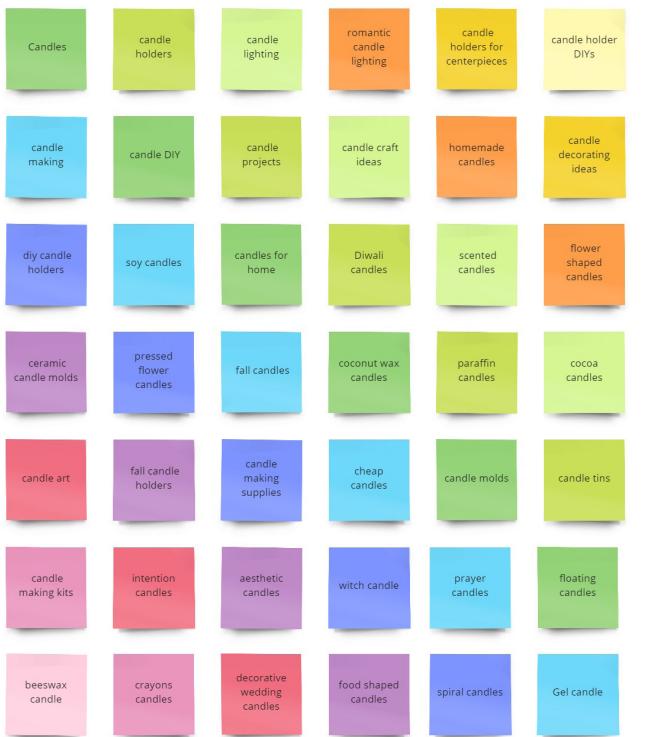


For this project we were gather a complete knowledge about one single thing and make that accessible for the public in the form of either a book or an independent magazine. The chosen object is a candle.



The secondary research

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.

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
↳ Drawing!
- 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 households 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 developed

TODAY'S CANDLES

- no longer a source of light
- continue to be popular
- symbolizes celebration
- ignite romance
- soothe 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

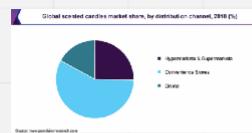
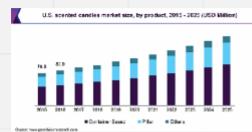
PIGMENTS

- 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



- 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 (H_2O) and carbon dioxide (CO_2).



- 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.

CANDLE FLAME COLOURS

- 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.

- 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

- 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 oxidize near the top of the flame's yellow region, the temperature is approximately 1200°C.

3) 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.

5) 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

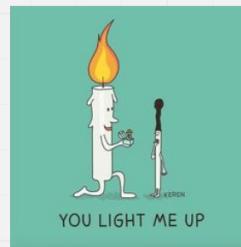
- When a candle burns, the flame heats the nearby air and starts to rise. As this warm air moves up, cooler air and oxygen rush in at the bottom of the flame to replace it.

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.

- 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.

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



DOWNTIME

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 pet store months. Their friendship started by candlelight. But only lasted a week.

I tried to look for something to light my candle 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's light.

What's the most strenuous 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 extinguisher. Getting the gift, he was delighted.

The candle became sad because his friends blew him off.

How do you know when you're getting old? It's when usually candles just you melt on 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 remains of other candles? It'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.

Where'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 sometime 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

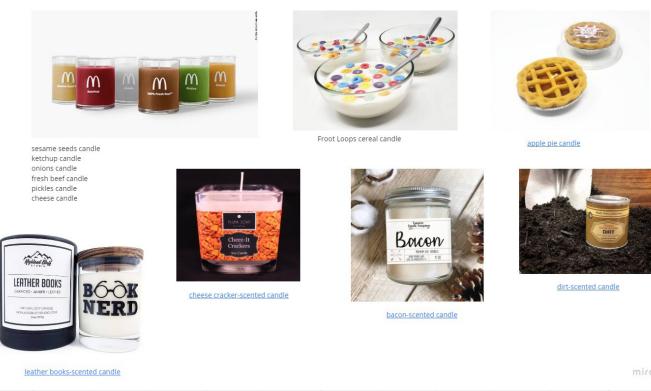
- one is lit every Friday night to celebrate the beginning of the weekly Sabbath
- on Saturday evening, a Havdalah candle is lit to mark the end of the Sabbath
- used in the Chanukah ceremony, where a candle is lit every evening for eight nights, to commemorate the candle which miraculously burned for 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 chandles to gain more insight and information on the topic.

The survey questions

For Candle lovers

Hi, I'm Dhanya and I'm conducting this survey about candle preferences and belief for my Geography project. I would like to know something about one thing. It will take only about 3 minutes and your answers would be very helpful.

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

Contact: dhanya.san20@gmail.com

* Required

1. Gender

Mark only one oval:

Female
 Male
 Prefer not to say

2. Age

Mark only one oval:

16-20
 21-35
 36-50
 51-70
 71+ above

3. Working status

Mark only one oval:

Student
 Working
 Unemployed
 Retired

05/05/2021

For Candle lovers

4. Choose your country *

Mark only one oval:

Afghanistan
 Algeria
 Armenia
 Azerbaijan
 American Samoa
 Andorra
 Angola
 Antigua and Barbuda
 Argentina
 Armenia
 Aruba
 Ashmore and Cartier Islands
 Austria
 Azerbaijan
 Bahamas, The
 Bahrain
 Bangladesh
 Barbados
 Belarus
 Belize
 Benin
 Bermuda
 Bhutan
 Bolivia
 Bosnia and Herzegovina
 Botswana
 Bouvet Island

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

Brazil
 British Indian Ocean Territory
 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
 Costa Rica
 Costa Rica
 Costa Rica
 Croatia
 Cuba
 Cyprus
 Czech Republic
 Denmark
 Djibouti
 Djibouti

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

5. For Candle lovers

Mark only one oval:

Dominica
 Dominican Republic
 Ecuador
 Egypt
 El Salvador
 Equatorial Guinea
 El Salvador
 Estonia
 Eritrea
 Eswatini
 Falkland Islands (Islas Malvinas)
 Faroe Islands
 Fiji
 Finland
 France
 French Guiana
 French Polynesia
 French Southern and Antarctic Lands
 Gabon
 Gambia, The
 Gaza Strip
 Georgia
 Germany
 Ghana
 Gibraltar
 Glaciers Islands
 Greece
 Greenland
 Grenada
 Guadeloupe
 Guam
 Guatemala
 Guernsey
 Guine-Bissau

