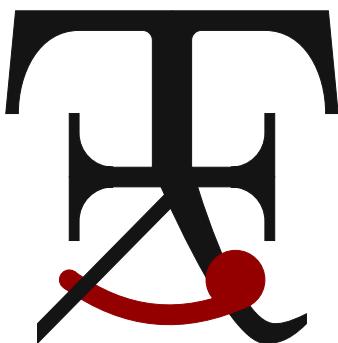


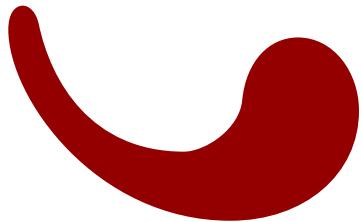
Portfolio

Elio *A.* Farina



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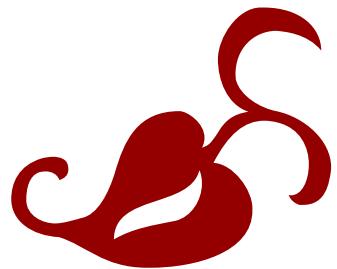


Portfolio
Elio A. Farina

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BitBucket: <https://bitbucket.org/elioa/>
Personal WebSite: badroomtales.me

100% L^AT_EX 2_& made

Page layout



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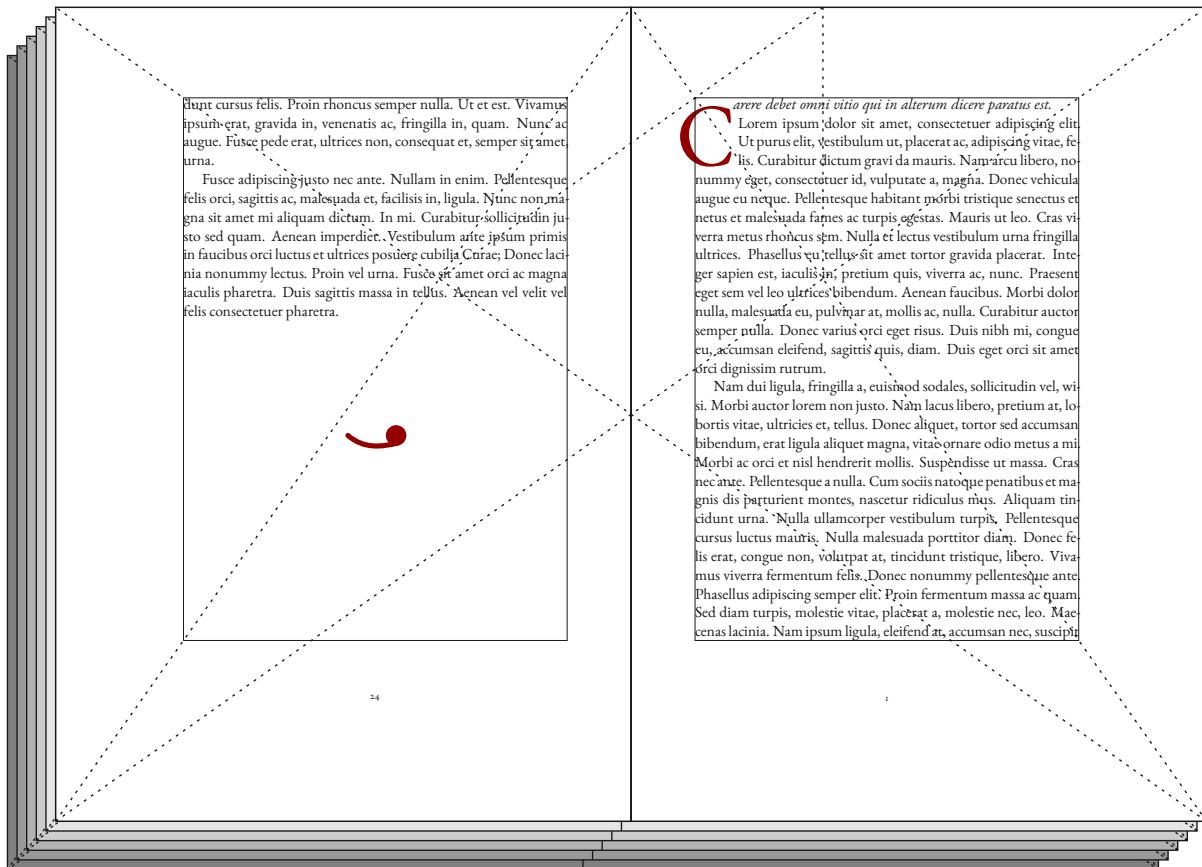
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Figura 1. *Canone di stampa per pagina singola in formato A4.*



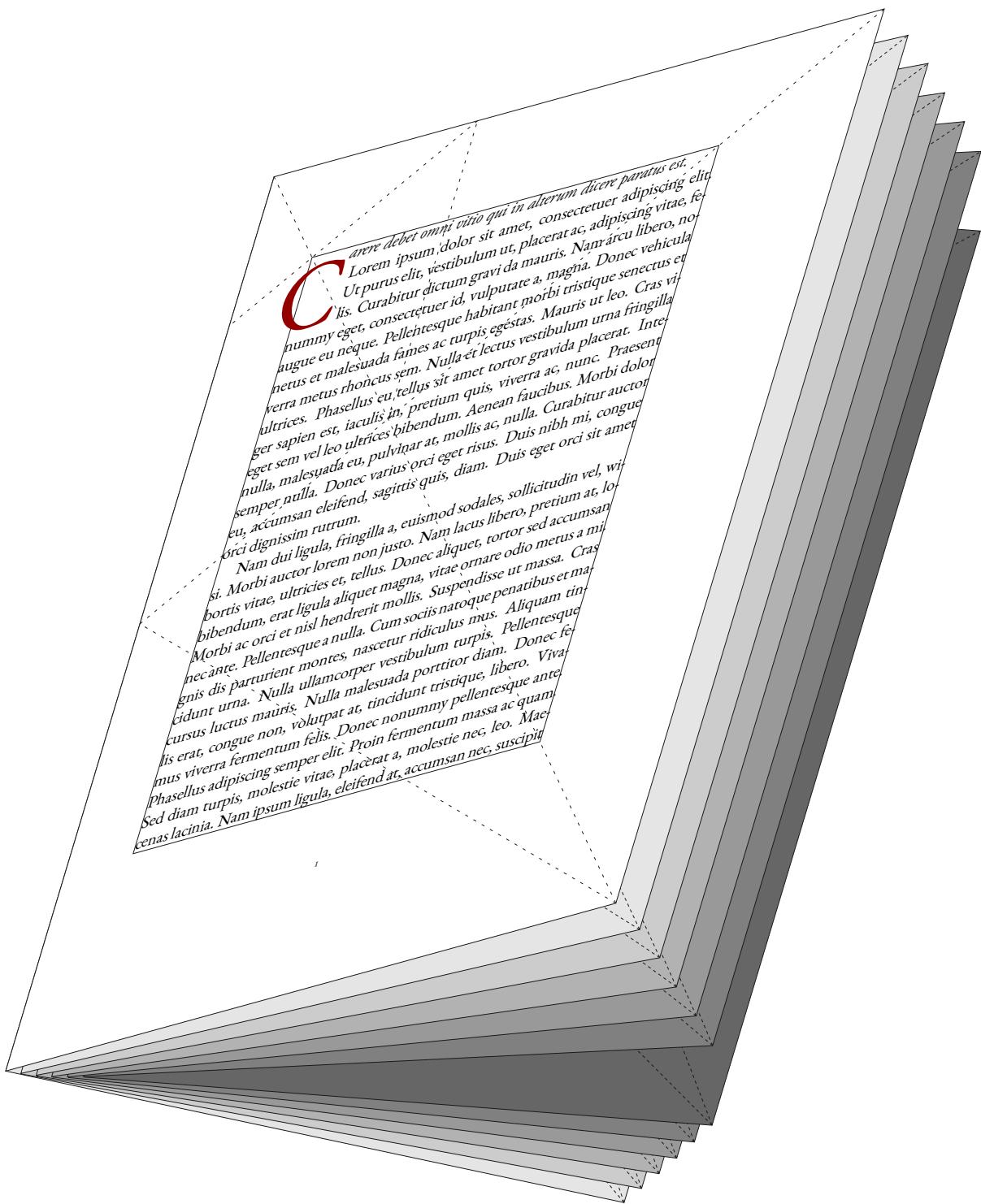
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Figura 16. Stampa a libretto con canone di stampa evidenziato.



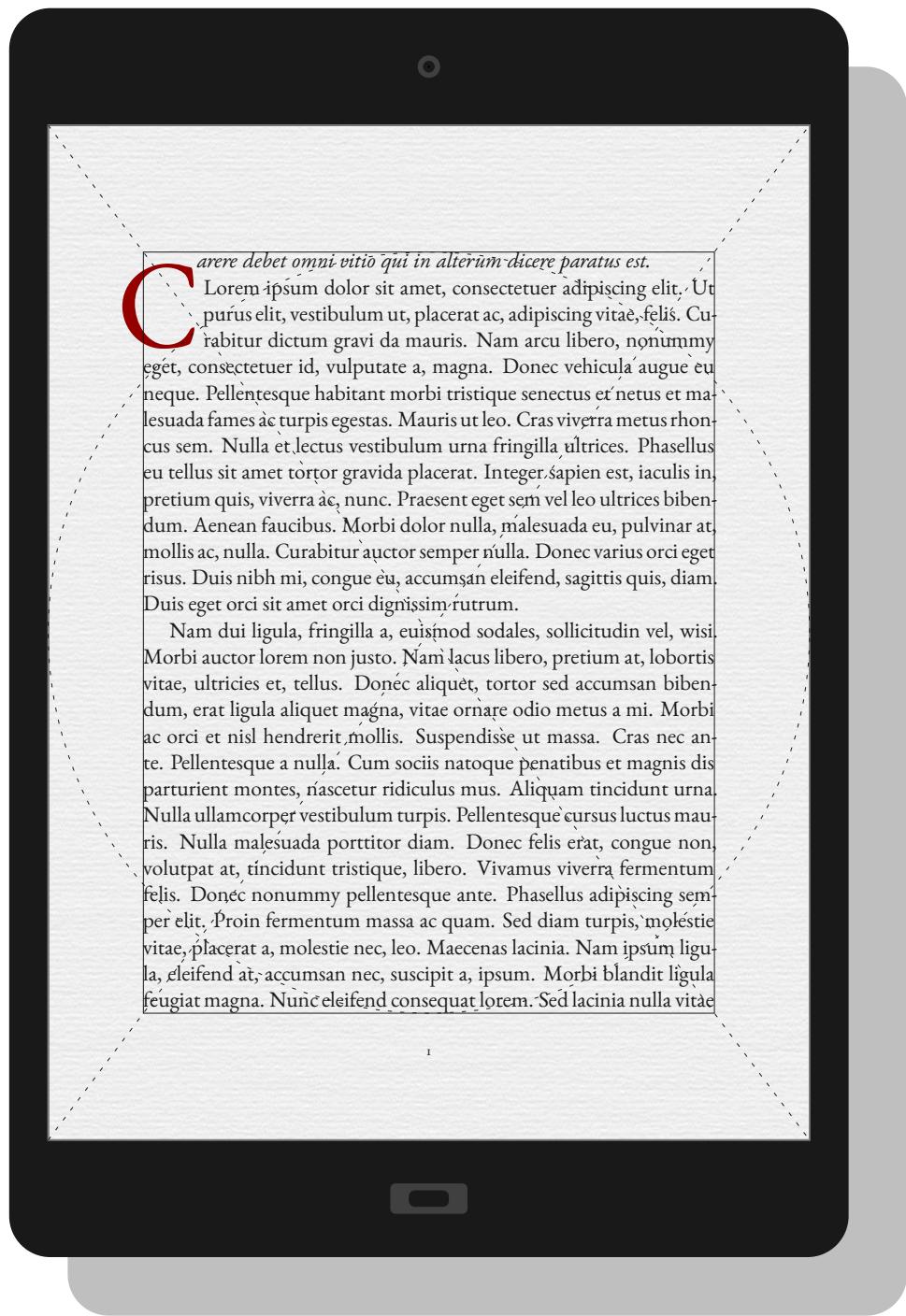
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Figura 17. Libretto piegato con canone di stampa evidenziato.



