

For this project we were gathering a complete knowledge about one single thing and make that accessible for the public in the form of either a book or an independent magazine. The chosen object is a candle.

Brainstorming

This is the brainstorming that was done to pin point everything on candles.



Candles are a part of our lives. People often think about the candle but we don't pay enough attention to it.

A candle made out of an old bonfire. The smell of history, the mightiness of ancient folklore. Instill the feeling that allows you to enter a state of meditation.

As we get closer to Christmas, it's important to explore the idea of having a Christmas candle display that is as unique as you are.

Candles are usually used in religious ceremonies, but they can also make a great decoration for birthday parties.

Candles are a universal tool for setting the mood. They help us set the tone for any emotion.



The secondary research

Then the research process started with secondary research being the first. Everything about candles were research from various websites and this information were collected.

HISTORY OF CANDLES

EARLY ORIGINS

- used a source of light and celebrations for more than 5000 years.
- earliest candle - ancient Egyptians

made rushlights and torches by soaking the pithy core of reeds in melted animal fat. = no wick candle = not really true candle

EARLY WICKED CANDLES

- wicked candles were used 3000 BC by Egyptians
- Romans were credited to have made the wicked candles before that cause they were dipping rolled papyrus repeatedly into melted tallow or beeswax. = resembles candles

- light homes
- helped travelers at night
- used in religious ceremonies

- researches found that many other civilisations made candles using wax from local plants and insects.
- early Chinese candle - molded in paper tubes using rice paper as a wick, wax from an *Coccus pella* insect combined with seeds
- Japan - wax extracted from tree nuts
- India - wax from boiling the cinnamon fruit.
- Jews (165 BC) used candles for their religious ceremonies - Hanukkah; festival of light
- there were mentions of candles in the Bible
- emperor Constantine - used candles for Easter

in 4th century

MIDDLE AGES

- candle mostly made from tallow
- revolution happen - beeswax candle in europe
- beeswax - burned pure n cleanly, without a smoky flame
 - smelled nice also unlike the foul, acrid odor of tallow.
 - used in church ceremonies
 - very expensive
 - few people could afford it
 - only for the wealthy
- Tallow candles - found in common households of europeans
- 13th century - candle making became very popular in england and france
- candle makers also called chandlers went in househoulds and collected their fat from the kitchen to make candles
- candle shops were opened also

COLONIAL TIMES

- america's first contribution was candle making
 - making wax by boiling the grayish- green berries of bayberry bushes - smelled sweet and burned cleanly
 - extracting the wax was extremely hard
 - its popularity diminished quickly
- 18th century - growth of the whaling industry made big changes for the candle making industry
 - spermaceti - a wax gain by crystallizing sperm whale oil
 - available in big quantity
 - did not produce a foul odor
 - burned with a brighter light
 - harder than tallow or beeswax - did not soften or bend in summer heat
 - standard candles were made from spermaceti

19TH CENTURY ADVANCES

- developments of Contemporary candle making
- 1820s - french chemist Michel Eugene Chevreul - extracted searic acid from animal fatty acids = STEARIN WAX
 - hard
 - durable
 - burned cleanly
 - still popular in europe nowadays

- 1834 - inventor Joseph Morgan developed modern day candle industry by making a machine that allowed mass production of candles.

- molding candles into cylinders
- movable pistol to eject the candles from the mold
- candles became easily accessible to the masses

- 1850s - paraffin wax was invented by separating the naturally occurring waxy substance from petroleum and refining it.

- odourless
- blueish- white colour
- burned cleanly
- consistent burning
- more economical to produce
- its disadvantage though was its low melting point - overcome by adding harder stearic acid

- 1879 - candle making began to decline with the introduction of light bulb

THE 20TH CENTURY

- candle gained popularity back in the first half of the 20th century

- growth of US oil and meatpacking industries brought an increase of the byproducts that are the basic ingredients to candles

paraffin and stearic acid

- mid 1980s - interest in candles as decorative items, mood setters and gifts began to increase a lot.

- candles were available in different sizes, shapes and colours
- scented candles popularity began to increase

- 1990s - candles became extremely successful

- first time after a century new candle waxes were developed
- US - soybean wax

- softer
- slower burn than paraffin

- palm wax was also develop

TODAY'S CANDLES

- no longer a source of light
- continue to be popular
- symbolizes celebration
- ignite romance
- sooth the senses
- honor a ceremony
- home deco

COCONUT CANDLES

What is Coconut Wax?

- colorless
- odorless
- made from cold-pressed coconut meat or coconut oil mixed with soy wax.
- best and healthiest types of wax
- doesn't produce as much soot as the other types of wax
- doesn't produce smoke
- better burn quality and aromatic throw.

Benefits of Using Coconut Wax in Candles

- bright and white color.
- can easily dye into any colour
- superior scent throw - produce long lasting and strongly scented candles using this wax.
- can blend perfectly with other natural, harder waxes
- they are the most eco-friendly type of candle to produce - non-toxic

PARAFFIN CANDLES

What is Paraffin Wax?

- very low cost
- its strong burning
- has a high scent throw
- byproduct of oil industry - unsustainable
- fast burners

PALM CANDLES

What is Palm Wax?

- pleasant aesthetic
- "feathered" effect
- burn quality as that of paraffin
- unsustainable because of deforestation and other palm manufacturing things

SOY CANDLES

What is Soy Wax?

- burns slowly
- has trouble throwing scent
- look unsightly with its characteristic crumbly texture
- cheap wax
- unsustainable because of planting and farming of soy beans

BEESWAX CANDLES

What is Beeswax Wax?

- hives of honeybees
- sustainable
- honey-like scent
- golden color
- challenging to incorporate into scented candles
- Bleached (white) beeswax - cannot throw scents well
- 3-4 times more expensive than other waxes due to the low yield and related expenses of maintaining bee colonies.

"A tallow candle, to be good, must be half Sheep's Tallow and half Cow's; that of hoggs mekes 'em gutter, give an ill smell, and a thick black smoak"

– Anonymous, 18th Century

COMPONENTS OF CANDLES

WHAT IS WAX?

- wax is a flammable, carbon-containing solid that becomes liquid when heated above room temperatures.
- the fuel for the candle flame.
- Waxes are biosynthesized by a variety of plants and animals.

Scientists consider "wax" to be a generic term for

Scientists consider “wax” to be a generic term for classifying materials that have the following characteristics:

- Solid at room temperature; liquid at higher temperatures
- Primarily hydrocarbon in structure
- Water repellent; insoluble in water
- Smooth texture; buffable under slight pressure
- Low toxicity; low reactivity
- Low odor

WHAT IS A WICK?

- The purpose of a wick is to deliver fuel (wax) to the flame.
- The type of wax used in a candle, as well as the candle's size, shape, color and fragrance materials all impact wick choice.
- Choosing the correct wick is very important to making a candle that burns cleanly and properly.

Types of wicks

- braided, plaited or knitted fibers wick - slow burn and may high quality candles uses this
- twisted wicks - burns quickly- low quality but also nice for birthday cakes.

Major types of wicks

- Flat Wicks/ knitted wicks
 - three bundles of fiber
 - very consistent in their burning
 - curl in the flame for a self-trimming effect
 - most commonly used wicks

Square Wicks

- braided or knitted wicks also curl in the flame
- more rounded and a bit more robust than flat wicks.
- preferred for beeswax candles
- help inhibit clogging of the wick

Cored Wicks

- braided or knitted wicks
- use a core material to keep the wick straight or upright while burning
- have a round cross section
- use of different core materials provides a range of stiffness effects
- most common core materials for wicks are cotton, paper, zinc or tin

Wooden Wicks

- popular for visual aesthetic purpose and the soft crackling sound they create
- single-ply
- multi-layered
- curved and decorative shaped

Specialty Wicks

- These wicks are specially designed to meet the burn characteristics of specific candle applications, such as oil lamps and insect-repelling candles.

SCENTS?

- 75 to 80 percent of candles are scented candles
- scented candles that are not only pleasing, but will burn safely and properly.
- The aroma from a lighted scented candle is released through the evaporation of the fragrance from the hot wax pool and from the solid candle itself.
- Most scented candles contain a combination of natural and synthetic fragrances
- materials may be derived from essential oils or from synthetic aroma chemicals

COLOURED CANDLES?

- candles are available in various colours and each year new coloured candles are surfacing into the market.
- coloured candle is one of the main important factors to selling candles.
- color and fragrance are closely linked in the making of candles
- consumers expect the color of a scented candle to mirror their psychological perception of the fragrance

DYES

- used to color the candle throughout
- Available in both liquid and powder form
- dyes give a candle its translucent color
- provide a large degree of control over a color's shade
- easily combustible - not clog a wick, and not have an effect on the burn performance of a candle

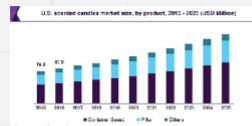
PIGMENTS

- coat the outside of a candle with color
- microscopic, suspended color particles that create a solid wall of color, similar to paint
- do not dissolve, migrate or “bleed,” - not as susceptible to color fade as dyes
- Pigments usually do not burn well
- the color particles will clog a wick if burned
- unsuitable for a candle that is colored throughout and meant to be burned
- useful for coating the outside of the candle

The global scented candles market size was estimated at USD 336.7 million in 2019 and is expected to reach USD 364.9 million in 2020.

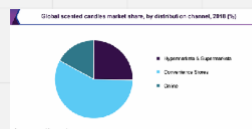
MAIN TYPES OF CANDLES

- CONTAINER - BASED CANDLES
- PILLARS CANDLE
- VOTIVE CANDLES
- TEALIGHT CANDLES



Scented Candles Distribution Channel

- Convenience Stores
- Hypermarkets & Supermarkets
- Online



Why Consumers Use Candles

- desiring a pleasing scent
- positively affecting one's mood
- enhancing home décor
- Candle use for practical reasons (e.g., providing light, repelling insects) is less frequent
- usage of candles ranged from daily to weekly

Most Popular Types of Candles

- 1st - Scented jars with single wick



- 2nd - pillar candles



- 3rd - votive candles



- 4th - tealight candles



- 5th - liturgical candles.