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

Djibouti
 East Timor
 Heard Island and McDonald Islands
 Holy See (Vatican City)
 Honduras
 Hong Kong
 Hungary
 Iceland
 India
 Indonesia
 Iran
 Iraq
 Ireland
 Isle of Man
 Israel
 Italy
 Italy
 Jersey
 Jordan
 Juan de Nova Island
 Kazakhstan
 Kenya
 Kiribati
 Korea, North
 Korea, South
 Kuwait
 Kyrgyzstan
 Laos
 Latvia
 Lebanon
 Lesotho
 Liberia
 Libya

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

Liechtenstein
 Lithuania
 Luxembourg
 Macau
 Macedonia
 Madagascar
 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

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

Nigeria
 Niue
 Norfolk Island
 Northern Mariana Islands
 Norway
 Oman
 Pakistan
 Palau
 Papua New Guinea
 Paracel Islands
 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
 São Tomé and Príncipe
 Saudi Arabia
 Senegal
 Serbia
 Seychelles

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

Sierra Leone
 Singapore
 Slovakia
 Slovenia
 Solomon Islands
 Somalia
 South Africa
 South Georgia and the South Sandwich Islands
 Spain
 Spratly Islands
 Sri Lanka
 Sudan
 Suriname
 Switzerland
 Thailand
 Thailand
 Thailand
 Thailand
 Syria
 Taiwan
 Tajikistan
 Togo
 Tonga
 Tonga
 Trinidad and Tobago
 Tunisian Island
 Turkey
 Turkmenistan
 Turks and Caicos Islands
 Tuvalu
 Uganda
 Ukraine

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

05/05/2021

For Candle lovers

United Arab Emirates
 United Kingdom
 United States
 Uruguay
 Uzbekistan
 Vanuatu
 Venezuela
 Vietnam
 Virgin Islands
 Wake Island
 Wallis and Futuna
 West Bank
 Western Sahara
 Yemen
 Zambia
 Zimbabwe

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

5. What are your religious/spiritual belief? *

Mark only one oval:

Buddhism
 Christianity
 Hinduism
 Islam
 Judaism
 Other

6. What is/are your favourite colour(s)? * (you may state more than 1)

https://docs.google.com/forms/d/1LcJ3OQwqphM4ZQX3QdQfQ5LxJr_Mh4D9yjQd/edit#

11. Which one would you prefer the most?
Mark only one oval:

- Coloured candles
- Uncoloured candles
- Transparent candles

12. Do you have a wax preference for your candles?
Mark only one oval:

- Soy wax
- Coconut wax
- Paraffin wax
- Beeswax
- Beeswax
- Beeswax
- Beeswax
- Gel candle

13. Which candle wick do you prefer?
Mark only one oval:

- Knotted flat square wicks
- Wood wicks
- Coated 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 confection and Laundromutt
Went to Uintah High

[VIEW PROFILE](#)



The Sabal Collection

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](#)



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 cobbleandhvine

[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

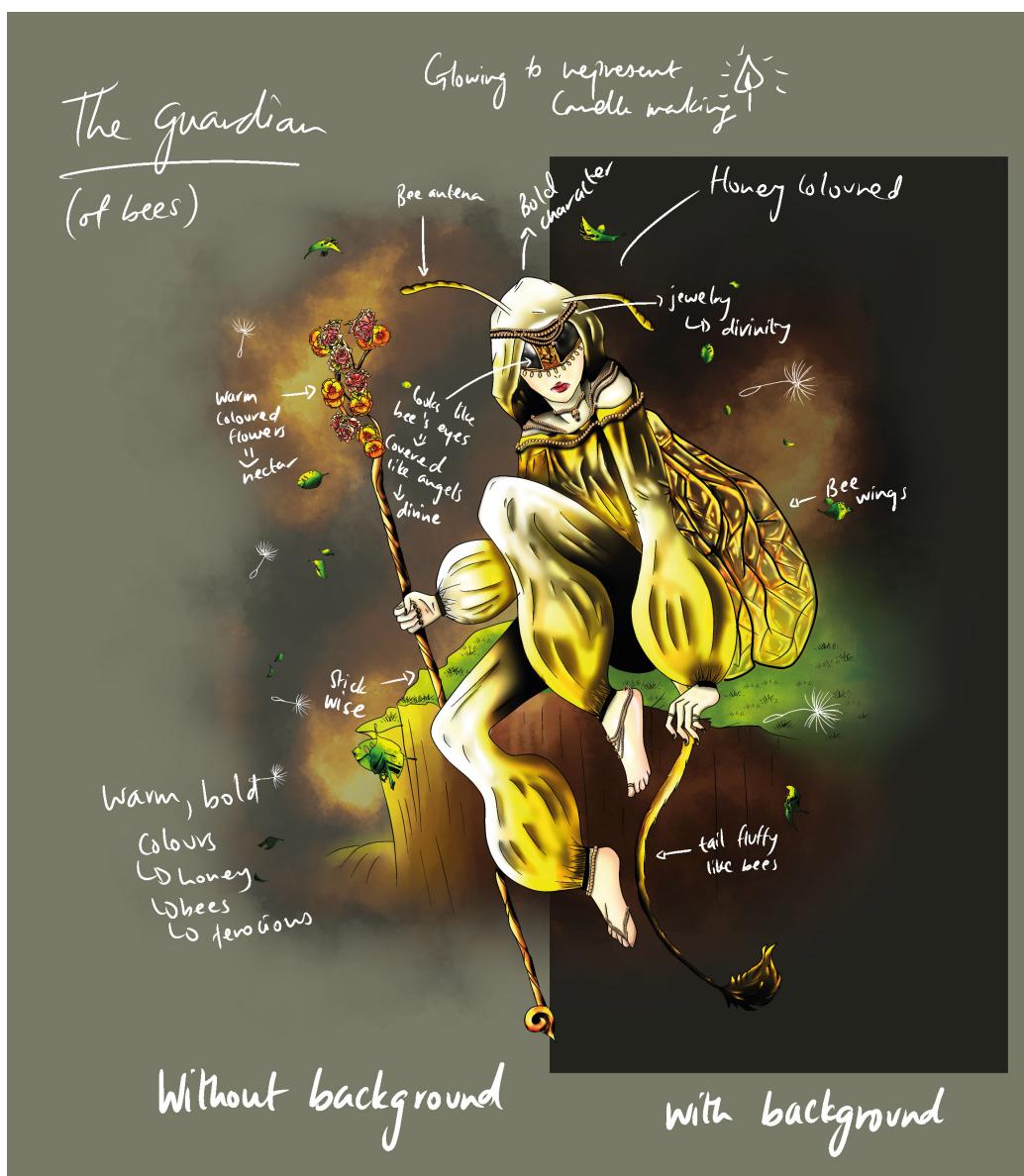
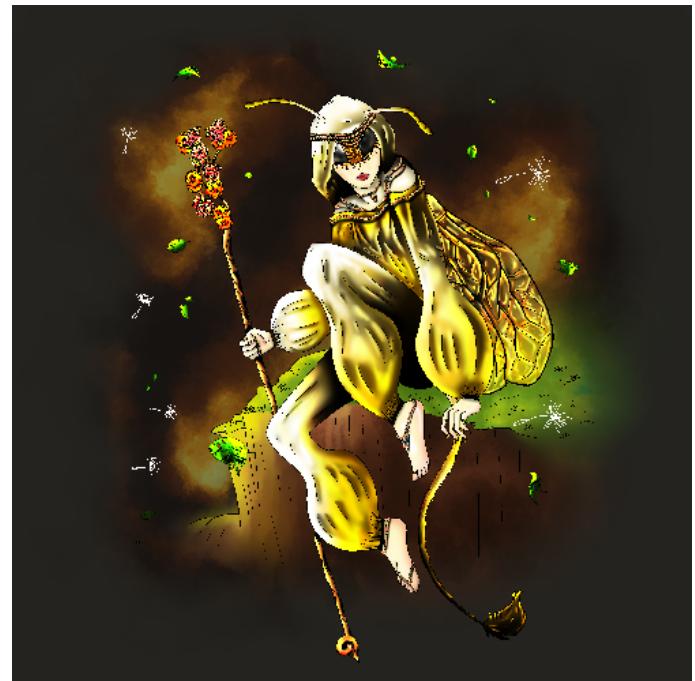
that students were making candles in upcycling containers. All her candles are in containers found on the beach and they all have a marine life aesthetic a hidden sea glass inside of them. She is very devoted to protecting the ocean and is often do not sleep to care for the marine creatures. Being an 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.