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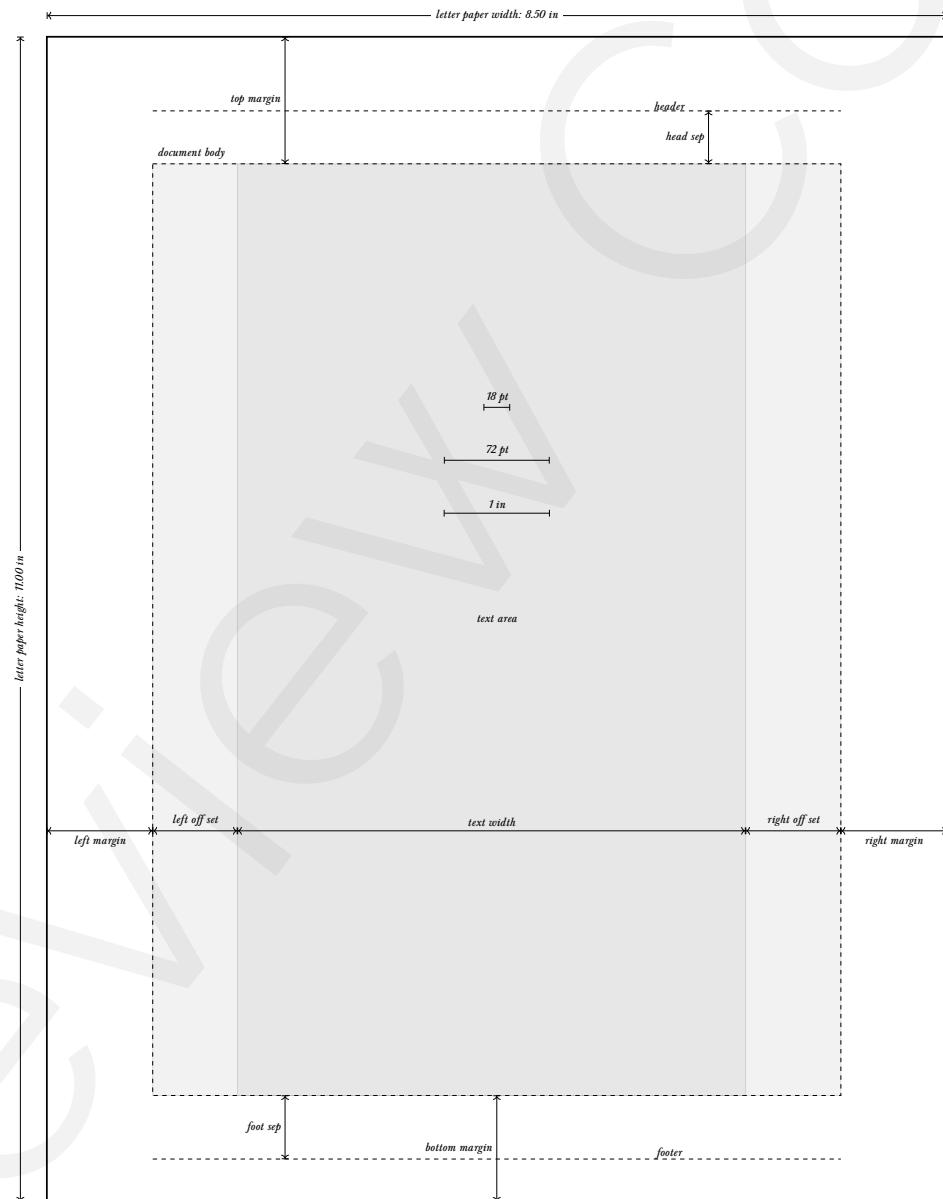
Figura 18. Pagina quattro terzi in eReader con canone di stampa evidenziato.



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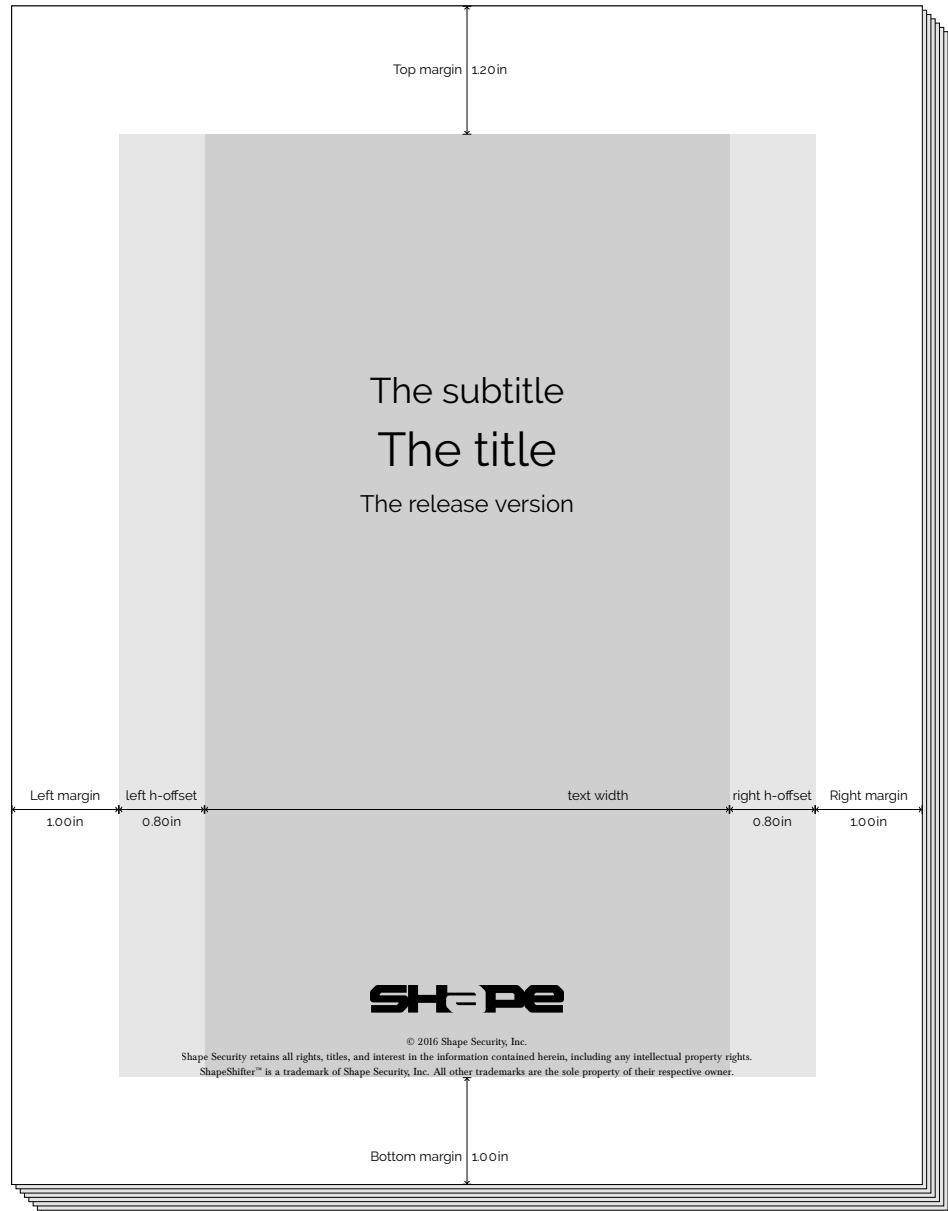
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Short form