- Scented jars and votives candles- adding a pleasing scent
- tealight candles - home décor
- pillar candles - holiday decorating
- liturgical candles - religious purposes and covering odor

COLOURED CANDLES V/S UNCOLOURED CANDLES

- coloured candles are more popular

CANDLE WAX PREFERENCES

- majority had no preference in wax type
- 14% had no preference in wax type
- 12.5% preferred soy wax
- 8% preferred wax blends
- 5.5% preferred paraffin wax

CANDLES AS MOOD SETTERS

- Relaxing With Friends
- Romantic
- Cozy
- Keeping The Energy Alive

CANDLE SCIENCE

- 1860 - Michael Faraday gave his now-famous lecture series on the Chemical History of a Candle
- late 1990s- NASA took candle research to new heights, conducting space shuttle experiments to learn about the behavior of candle flames in microgravity.

- All waxes are essentially hydrocarbons, which means they are largely composed of hydrogen (H) and carbon (C) atoms.



- The heat of the flame vaporizes the liquid wax (turns it into a hot gas), and starts to break down the hydrocarbons into molecules of hydrogen and carbon. These vaporized molecules are drawn up into the flame, where they react with oxygen from the air to create heat, light, water vapor (H₂O) and carbon dioxide (CO₂).



- Enough heat is created to radiate back and melt more wax to keep the combustion process going until the fuel is used up or the heat is eliminated



- A quietly burning candle flame is a very efficient combustion machine. But if the flame gets too little or too much air or fuel, it can flicker or flare and unburned carbon particles (soot) will escape from the flame before they can fully combust.

- When you light a candle, the heat of the flame melts the wax near the wick. This liquid wax is then drawn up the wick by capillary action.



- Approximately one-fourth of the energy created by a candle's combustion is given off as heat radiates from the flame in all directions.



- It takes a few minutes when you first light a candle for this combustion process to stabilize. The flame may flicker or smoke a bit at first, but once the process is stabilized, the flame will burn cleanly and steadily in a quiet teardrop shape, giving off carbon dioxide and water vapour.



- The wisp of smoke you sometimes see when a candle flickers is actually caused by unburned soot particles that have escaped from the flame due to incomplete combustion.

CANDLE FLAME COLOURS

1. Look closely at a candle flame, you'll see a blue area at the base of the flame. Above that is a small dark orange-brown section, and above that is the large yellow region that we associate with candle flames.

3. The dark or orange/brown region has relatively little oxygen. This is where the various forms of carbon continue to break down and small, hardened carbon particles start to form

5. At the bottom of the yellow zone, the formation of the carbon (soot) particles increases. As they rise, they continue to heat until they ignite to incandescence and emit the full spectrum of visible light. Because the yellow portion of the spectrum is the most dominant when the carbon ignites, the human eye perceives the flame as yellowish. When the soot particles oxidate near the top of the flame's yellow region, the temperature is approximately 1200°C.

2. The oxygen-rich blue zone is where the hydrocarbon molecules vaporize and start to break apart into hydrogen and carbon atoms. The hydrogen is the first to separate here and reacts with the oxygen to form water vapor. Some of the carbon burns here to form carbon dioxide.

4. As they rise, along with the water vapor and carbon dioxide created in the blue zone, they are heated to approximately 1000 degrees Centigrade.

6. The fourth zone of the candle (sometimes call the veil) is the faint outside blue edge that extends from the blue zone at the base of the flame and up the sides of the flame cone. It is blue because it directly meets with the oxygen of the air, and is the hottest part of the flame, typically reaching 1400°C (2552°F).

Why a Candle Flame Always Points Up

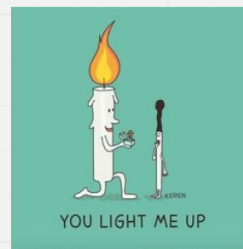
1. When a candle burns, the flame heats the nearby air and starts to rise. As this warm air moves up, cooler air and oxygen rush in at the bottom of the flame to replace it.

2. When that cooler air is heated, it too rises up and is replaced by cooler air at the base of the flame. This creates a continual cycle of upward moving air around the flame (a convection current), which gives the flame its elongated or teardrop shape.

Because "up" and "down" are a function of the earth's gravity, scientists wondered what a candle flame would look like in outer space, where the pull of gravity is minimal and there really isn't an up or down.

3. In the late 1990s, NASA scientists ran several space shuttle experiments to see how candle flames behaved in microgravity. As you can see from the NASA photos below, a candle flame in the microgravity is spherical instead of its elongated shape on Earth. Without gravity, there's no "up" direction for warm air to rise and create a convection current.

CANDLE PUNS AND JOKEs



I wanted to start a candle making company. But my family didn't think it would be a good idea. I kept assuring them that it makes scents.

I borrowed my friend's candle without asking him first, he was incensed.

I bought a gold-scented candle and burned it. It had a very rich aroma.

Yesterday I went to a party at my friend's house. Everyone was dressed as birthday candles. It was a blowout.

The candle factory in our neighborhood wasn't quite profitable. It's probably because they only made a few scents.

What is the best place to learn about candles? It's Wikipedia.

My son made a new friend when we went to the candle store last month. Their friendship started by candlelight. But only lasted a wick.

I tried to look for something to light my candles on Amazon. But all they gave me was 13,749 matches.

What would you get if you put a candle inside a suit of armor? I'd get a knight-light.

What's the most stressful thing for a dragon on its birthday? Trying to blow out candles on its birthday cake.

Where does the candle family like to visit the most? The Wax Museum.

What is it called when a candle eats another candle? Candlebolism

Bought my colleague a candle extingisher. Getting the gift, he was de-lighted.

The candle became sad because his friends blew him off.

How do you know when you're getting old? It's when usually candles cost you more than the cake.

What would the candle say if he reached work late? He'd say, "better light than never".

Do candles feel sad or happy when they get put out? They feel delighted.

On scandle thought-second

What kind of sale did the candle store have? They had a blowout sale

What would you call a candle that's made of the melted remains of other candles? I'd be named Frankincense.

What would you call a candle that always has a savage reply? Wicked.

Everybody talks about how scented candles are wonderful, but I know they are wicked.

What's the difference between a candle and a skinny horseman? One is a night light, and the other is a light knight.

candle jenner - kendall

What did the one candle state to the match? It said, "you light up my world".

How did the candles give such fantastic answers? They were all enlightened.

What would you call a fraud who works in a Candle factory? They'd be called a Scandle.

A candle with no smell? It doesn't make scents!

What did the oil lamp say to the flickering candle? Do you want to go out someone soon?

My heart's tealight - delight

Scandle
nature -
second

A rude
awickening
-
awakening

Afternoon
tealight -
delight

Turkish
tealight -
delight

SPIRITUALISM WITH CANDLES

WHAT ARE INTENTION CANDLES?

- used to manifest wishes and desires
- bring your dream life into reality
- When you light it, it illuminates your intentions
- when you meditate on it, it releases a message and sends your energy out into the universe

Lighting a candle represents the five elements: earth, water, air, fire, and spirit

- The wick and base signify earth and are vital for keeping the flame steady.
- The wax, which transforms from a solid to a liquid and then to gas, emulates water.
- Oxygen, represents air which keeps the flame lit.
- The flame is obviously fire (the element of transformation and rebirth)
- spirit is represented when we focus our intention into the candle and infuse it with our energy.

Candle Color Meanings & Uses for meditation:

- Orange - stamina, success, prosperity, youthfulness, sudden changes, independence
- Yellow - confidence, optimism, charm, communication, good luck, concentration
- Green - harmony, balance, money, growth, healing, new beginnings
- Blue - meditation, loyalty, spiritual protection, overcoming addiction, inner peace, trauma
- Purple - enhance psychic ability, astral travel, wisdom, ambition, insomnia, bad karma
- Red - energy, courage, fertility, passion and lust, negativity & pessimism, strength
- White - cleansing, purifying, truth, blessings, unity, relieves tension
- Black - protection, reverse hexes/curses, absorbs negative energy, reveals secrets, loss & grief support, illness
- Brown - balance, stability and grounding, travel, rebirth/renewal, financial success, enhance telepathic abilities
- Pink - romance, friendship, spiritual healing, self-love, faith, forgiveness
- Gray - imagination, visions, wisdom, psychic protection, patience, obstacles
- Gold - abundance, happiness, awareness and knowledge, influence, divination, power
- Silver - astral realm, ambition, fame, purity, communication with ancestors, creativity

Common placements that can be used for prayerful, healing or magical intentions

Triangle

- Use as an aid in overcoming inner conflicts or to enhance your creativity.

Square

- Use this for grounding, enhancing your compassion or unconditional love.

Diamond

- Great one to use for meditation and for bringing harmony to life situations

Star

- Usually 5 points, and used to strengthen or bring about higher spiritual awareness.

Circle

- 6 or more candles are used for protection or to symbolize the cycle or circle of life, the inter-connectedness of all things.

MOON INTENTION CANDLE

- The meaning behind the Moon candle is to bring focus and attention to working with our dreams, our intuitive and psychic natures, our inner selves, emotional landscape and the cycles of our lives.
- In astrology, the Moon is the second luminary in the sky, receiving the light from the Sun and beaming it back to us in its own lunar way that is soft and receptive.
- Ruling the zodiacal sign of Cancer, the Moon is watery and fertile and represents all aspects of our inner life
- Always changing and showing us different sides of her face, she awakens us to our sensitivity and our own changing natures.
- Goddesses associated with the moon - Diana, Artemis, Selene, Hecate, and Coyolxauhqui

Some other associations with the moon are :

- fertility, childbirth + child rearing
- growth + development
- nourishment + nurture
- the inner realm of feeling
- daily life + habits
- the sacred feminine
- adapting to change
- honoring the cycles of life
- menstruation
- instincts + intuition
- the dream realm + psychic experience
- personal subconscious

BUDDHISM

- a traditional part of Buddhist ritual observances
- placed before Buddhist shrines or images of the Buddha as a show of respect.
- representing the light of the Buddha's teachings
- echoing the metaphor of light used in various Buddhist scriptures

HINDUISM

- lamps are lit daily before the altar of the Lord
- frequently used in Hindu celebrations
- A diya, or clay lamp - made from baked clay or terracotta and holds oil that is lit via a cotton wick.
- used for diwali - holiday lamps are lit to symbolize life and hope and the conquest of good over evil.