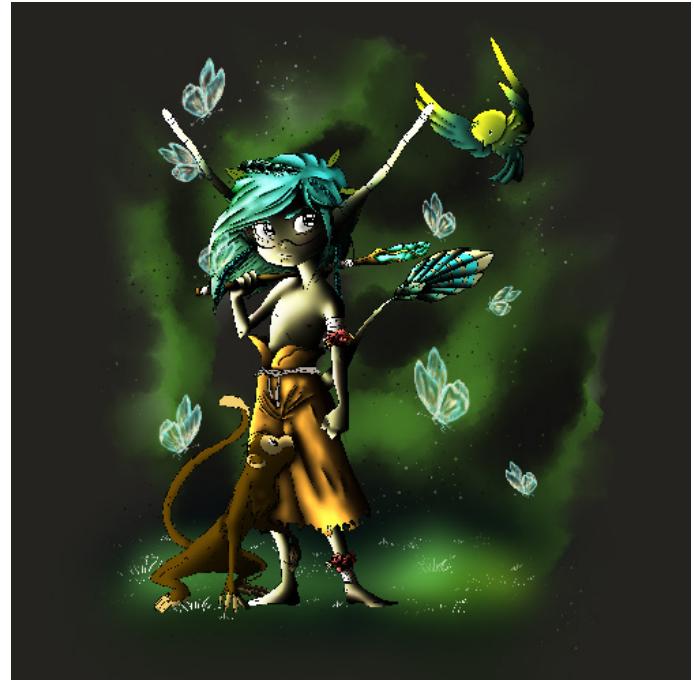
The characters





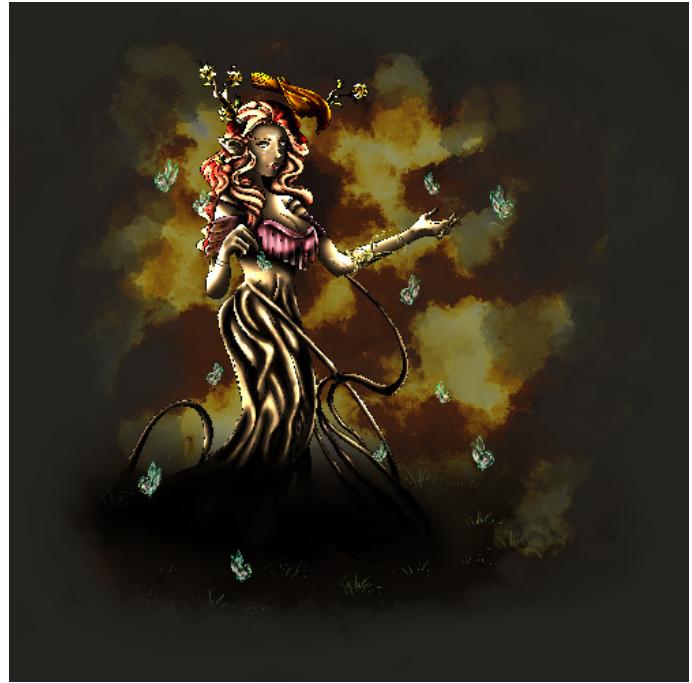
The benevolent
(towards everyone)