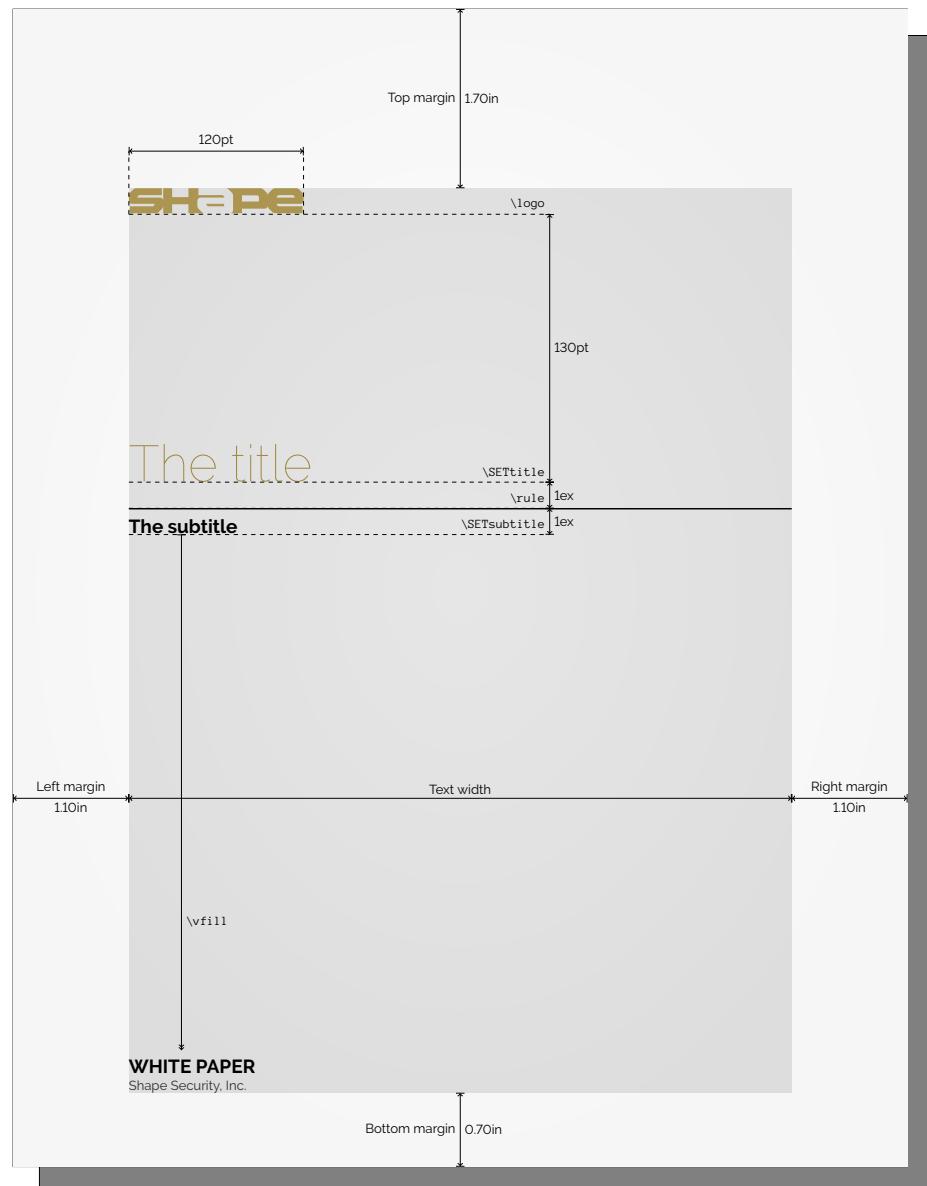
Cover page



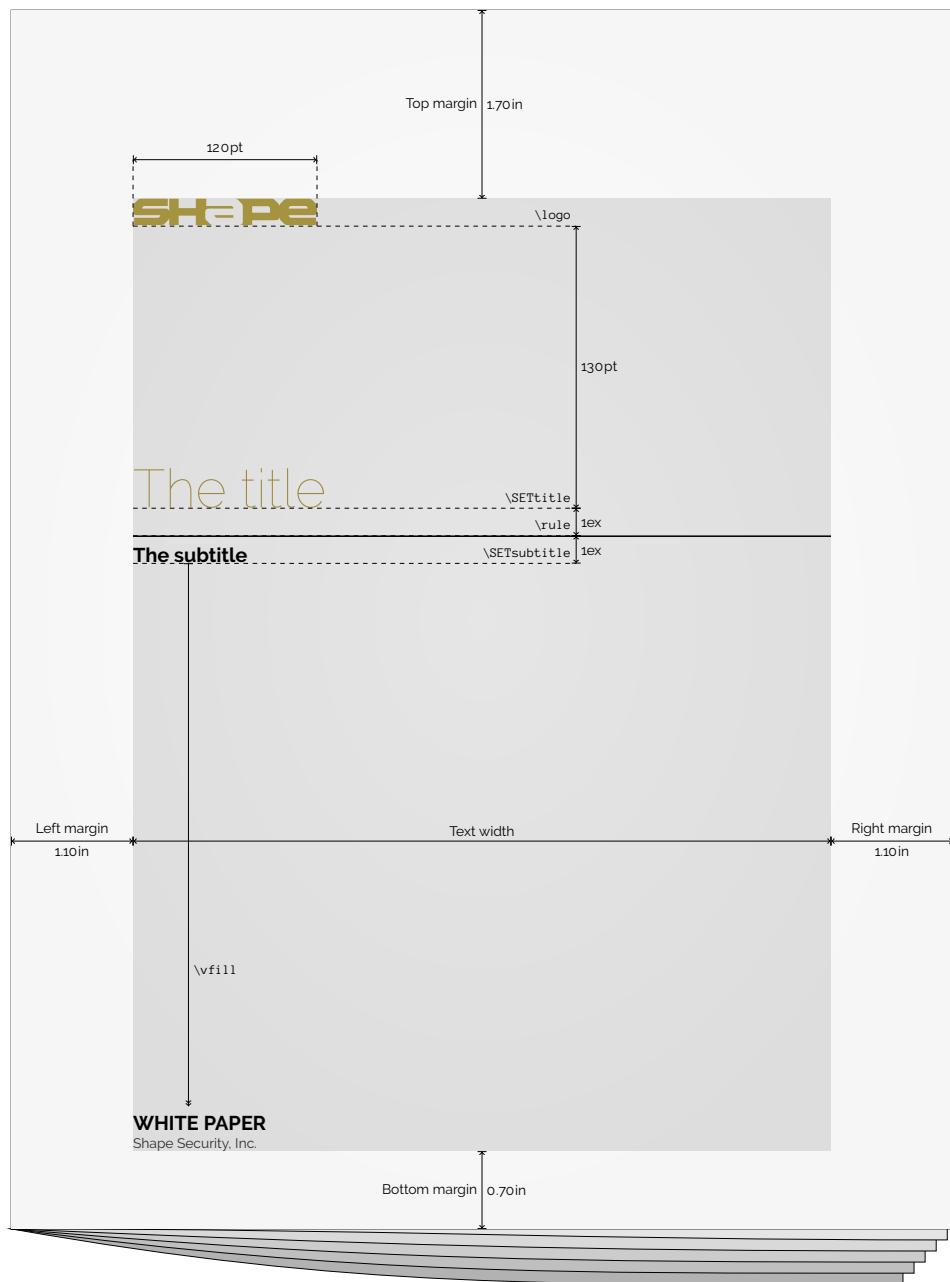
Diagrams

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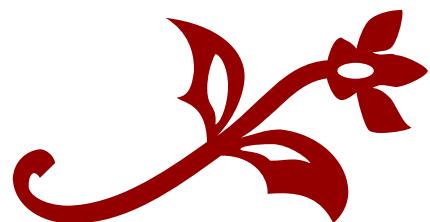
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Cover page default



Document conversions



ELIO A. FARINA

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UNITED KINGDOM
elio.farina@gmail.com

Résumé

CURRENT OCCUPATIONS

CCO — Chief Content Officer

From December 2015

UC Academy, Bree 29A2 3074 BB, Rotterdam, The Netherlands

Editing and management of the *Study guides* contents and all teaching material using L^AT_EX and HTML language.

Digital Typographer L^AT_EX programmer

From May 2014

Freelancer for several clients

Code in L^AT_EX language for publishing documents. Creation of class and packages for document templates. Drawing vectorial images using TikZ/L^AT_EX.

PREVIOUS OCCUPATION

Physiotherapist

From December 2009 to April 2014

Freelancer.

SCHOOL

Physiotherapist

From October 2006 to November 2009

*Università degli Studi di Milano – Bicocca, Facoltà di Medicina,
Corso di Laurea in Fisioterapia abilitante alla professione di Fisioterapista.
Degree in Physiotherapy, 11 November 2009.*

Newtownabbey, 10 September 2019



This is the title for IEEE class for Elio's portfolio

Elio A. Farina
TeX Academy
Email: elio.farina@gmail.com

Abstract—Some lorem ipsum as filler. **Some ipsum dolor sit amet, consectetur adipiscing elit.** Ut purus elit, vestibulum ut, placerat ac, adipiscing vitae, felis. Curabitur dictum gravida mauris. Nam arcu libero, nonummy eget, consectetur id, vulputate a, magna. Donec vehicula augue eu neque. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Mauris ut leo. Cras viverra metus rhoncus sem. Nulla et lectus vestibulum urna fringilla ultrices. Phasellus eu tellus sit amet tortor gravida placerat. Integer sapien est, iaculis in, pretium quis, viverra ac, nunc. Praesent eget sem vel leo ultrices bibendum. Aenean faucibus. Morbi dolor nulla, malesuada eu, pulvinar at, mollis ac, nulla. Curabitur auctor semper nulla. Donec varius orci eget risus. Duis nibh mi, congue eu, accumsan eleifend, sagittis quis, diam. Duis eget orci sit amet orci dignissim rutrum.

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I. INTRODUCTION

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II. A SECTION

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A. A subsection

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B. Another subsection

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III. ANOTHER SECTION

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Is this a title for a thesis?

Elio A. Farina *

September, 2121

Abstract

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Key words: Key, Words, Some

JEL classification: G15, F23, F31, F41

*TeX Academy

T_EX ACADEMY

MASTERS THESIS

Another Title for a Thesis Template

Author: Elio FARINA

Supervisor: Prof. Arturo FARINA

June 3000

Disclaimer: This report is submitted as part requirement for a masters in research at Elio's portfolio. It is substantially the result of my own work experience in L^AT_EX coding.

Tabella 5.1. Media, mediana, moda, massimi e minimi raggiunti per le aree tematiche considerate.

Aree tematiche	Media	Mediana	Moda	Massimo	Minimo
Allineamento	3,31	3,0	2,9	6,6	0,9
Quadrante inferiore	1,15	1,2	1,2	2,2	0,2
Movimenti attivi del tronco	1,62	1,7	2,0	3,4	0,2

I soggetti sono stati suddivisi in 5 classi di gravità con intervalli variabili in base al punteggio massimo raggiunto: intervalli di 1,84 per l'allineamento, 0,52 quadrante inferiore, 0,68 movimenti attivi del tronco. I risultati sono visibili in Tabella 5.2 per l'allineamento, in Tabella 5.3 per il quadrante inferiore e in Tabella 5.4 per i movimenti attivi del tronco.

Tabella 5.2. Giudizio di gravità nell'allineamento.

Gravità	N°	%
● leggera	6	10,71
● moderata	29	51,79
● media	16	28,57
● grave	5	8,93
● severa	0	0,00

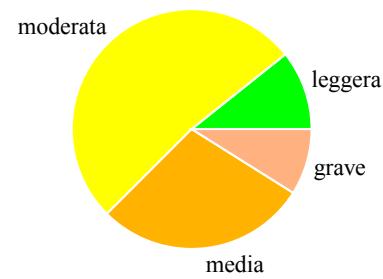


Tabella 5.3. Giudizio di gravità nel quadrante inferiore.

Gravità	N°	%
● leggera	4	7,14
● moderata	15	26,79
● media	30	53,57
● grave	5	8,93
● severa	2	3,57

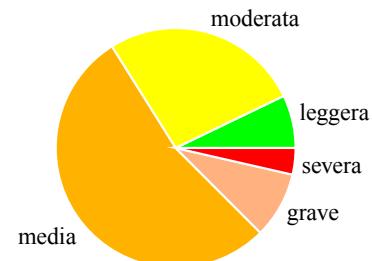
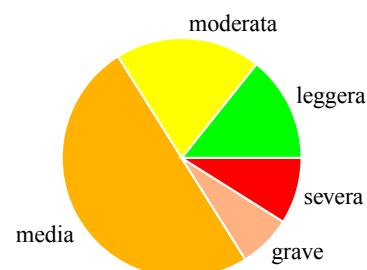
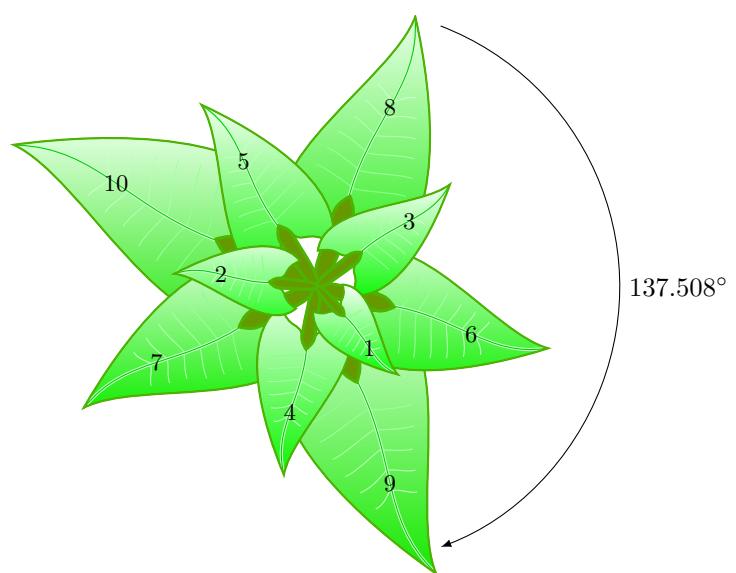