JUDAISM

- one is lit every Friday night to celebrate the beginning of the weekly Sabbath
- on Saturday evening, a Havdalah candle is lit to mark the end of the Sabbath
- used in the Chanukah ceremony, where a candle is lit every evening for eight nights, to commemorate the candle which miraculously burned for eight days, when the Jews recovered their temple from the Greek / Persian Invaders.
- candles flame represents the ever burning flame of the divine being.
- A memorial candle is lit on the Yahrzeit, or anniversary of the death of a loved one according to the Hebrew calendar. The candle burns for 24 hours.
- A memorial candle is also lit on Yom HaShoah, a day of remembrance for all those who perished in the Holocaust, and on the eve of Yom Kippur.

CHRISTIANITY

- Candles are sometimes burnt in churches and cathedrals as a sign of remembrance.
- represent the light of God or, specifically, the light of Christ.
- A Votive candle may be lit as an accompaniment to prayer.
- a special candle known as the Paschal candle, specifically represents Christ and is lit only at Easter, funerals, and baptisms.
- The Candle was traditionally used to light up Christmas trees before the advent of electric lights.

miro

WEIRD SMELLING CANDLES



GEL WAX CANDLES

What is Gel Wax?

- not really wax
- combination of resin and mineral oil.
- it holds scent and color and melts and burns.
- transparent - imitate water or other liquids like [beer](#) or [wine](#) in novelty candles.
- most commonly used for votive or container candles
- firmer gel wax is also available for crafting pillar candles.

The primary research

For this part, I made a survey and conducted interviews with chandlers to gain more insight and information on the topic.

The survey questions

For Candle lovers

Hi, Im Chandra and im conducting this survey about candle preferences and belief for my Graphic Design project entitled 'Everything about one thing'. It will take only about 3 minutes and your answers would be very much appreciated.

The information collected is only going to be used for the purpose of this research and will not, in any circumstances, share your personal information with other individuals or organizations, including public organizations, corporations or individuals, except when applicable by law.

Contact: @sashasaurus@gmail.com

* Required

1. Gender *

Mark only one oval.

☐ Female

☐ Male

☐ Prefer not to say

2. Age *

Mark only one oval.

☐ 16 - 20

☐ 21 - 25

☐ 26 - 30

☐ 31 - 35

☐ 36 - 40

☐ 41 - 45

☐ 46 - 50

☐ 51 - 55

☐ 56 - 60

☐ 61 - 65

☐ 66 - 70

☐ 71 - above

3. Working status

Mark only one oval.

☐ Student

☐ Working

☐ Unemployed

☐ Retired

4. Choose your country *

Mark only one oval.

☐ Afghanistan

☐ Albania

☐ Algeria

☐ American Samoa

☐ Andorra

☐ Angola

☐ Argentina

☐ Armenia

☐ Aruba

☐ Ashmore and Cartier Islands

☐ Australia

☐ Austria

☐ Azerbaijan

☐ Bahamas, The

☐ Bahrain

☐ Bangladesh

☐ Barbados

☐ Basque de India

☐ Belarus

☐ Belgium

☐ Belize

☐ Benin

☐ Bermuda

☐ Bhutan

☐ Bolivia

☐ Bosnia and Herzegovina

☐ Botswana

☐ Brazil

☐ Brunei

☐ British Indian Ocean Territory

☐ British Virgin Islands

☐ Brunei

☐ Bulgaria

☐ Burkina Faso

☐ Burma

☐ Burundi

☐ Cambodia

☐ Cameroon

☐ Canada

☐ Cape Verde

☐ Cayman Islands

☐ Central African Republic

☐ Chad

☐ Chile

☐ China

☐ Christmas Island

☐ Cocos (Keeling) Islands

☐ Colombia

☐ Comoros

☐ Congo, Democratic Republic of the

☐ Congo, Republic of the

☐ Cook Islands

☐ Coral Sea Islands

☐ Costa Rica

☐ Cote d'Ivoire

☐ Croatia

☐ Cuba

☐ Cyprus

☐ Czech Republic

☐ Denmark

☐ Djibouti

☐ Dominica

☐ Dominica

☐ Dominican Republic

☐ Ecuador

☐ Egypt

☐ El Salvador

☐ Equatorial Guinea

☐ Ethiopia

☐ Estonia

☐ Ethiopia

☐ Europa Island

☐ Falkland Islands (Islas Malvinas)

☐ Faroe Islands

☐ Fiji

☐ Finland

☐ France

☐ French Guiana

☐ French Polynesia

☐ French Southern and Antarctic Lands

☐ Gabon

☐ Gambia, The

☐ Gass Strip

☐ Georgia

☐ Germany

☐ Ghana

☐ Gibraltar

☐ Glorioso Islands

☐ Greece

☐ Greenland

☐ Grenada

☐ Guadeloupe

☐ Guam

☐ Guatemala

☐ Guernsey

☐ Guinea

☐ Guinea-Bissau

☐ Guyana

☐ Haiti

☐ Heard Island and McDonald Islands

☐ Holy See (Vatican City)

☐ Honduras

☐ Hong Kong

☐ Hungary

☐ Iceland

☐ India

☐ Indonesia

☐ Iran

☐ Iraq

☐ Ireland

☐ Isle of Man

☐ Israel

☐ Italy

☐ Jamaica

☐ Jersey

☐ Jordan

☐ Juan de Nova Island

☐ Kazakhstan

☐ Kenya

☐ Kiribati

☐ Korea, North

☐ Korea, South

☐ Kuwait

☐ Kyrgyzstan

☐ Laos

☐ Latvia

☐ Lebanon

☐ Lesotho

☐ Liberia

☐ Lithuania

☐ Liechtenstein

☐ Lithuania

☐ Luxembourg

☐ Macao

☐ Macedonia

☐ Madagascar

☐ Malawi

☐ Malaysia

☐ Maldives

☐ Mali

☐ Malta

☐ Marshall Islands

☐ Martinique

☐ Mauritania

☐ Mauritius

☐ Mayotte

☐ Mexico

☐ Micronesia, Federated States of

☐ Moldova

☐ Monaco

☐ Mongolia

☐ Montenegro

☐ Montserrat

☐ Morocco

☐ Mozambique

☐ Namibia

☐ Nauru

☐ Navassa Island

☐ Nepal

☐ Netherlands

☐ Netherlands Antilles

☐ New Caledonia

☐ New Zealand

☐ Nicaragua

☐ Niger

☐ Nigeria

☐ Niue

☐ Norfolk Island

☐ Northern Mariana Islands

☐ Norway

☐ Oman

☐ Pakistan

☐ Palau

☐ Panama

☐ Papua New Guinea

☐ Paraguay

☐ Peru

☐ Philippines

☐ Pitcairn Islands

☐ Poland

☐ Portugal

☐ Puerto Rico

☐ Qatar

☐ Reunion

☐ Romania

☐ Russia

☐ Rwanda

☐ Saint Helena

☐ Saint Kitts and Nevis

☐ Saint Lucia

☐ Saint Pierre and Miquelon

☐ Saint Vincent and the Grenadines

☐ Samoa

☐ San Marino

☐ Sao Tome and Principe

☐ Saudi Arabia

☐ Senegal

☐ Serbia

☐ Seychelles

☐ Sierra Leone

☐ Singapore

☐ Slovakia

☐ Slovenia

☐ Solomon Islands

☐ Somalia

☐ South Africa

☐ South Georgia and the South Sandwich Islands

☐ Spain

☐ Spanish Sahara

☐ Sri Lanka

☐ Sudan

☐ Suriname

☐ Sweden

☐ Switzerland

☐ Taiwan

☐ Tajikistan

☐ Tanzania

☐ Thailand

☐ Timor-Leste

☐ Togo

☐ Tokelau

☐ Tonga

☐ Trinidad and Tobago

☐ Tromelin Island

☐ Tunisia

☐ Turkey

☐ Turkmenistan

☐ Turks and Caicos Islands

☐ Tuvalu

☐ Uganda

☐ Ukraine

☐ United Arab Emirates

☐ United Kingdom

☐ United States

☐ Uruguay

☐ Uzbekistan

☐ Vanuatu

☐ Venezuela

☐ Vietnam

☐ Virgin Islands

☐ Wallis and Futuna

☐ West Bank

☐ Western Sahara

☐ Yemen

☐ Zambia

☐ Zimbabwe

5. What are your religious/spiritual belief? *

Mark only one oval.

☐ Paganism/ neopagan

☐ Buddhism

☐ Hinduism

☐ Judaism

☐ Christianity

☐ Other

6. What (are) your favourite colour(s)? *

(You may have more than 1).

7. Tell me one of your hobbies *

8. Why do you buy candles? *

Mark only one oval!

☐ Want your place to smell good

☐ Aromatherapy

☐ Home decor

☐ Supporting locals

☐ For prayers/religious ceremonies

☐ To create a mood

9. Which type of candle do you like/buy the most? *

Mark only one oval!

☐ Jar candles

☐ Pillar candles

☐ Votive candles

☐ Taper candles

☐ Turgical candles

10. Which one would you prefer the most? *

Mark only one oval!

☐ Scented candles

☐ Unscented candles

11. Which one would you prefer the most? *

Mark only one oval!

☐ Coloured candles

☐ Unscented candles

☐ Transparent candles

12. Do you have a wax preference for your candles? *

Mark only one oval!

☐ Soy wax

☐ Coconut wax

☐ Paraffin wax

☐ Beeswax

☐ Stearin wax

☐ Gel candle

13. Which candle wick do you prefer? *

Mark only one oval!

☐ Knotted/tatouque wicks

☐ Wood wicks

☐ Cord wicks

14. What is/are your favourite candle scent(s)? *

15. Can you tell me what you feel when you light your candles? *

16. At what time/moment do you usually light a candle? *

17. Do you believe in candle spirituality? *

Mark only one oval!

☐ Yes

☐ No

18. If so, I would love to hear a bit about it.

For those who have agreed to the question above, if not, please ignore!

