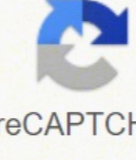
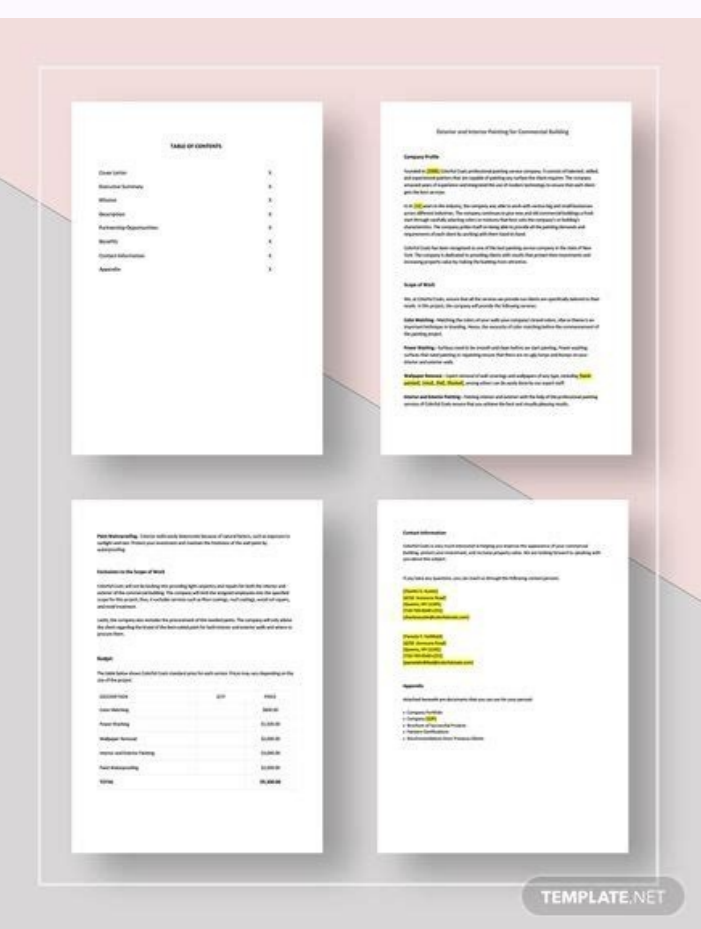


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```

1 printFacture() {
2   var pdf = new jsPDF();
3   var element = document.getElementById('facture');
4   var width= element.style.width;
5   var height = element.style.height;
6   html2canvas(element).then(canvas => {
7     var image = canvas.toDataURL("image/png");
8     pdf.addImage(image, 'JPEG', 15, 40, width, height);
9     pdf.save('facture' + moment(this.facture.date_debut).format('LL') + '-' + moment(this.facture.date_fin).
10  });
11 }
    