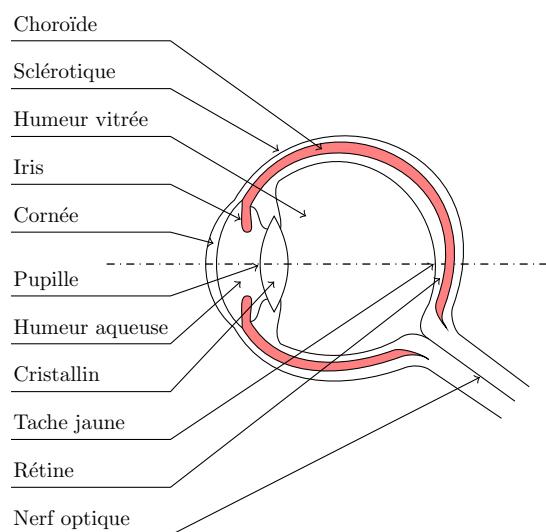
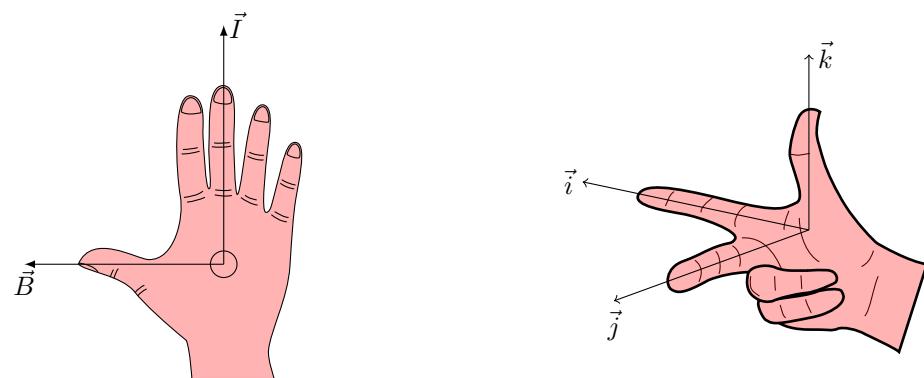
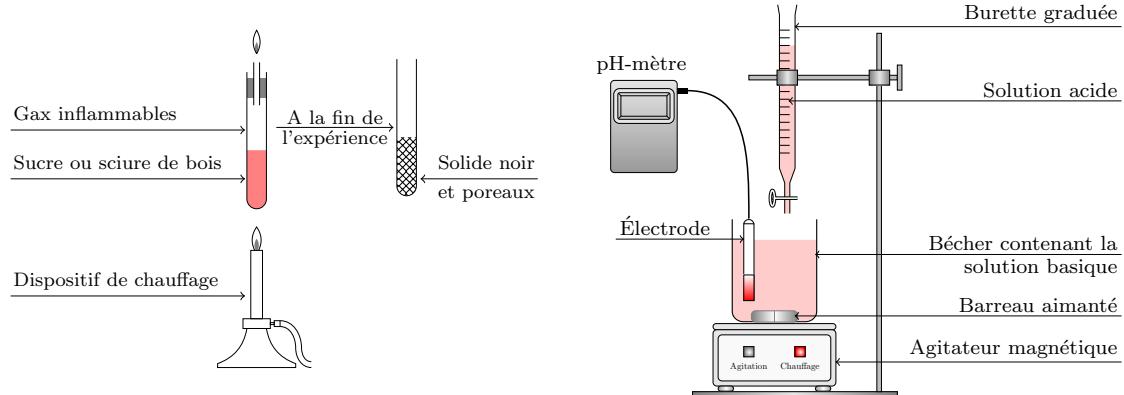
Tabella 5.4. Giudizio di gravità nei movimenti del tronco.

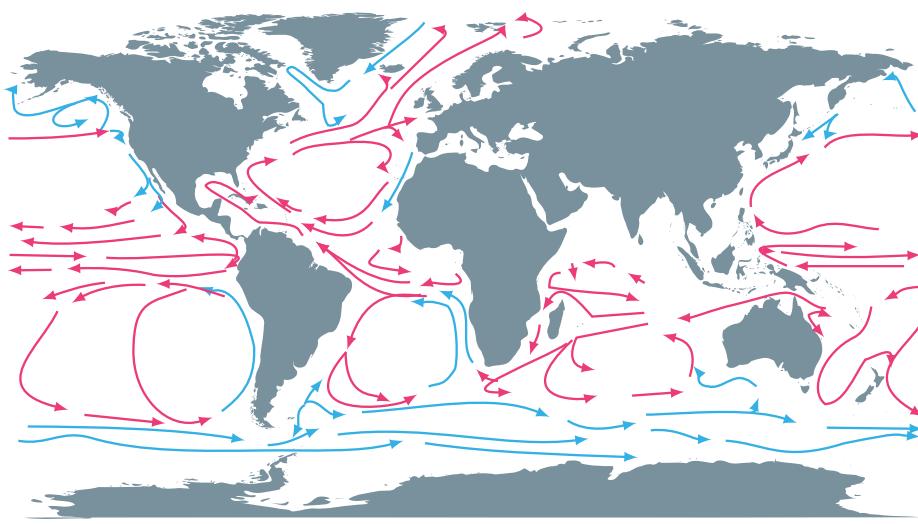
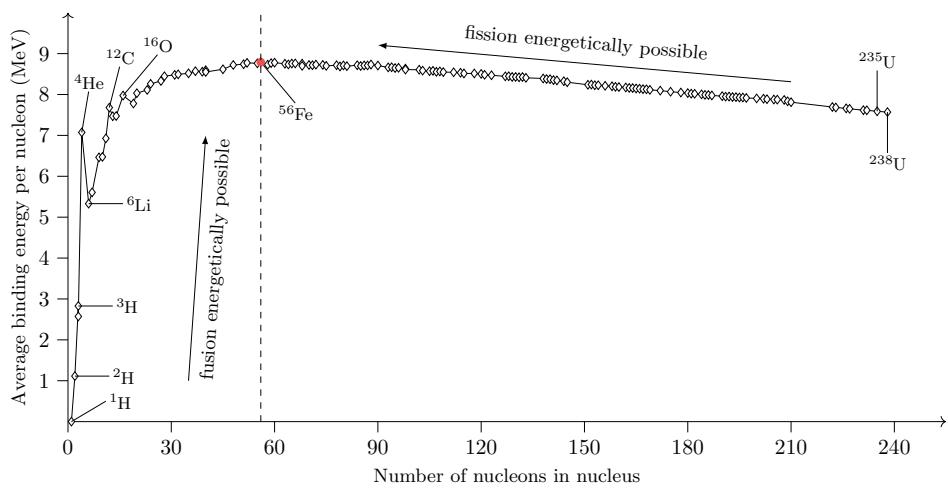
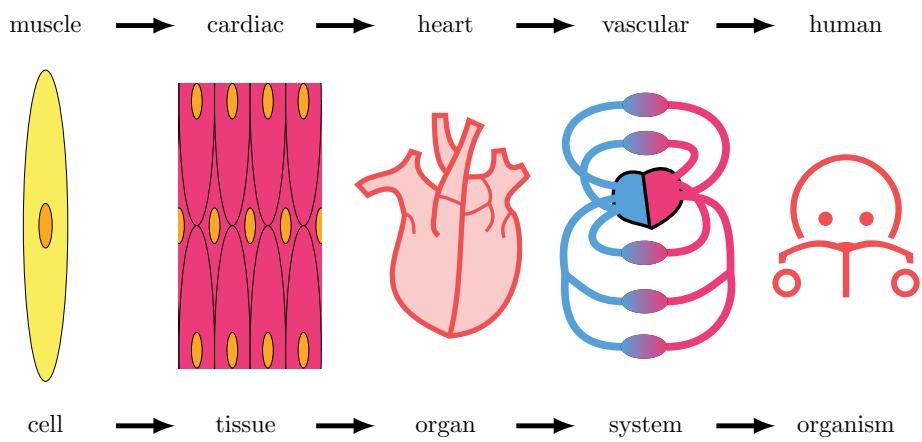
Gravità	N°	%
● leggera	8	14,29
● moderata	11	19,64
● media	28	50,00
● grave	4	7,14
● severa	5	8,93

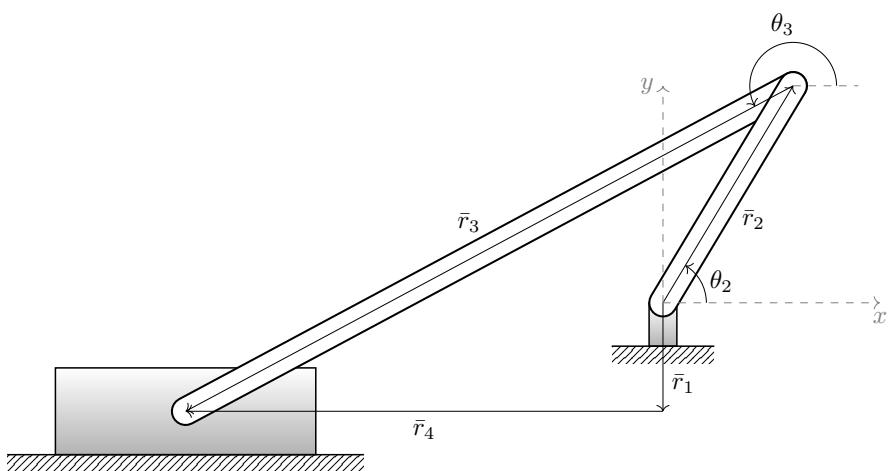
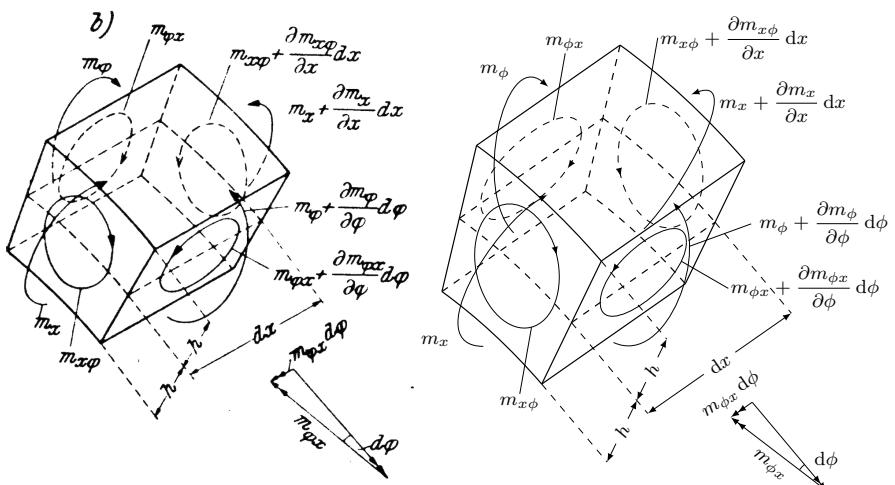
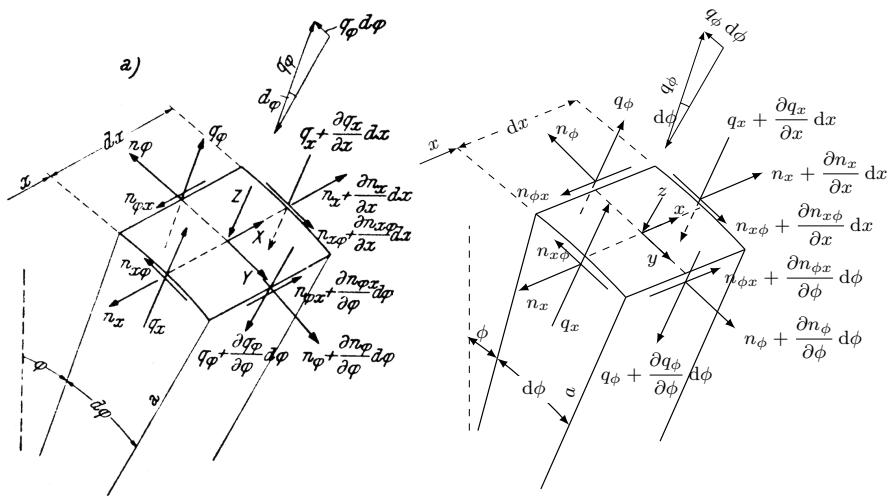