This content is neither created nor endorsed by Google

Google Forms

The people interviewed



Hope Hacking

Facebook

You're not friends on Facebook
Works at adolfo ozaeta constronction and Laundromutt
Went to Uintah High

VIEW PROFILE



When's Low Tide?

whenslowtide · Instagram

3.4K followers · 145 posts

You've followed this Instagram account since 2021
You both follow flowerandfolk and 2 others

View Profile



waxingmoonhouse

Instagram

3.7K followers · 190 posts

You've followed this Instagram account since 2021
You both follow cobbleandhive

View Profile



The Sabal Collection

Facebook

171 people like this

Shopping & Retail

VIEW PROFILE



dreamingthebee

Instagram

1.6K followers · 343 posts

You've followed this Instagram account since 2021
You both follow waxingmoonhouse

View Profile



BreeAnna Morrison-Hayden

Facebook

You're not friends on Facebook

VIEW PROFILE

The interview questions

Hi, I'm Dhanesha and I'm currently making a university project about 'everything about one thing'. The one I choose is candle, and I would like to know more about the candle making process. I would like to conduct a short interview with you if you accept, the interview will be conducted via messages itself.

First of all, can I have a little bit of demographic information on you like your full name and where you are from?

Can you tell me how you started to make candles?

For how many years are you in the candle making industry right now?

Can you explain a bit on the candle making process, what are the tools you use, the steps taken and how much time does it take to make one candle?

Right now, how does the pandemic impact on your business?

Lastly as a candle maker, why do you enjoy candles? Thank you for your time, it was a pleasure interviewing you, if I have any questions later on, may I contact you again?

Analysis of the interviews

The Sabal Collection

He is a new chandler who just started to make candle last year and is very passionate about non-toxic and vegan candles. He started to make candles because of the pandemic but nevertheless, he has made his small business quite successful with his 100% non-toxic and vegan candles. He uses essential oils and coconut and soy blend wax which are eco-friendly and also is animal cruelty-free. He tries to promote good health with his sustainable candles and also informs the public on how big companies con them into buying low-quality products for low prices.

BreeAnna Morrison-Hayden

She is a mother of two children: a 17-year-old daughter and an 11-year-old son. Her daughter wanted to be a chandler and as a supportive mother, she bought the ingredients and materials and helped her get her business started out but in the end, the daughter gave up and BreeAnna became

full in charge of the business. Fortunately for her, her little son helped her a lot in the candle making process as well as the packing and selling process. Together they make the best duo and have found love in being a chandler as this gives her a chance to interact more with people and be more empathic.

Hope Hacking

She is an intuitive artist who just started to make intention candles that are laced with good intention. She makes mostly custom made candles with specific intentions to help the customer. As a pagan, she practices candle spirituality and connects a lot with the art or candle she makes. She is someone who is also willing to help others and because of her empathic abilities, can understand the pain of people and want to heal them. she is very in tune with pagan traditions and customs and has candle scents for every pagan holiday. For her being a chandler is a way of helping people and staying in tune with nature and her feminine side.

Dreaming the bee

She has been a chandler for 3 years now and uses only beeswax to make the candles. The reason for this is because she believes in the Christian and pagan lore that bees are magical creatures that can pass through worlds and their beeswax contain magic that is essential for prayers and rituals. She practices both paganism and Christianity as her ancestors were pagans, but she was brought up a Christian. Being true to her pagan self, she uses only organic and self-harvested materials for her candles. She identifies herself as a sacred beekeeper and is devoted to protecting them and be in their service. The bees have taught her perseverance and patience which has helped her a lot in life, and in return, she is willing to sacrifice anything to protect them. Lighting a beeswax candle makes her feel close to her paganism roots.

When low tide

She is the head of a non-profit organisation that helps in cleaning beaches, the ocean and spreading awareness about coastal erosion and marine pollution. She started making candles last year when she heard

that students were making candles in upcycling containers. All her candles are in containers found on the beach and they all have a marine life aesthetic a hidden sea glass inside of them. she is very devoted to protecting the ocean and is often do not sleep to care for the marine creatures. Being an environmentalist, she uses only soy wax and sustainable ways to make her candles. A part of the funds she receives from her candles goes to saving marine life.

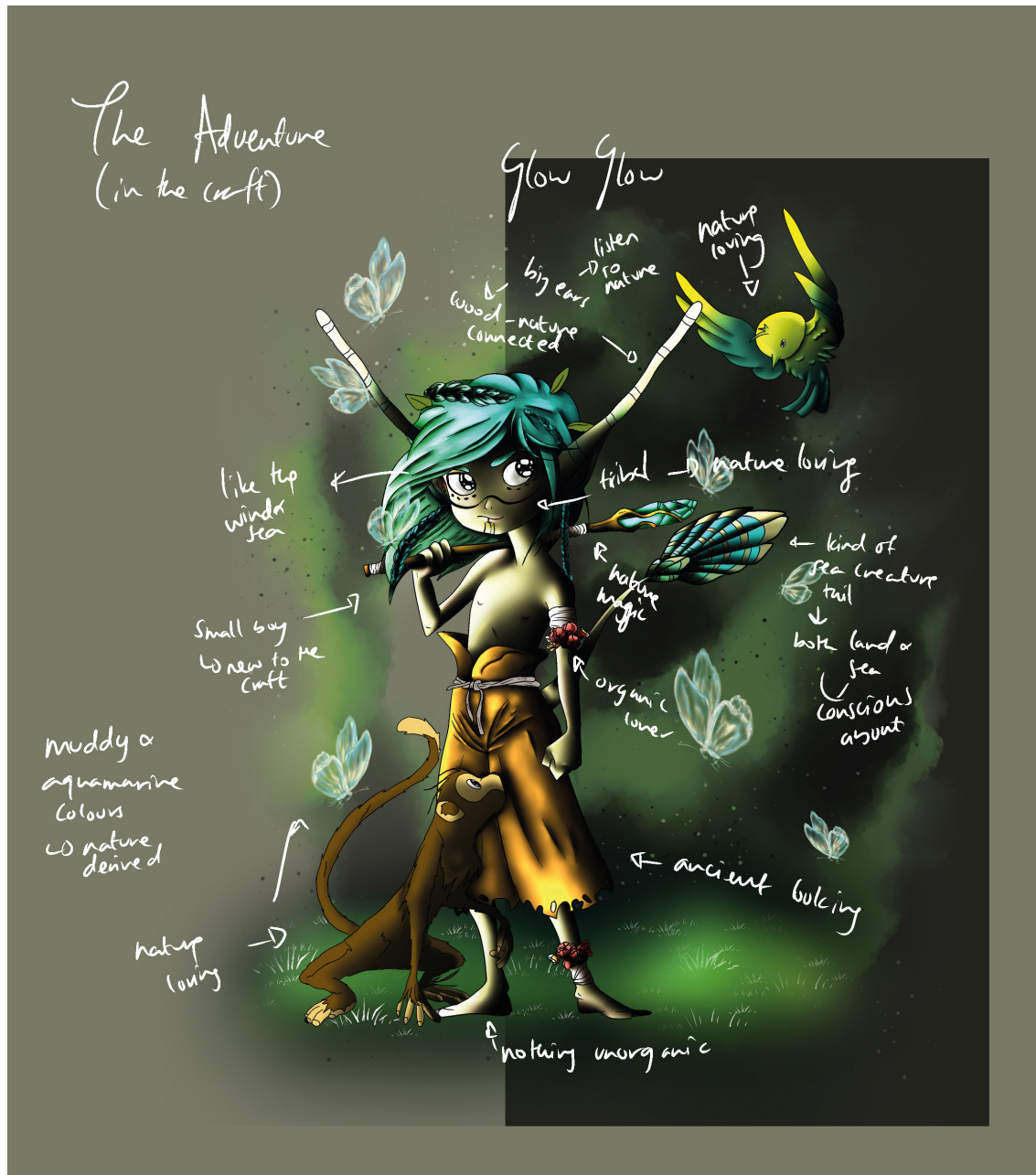
When analysing each one's answers, I saw that they each have their own different way of making candles and why they make candles. It is the same craft but the process and their thoughts are very different. I decided to make a little concept art and characterise their unique values into one picture to represent their uniqueness. I took a fantasy approach as I find that fantasy is a way to express their uniqueness better and I wanted to portray them and the creators, so I wanted to add a touch of magic that would make them special.



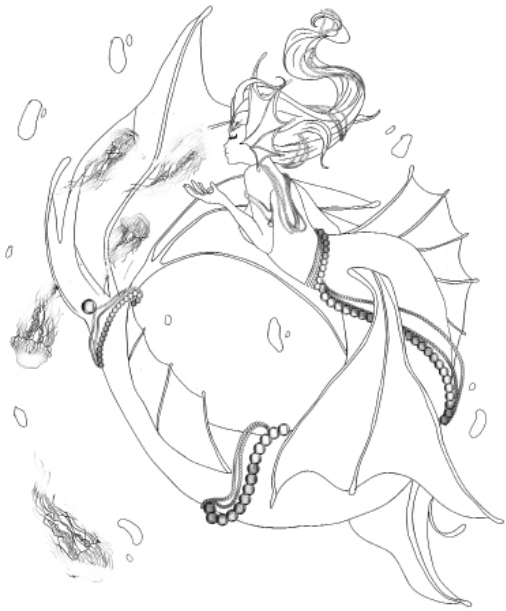
The characters











Book making

The first step was to get to know more about layout and typography. In the limited time that I had, I was able to read these four books:

1. **Making and Breaking the Grid, Second Edition, Updated and Expanded: A Graphic Design Layout Workshop** by Timothy Samara
2. **Thinking with type** by Ellen Lupton
3. **Detail in typography: letters, letterspacing, words, word spacing, lines, linespacing, columns** by Jost Hochuli.
4. **Graphic Design: The New Basics: Second Edition, Revised and Expanded** by Ellen Lupton

Making and Breaking the Grid, Second Edition, Updated and Expanded: A Graphic Design Layout Workshop Paperback – Illustrated, July 1, 2017 by [Timothy Samara](#) (Author)

thinking with type_ellenlupton

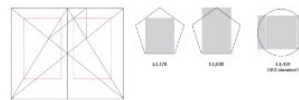
Detail in typography: letters, letterspacing, words, wordspacing, lines, linespacing, columns Jost Hochuli 686.22 22

Graphic Design: The New Basics: Second Edition, Revised and Expanded

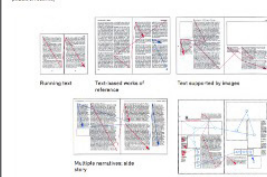
PROPORTIONS OF THE BOOK

In theory there is limitless choice of formats for a book. It has been common to derive the page proportions out of geometric forms and rules of mathematics.

In researching the first Renaissance books, use of the golden section was found in many instances.



