
Sourdough, Starters, and more
Crumbs
September 2024
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Mature Starter Maintenance
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Troubleshooting a Sick Starter
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Pros vs. Cons of Dutch Oven
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Focaccia


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Starting a Starter
Troubleshooting a Sick Starter

Charlotte Noton

2024 Fall Semester

Capstone – Graphic Design

Department of Art and Art History

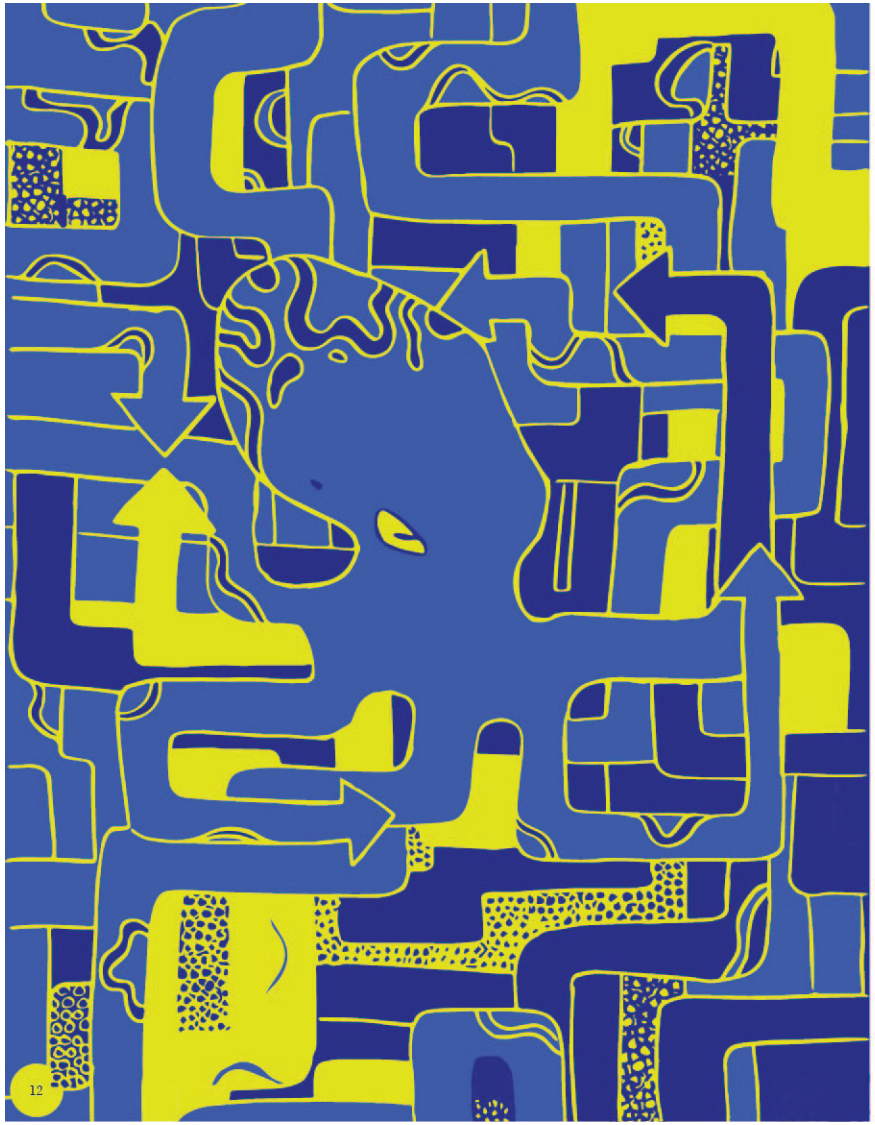
Artist Statement:

Hello! My name is Charlotte Noton and I am an graphic designer from Colorado. I have experience in multiple fields within graphic design, such as brand management, creating illustrations, social media management, video editing, and page design. I also take joy in creating animations, simple games, and exploring new programs. I am most interested in working within the fields of brand management, page design, and illustration. Environmental and social justice are important to me and I'm always happy to use my skills to elevate these topics.