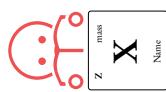
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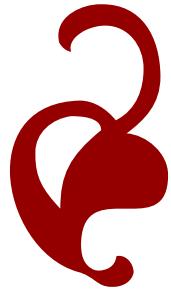






1 H Hydrogen 1.0079 1 IA	2 He Helium 4.0025 2 VIIIA	3 Li Lithium 6.941 2 IIA	4 Be Beryllium 9.0122 3 IIIA	5 Mg Magnesium 24.325 3 IVB	6 Na Sodium 22.990 3 IIIA	7 Al Aluminum 26.982 13 IIIA	8 Si Silicon 28.086 14 IVA	9 Ca Calcium 40.078 4 VIB	10 V Vanadium 51.96 5 VIB	11 Cr Chromium 52.002 5 VIB	12 Mn Manganese 54.938 6 VIB	13 Fe Iron 55.845 7 VIB	14 Co Cobalt 58.935 8 VIB	15 Ni Nickel 58.73 9 VIB	16 Cu Copper 63.545 10 VIIIB	17 Zn Zinc 65.40 11 VIIIB	18 Ga Gallium 69.723 12 IIIB	19 Ge Germanium 72.64 13 VIIIB	20 Ni Nickel 78.69 14 IVA	21 Ti Titanium 46.00 15 VA	22 V Vanadium 50.94 16 VIA	23 Cr Chromium 54.938 17 VIIA	24 Mn Manganese 55.94 18 VIIA	25 Fe Iron 55.845 19 VIIA	26 Co Cobalt 58.935 20 VIIA	27 Ni Nickel 58.73 21 VIIA	28 Cu Copper 63.545 22 VIIA	29 Zn Zinc 65.40 23 VIIA	30 Ga Gallium 69.723 24 VIIA	31 Al Aluminum 26.982 25 VIIA	32 Si Silicon 28.086 26 VIIA	33 Cl Chlorine 32.06 27 VIIA	34 Ar Argon 39.948 28 VIIA	35 Kr Krypton 79.94 29 VIIA	36 Xe Xenon 131.30 30 VIIA	37 Rn Roton 222 31 VIIA
39 Sc Scandium 42.962 3 IIIA	40 Zr Zirconium 91.24 5 IVB	41 Nb Niobium 92.906 5 VIB	42 Tc Technetium 93.94 6 VIB	43 Mo Molybdenum 95.94 7 VIB	44 Ru Ruthenium 101.07 8 VIB	45 Rh Rhodium 102.91 9 VIB	46 Pd Palladium 106.40 10 VIIIB	47 Ag Silver 107.87 11 VIIIB	48 Cd Cadmium 112.41 12 IIIB	49 In Indium 114.82 13 VIIIB	50 Sn Tin 115.73 14 IVA	51 Sb Antimony 121.73 15 VA	52 Te Tellurium 127.62 16 VIA	53 I Iodine 127.9 17 VIIA	54 Xe Xenon 131.30 18 VIIA	55 Rb Rubidium 82.91 5 IIA	56 Sr Strontium 84.76 5 IIA	57 Y Yttrium 88.906 5 IIIA	58 Zr Zirconium 91.24 5 IVB	59 Nb Niobium 92.906 5 VIB	60 Tc Technetium 93.94 6 VIB	61 Mo Molybdenum 95.94 7 VIB	62 Ru Ruthenium 101.07 8 VIB	63 Rh Rhodium 102.91 9 VIB	64 Pd Palladium 106.40 10 VIIIB	65 Ag Silver 107.87 11 VIIIB	66 Cd Cadmium 112.41 12 IIIB	67 In Indium 114.82 13 VIIIB	68 Sb Antimony 121.73 14 IVA	69 Te Tellurium 127.62 15 VA	70 Yb Ytterbium 173.04 17 VIIA	71 Lu Lutetium 174.97 18 VIIA				
72 Hf Hafnium 178.00 5 VIB	73 Ta Tantalum 182.31 6 VIB	74 W Tungsten 183.94 7 VIB	75 Re Rhenium 186.41 8 VIB	76 Os Osmium 192.22 9 VIB	77 Ir Iridium 192.22 10 VIIIB	78 Pt Platinum 195.28 11 VIIIB	79 Hg Mercury 196.97 12 IIIB	80 Au Gold 197.53 13 VIIIB	81 Pd Palladium 203.39 14 IVA	82 Tl Thallium 207.4 15 VA	83 Pb Lead 208.98 16 VIA	84 Bi Bismuth 209.98 17 VIIA	85 Po Polonium 210.9 18 VIIA	86 At Astatine 212.0 19 VIIA	87 Cs Cesium 132.91 6 IIA	88 Ba Barium 137.33 5 IIA	89 La Lanthanide 138.91 3 IIIA	90 Ac Actinide 142.91 152.91 162.91 172.91 182.91 192.91 202.91 212.91 222.91 232.91 242.91 252.91 262.91 272.91 282.91 292.91 302.91 312.91 322.91 332.91 342.91 352.91 362.91 372.91 382.91 392.91 402.91 412.91 422.91 432.91 442.91 452.91 462.91 472.91 482.91 492.91 502.91 512.91 522.91 532.91 542.91 552.91 562.91 572.91 582.91 592.91 602.91 612.91 622.91 632.91 642.91 652.91 662.91 672.91 682.91 692.91 702.91 712.91 722.91 732.91 742.91 752.91 762.91 772.91 782.91 792.91 802.91 812.91 822.91 832.91 842.91 852.91 862.91 872.91 882.91 892.91 902.91 912.91 922.91 932.91 942.91 952.91 962.91 972.91 982.91 992.91 1002.91 1012.91 1022.91 1032.91 1042.91 1052.91 1062.91 1072.91 1082.91 1092.91 1102.91 1112.91 1122.91 1132.91 1142.91 1152.91 1162.91 1172.91 1182.91 1192.91 1202.91 1212.91 1222.91 1232.91 1242.91 1252.91 1262.91 1272.91 1282.91 1292.91 1302.91 1312.91 1322.91 1332.91 1342.91 1352.91 1362.91 1372.91 1382.91 1392.91 1402.91 1412.91 1422.91 1432.91 1442.91 1452.91 1462.91 1472.91 1482.91 1492.91 1502.91 1512.91 1522.91 1532.91 1542.91 1552.91 1562.91 1572.91 1582.91 1592.91 1602.91 1612.91 1622.91 1632.91 1642.91 1652.91 1662.91 1672.91 1682.91 1692.91 1702.91 1712.91 1722.91 1732.91 1742.91 1752.91 1762.91 1772.91 1782.91 1792.91 1802.91 1812.91 1822.91 1832.91 1842.91 1852.91 1862.91 1872.91 1882.91 1892.91 1902.91 1912.91 1922.91 1932.91 1942.91 1952.91 1962.91 1972.91 1982.91 1992.91 2002.91 2012.91 2022.91 2032.91 2042.91 2052.91 2062.91 2072.91 2082.91 2092.91 2102.91 2112.91 2122.91 2132.91 2142.91 2152.91 2162.91 2172.91 2182.91 2192.91 2202.91 2212.91 2222.91 2232.91 2242.91 2252.91 2262.91 2272.91 2282.91 2292.91 2302.91 2312.91 2322.91 2332.91 2342.91 2352.91 2362.91 2372.91 2382.91 2392.91 2402.91 2412.91 2422.91 2432.91 2442.91 2452.91 2462.91 2472.91 2482.91 2492.91 2502.91 2512.91 2522.91 2532.91 2542.91 2552.91 2562.91 2572.91 2582.91 2592.91 2602.91 2612.91 2622.91 2632.91 2642.91 2652.91 2662.91 2672.91 2682.91 2692.91 2702.91 2712.91 2722.91 2732.91 2742.91 2752.91 2762.91 2772.91 2782.91 2792.91 2802.91 2812.91 2822.91 2832.91 2842.91 2852.91 2862.91 2872.91 2882.91 2892.91 2902.91 2912.91 2922.91 2932.91 2942.91 2952.91 2962.91 2972.91 2982.91 2992.91 3002.91 3012.91 3022.91 3032.91 3042.91 3052.91 3062.91 3072.91 3082.91 3092.91 3102.91 3112.91 3122.91 3132.91 3142.91 3152.91 3162.91 3172.91 3182.91 3192.91 3202.91 3212.91 3222.91 3232.91 3242.91 3252.91 3262.91 3272.91 3282.91 3292.91 3302.91 3312.91 3322.91 3332.91 3342.91 3352.91 3362.91 3372.91 3382.91 3392.91 3402.91 3412.91 3422.91 3432.91 3442.91 3452.91 3462.91 3472.91 3482.91 3492.91 3502.91 3512.91 3522.91 3532.91 3542.91 3552.91 3562.91 3572.91 3582.91 3592.91 3602.91 3612.91 3622.91 3632.91 3642.91 3652.91 3662.91 3672.91 3682.91 3692.91 3702.91 3712.91 3722.91 3732.91 3742.91 3752.91 3762.91 3772.91 3782.91 3792.91 3802.91 3812.91 3822.91 3832.91 3842.91 3852.91 3862.91 3872.91 3882.91 3892.91 3902.91 3912.91 3922.91 3932.91 3942.91 3952.91 3962.91 3972.91 3982.91 3992.91 4002.91 4012.91 4022.91 4032.91 4042.91 4052.91 4062.91 4072.91 4082.91 4092.91 4102.91 4112.91 4122.91 4132.91 4142.91 4152.91 4162.91 4172.91 4182.91 4192.91 4202.91 4212.91 4222.91 4232.91 4242.91 4252.91 4262.91 4272.91 4282.91 4292.91 4302.91 4312.91 4322.91 4332.91 4342.91 4352.91 4362.91 4372.91 4382.91 4392.91 4402.91 4412.91 4422.91 4432.91 4442.91 4452.91 4462.91 4472.91 4482.91 4492.91 4502.91 4512.91 4522.91 4532.91 4542.91 4552.91 4562.91 4572.91 4582.91 4592.91 4602.91 4612.91 4622.91 4632.91 4642.91 4652.91 4662.91 4672.91 4682.91 4692.91 4702.91 4712.91 4722.91 4732.91 4742.91 4752.91 4762.91 4772.91 4782.91 4792.91 4802.91 4812.91 4822.91 4832.91 4842.91 4852.91 4862.91 4872.91 4882.91 4892.91 4902.91 4912.91 4922.91 4932.91 4942.91 4952.91 4962.91 4972.91 4982.91 4992.91 5002.91 5012.91 5022.91 5032.91 5042.91 5052.91 5062.91 5072.91 5082.91 5092.91 5102.91 5112.91 5122.91 5132.91 5142.91 5152.91 5162.91 5172.91 5182.91 5192.91 5202.91 5212.91 5222.91 5232.91 5242.91 5252.91 5262.91 5272.91 5282.91 5292.91 5302.91 5312.91 5322.91 5332.91 5342.91 5352.91 5362.91 5372.91 5382.91 5392.91 5402.91 5412.91 5422.91 5432.91 5442.91 5452.91 5462.91 5472.91 5482.91 5492.91 5502.91 5512.91 5522.91 5532.91 5542.91 5552.91 5562.91 5572.91 5582.91 5592.91 5602.91 5612.91 5622.91 5632.91 5642.91 5652.91 5662.91 5672.91 5682.91 5692.91 5702.91 5712.91 5722.91 5732.91 5742.91 5752.91 5762.91 5772.91 5782.91 5792.91 5802.91 5812.91 5822.91 5832.91 5842.91 5852.91 5862.91 5872.91 5882.91 5892.91 5902.91 5912.91 5922.91 5932.91 5942.91 5952.91 5962.91 5972.91 5982.91 5992.91 6002.91 6012.91 6022.91 6032.91 6042.91 6052.91 6062.91 6072.91 6082.91 6092.91 6102.91 6112.91 6122.91 6132.91 6142.91 6152.91 6162.91 6172.91 6182.91 6192.91 6202.91 6212.91 6222.91 6232.91 6242.91 6252.91 6262.91 6272.91 6282.91 6292.91 6302.91 6312.91 6322.91 6332.91 6342.91 6352.91 6362.91 6372.91 6382.91 6392.91 6402.91 6412.91 6422.91 6432.91 6442.91 6452.91 6462.91 6472.91 6482.91 6492.91 6502.91 6512.91 6522.91 6532.91 6542.91 6552.91 6562.91 6572.91 6582.91 6592.91 6602.91 6612.91 6622.91 6632.91 6642.91 6652.91 6662.91 6672.91 6682.91 6692.91 6702.91 6712.91 6722.91 6732.91 6742.91 6752.91 6762.91 6772.91 6782.91 6792.91 6802.91 6812.91 6822.91 6832.91 6842.91 6852.91 6862.91 6872.91 6882.91 6892.91 6902.91 6912.91 6922.91 6932.91 6942.91 6952.91 6962.91 6972.91 6982.91 6992.91 7002.91 7012.91 7022.91 7032.91 7042.91 7052.91 7062.91 7072.91 7082.91 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Page samples