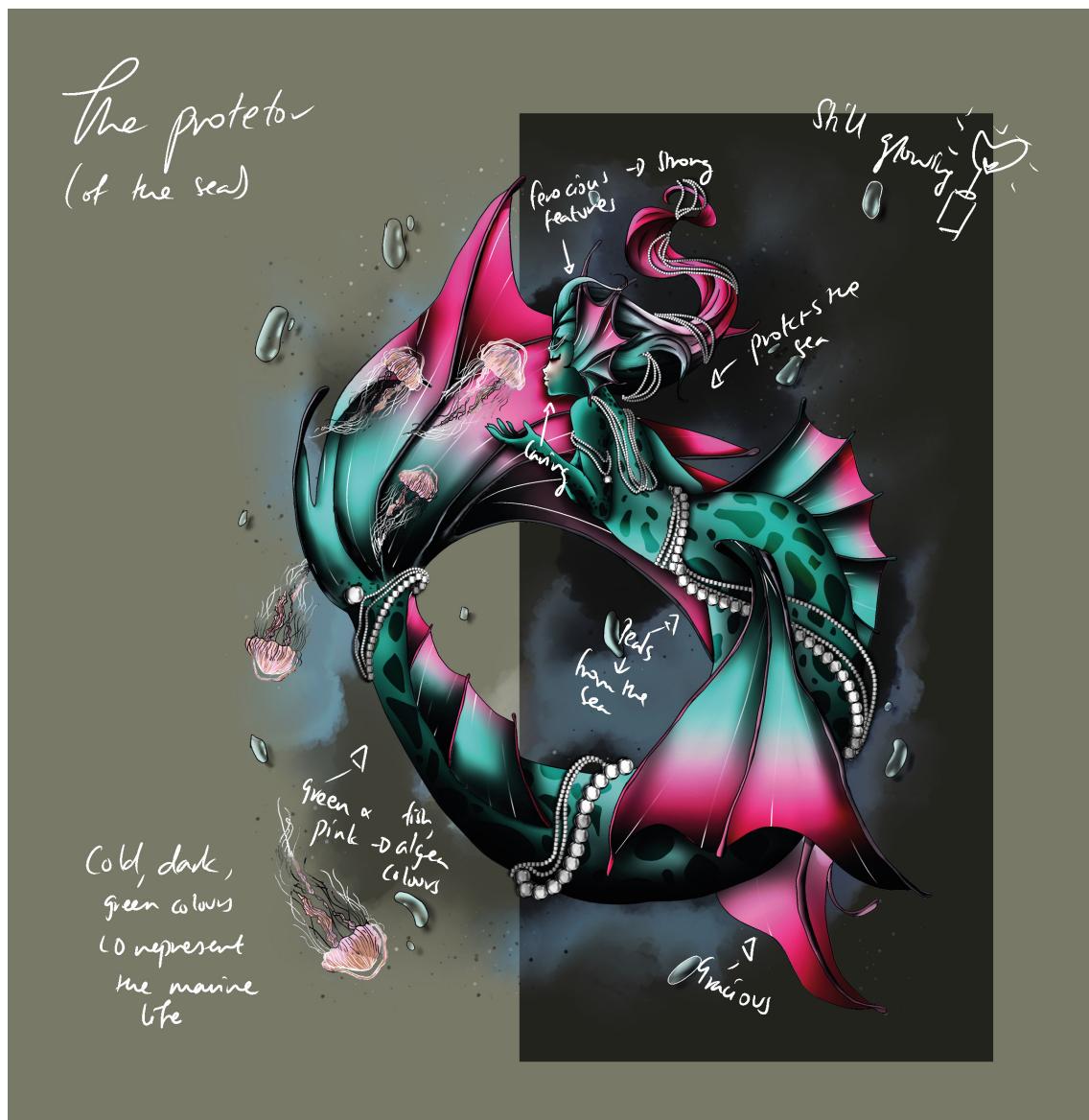
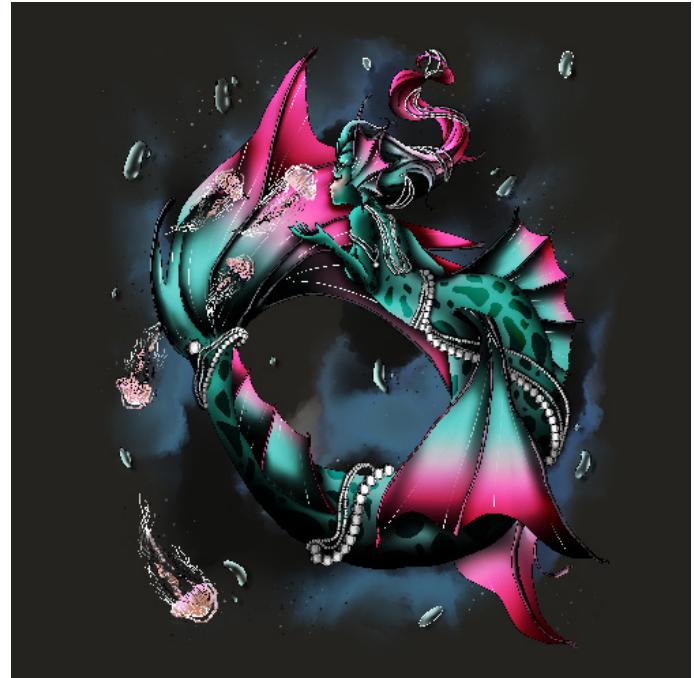
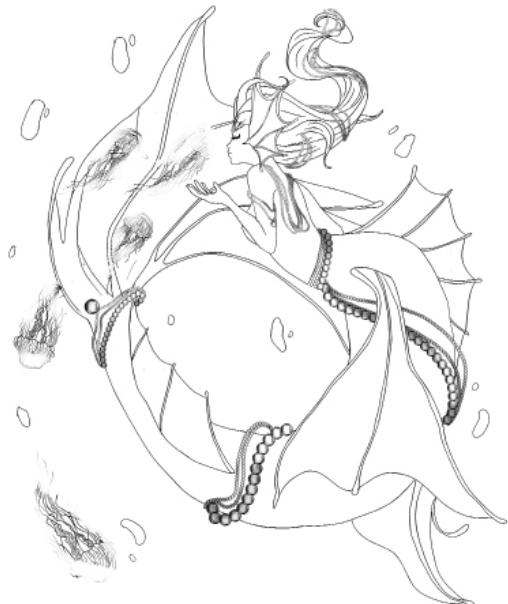