When working on projects I value spending lots of time brainstorming before jumping into the actual product itself. I want to make sure I fully understand what needs to be done and how I will get it done. What style will I use, what color scheme will I go for, what are the dimensions of the project, and most importantly when is the due date. I am often working on multiple projects at once so I like to keep a planner containing the due dates of each of my projects, so I know which ones are the most pressing to work on. The extra time spent in the idea stage, making sure I know exactly what I want to do and how I will do it, saves me a lot of time while in production. I don't want to forget that a subheading needs to be included, because now my whole layout is thrown off, costing me more time. I don't want to have an unresolved issue of how to display data in a layout with a style that doesn't work well to data display.

Title	Original Format
Figure 1: Crumbs	InDesign and Photoshop, 8.5 in x 11 in
Figure 2: Octopus Time	Illustrator, 11 in x 17 in
Figure 3: The Gulf	Animate and Photoshop, 28.75 in x 20.639
Figure 4: r Bar Logo	Illustrator, 6.893 in x 2.173
Figure 5: Oarfish	Photoshop and InDesign, 16 in x 22 in
Figure 6: Dusk Fireflies Glow On	Illustrator, 21 in x 11 in
Figure 7: SDG Goal 11 Heart	Illustrator, 8.5 in x 11 in
Figure 8: Star Typeface	Illustrator, 12 in x 18 in

Figure 1: Crumbs



OCTOPUS TIME

Author: David Borkenhagen
Illustration: Charlotte Noton

Light spatters on the seafloor, creating a moving kaleidoscope of greens, blues and beiges as seagrass sways back and forth in the current. Shoals of fish shimmer in and out of rock formations while rays fly above, casting their shadows over crabs trawling the mudflats for edible detritus. And surveying it all through two oblong eyes, the octopus glides in the open water like a frictionless spaceship. As an eight-armed cephalopod, it neither looks nor moves like its aquatic peers. Up, down, left, right, forward or backward – all are accessible to the octopus. And though elegance and structural integrity are often inseparable in nature, the octopus can break its streamlined form at any moment, splaying its body and collapsing onto (or into) the rocks below. From the refuge of a rocky crevice, it watches and waits patiently. When prey passes, it may shoot out an arm or two to encircle an unlucky passing shrimp; or it may erupt from cover, lunging its entire body wide like a net cast by a fisherman.

The octopus may navigate its ocean home with ease, but it can seem like a creature from another planet. It populates our popular visions of cosmic beings and extraterrestrial life, with its eight arms, three hearts, and a malleable body without bones. What's more, its ability to camouflage itself, coupled with a propensity to hide in tight holes, make it a master of disguise. If seen, a water siphon that expels inhaled water can instantly propel the creature away from danger in any direction in three-dimensional aquatic space. Its web of radially symmetrical arms allow it to crawl in any direction with equal competence, regardless of how its head is oriented. Its soft and malleable body can move through any crevasse larger than its beak. And with its two eyes positioned on opposite sides its head, it has a near-total field of vision with almost nothing hidden 'behind.' These abilities give the octopus a radically different relationship to its surroundings compared with other species, human or otherwise. It is a relationship free of constraints.

And what about our bodies? Compared with the octopus, human beings appear corporeally constrained. We lack the fluid mobility and wide field of vision of our (very, very) distant cephalopod cousins. Instead, we have two eyes stuck in the front of our heads. We have a paltry two legs, hardwired for forward movement. And we are bound to our terrestrial ecological niche, where our bodies must continually counteract the downward pull of gravity.

It's not only that our experiences of space are different. Our experiences of time are likely different, too. We think about the passage of time through our terrestrial experience of unidirectional motion through space – our metaphors of time are almost all grounded in the way our bodies move forward through the environment. Given this fact, how would an octopus, who can easily see and move in all directions, conceptualise time? Current research methods may be able to take us only part of the way toward an answer, but it's far enough to consider a radical possibility: If we became more like an octopus, could we free time, metaphorically speaking, from its constraints?