WAYS OF READING + LAYOUT

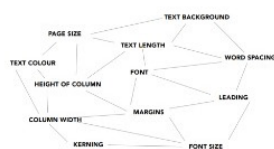


ABOUT TYPOGRAPHY

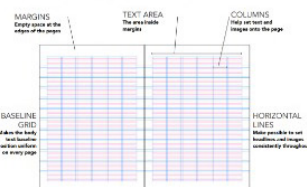
Typographic Hierarchies are conveyed by contrast. Contrast can be achieved by using different cuts of classical typography. The core typographic family can be represented as:



TYPOGRAPHIC CHOICES



THE ELEMENTS OF THE GRID



The columns in books - wider than in magazines

Vertical column proportions evoke the feeling of continuous and fluent reading.

A wide, horizontal column has the opposite effect.

It is possible to use different columns inside a single book, as shown below.



COLUMN WIDTH

Defining column width is mostly about legibility. When it comes to legibility, the essential thing is the amount of characters on a row of text. A good rule of thumb is:

When the column is too narrow, the eye is forced to move constantly from one line to another. This is tiring and makes reading feel heavy. Narrow columns should be avoided especially in lengthy texts.

When the column is of optimal length, the reader has no trouble making sense of the words in just a few glances of each line of text. Reading becomes increasingly effortless if the leading is set correctly for the eye to find the subsequent line fluently.

When the column is too wide, it becomes difficult to trace. However interesting or easy the subject matter, the text starts to feel heavy and hard to understand. At the end of the line, the eye struggles to find the beginning of the subsequent line.

Leading should enable effortless reading

The reader's eye should have no trouble moving from the end of one line to the start of another.

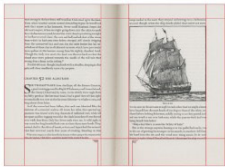
According to typographic tradition, leading gives the block of text a certain tone value: a leading with much space is "light" in value, whereas a tight leading seems "dark".

TYPES OF GRIDS

- 1 Manuscript grid
- 2 Column grid
- 3 Modular grid
- 4 Hierarchical grid

MANUSCRIPT GRID

The simplest of all grids, a manuscript grid aims to create the best possible frame for legible, continuous text. Careful attention is paid to margins and the proportions of body text settings. It can also determine settings for folios, running headers or footnotes.



Herman Melville
Moby Dick
Arlon Press

Image from the book Making and breaking the grid.

MODULAR GRID

With complex content material, the greatest control in the layout is achieved by a column grid divided into equal sections both vertically and horizontally.

The modules created this way can be vertical or horizontal in their form. Their size and proportions can be defined in a matter of ways, either from the point of view of the content material itself, or for example the book format.



COLUMN GRID

When working with a more discontinuous text or different image material, it is worth setting more than one column on a page. Pay attention to the column width and the amount of characters on a single line.

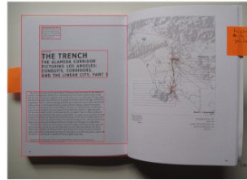


TEDx Amsterdam
Breakthrough book

Image from the book Making and breaking the grid.

HIERARCHICAL GRID

A hierarchical grid is created purely on the basis of the text and image material at hand. Its structure can be mainly intuitive, for example consisting of columns of different widths.



Infrastructural
City

Image from the book Making and breaking the grid.

BOOK COVER

The cover should protect the book in use

The cover should represent the content

The cover should raise interest

The cover should sell the book

The cover should be aesthetically pleasing

CREATING CONSISTENCY IN A BOOK

Materials

The paper is chosen with care, and the materials of endpapers and cover support the experience it conveys.

Colours

One of the easiest ways to create visual consistency within a book is the use of colour. If the colours of the images cannot be changed or unified, for example, different parts of the book can have their own designated colour.

Typography

The choice and use of typefaces in different headlines, body texts and master page elements is coherent, and in tune with the ones in title pages and the cover.

Images

The consistency of the collection of images depends on the essence and the purpose of the book.

miro

TEXT AND MANUSCRIPT

Doing the layout for a traditional text-based book, such as a novel, is very simple and these days it is often done automatically

At the other end of the spectrum there are non-fiction books with lots of images and fragments of texts. This kind of content requires a well thought-out visual concept.

In books that require a strong visual narrative, the text should be written in tune with designing the visual concept of the book.

This means a close cooperation between the designer and the writer at very early stages of the book project.

VISUAL TEXT

Text is always an image as well. The more complex levels of text and hierarchies, the more important it is to regard texts as visual elements as well.

How much text on one page?

How many characters in main headlines? How much space does it take on a page?

Are lead paragraphs or other short texts used?

How are textual elements used to aid navigation inside the book?

How many characters in subheads? How many lines?

PHOTO EDITING

It is important to define who has the responsibility of photo editing. Is it the writer or the publishing editor, or is there a photo editor for this? Note, that if no one else does it, it always falls to the designer to do!

These are some of the questions that should be asked when editing the images in the book:

- What is being illustrated: the content of the text or the visual concept of a book?
- Do images exist, or do they have to be produced specifically?
- Who is responsible for looking for the images, for organising them, for archiving them, for referencing?
- Are the originals on paper, on film or as digital files?
- Who is responsible for digitising non-digital material?
- Is it possible to trace the origins of the digital files?
- What is the technical quality and details of the images?
- Who chooses the final images to be used? Who decides on their position, their size and cropping in the book?

IMAGES IN LAYOUT

The handling of images in the layout is defined by the genre and objectives of a book.

Why is the image there? To tell a story, to give information, to document, to support the visual concept of the book? Often it is all of these - in these cases it must be decided which function is the most preferable one.

miro

Template Gothic: flawed technology

Barry Deck's typeface Template Gothic, designed in 1990, is based on letters drawn with a plastic stencil. The typeface thus refers to a process that is at once mechanical and manual. Deck designed Template Gothic while he was a student of Ed Fella, whose experimental posters inspired a generation of digital typographers. After Template Gothic was released commercially by Emigre Fonts, its use spread worldwide, making it an emblem of "digital typography" for the 1990s.

Dead History: feeding on the past

P. Scott Makela's typeface Dead History, also designed in 1990, is a pastiche of two existing typefaces: the traditional serif font Centennial and the Pop classic VAG Rounded. By manipulating the vectors of readymade fonts, Makela adopted the sampling strategy employed in contemporary art and music. He also referred to the importance of history and precedent, which play a role in nearly every typographic innovation.

CcDdEeFfGgHhIiJjKk

The Dutch typographers Erik van Blokland and Just van Rossum have combined the roles of designer and programmer, creating typefaces that embrace chance, change, and uncertainty. Their 1990 typeface Beowulf was the first in a series of typefaces with randomized outlines and programmed behaviors.

The industrial methods of producing typography meant that all letters had to be identical....Typography is now produced with sophisticated equipment that doesn't impose such rules. The only limitations are in our expectations. Erik van Blokland and Just van Rossum, 2000

Although the 1990s are best remembered for images of decay, typeface designers continued to build a repertoire of general purpose fonts designed to comfortably accommodate broad bodies of text. Rather than narrate the story of their own birth, such workhorse fonts provide graphic designers with flexible palettes of letterforms coordinated within larger families.

Mrs Eaves: working woman

Zuzana Licko, fearless pioneer of the digital dawn, produced historical revivals during the 1990s alongside her experimental display faces. Her 1996 typeface Mrs Eaves, inspired by the eighteenth-century types of John Baskerville (and named after his mistress and housekeeper Sarah Eaves), became one of the most popular typefaces of its time.

Quadraat: all-purpose Baroque

Designed in the Netherlands, typefaces such as Martin Majoor's Scala (used for the text of this book) and Fred Smeijers's Quadraat offer crisp interpretations of typographic tradition. These typefaces look back to sixteenth-century printing from a contemporary point of view, as seen in their decisively geometric serifs. Introduced in 1992, the Quadraat family has expanded to include sans-serif forms in numerous weights and styles.

Gotham: blue-collar curves

In 2000 Tobias Frere-Jones introduced Gotham, derived from letters found at the Port Authority Bus Terminal in New York City. Gotham expresses a no-nonsense, utilitarian attitude that persists today alongside the aesthetics of grunge, neofuturism, pop-culture parodies, and straight historical revivals that are all part of contemporary typography.

When choosing a font, graphic designers consider the history of typefaces and their current connotations as well as their formal qualities. The goal is to find an appropriate match between a style of letters and the specific social situation and body of content that define the project at hand. There is no playbook that assigns a fixed meaning or function to every typeface; each designer must confront the library of possibilities in light of a project's unique circumstances.



The idea of organizing typefaces into matched families dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The idea of organizing typefaces into matched families dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The roman font is the core or spine from which a family of typefaces derives.

ADBE GARAMOND REGULAR

The roman font, also called "upside" or "regular," is the standard, upright version of a typeface. It is typically contained as the parent of a larger family.

Italic fonts, which are based on cursive writing, have forms distinct from roman.

ADBE GARAMOND ITALIC

The italic form is not simply a mechanically slanted version of the roman; it is a separate typeface. Note that the letter 'a' has a different shape in the roman and italic variants of Adobe Garamond.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO THE lowercase X-HEIGHT.

ADBE GARAMOND EXPERT (SMALL CAPS)

Small caps (capital letters) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADBE GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphasis forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADBE GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar in contrast to the roman, without making the overall form too heavy. The designers need to stay clear and open at small sizes.

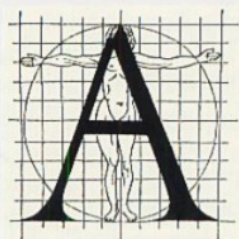
A full type family has two sets of numerals: **lining** (123) and **non-lining** (123).

ADBE GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform widths of horizontal space, so that the numbers line up when used in indented columns. Non-lining numerals, also called "text" or "old style" numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A type family CAN BE faked by **slanting**, or **inflating**, or **shrinking** letters.

ITALIC	BOLD	SMALL CAPS	TYPE CRIME!	TYPE CRIME!	TYPE CRIME!
PSEUDO ITALICS	PSEUDO BOLD	PSEUDO SMALL CAPS	These decorative forms of these slanted letters look forced and unnatural.	These decorative versions of full-size caps are puny and stunted.	



GEORGE TORY argued that letters should reflect the ideal

human body. Regarding the letter A, he wrote: "the cross-stroke covers the man's organ of generation, to signify that Modesty and Chastity are required, before all else, in those who seek acquaintance with well-shaped letters."