The Adventure (in the craft)



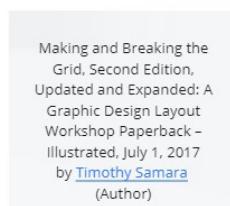
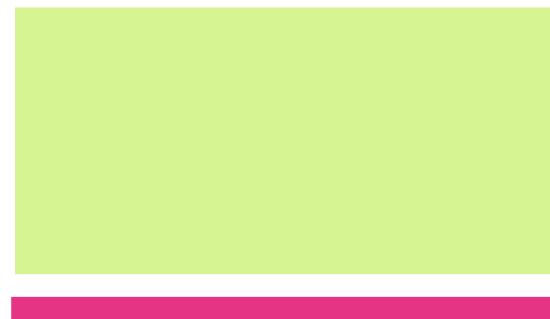




Book making

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**



thinking with
type_ellenlupton

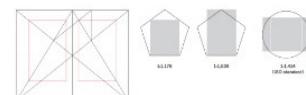
Detail in typography:
letters,
letterspacing, words,
wordspacing, lines,
linespacing,
columns Jost
Hochuli 686.22 22

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

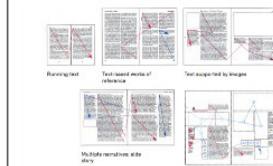
PROPORTIONS OF THE BOOK

In theory there is virtually no choice of formats for a book. It has been common to derive the page proportions out of geometric items and rules of mathematics.

In researching the first renaissance books, use of the golden section was found in many examples.



WAYS OF READING + LAYOUT



ABOUT TYPOGRAPHY

Typographic hierarchies are conveyed by contrast.

Contrast can be achieved by using different cuts of classical typography.

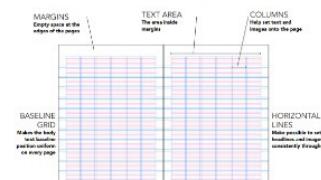
The core typographic family can be repeated as:



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 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.



Image from the book *Moby-Dick*.

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 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.



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.



Image from the book *Infrastructural City*.

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 is to use the same 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 turn 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 publisher or editor or 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?
- Who is responsible for digitising non-digital material?
- Do images exist, or do they have to be produced specifically?
- Is it possible to trace the origins of the digital files?
- Who is responsible for looking for the images, for organising them, for archiving them, for referencing?
- Who chooses the final images to be used? Who decides on their position, their size and cropping in the book?
- Are the originals on paper, on film or as digital files?

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 von Blokland and Just van Rossum have combined the roles of designer and programmer, creating typefaces that embrace chance, change, and uncertainty. Their 1990 typeface *Breowulf* 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 1995 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.

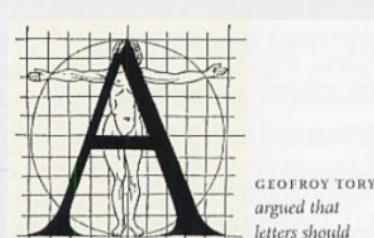
Quadraat: all-purpose Baroque

Designed in the Netherlands, typefaces such as Martin Majoor's *Scala* (used for the text of this book) and Fred Smeijers' *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.



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.



HUMANIST OR OLD STYLE
The *humanist typefaces* of the fifteenth and sixteenth centuries originated in Italy. *Humanist calligraphy* letters designed by *Francesco di Giorgio Martini* for *Luca Pacioli* in 1496, based on the sixteenth-century typefaces of *Claudio Garamond*.

TRANSITIONAL
These typefaces have sharper serifs and a more dynamic, rhythmic feel than humanist letters. When the *fonts* of *John Baskerville* were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.



EGYPTIAN OR SLAB SERIF
These typefaces, with thick, blocky typefaces were introduced in the nineteenth century for use in advertising. *Egyptian fonts* have heavy, slab-like serifs.



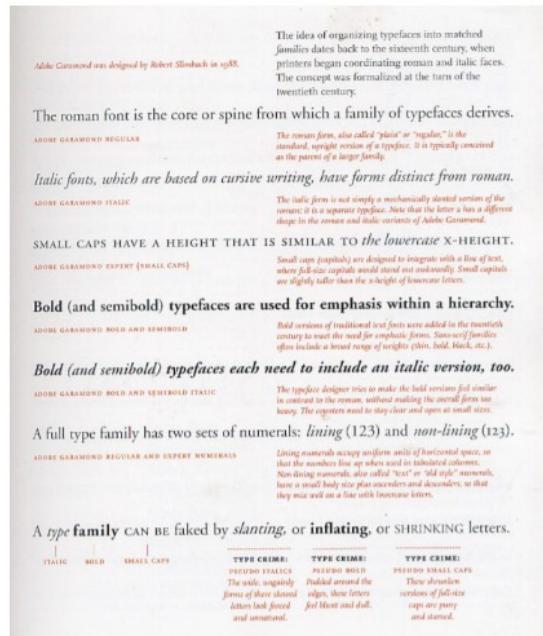
HUMANIST SANS SERIF
Sans-serif typefaces became common in the nineteenth century. *GH Söder* designed by *Ernst Götsch* in 1903, has a rounded character. Note the small, flaring counter in the letter A, and the calligraphic variations in line weight.

TRANSITIONAL SANS SERIF
Helvetica, designed by *Max Miedinger* in 1957, is one of the world's most widely used typefaces. In a transitional weight, the character makes it similar to transitional serif letters. These fonts are also referred to as "atmospheric sans serif."



GEOMETRIC SANS SERIF
Some sans-serif typefaces are built around geometric forms. In *Univers* by *Adolf Müller* in 1957, the letters are based on circles. On any vertical stroke, the peaks of the A and M are sharp triangles.

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.



Adobe Garamond was designed by Robert Slimbach in 1988. 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.

ADORE GARAMOND REGULAR

Adobe Garamond was designed by Robert Slimbach in 1988. 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.

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

ADORE GARAMOND ITALIC

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

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

ADORE GARAMOND EXPERT [SMALL CAPS]

Small caps typefaces 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.

