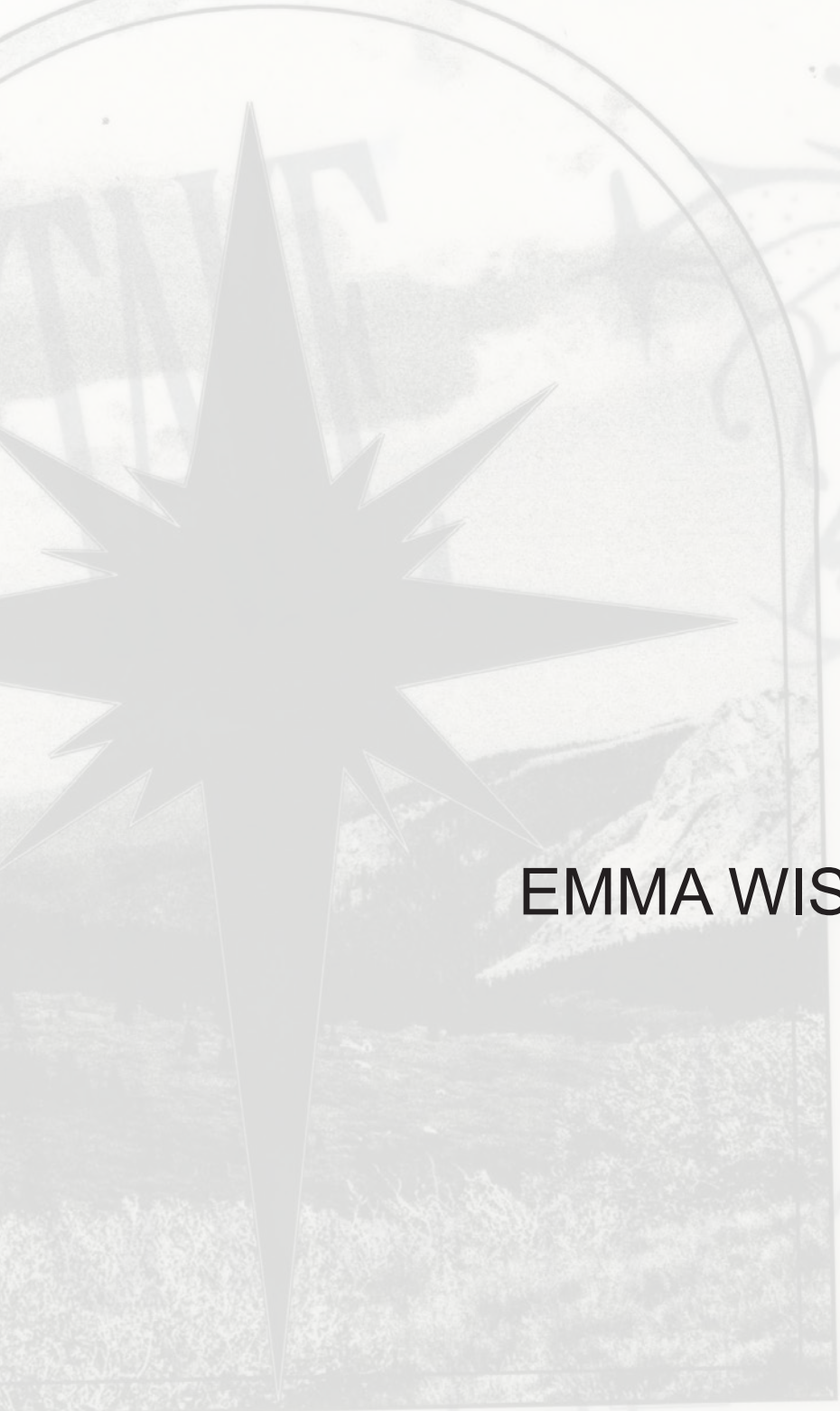
Scientists have discovered that microorganisms can play an important role in ridding the planet of waste plastic, as over 90 genera of bacteria, fungi, and actinomycetes have the ability to degrade plastic.

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Size M	Cotton Blend	Super soft short sleeve t-shirt. Thrifted from Goodwill.
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sires
Dreams