The negative space between and around the text is also something that the designer should take care.

text, punctuation and spaces mimic human speeches.

KERNING TEXT | 80

Takes two

SCALA, WITH KERNING SUPPRESSED
Spacing appears uneven, with gaps around the T and W.

Takes two

SCALA, WITH KERNING
Spacing seems more even, although some characters nearly touch.

nearly touch

SCALA ITALIC, WITH KERNING SUPPRESSED
A gap appears between the l and y.

nearly touch

SCALA ITALIC, WITH KERNING
The characteristic intimacy of Italic requires kerning.

LOVE LETTERS
The VE and TT combinations make the words look mismatched.

LOVE LETTERS
Kerning has been manually adjusted for a more even appearance.

FLUSH RIGHT/RAGGED LEFT
The right edge is hard, and the left edge is soft.

When it is good: Flush right text can be a welcome departure from the familiar. It makes effective captions, sidebars, and marginal notes, suggesting affinities among elements on the page.

When it is evil: Flush right text can be an unwelcome departure from the familiar, annoying cautious readers. Bad rags can threaten flush right text just as they afflict flush left, with the added difficulty that punctuation at the ends of lines can weaken the hard right edge.

CENTERED
Uneven lines are centered between the left and right edges.

When it is good: Centered text is formal and classical, bearing rich associations with history and tradition. It invites the designer to break a text for sense and create an organic shape in response to the flow of content.

When it is evil: Centered text is static and conventional. Used without care, it looks stodgy, static, and mournful, like a tombstone.

TRACKING Adjusting the overall space between letters, rather than the space between two characters, is called tracking, also known as letterspacing. It is common practice to letterspace capitals and small capitals, which appear more regal when standing apart. By slightly expanding the tracking across a body of text, the designer can create a more airy field. Negative tracking is rarely desirable. This device should be used sparingly, to adjust one or more lines of justified type.

LOVE LETTERS
SCALA CAPITALS, NORMAL TRACKING

LOVE LETTERS
SCALA CAPITALS, LOOSE TRACKING

LOVE LETTERS LOVE LETTERS
SCALA SMALL CAPITALS, NORMAL VS. LOOSE TRACKING

love letters love letters
SCALA, ROMAN AND ITALIC, LOOSE TRACKING

love letters love letters
SCALA, ROMAN AND ITALIC, NORMAL TRACKING

Loosecase letters respond less favorably to letterspacing than do uppercase letters, because they are designed to sit together intimately on a line.

VERTIGO
A film by Alfred Hitchcock

VERTIGO
A film by Alfred Hitchcock

VERTIGO
A film by Alfred Hitchcock

tick

SMALL CAPS, STACKED

TYPE CRIME!
STACKED LOWERCASE

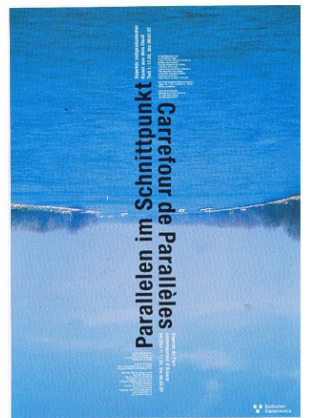
STACKED CAPITALS
Roman letters are designed to sit side by side, not on top of one another. Uppercase letters form more stable stacks than lowercase letters. Centering the column helps to even out the differences in width. (The letter *i* is a perennial problem.)

STACKED LOWERCASE
Stacks of lowercase letters are especially awkward because the ascenders and descenders make the vertical spacing appear uneven, and the varied width of the characters makes the stacks look precarious.

VERTICAL BASELINES
The simplest way to make a line of text form a vertical line is to change the orientation of the baseline from horizontal to vertical. This preserves the natural affinity among letters sitting on a line.

There is no fixed rule determining whether type should run from top to bottom or from bottom to top. It is more common, however, especially in the U.S., to run text on the spines of books from top to bottom. (You can also run text up and down simultaneously.)

english is not chinese



JUSTIFIED
The left and right edges are both even.

When it is good: Justified text makes a clean, figural shape on the page. Its efficient use of space makes it the norm for newspapers and books of continuous text.

When it is evil: Ugly gaps can occur as text is forced into lines of even measure. Avoid this by making sure the line length is long enough in relation to the size of type. As the font gets smaller, more words will fit on each line.

FLUSH LEFT/RAGGED RIGHT
The left edge is hard, and the right edge is soft.

When it is good: Designers choose to set text flush left when they want to respect the organic flow of language and avoid the uneven spacing that plagues narrow columns of justified type.

When it is evil: The flush left column loses its organic appearance when disgraced with a "bad rag." Strive vigilantly to create the illusion of a random, natural edge without yielding to the sin of hyphenation.

Ugly gaps appear when the designer has made the line length too short, or the author has selected words that are too long.

TYPE CRIME!
FULL OF HOLES
A column that is too narrow is full of gaps.

BAD RAG
An ugly wedge-shape spoils the ragged edge.

miro

HIERARCHY TEXT | 94

HIERARCHY	Hierarchy	HIERARCHY	Hierarchy
I Division of angels	Division of angels	I Division of angels	Division of angels
A. Angel	Angel	A. Angel	Angel
B. Archangel	Archangel	B. Archangel	Archangel
C. Cherubim	Cherubim	C. Cherubim	Cherubim
D. Seraphim	Seraphim	D. Seraphim	Seraphim
II Ruling body of clergy	Ruling body of clergy	II Ruling body of clergy	Ruling body of clergy
A. Pope	Pope	A. Pope	Pope
B. Cardinal	Cardinal	B. Cardinal	Cardinal
C. Archbishop	Archbishop	C. Archbishop	Archbishop
D. Bishop	Bishop	D. Bishop	Bishop
III Parts of a text	Parts of a text	III Parts of a text	Parts of a text
A. Book	Book	A. Book	Book
B. Chapter	Chapter	B. Chapter	Chapter
C. Section	Section	C. Section	Section
D. Subsection	Subsection	D. Subsection	Subsection

SYMBOLS, INDENTS, AND LINE BREAKS

INDENTS AND LINE BREAKS ONLY

FONT CHANGE, INDENTS, AND LINE BREAKS

ALIGNMENT, FONT CHANGE, AND LINE BREAKS

GOLDEN SECTION GRID | 128

The golden section, which appears in nature as well as in art and design, has many surprising properties. For example, when you inscribe a square from a golden rectangle, the remainder is another golden rectangle, a process that can be repeatedly repeated to create a spiral.

THE NEW TYPOGRAPHY
Diagram, 1928 (reprinted)

Designer and author: Jan Tschichold

Tschichold's diagram of good and bad magazine designs advocates suggesting images in relation to content instead of forcing text to wrap around blocks centered at the center of the page. Explaining this experiment, Tschichold wrote that his redesigned pages would be even more effective if the photographic halftones (called "blocks") were produced in fluid rather than arbitrary sizes.

OTHER MARKS

()	en space	⌘	key-stroke
†	dagger	⌘	option-space bar
‡	double dagger	⌘	option-t
©	copyright symbol	⌘	shift-option-7
®	resister symbol	⌘	option-g
ff	ff ligature	⌘	option-r
fi	fi ligature	⌘	shift-option-2
fl	fl ligature	⌘	shift-option-5
â	accent aigu	⌘	shift-option-6
è	accent grave	⌘	option-e + e
à	accent grave	⌘	option-' + e
ù	accent grave	⌘	option-' + a
ç	cedille	⌘	option-' + u
ü	umlaut	⌘	option-c
ö	umlaut	⌘	option-u + u
		⌘	option-u + o

miro

semi-precious Cobden-Sanderson two- or three-dimensional

47 The hyphen (-) is used at the end of the line to divide broken words, or to link two words, or to link connected parts of a phrase.

Here – look! ‘Push off, or I’ll –!’ ‘You sad –!’
He came – the very same day – but he had changed.

48 The en dash is used to link phrases or indicate omissions, or with an inserted clause. In some English practices – notably that of Oxford University Press – and especially in American-English style, an em dash (without space before and after) is prescribed.

Clacton-on-Sea–London London–Glasgow
18.15–20.30

49 The en dash is used to indicate spans of distance or time. In neither case should the dash collide with the adjacent letters or figures. The minimal spaces should appear equal on both sides – which also applies to hyphens.

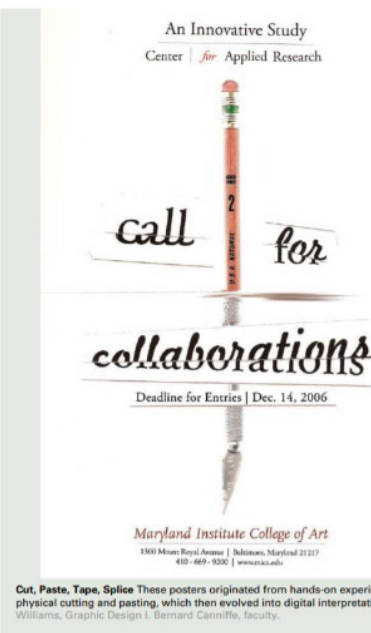
Typography:	Typography:	‘I feel’	‘I feel’
Typography;	Typography;	“I feel”	“I feel”
Typography?	Typography?	›I feel‹	›I feel‹
Typography!	Typography!	»I feel«	»I feel«
T’graphy	T’graphy	‹I feel›	‹I feel›
Typography²	Typography²	«I feel»	«I feel»
Typography*	Typography*	(I feel)	(I feel)
too close	correctly spaced	[I feel]	[I feel]
41		too close	correctly spaced