ADORE GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added to the twentieth century to assist the need for emphatic 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.

ADORE GARAMOND EXPERT BOLD AND SEMIBOLD ITALIC

The regular designer tries to make the bold version feel similar in contrast to the roman, without making the overall font too heavy. The experts need to stay closer and open at small sizes.

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

ADORE GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform units of horizontal space, in that the numbers line up when used in isolated columns. Non-lining numerals, on the other hand, have irregular widths, based on the body 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: PERVERSE BOLD

The wide, squatly forms of these skewed letters look forced and unnatural.

TYPE CRIME: PERVERSE SMALL CAPS

These abnormally versions of full-size caps are puny and stunted.

text,
punctuations
and spaces
mimick human
speeches.

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:	‘I feel’	‘I feel’
Typography;	“I feel”	“I feel”
Typography?	›I feel<	›I feel<
Typography!	»I feel«	»I feel«
T’graphy	↓I feel↓	↓I feel↓
Typography ²	«I feel»	«I feel»
Typography*	(I feel)	(I feel)
too close	[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

- Adobe Minion Regular
- Adobe Minion Expert Regular
- Adobe Minion Italic
- Futura Bold

a

The typefaces used

- Adobe Minion Regular
- Adobe Minion Expert Regular
- Adobe Minion Italic
- Futura Bold

c

The typefaces used

- Adobe Minion Regular
- Adobe Minion Expert Regular
- Adobe Minion Italic
- Futura Bold

b

The typefaces used

- Adobe Minion Regular
- Adobe Minion Expert Regular
- Adobe Minion Italic
- Futura Bold

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).

An Innovative Study

Center | *for* | Applied Research



call *for*
collaborations

www.CenterforAppliedResearch.org



call *for*
collaborations
Maryland Institute College of Art
1300 Mount Royal Avenue | Baltimore, Maryland 21217
410-669-9200 | www.mica.edu

An Innovative Study

Center | *for* Applied Research



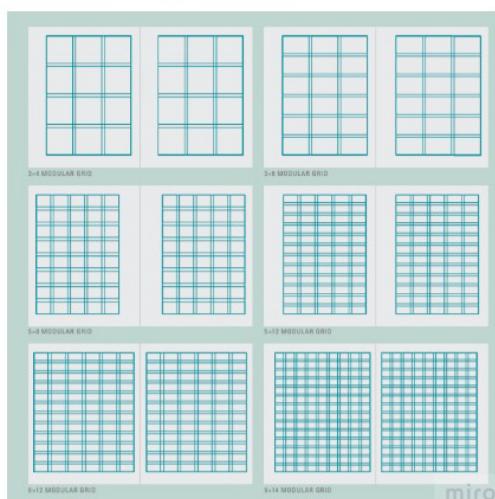
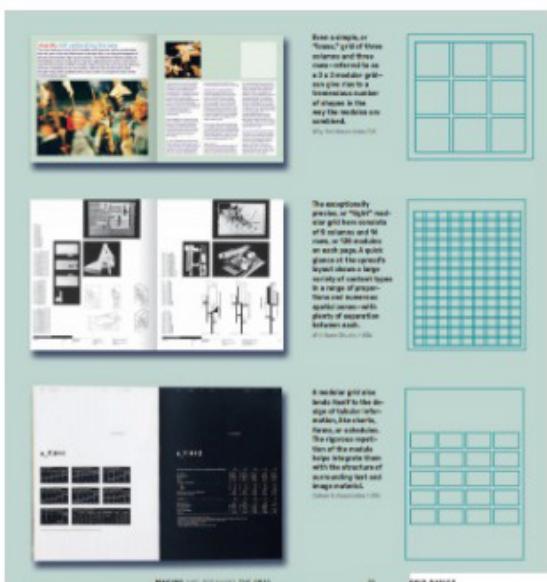
call *for*
collaborations

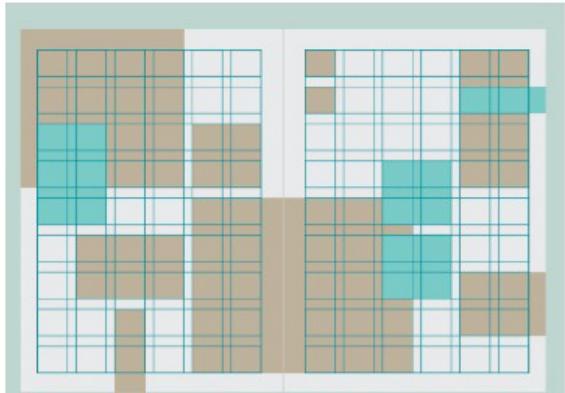
Deadline for Entries | Dec. 14, 2006

call *for*
collaborations
Maryland Institute College of Art
1300 Mount Royal Avenue | Baltimore, Maryland 21217
410-669-9200 | www.mica.edu

Cut, Paste, Tape, Splice These posters originated from hands-on experiments with physical cutting and pasting, which then evolved into digital interpretations. *Luka Williams, Graphic Design I, Bernard Canniff, faculty.*

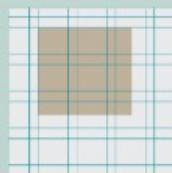
miro





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

All the visual options 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, or to bleed off the page, or even across the page gutter—but to align them either 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 outside the boundaries of a column or row. Sometimes it looks like a good idea, then—add more columns or rows so that proportional alignment becomes available as part of the structure.

Boxes, Lines, and Dots



Boxes 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 page, or simply activate a negative space that seems awkwardly empty, without killing its visual openness.

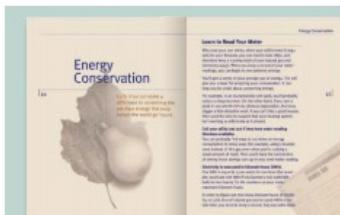


Lines emphasize the axes themselves, whether those of columns or row edges. Always set lines to correspond to the grid's alignments, rather than to a given text element's length.

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. Whichever 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 block with extremely inconsistent line lengths—things like lists of names, or combinations of list-like elements, annotations, and running text.