FUNCTIONS

Table of contents & cheatsheet

Definitions

Function a mathematical relationship where each input has a single output. It is often written as $f(x)$ where x is the input

Domain all possible x values, the input. (the domain of investigation)

Range possible y values, the output. (the range of outcomes)

Coordinates uniquely determines the position of a point, given by (x, y)

2.1. Types of functions

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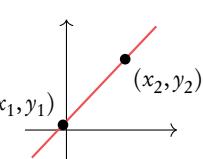
Linear functions $y = mx + c$

m is the gradient,
 c is the y intercept.

Midpoint: $\left(\frac{x_1+x_2}{2}, \frac{y_1+y_2}{2}\right)$

Distance: $\sqrt{(x_2-x_1)^2 + (y_2-y_1)^2}$

Gradient: $m = \frac{y_2-y_1}{x_2-x_1}$



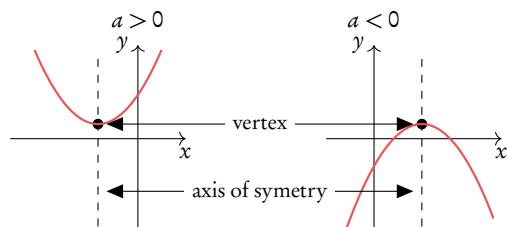
Parallel lines: $m_1 = m_2$ (same gradients)

Perpendicular lines: $m_1 m_2 = -1$

Quadratic functions $y = ax^2 + bx + c = 0$

Axis of symmetry: x -coordinate of the vertex: $x = \frac{-b}{2a}$

Factorized form: $y = (x + p)(x + q)$



If $a = 1$ use the factorization method $(x + p) \cdot (x + q)$

If $a \neq 1$ use the quadratic formula

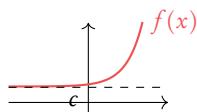
When asked explicitly complete the square

Vertex form: $y = a(x - h)^2 + k$

Vertex: (h, k)

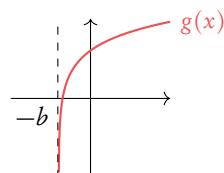
Exponential

$$f(x) = a^x + c$$



Logarithmic

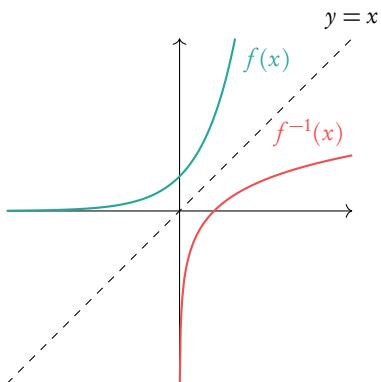
$$g(x) = \log_a(x + b)$$



2.2. Rearranging functions

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Inverse function, $f^{-1}(x)$ reflection of $f(x)$ in $y = x$.



Composite function, $(f \circ g)(x)$ is the combined function f of g of x .

When $f(x)$ and $g(x)$ are given, replace x in $f(x)$ by $g(x)$.

Transforming functions

Change to $f(x)$ Effect

$f(x) + a$	Move graph a units upwards
$f(x + a)$	Move graph a units to the left
$a \cdot f(x)$	Vertical stretch by factor a
$f(a \cdot x)$	Horizontal stretch by factor $\frac{1}{a}$
$-f(x)$	Reflection in x -axis
$f(-x)$	Reflection in y -axis

2.2.4 Polynomial long division

When we need to divide one polynomial by another we use *polynomial long division*. The number to be divided is called the ‘dividend’. The number which divides it is called ‘divisor’.

Polynomial long division

Divide $3x^3 - 2x^2 + 4x - 3$ by $x^2 + 3x + 3$:

$$\begin{array}{c|cc} x^2 + 3x + 3 & \overline{3x^3 - 2x^2 + 4x - 3} \\ \hline & \text{divisor} & \text{dividend} \end{array}$$

- Divide the first term of the dividend by the first term of the divisor

The diagram illustrates the first step of polynomial long division. The dividend is $3x^3 - 2x^2 + 4x - 3$, and the divisor is $x^2 + 3x + 3$. The first term of the quotient, $3x$, is circled and placed above the dividend under the $3x^3$ term. Below the divisor, the label "divisor" is written under the x^2 term, and the label "first term" is written under the $3x^3$ term of the dividend.

- 2.** Multiply the divisor by this answer and subtract this from our dividend

$$\begin{array}{r}
 (x^2 + 3x + 3) \times 3x = 3x^3 + 9x^2 + 9x \\
 x^2 + 3x + 3 \quad | \quad 3x^3 \quad -2x^2 \quad +4x \quad -3 \\
 \underline{-3x^3 \quad -9x^2 \quad -9x} \\
 \hline
 \quad \quad \quad -11x^2 \quad -5x \quad -3
 \end{array}$$

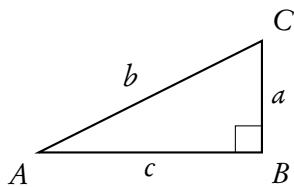
3. Divide the result of the substitution by the first term of the divisor. Repeat the process until this is no longer possible

$$\begin{array}{r}
 \text{result} \\
 \boxed{3x - 11} \\
 \hline
 x^2 + 3x + 3) \overline{-} \quad \begin{array}{r} 3x^3 - 2x^2 + 4x - 3 \\ - 3x^3 - 9x^2 - 9x \\ \hline - 11x^2 - 5x - 3 \\ 11x^2 + 33x + 33 \\ \hline \text{remainder} \quad \boxed{28x + 30} \end{array}
 \end{array}$$

- 4.** Write the answer:
result + remainder
divisor

$$3x - 11 + \frac{28x + 30}{x^2 + 3x + 3}$$

7. Use the diagram to solve each right-angled triangle. Give exact answers. Lengths are in cm.



7.a $a = 12, c = 24$

7.c $c = 4.5, B = 60^\circ$

7.e $a = 5\sqrt{2}, c = 10$

7.b $b = 9, A = 45^\circ$

7.d $b = 6, c = 4\sqrt{3}$

8. In the following questions, find the exact value of θ in degree measure ($0^\circ < \theta < 90^\circ$) and in radian measure ($0 < \theta < \frac{\pi}{2}$) without using your GDC.

8.a $\cos \theta = \frac{1}{2}$

8.c $\tan \theta = \sqrt{3}$

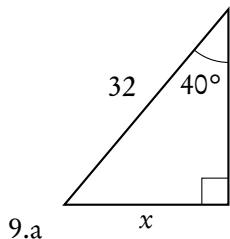
8.e $\tan \theta = 1$

8.b $\sin \theta = \frac{\sqrt{2}}{2}$

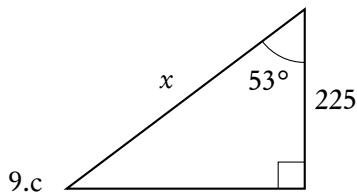
8.d $\sin \theta = \frac{\sqrt{3}}{2}$

8.f $\cos \theta = \frac{\sqrt{3}}{2}$

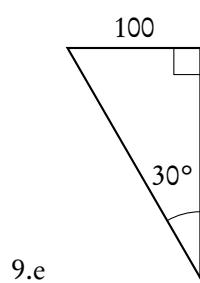
9. In the following questions, solve for x . Give your answer to 3 s.f.



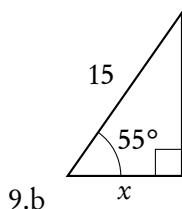
9.a



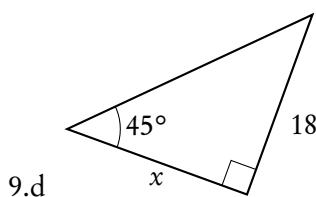
9.c



9.e



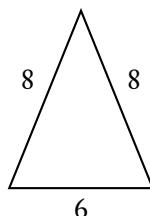
9.b



9.d

10. A 6 m ladder leaning against the side of a building makes a 72° angle with the ground. How far up the side of the house does the ladder reach? Tip: sketch the situation.

11. An isosceles triangle has sides of length 8 cm, 8 cm and 6 cm. Find the angle between the two equal sides.





La musica.

Semplice. Sessanta battiti al minuto, come i secondi dell'orologio. Partitura in Mi maggiore. Niente di più.

La musica, a parte l'esplosione finale dei violini, è volutamente malinconica perché deve creare la sensazione di lui rimasto solo sulle scale. Di qualcosa di incompiuto, anche se in realtà poi tutto si compie.

La *voce*. La melodia ribatte sulle stesse note, soprattutto in levare. Mi piace molto scrivere canzoni in cui la melodia è in levare. A parte qualche raccordo e qualche variazione, le note sono tre: Sol, Si e Do. Il levare lascia un po' questo senso di incompiuto.

The musical score consists of twelve lines of music for a single voice. The key signature is G major (one sharp). The time signature is 8/8. The lyrics are as follows:

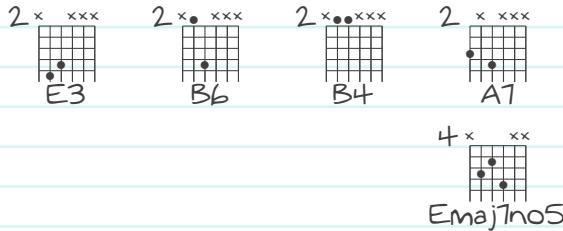
She left me by the stairs She left
me with my roses in my hand
She ran away from me She ran
so fast in the rain brought all those
trees Cause I've got
an empty space deep in my heart.
And I've ne-
ver done it be-fore for a ny - one.
One Deep

Measure numbers are indicated on the left side of the staff: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

3

Chords

Bells Aimed At All My Head

capo on 2nd

chords

outro

A hand-drawn illustration of a piece of wood or bark is positioned above the first measure of the guitar tabs. The tabs are arranged in a vertical stack, each with a different dynamic marking: **f**, **p**, **p**, **p**, and **p**.

intro: The first measure (labeled 1) starts with a dynamic **f**. The second measure (labeled 3) begins with a dynamic **p**.

verse: The third measure (labeled 3) begins with a dynamic **p**. The fourth measure (labeled 5) begins with a dynamic **p**.

chorus: The fifth measure (labeled 5) begins with a dynamic **p**.