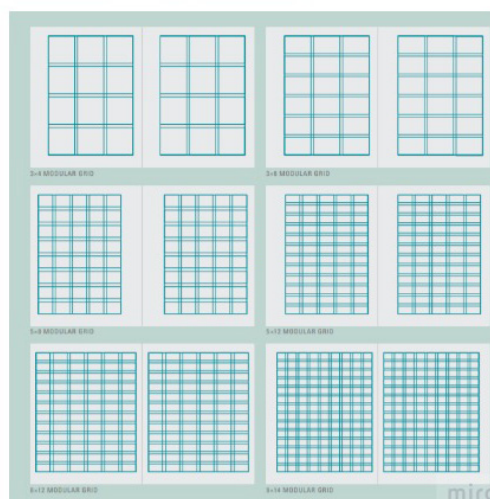
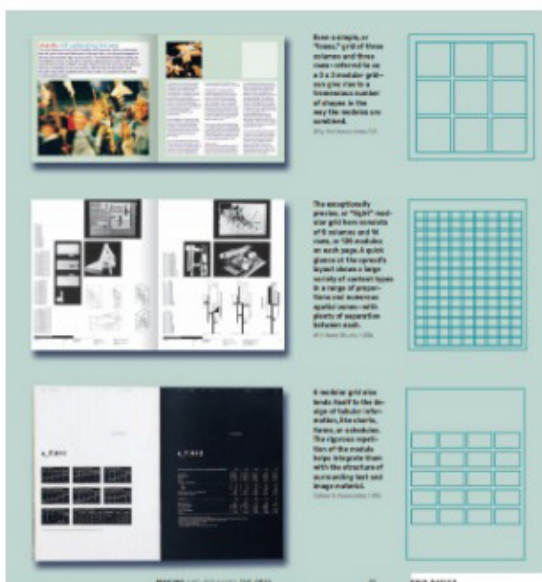
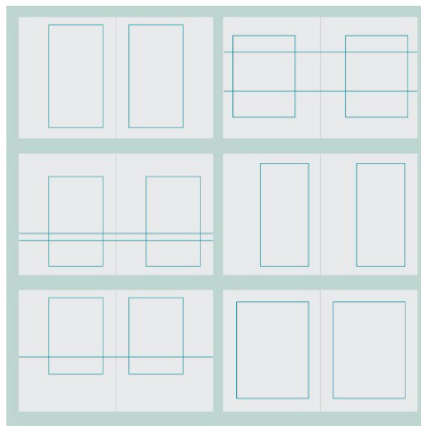
Prof. Dr. Peter Weber e. g. 5. 6. 2005
Prof. Dr. Peter Weber e. g. 5. 6. 2005

42 Wordspaces after abbreviation points generally appear too large (upper line); reduced spaces keep the words better grouped.

The typefaces used	The typefaces used
– Adobe Minion Regular	– Adobe Minion Regular
– Adobe Minion Expert Regular	– Adobe Minion Expert Regular
– Adobe Minion Italic	– Adobe Minion Italic
– Futura Bold	– Futura Bold
a	b
The typefaces used	The typefaces used
• Adobe Minion Regular	• Adobe Minion Regular
• Adobe Minion Expert Regular	• Adobe Minion Expert Regular
• Adobe Minion Italic	• Adobe Minion Italic
• Futura Bold	• Futura Bold
c	d

50 The en dash used for lists. It is separated from the following word by one or more wordspaces. The dash can be replaced by either bold (c) or normal (d) centred points. The style chosen will depend on the typeface and the text; depending on the typographic design, the points or dashes may be aligned under the line above (a, c) or hung out (b, d).





Modularity, Shaping, and Directional Emphasis



Text and image components in these magazine spreads place together around the modules, imparting a thoughtful, constructive quality that supports its subject matter: artisanal craftsmanship.

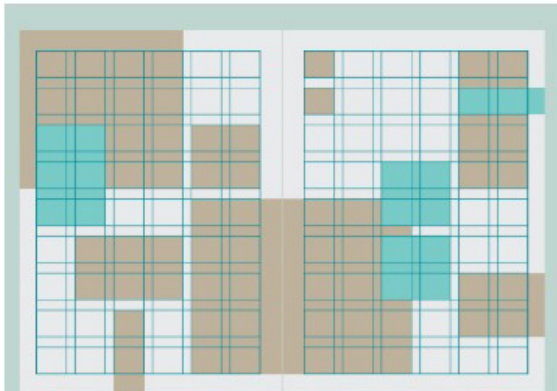
Yiqing Kang / USA



The annual report spreads above and below enforce a geometric rigidity by constraining content to only a portion of the module structure. The resulting austerity is quite analytical, supporting the client's credibility

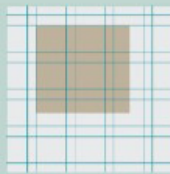
as a provider of cybersecurity services. The modular geometry integrates with images as overlaid blank boxes.

Calvin & Associates / USA



The geometric simplicity of rectangular images (or graphical planes) offers the easiest way to first understand how a grid manages visual material within its structure.

All the instances shown above are possible—and more. The basic rule to follow is this: The edges of images align with the edges of columns, left-to-right, and they align with the edges of rows, top-to-bottom. It's OK for images to overlap each other, and to bleed off the page (over across the page gutter)—so long as they adhere to the column and row alignments whenever they fall within the body of the structure.



A common error is to allow an image's edges to fall somewhere in the middle of a column or row. Sometimes it looks better that way. Fine, then—add more columns or rows so that proportional alignment becomes available as part of the structure.

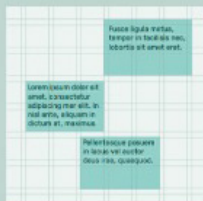
Boxes, Lines, and Dots



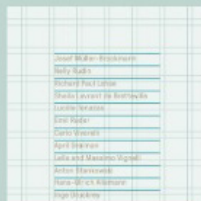
Dots are excellent devices for marking intersections of vertical and horizontal axes. A single dot can anchor a piece of text from across a page to another element or simply activate a negative space that seems awkwardly empty, without killing its visual openness.



Lines emphasize the axes themselves, whether those of columns or row edges. Always set lines to correspond to the grid's alignments, rather than to a given text element's length.



Colored boxes and linear frames that surround text must be given adequate space. One strategy is to extend them to the gutters; another is to slightly inset the text, yet a third is to do a little of both. Regardless of the chosen option, text inside and outside a box should align consistently throughout.



Lines are also useful for filling out, or more clearly defining, the width of a column that is occupied by a text with extremely inconsistent line lengths—things like lists of names, or combinations of list-like elements, notations, and running text.



The image and the typography establish a set of opposing, overlapping angles—like L-brackets crossing their corners—and this logic was applied to all the page spreads in this recipe book. That decision was mostly a formal one: a way of visually connecting the

two kinds of material while creating contrast needed to counter the repetition of mostly horizontal-format images throughout.

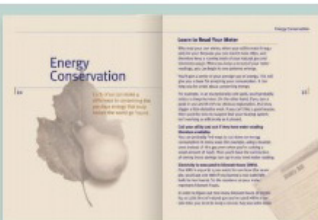
Timothy Samara / USA



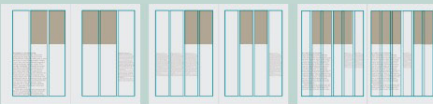
A strong hangline at the top of this brochure layout—which carves out a consistent area for visual rest—creates a focused, regular horizontality in contrast to the pronounced vertical rhythm of text and images.

C. Harvey Graphic Design / USA

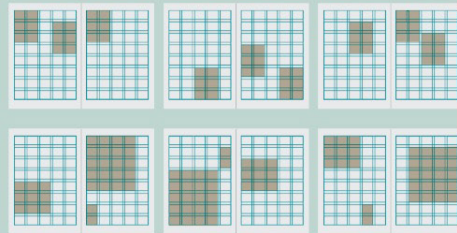
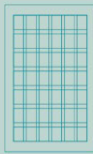
miro



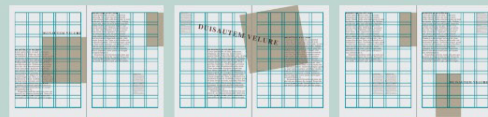
Articulating material across several column structures within the same project—but using similar positioning logic throughout—creates a tremendous difference in the overall rhythm of the layouts while retaining a certain unity.



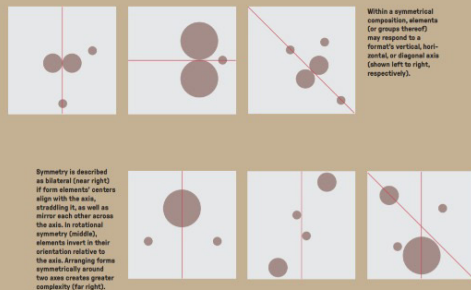
These two spreads make use of both strategies described above.
Level Design Group / USA



A simple trick to achieving layout variation is to alternately cluster images toward the top or bottom from spread to spread; another is to force a small, medium, and large image onto a spread—and then use the same sizes, but placed in different locations, on the next spread. These basic strategies create what could be termed “bounce” from spread to spread.

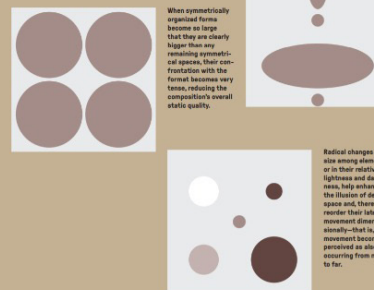


Occasionally ignoring a rigorous grid has a dramatic effect on pacing and hierarchy. In this study, just such an instance stands out among a series of layouts that are heavily structured. The resulting surprise breathes life into the sequence and highlights featured content.



Symmetry is described as bilateral (near right) if form elements' centers align with the axis, straddling it, as well as mirror each other across the axis. In rotational symmetry (center), elements invert in their orientation relative to the axis. Arranging forms symmetrically around two axes creates greater complexity (far right).

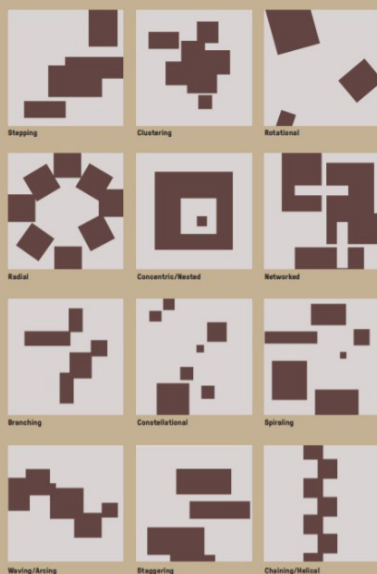
Within a symmetrical composition, elements (or groups thereof) may respond to a form's vertical, horizontal, or diagonal axis (shown left to right, respectively).



When symmetrically organized forms become so large that they are clearly higher than any remaining asymmetrical spaces, their confrontation with the formal becomes very tense, reducing the composition's overall static quality.