Modularity, Shaping, and Directional Emphasis



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

Yaqiang Xiang / USA



A history of Shears and Scissors

"We are but the tools before a 'cutter'—other than, but together, we are something."

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 black boxes.

Cahan & Associates / USA



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.

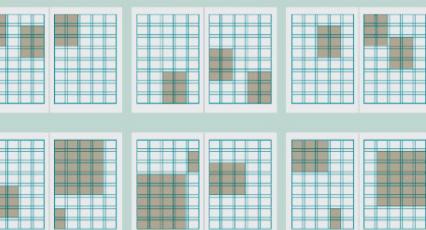
C. Harvey Graphic Design / USA

miro

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



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



A simple trick to achieving layout variation is to alternately cluster images from the top or bottom from one spread to another; or another is to force a small, medium, and large image onto a spread—and then use the same sizes, and 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 surprising 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.



Philosophies

Buddhist Cuisine
“The road to progress
the spirit”



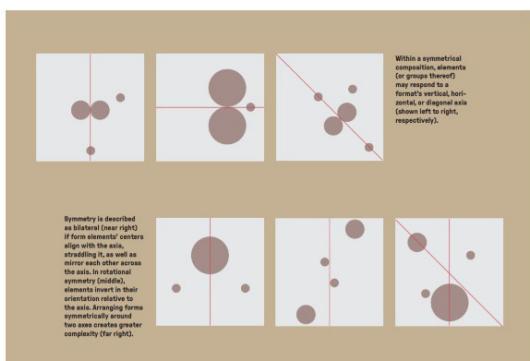
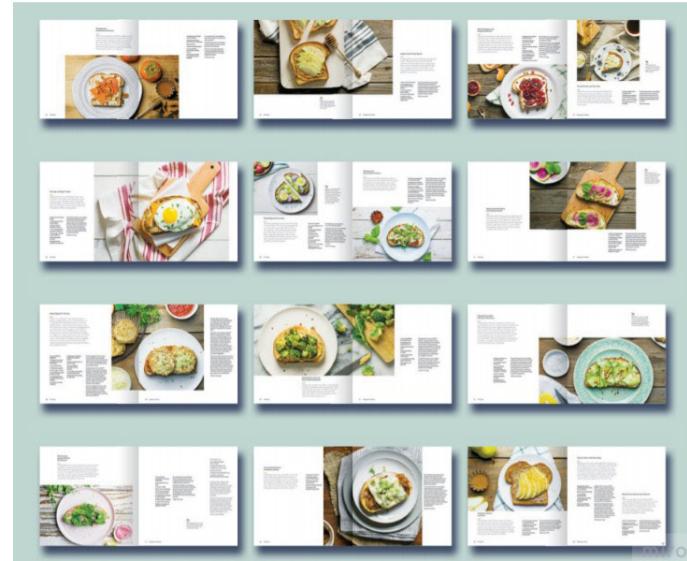
Buddhist

Most of the dishes mentioned in this book are Buddhist in origin.
T



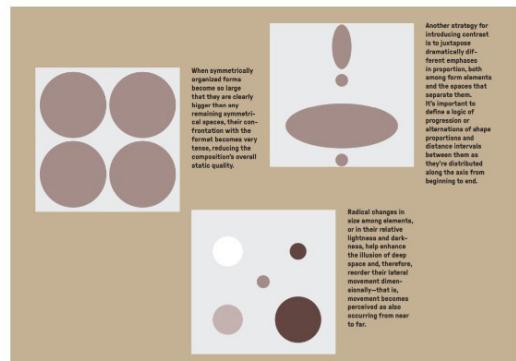
The origin

philosophy



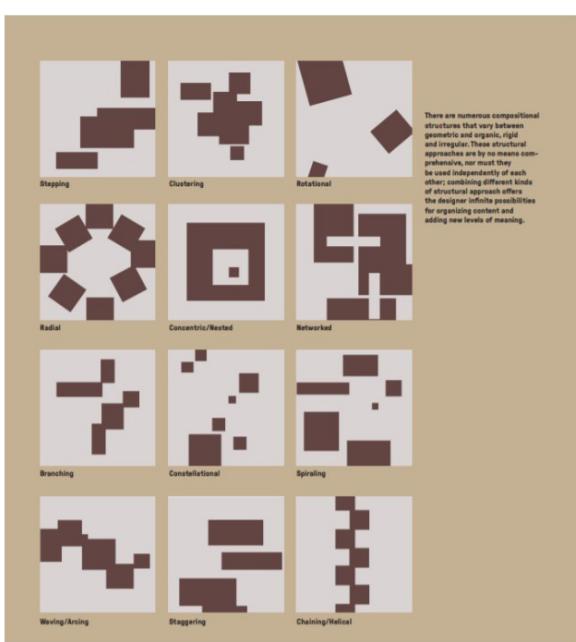
Within a symmetrical composition, elements (or groups thereof) must align with the axis, forming its vertical, horizontal, or diagonal axis (shown left to right, respectively).

Symmetry is described as bilateral (near right) if four elements (dots) align with the axis, straddling it, as mirror images across the axis. In rotational symmetry (far right), elements invert in their orientation relative to the axis, creating two axes symmetrically around two axes creates greater complexity (far right).

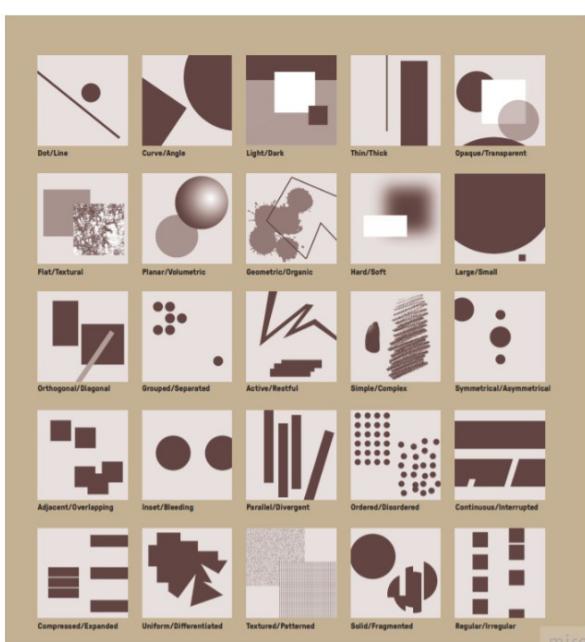


When symmetrically organized forms become as large that they are slightly bigger than any remaining symmetrical spaces, their confrontation with the formal order creates a sense of tension, reducing the composition's overall static quality.