♩ = 60

| intro | verse ×4 | chorus | intro | verse ×4 | chorus |
 | intro | verse ×4 | chorus | intro ×2 | outro ||

b6sH kM lIA tA bsmiA zlIsB

intro

verse She left me by the stairs
 She left me with my roses ↗
 in my hand
 She ran away from me
 She ran so fast in the rain ↗
 through all those trees

chorus Cause I'd got an empty space ↗
 deep in my heart
 And I'd never done it before ↗
 for anyone
 One, deep
 Deep in my heart

intro

verse She told me she was scared
 She told me she had thought ↗
 of me as a friend
 She thought it was the same ↗
 for me
 She had fallen in love with me ↗
 but she changed

chorus And I had this bunch of roses ↗
 in my hand
 I'd never wanted to feel what ↗
 I felt
 Bells aimed at all my head

intro

verse She came back to me
 With all her wet blonde hair ↗
 she started to kiss
 I opened my hand down
 The roses in my hand ↗
 fell on the ground

chorus And I had this bunch of roses ↗
 at my feet
 And I had this kind of girlfriend ↗
 kissing me
 You, me and nothing else

intro x2 And nothing else
 And nothing
 And nothing
 And nothing else...

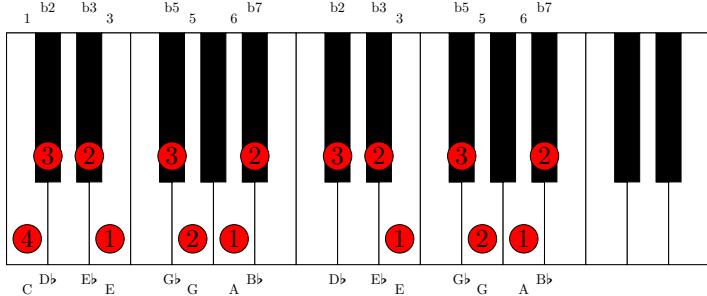
outro

Packages



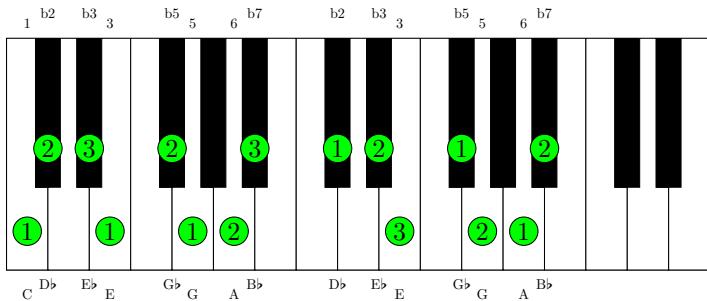
Piano project

1 C Diminished Half-Whole (Left Hand)



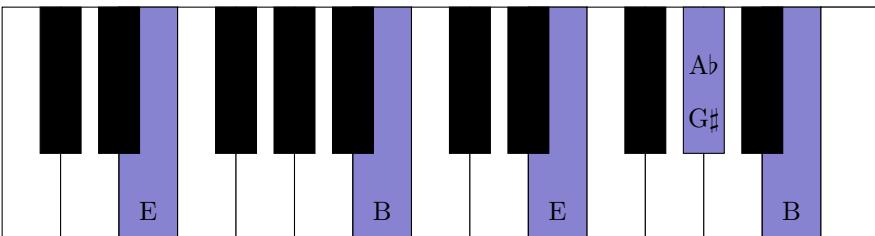
```
\hfill \break
\begin{piano}[LRHtop=R]{60}{88} \hfill \break
  \intervals[position = above]{60/1, 61/b2, 63/b3,
  64/3, 66/b5, 67/5, 69/6, 70/b7, 73/b2, 75/b3, 76/3,
  78/b5, 79/5, 81/6, 82/b7} \hfill \break
  \notes[position = below]{60/C, 61/Db, 63/Eb, 64/E,
  66/Gb, 67/G, 69/A, 70/Bb, 73/Db, 75/Eb, 76/E, 78/Gb,
  79/G, 81/A, 82/Bb} \hfill \break
  \LH[fill = red]{60/4, 61/3, 63/2, 64/1, 66/3, 67/2,
  69/1, 70/2, 73/3, 75/2, 76/1, 78/3, 79/2, 81/1, 82/2}
  \hfill \break
\end{piano} \hfill \break
```

2 C Diminished Half-Whole (Right Hand)

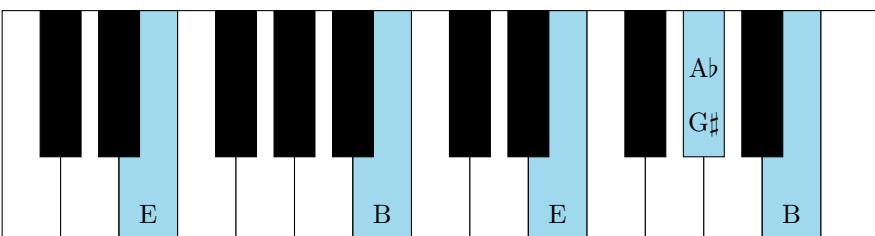


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\hfill \break
\begin{piano}[LRHtop=R]{60}{88} \hfill \break
  \intervals[position = above]{60/1, 61/b2, 63/b3,
  64/3, 66/b5, 67/5, 69/6, 70/b7, 73/b2, 75/b3, 76/3,
  78/b5, 79/5, 81/6, 82/b7} \hfill \break
  \notes[position = below]{60/C, 61/Db, 63/Eb, 64/E,
  66/Gb, 67/G, 69/A, 70/Bb, 73/Db, 75/Eb, 76/E, 78/Gb,
  79/G, 81/A, 82/Bb} \hfill \break
  \RH[fill = green]{60/1, 61/2, 63/3, 64/1, 66/2, 67/1,
  69/2, 70/3, 73/1, 75/2, 76/3, 78/1, 79/2, 81/1, 82/2}
  \hfill \break
\end{piano} \hfill \break
```

Chord label: E
Frets: 0-2-2-1-0-0

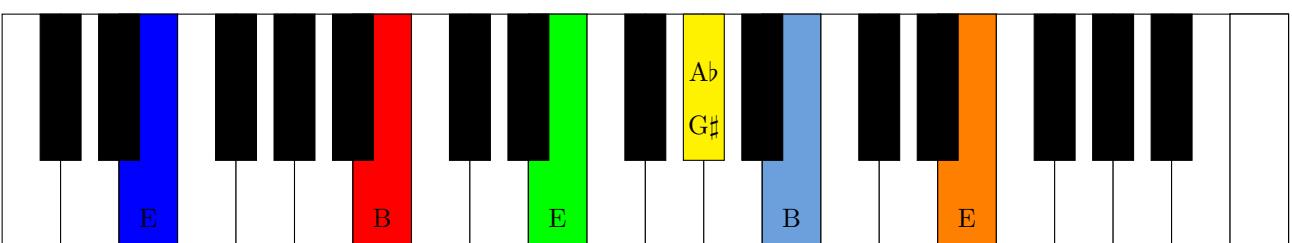


Chord label: E
Frets: 0-2-2-1-0-0



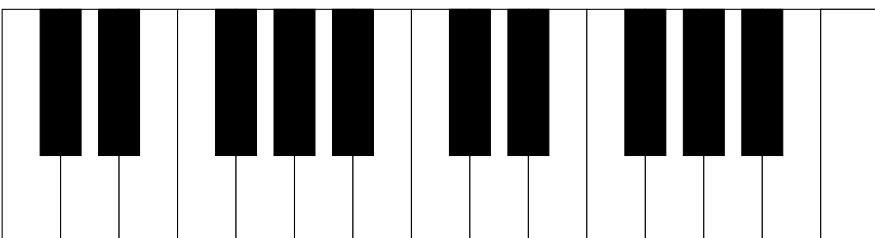
You can change also the color for each single key using the `Ecolor`, `Acolor`, `Dcolor`, `Gcolor`, `Bcolor`, `ecolor` options.

Chord label: E
Frets: 0-2-2-1-0-0



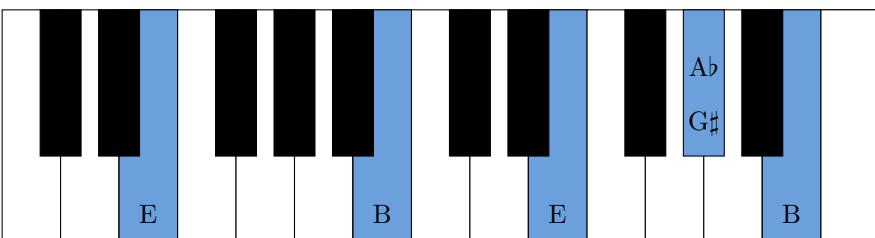
2.17 Labels

If no chord name is written, no labels will appear.



If the cord name is written, you can see both chord name and frets

Chord label: E
Frets: 0-2-2-1-0-0



You can specify the intervals using `intervals` option.

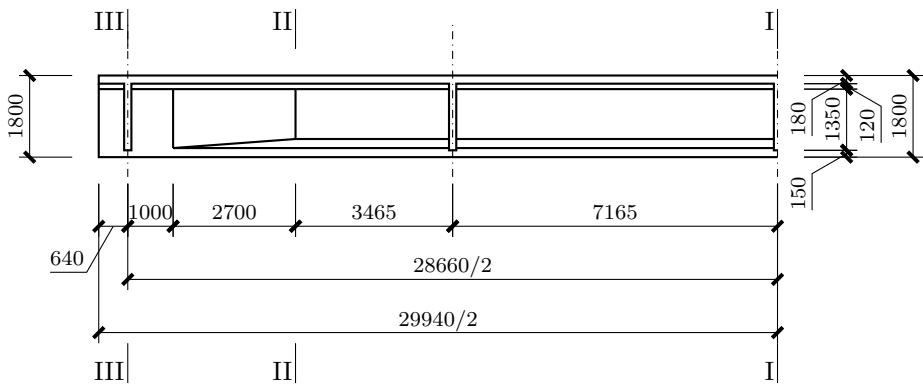
11 Elevation

11.1 Options

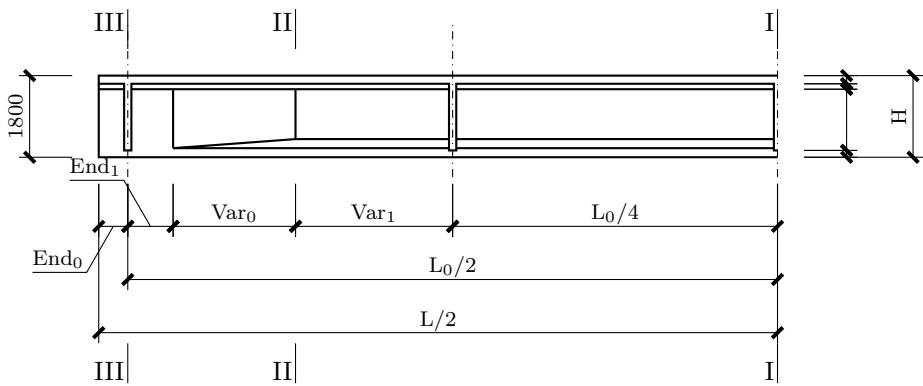
- `posx`: initial x position of right bottom node
- `posy`: initial y position of right bottom node
- `End0`: End_0 length
- `End1`: End_1 length
- `Var0`: Var_0 length
- `Var1`: Var_1 length
- `L`: L length
- `dimline`: when `on` shows dimension line
- `supportlabel`: when `on` shows I, II, and III
- `shownodes`: when `on` shows nodes name
- `showdimname`: if `on` will show the dimensions line name
- `showparameter`: if `on` will show the drawing parameters
- `varnames`: when `on` shows variables' name instead of dimensions
- `mirror`: when y prints the drawing on the right

The `genscope` environment can be used with the argument `elevation`.

11.2 Examples

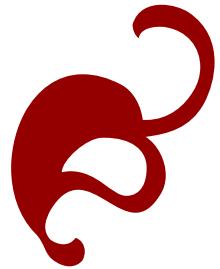