Up, down, left, right, forward or backward – all are accessible to the octopus.

Experience it as multidimensional, fluid and free? Research from linguistics demonstrates that the metaphors humans use to speak about time are profoundly embodied. Human bodies are directional, meaning our physiology has a direction: it faces forwards. Consider the positioning of our eyes or limbs, which are all oriented toward one direction. This embodied reality means that we are more capable of moving and acting on objects in front of us than behind. We also think about time in a similar way. Consider expressions like 'we are going into the weekend' or 'we've left the past behind.' In both sayings, we move forward into the future and away from the past. These are examples of what is known as the 'ego-moving' metaphor, in which time is construed as unidirectional, with the

Figure 2: Octopus Time

Figure 3: The Gulf

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LOUNGE

Figure 4: r Bar Logo

Figure 5: Oarfish

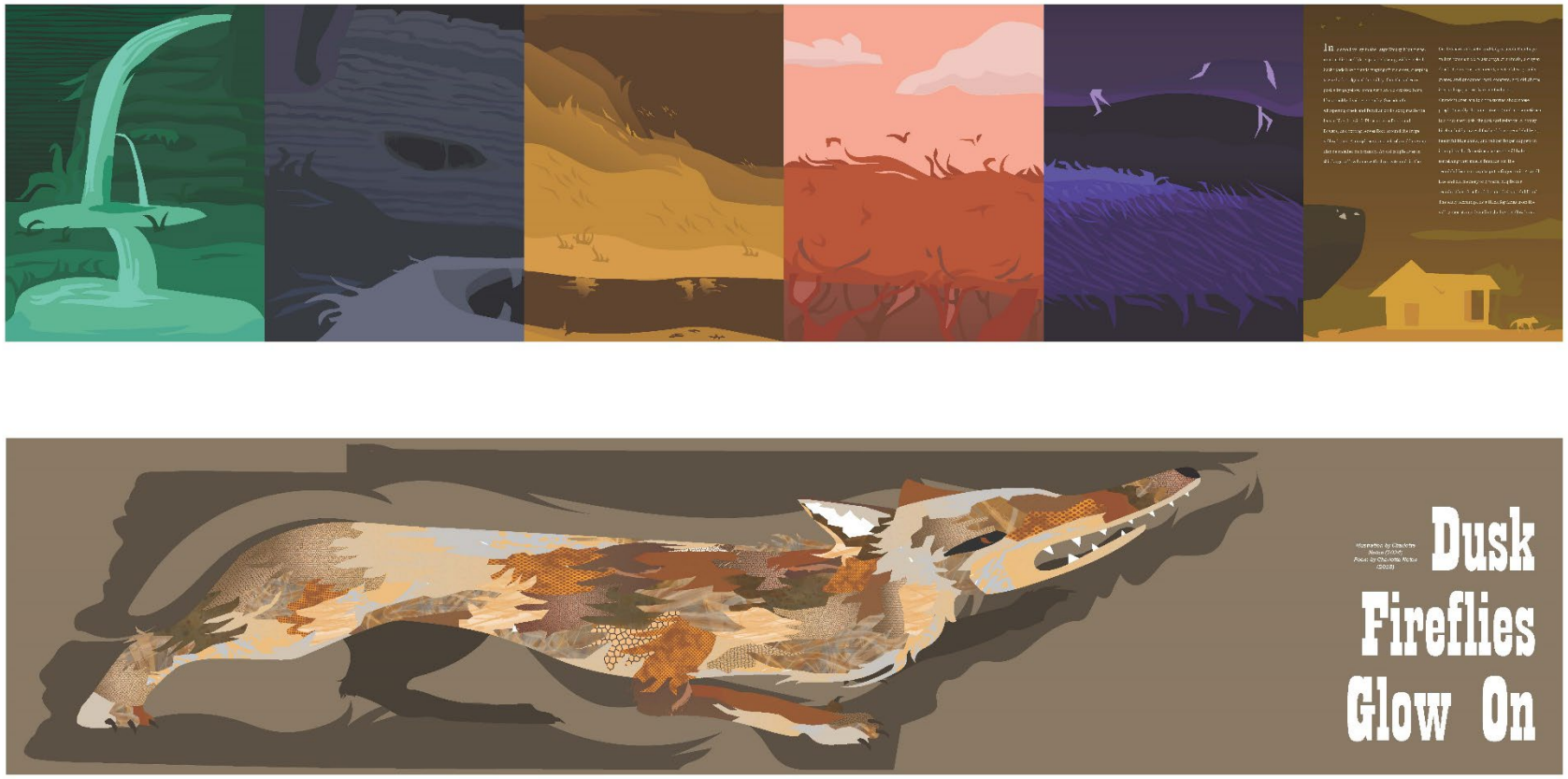

Figure 6: Dusk Fireflies Glow On

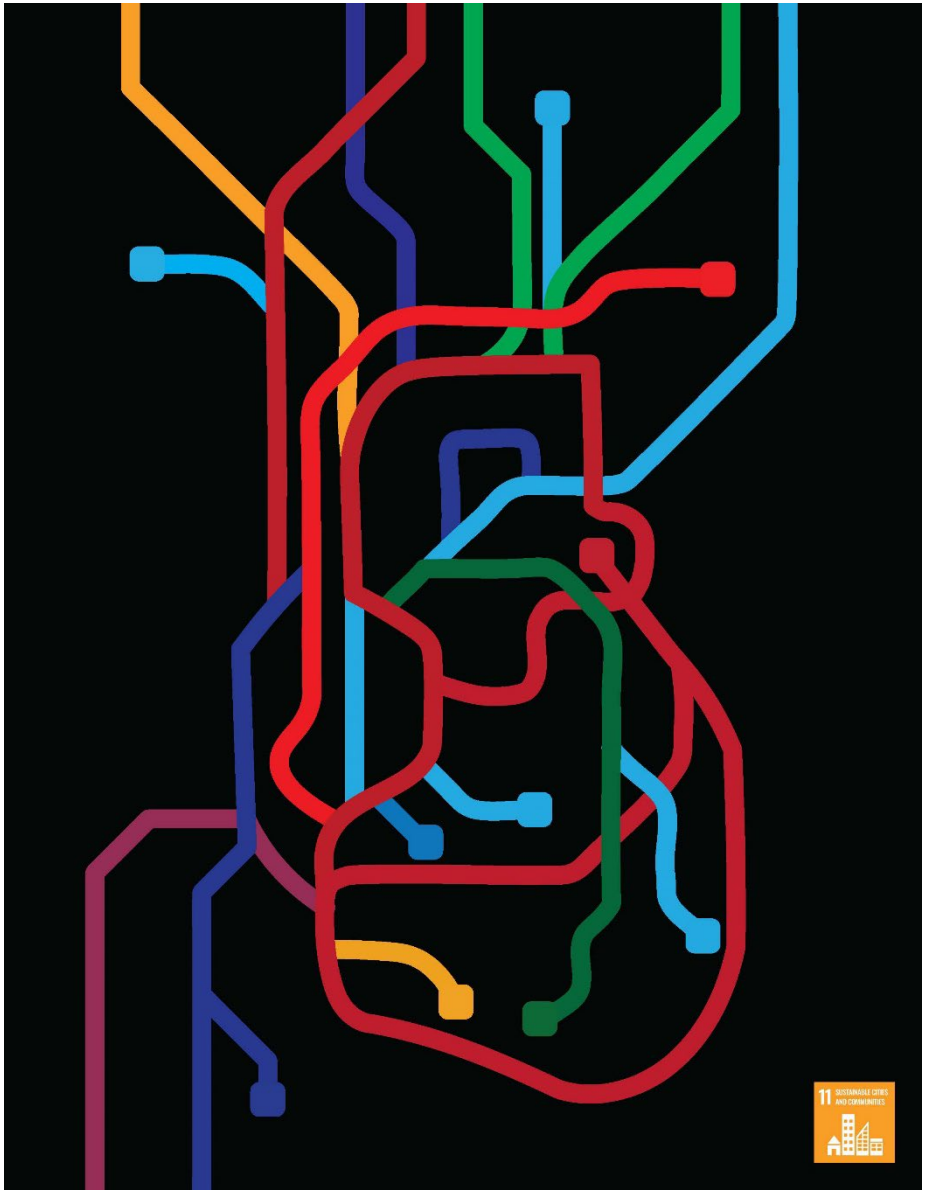

Figure 7: SDG Goal 11 Heart

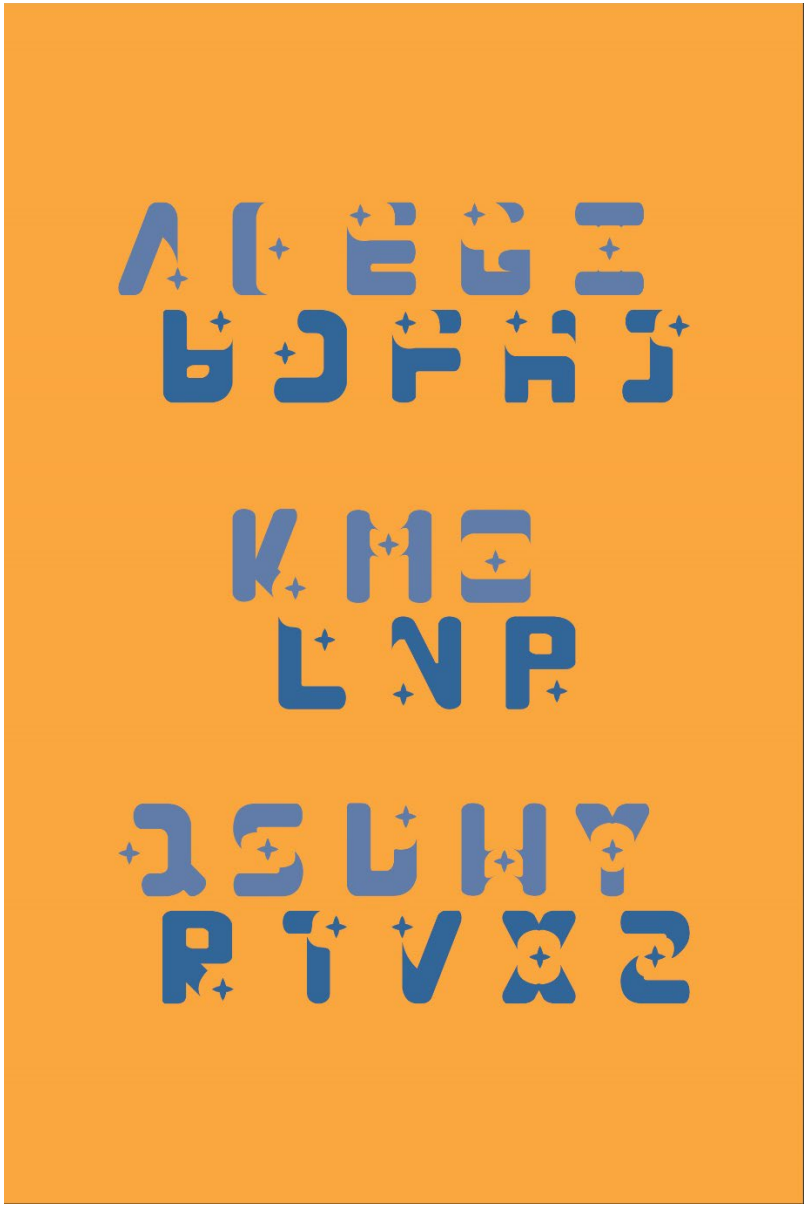

Figure 8: Star Typeface