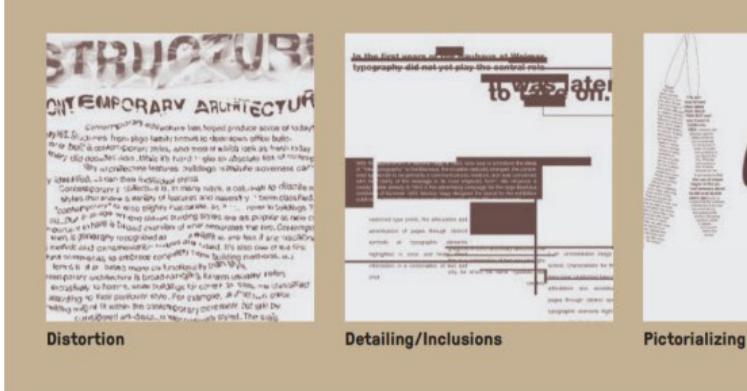
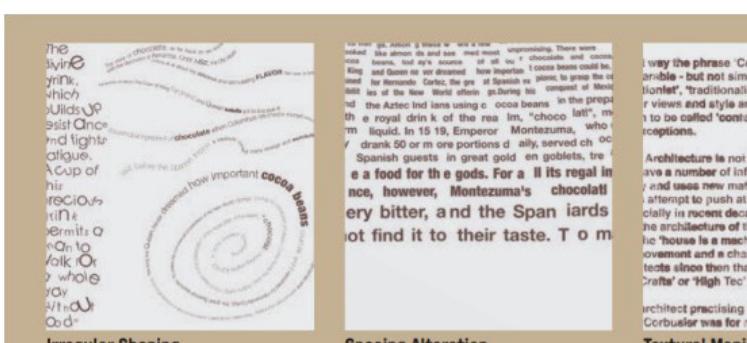
Another strategy for introducing contrast is to juxtapose dramatically different emphases in proportion, both among form elements and the spaces that surround them. It's important to define a range of progression or alternation of shape proportions and distance intervals between forms as they're distributed 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 not mutually exclusive, nor must they be used independently of each other. This multi-dimensional kind of structural approach offers the designer infinite possibilities for creating variety and adding new levels of meaning.



mir



I say the phrase 'Contemporary Architects' has a double - but not similar - to 'Modern Architects'. It is not 'modernist', 'traditionalist', 'classical' or 'vernacular'. Their views and style are valid in the 21st century but I prefer to call them 'contemporary architects'; for logical conceptions.

Architecture is not simply anti-vernacular but also have a number of influences but still tries to be original and uses new materials in an innovative way. Contemporary architects attempt to push at the boundaries of materials and in recent decades, geometry, 'Modern Architecture' and the architecture of the Modern Movement where 'the house is a machine for living in'. But Modern Movement and a change in thinking at that time and architects since then that it is not simply an architect 'Crafts' or 'High Tech' was a style.

Architects today has been influenced by Le Corbusier was for many the principal influence with

Textural Manipulation



Büro Uebele Visuelle Kommunikation / Germany

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.



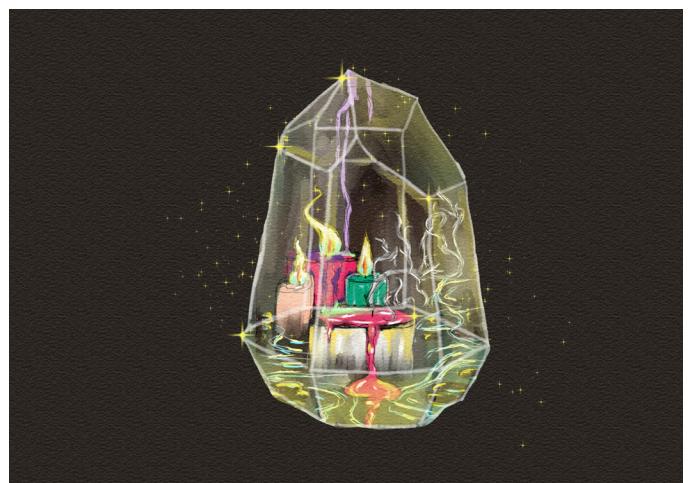
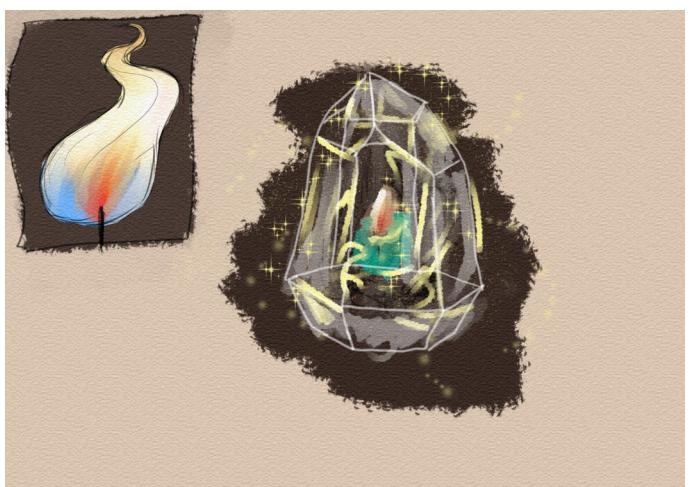
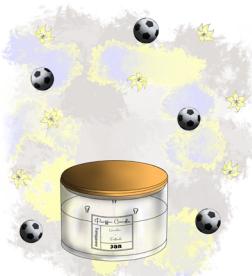
Before making the candles, I researched for references for 4 different jar candles and one of each the other category. The jar candles were the majority and I thought that it would be boring to use the same candle everywhere. At first, I wanted to characterise the candles, but this would take much more 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