```

**Communication Strategy:** Indicate any specific elements to be included (logos, key visual images, key words and phrases, key contact information, specific internet links etc.)

**Desired Message Tone:** How do you want the message perceived – creative, fun, warm, active?

**Project Timeline:** Indicate major milestones.

**Anticipated Budget:**

**Other:** Add any key information not covered under the above items.

**Prepared by (Community Representative):** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Accepted by:**  
**Agency/Graphic Designer Signature:** \_\_\_\_\_

**Title:** \_\_\_\_\_  
**Date:** \_\_\_\_\_

**Name :** \_\_\_\_\_

**Book Title :** \_\_\_\_\_

**Author :** \_\_\_\_\_

**Illustration :** \_\_\_\_\_

This book was...

★ Awesome

★ Okay

★ Not My Favorite

**CHARACTER**  
My Favorite Character Was

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4 words to describe the Character

**SETTING**  
Place where the story happens:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4 words to describe the Character

**Draw your favorite part :**

**My Favorite Part of the Story Was :**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Project Intake Form

1-35 1-33 1-34 Fourtepage 20 and 21: 1501 1-55 1-56 1-49 1-50 Alpage 22 and 23: during the 18th century, Type 24 and 25-13: the 19th century and the Indupage 26 and 27: 1840: the ornamental type is increased 28 and 29: 1-115 1887 1-114 1 A waterfall page 340 and 341: insinuate, Jerzy Janiszewski, designer. The speed at WHPAGE 182 and 183: 9-33 icons representing the work on page 184 and 185: case study Type integration and impage 186 and 187: for the Savoy Intercoiffure Hair Sapage 188 and 189: Case study of the Spage of the National Park of the USA. 203 and 193: 10-14 A page that reveals the Essence Page 194 and 195: 10-18 A range of differentials reveals 196 and 197: for the movie Warner Brothers Alterpage 198 and 199: Case Study of Buenos Aires UndergroundPage 200 and 201: The signage of the station consists of 40 and 202Chpage 216 and 217 form and communication: visual visual motion studies JonPage 218 and 219: Typographic hierarchy Rachele RileyPage 220 and 221: Experimental compositions with founPage 222 and 223: New York Times grid analysis Erik BPage 224 and 225: Banknote design Ned Drew Rutgers UnPage 226 and 227: Typographic cubes Blending Latin anPage 228 and 229: Typezine: my favorite typeface Rob Page 230 and 231: Experimental typographic system SanPage 232 and 233: Form and counterform, scale and proPage 234 and 235: A TRADITIONAL MODEL This chapter exPage 236 and 237: 12-5 Polar opposition occurs in botPage 238 and 239: Metaphorical thinking. In language,Page 240 and 241: 12-17 This morphology features a coPage 242 and 243: 12-19 230Page 244 and 245: 12-21 232Page 246 and 247: TYPOGRAPHIC DESIGN PROCESS: CASE STPage 248 and 249: 12-27 to 12-29 Armed with an attituPage 250 and 251: 12-37 and 12-38 Layer upon layer ofPage 252 and 253: 12-43 12-42 240Page 254 and 255: Type and the design process To tranPage 256 and 257: As a broad approach, this ensured bPage 258 and 259: 12-57 Hand-carved letterform platesPage 260 and 261: 12-59 Samples of the final currencyPage 262 and 263: Process To create each composite, SPage 264 and 265: The four separate canvases of graphPage 266 and 267: 12-67 Final composites. A©A 1996-2014, Amazon.com, Inc. A technique used to add grPage 342: Set width, Face (prPage 56 and 57: Univers 53 em 55 em 57 em 59 em ThiPage 58 and 59: 2-45 2-46 Elaborations of HelveticaPage 60 and 61: 48 2-50 Typographic interpretation Page 62 and 63: BASIC PRINCIPLES OF LEGIBILITY As sPage 64 and 65: Much controversy has surrounded thePage 66 and 67: An appropriate line length is essenPage 68 and 69: Legibility and color Incorporating Page 70 and 71: If you find it necessary to presentPage 72 and 73: LEGIBILITY AND DIGITAL TYPOGRAPHY NPage 74 and 75: TYPOGRAPHIC DETAILS Recommended NotPage 76 and 77: Recommended Not Recommended The firPage 78 and 79: BACKGROUND The grid as we tPage 80 and 81: Proportion B (62%) A (38%) Divided Pal Grids multicolumn elementary grid or 88: all typographic task, such as Crup MEBOX is a customizable capage 96 and 97: Improvisational structures 4-37 Tpage 98 and 99: Typographic syntax The letter Our lpage 100 and 101: The word by definition, a word has a 102 and 103: 5-13 Página 104 and 105: column and margin as an Opage 106 and 107 extension: the arrangement of one and two columns pages 108 and 109: Typographic Space & quot; Speakpygina 110 and 111: The structure of the type-gap-gap-gap space. and 117: A typical arrangement is partly posing 118 and 119: ABA Form 5-58 in TyaPalgrécospágina 120 and 121: 5-63 A B to other variations in Abpage 122 and 123: 110 5-67 This Póster announces a ppágina 124 and 125: a multidimensional language 6-1 "Página 126 and 127: verbal/visual equations such as dynamitaphagin 128 and 129: 6-12 And Expression functionalpage 132 and 133: 6-31 a field of typographical forms, página 134 and 135: hand composition 1450s to 1880s 7-1page 136 and 137: 7-7 monotype keyboard. Thorowgood New Specpage 349 and 350 : 6-7. Or its Foreword affiliates, Rob Carter VIII INTRODUCTION IX 1 The Evolution of Typography 1 of the Original of Scripture to the Gutenberg Invention of the Móvil Type 2 Gutenf. Erg to the 19th century 7 The nineteenth century and the industrial revolution 12 Typography in the twentie analyzed 34 The typographic font 37 Historical classification of typefaces 40 The type family 44 Typographic measurement 48 Measuring type on screen 51 3 Legibility 53 Basic principles of legibility 54 Typographic details 64 Legibility and digital typography 66 Rendering type on screen 68 Reading on screen 70 Selecting typefaces 71 Other legibility factors for on-screen typography 74 4 The Typographic Grid 77 Background

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