```
\begin{concretikz} [S=0.006mm]
\begin{elevation}{}
\dimline=on,
/supportlabel=on,
End0=640,
End1=1000,
Var0=2700,
Var1=3465,
L=29940,
\end{elevation}
\end{concretikz}
```



```
\begin{concretikz} [S=0.006mm]
\begin{elevation}{}
\dimline=on,
/supportlabel=on,
/varnames=on,
End0=640,
End1=1000,
Var0=2700,
Var1=3465,
L=29940,
\end{elevation}
\end{concretikz}
```

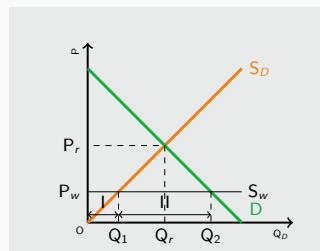
Beamer presentations



Trade

Trade protectionism

Trade protectionism

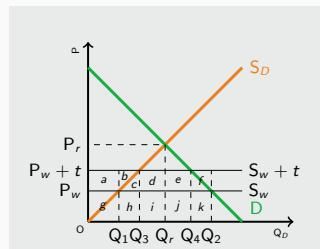


Market with free trade

- The product is produced domestically (S_0) and imported (S_w)
- S_w is a flat line because the demand in this small country won't affect price
- With free trade domestic producers will produce OQ_1 (I)
- Q_1Q_2 will be imported (II)

5

Trade protectionism

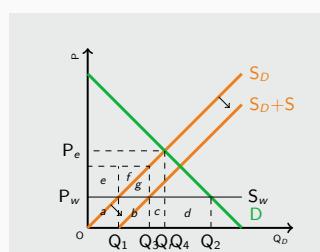


Tariff tax charged on imported goods

- World will shift upwards
- Market price is increased by the tax
- Import is reduced from Q_1Q_2 to Q_3Q_4 ; foreign producer revenue is $d + e + i + j$ minus the tax of $d + e$, so $i + f$ in total
- Domestic production increases from OQ_1 to OQ_3 ; revenue increases from g to $a + b + c + g + h$
- $d + e$ represents government revenue
- Welfare loss of $c + f$

5

Trade protectionism



Subsidy sum of money given to producers

- Subsidy will increase production so S_0 shifts to the right
- Domestic production increases from OQ_1 to OQ_3 ; revenue increases from a to $a + b + e + f + g$ ($e + f + g$ is the subsidy)
- Import decreases from Q_1Q_2 to Q_3Q_2
- Foreign revenue decreases from $b + c + d$ to $c + d$
- $e + f + g$ is government spending on subsidy
- g represents the welfare loss

5

Postura seduta

Nozioni generali

Osservare

- ① Bacino sul piano frontale
- ② Bacino sul piano laterale
- ③ Bacino sul piano sagittale
- ④ Arti inferiori

Perché

Un'anca più alta dell'altra

Postura seduta

Nozioni generali

Osservare

- ① Bacino sul piano frontale
- ② Bacino sul piano laterale
- ③ Bacino sul piano sagittale
- ④ Arti inferiori

Perché

Antiversione
Retroversione

Postura seduta

Nozioni generali

Osservare

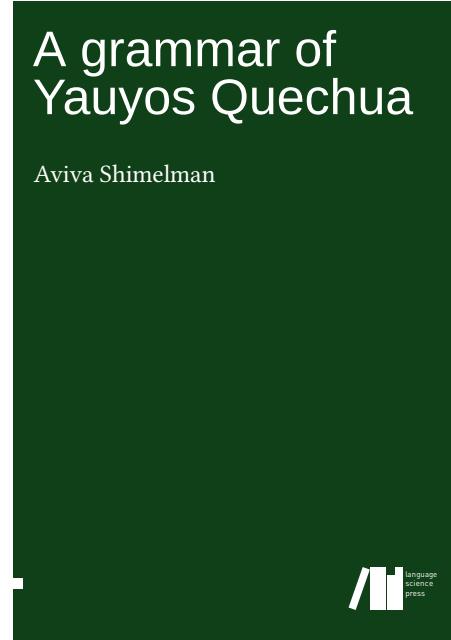
- ① Bacino sul piano frontale
- ② Bacino sul piano laterale
- ③ Bacino sul piano sagittale
- ④ Arti inferiori

Perché

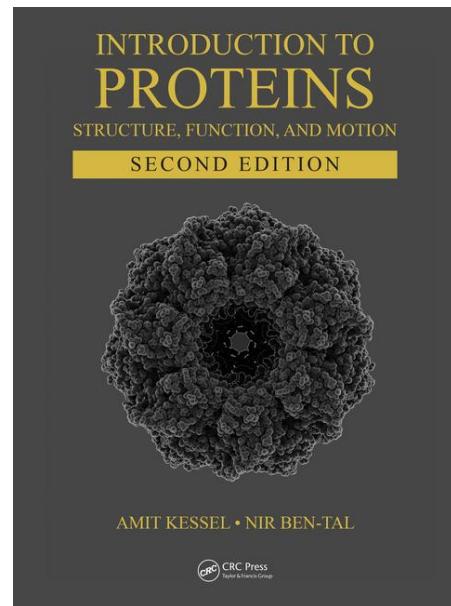
Un'anca più avanti dell'altra

Printed books

A grammar of Yauyos Quechua
by Aviva Shimelman
Language Science Press



Introduction to Proteins:
Structure, Function, and Motion
Second Edition
by Amit Kessel and Nir Ben-Tal
Chapman and Hall/CRC



Active collaborations

IB Academy



Luger Research

LUGER RESEARCH
Institute for Innovation & Technology

Run My Accounts



Silicon Prairie Portal & Exchange



Simo Publishing

SI **MO**

The logo for Simo Publishing features the letters 'SI' and 'MO' in a bold, black, sans-serif font. Between the 'I' and the 'M', there is a small, stylized icon that appears to be a graduation cap or a book with a pencil through it.

Past collaborations

Strategic Blue

Recommendations

Received



James Mitchell

CEO at Strategic Blue,
financial adaptor for cloud
May 9, 2018, James was a client
of Elio Arturo's

Elio created quite a sophisticated LaTeX template for us to use for a production system. He was able to produce something far more advanced, an professional, than what I was able to do myself (I wrote my PhD thesis in LaTeX), in a turnaround time that was, frankly, astonishing. He has continued to be very supportive and responsive for any tweaks we have requested since.

Shape, BMLL, and many others...

Active on UpWork and Freelancer

Open to new collaboration one time only, short period, and long term



Type of collaborations

Help with thesis, master thesis, documents, CV, ...

IEEE and other template adaptations

Book publishing adaptations

Conversion from MSWord (.doc) to L^AT_EX 2_& (.tex)

BibT_EX research and coding

TikZ graphs, diagrams, flowcharts, and design

Template (class) creation

Documents layout

Documents creation

Packages creation

Documents creation from database entries

Beamer presentations

pdflatex/xelatex

Account on overleaf, GitHub, and BitBucket



A collection of feedbacks

Rule #1:

Use whatever Elio recommends.

Rule #2:

Don't forget rule #1.

Blaise Pabon

“Great help from Elio! I will surely ask him for help again.”

“Was an absolute pleasure to work with Elio. He was extremely professional and knows his stuff. Would highly recommend him.”

“Elio completed the conversion of a technical document from word to LaTeX. He completed the work extremely efficiently, and I was very pleased at all the extra suggestions he made and completed to make the document look as professional as possible. I highly recommend Elio and would have no hesitation in working with him again.”

“Working with Elio was a very pleasant experience and I can highly recommend him for any LaTeX typesetting challenges and complex TikZ drawings. My project had a very tight deadline and he delivered on time and provided me with a great result. Great communication throughout the duration of the project. I will work with him again.”

“Elio’s great! Highly recommend. Thoughtful, prompt, and skilled!”

“He is a Latex Jedi.”

“Elio was great to work with. He is very knowledgeable about LaTeX, gave a quality product, was friendly, and was very fast in completing the task. I would definitely work with him again or recommend him to my friends and colleagues.”

“Best Latex expert with a great communication skills. I highly recommend him and I will keep using him. Thank you so much for the best latex edit.”

“A wonderful latex expert! He did not just complete the work successfully but also answer my questions patiently. I highly recommend him.”

“Elio was really great to work with. He is a true LaTeX expert! Highly recommended.”

“I’ve said it again and will say again.
Will keep working with Elio. Awesome
for LaTex”

“Elio is excellent with LaTeX and really blends functionality with design. We were on a tight deadline, his communication was of a very high standard and we have no hesitation in recommending him. Thank you for a really well delivered project. I hope we can work with you again soon.”

“Working with Elio has helped me in so many ways: Elio is clever and has an intimate knowledge of LaTeX, he has attention for detail and a feeling for what looks good, he is able to solve problems before they even come to your attention. Elio loves LaTeX. He is also funny, easy to talk to and overall a great guy - just a pleasure.

Finally, he’s worked mostly manual hours (not time logged in the work diary) and he has always logged very modest amounts of hours. Elio is extremely reliable and will never overcharge, if anything he undercharges.

He’s been the best freelancer experience that I have had, and I will continue to work with Elio for a long time!”

“Thank you Elio.”

“I needed Elio’s expertise in Latex for converting a bunch of lyx file into dissertation latex with strict template. I had many big tables and Elio was able to change all of them nicely to fit within the margins.

Since this was an important job, I hired 2 other upwork workers besides Elio. The other two weren’t able to deliver what I needed. Elio delivered what I needed in less than half the time the other people took and delivered 100%! Where other two highly rated latex experts failed, Elio succeeded.

He really cares a lot about the work. THE BEST UPWORK person I’ve ever worked with!

HIRE THIS GUY!”

“Elio is the most thorough, meticulous and pleasant consultant I have worked with during my twenty-six years in the IT business. His work is of astonishing quality, exceeding my most ambitious expectations.”

“It’s not standard to work with such experts”

“Excellent work! Accurate, fast and even took initiative to make improvements not included on the original task. I am very happy to find someone who is genuinely interested in the quality of their work. Will certainly use again. Thank you.”

“Fantastic project!”

“Elio was excellent; he created a TikZ image based on a .png I sent him. I needed a few versions (i.e. with different elements selected). Elio implemented this as two function calls, one to plot and one to highlight, that allowed me to make minor adjustments (i.e. to the color scheme) to all of the figures at once (i.e. by tweaking parameters in the function) as I’ve further iterated on the slide deck. Furthermore, I posted this request on my way out of the office in the hopes of having a solution before the morning. Elio had the deliverable in my inbox within an hour. 10/10.”

“Great help from Elio! I will surely ask him for help again.”

“Elio was great to work with. He is very skilled in LateX, and he also had the right musical knowledge to help me with formatting my book with piano diagrams. I’d hire him again.”

“Elio is extremely helpful and the results of his work are very good.”

“Was an absolute pleasure to work with Elio. He was extremely professional and knows his stuff. Would highly recommend him.”