Radical changes in size among elements, or in their relative lightness and darkness, help achieve the illusion of deep space and, therefore, render their lateral movement dimensionally—that is, movement becomes perceived as also occurring from near to far.

Another strategy for introducing contrast is to juxtapose dramatically different emphases in proportion, both among form elements and the spaces that separate them. It's important to define a logic of progression or alternations of shape proportions and distance intervals between them as they're distributed along the axis from beginning to end.



There are numerous compositional structures that vary between geometric and organic, rigid and irregular. These structural approaches are by no means comprehensive, nor must they be used independently of each other; combining different kinds of structural approach offers the designer infinite possibilities for organizing content and adding new levels of meaning.





Setting the relatively extensive running text flush right emphasizes the difference between its aligned edges and irregular rags, qualities derived from the hard, soft, dark, and light stems of the bamboo image. The type's correlation with the image is further enhanced by enlarging and bolding selected lines of text as a reference to the bamboo's leaves.

See Tom Kohn / USA

The type in this study, although situated in a separate space, unifies with the adjacent image by virtue of its shaping into area and dots. The sizes of the text elements, as well as their positions and the specific radii of their curves, aren't direct repetitions of any such formal attribute in the image; the mere fact of them is enough to create the visual connection.

Design: unknown
Tombaby, Germany / USA
Hofbräuhaus



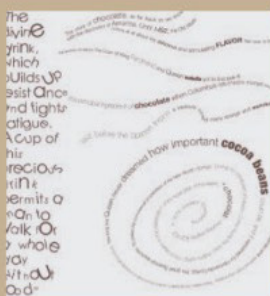
An image of one of Alexander Calder's famous kinetic sculptures creates a foundation for the type's layout in this invitation.

Lynn Pylar / USA

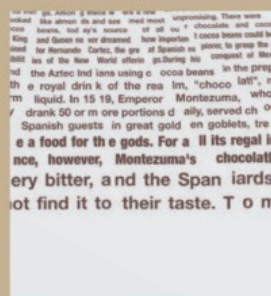


A personal narrative about a near-death incident begins with a straight-forward column structure that is deconstructed in successive studies to evoke the motion of floodwaters and the desperate nature of the situation.

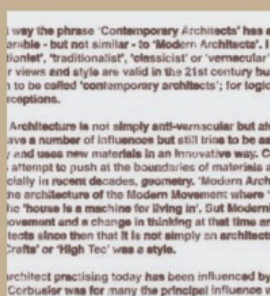
See Tom Kohn / USA



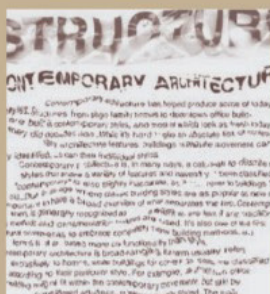
Irregular Shaping



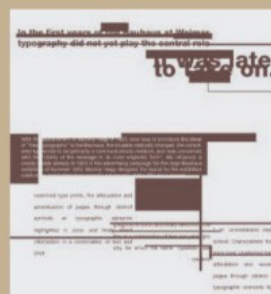
Spacing Alteration



Textual Manipulation



Distortion



Detailing/Inclusions



Pictorializing

This book's typography benefits from bold graphical inclusions that refer to other, large-scale forms in different places: they tie the text to those elements stylistically; they help break up the wall of large-size bold text that floods the pages; and they act as markers that help differentiate important informational details.

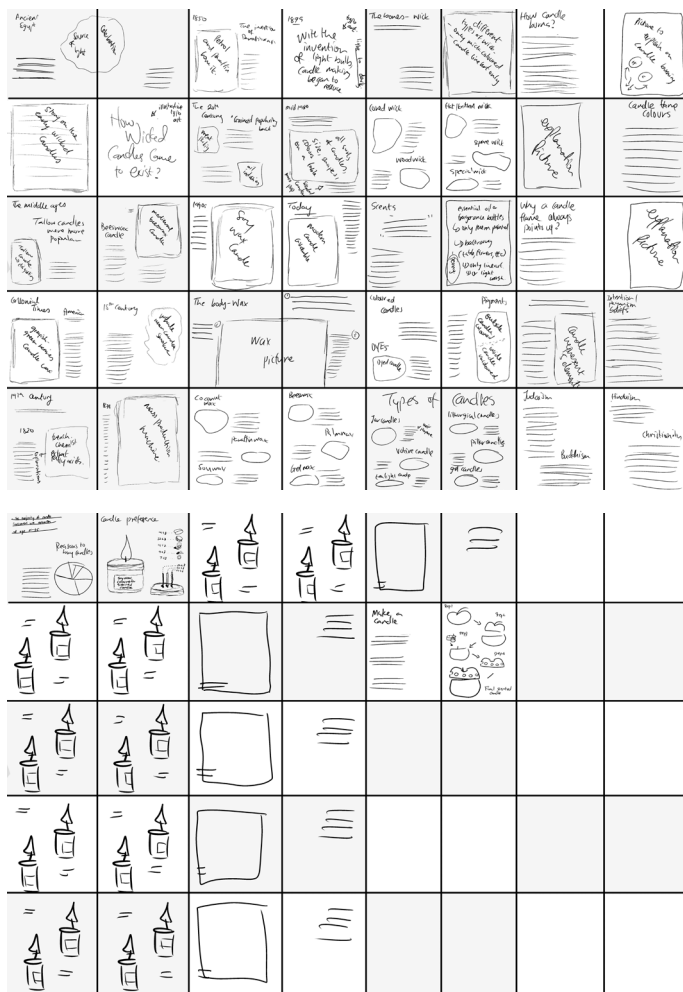
Büro Uebele Visuelle Kommunikation / Germany

After reading all these four books, I have found things that I already knew and things that I did not. I think now when choosing a typeface for my works, I will be able to judge which one is more appropriate and try to decide and layouts. This knowledge comes in handy for the EAOT as typography and layout of the book is the most important thing.

For the EAOT, I have decided to design it in a book format instead of a magazine as I found that this would be the best way to convey my data and my illustrations.

I have found some layout inspirations from cook books and children's illustration books. Those have a nice aesthetic and can be used to convey the data clearly in a simple way.

The layout sketch.



The contents of the book

CONTENT

- history of candles
- = from ancient egypt to today
- candle components

= wax types

= wick types

= scents

= dyes n pigments

= types of candles and their main purpose

- science of candles

= the burning process

= CANDLE FLAME COLOURS

= Why a Candle Flame Always Points Up

- spiritualism with candle

= judaism

= christianity

= hinduism

= paganism/ wicca

- candle buying preferences

= overall data compilation

= primary data

- candle characterisation

= candle made from a person's data obtained

= candle sort of represent that person

- chandlers

= a little para on how they make the candle

- making own candle at home

= using apple candle

experimentation

= fruit scented candles

Candle creations

This sketch is very brief and contains only the main points of the candles so that I don't have to refer to the Ms word again and again. I picked out all the people who choose liturgical candles (1), votive candle (1), pillar candle(2), and tealight candle(3). I tried to take all the different types of wax and wick also. lastly to refine the total to only 20, I choose the most interesting scents and hobby.



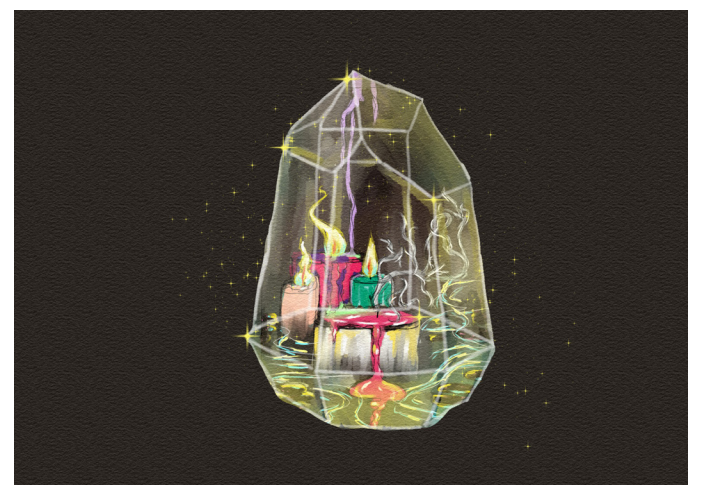
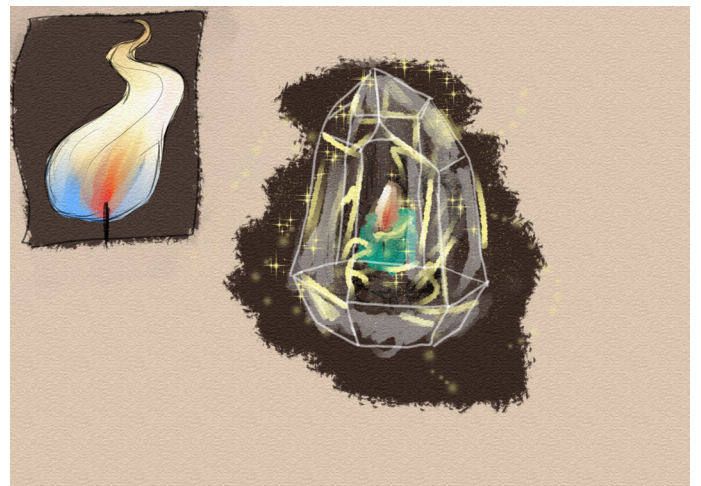
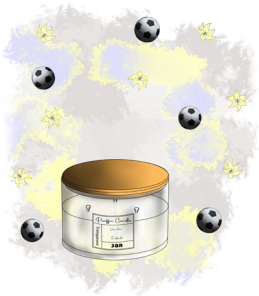
Before making the candles, I researched for references for 4 different jar candles and one of each the other category. The jar candles were the majority and I thought that it would be boring to use the same candle everywhere. At first, I wanted to characterise the candles, but this would take much more time than making 'my own scented candle' based on the participant's responses. I think this still represents what I wanted to portray but in a different manner.



These are the final candle illustrations, everything is personalised, the candle type, wax preference, wick preference, colour and fragrances. It was a bit hard to find how to represent the scents, so I added a wash background to represent the smell, and then added little illustrations of the fragrance which consist of the participant's hobby and a favourite scented candle.



Making of the cover



The final cover design with explanations

