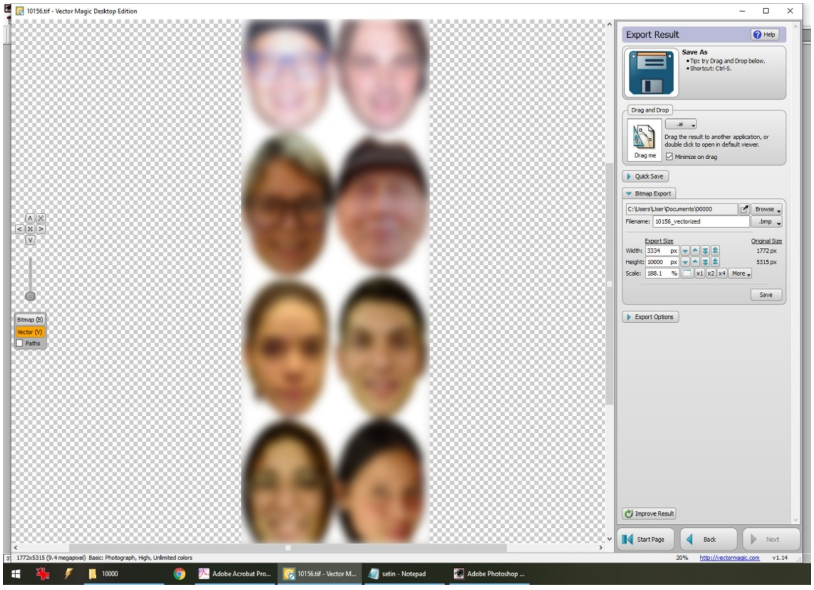


Fig.118 Screenshot of the software I use to vectorize each panel. Given that I am not a studio photographer and I take pictures of people in the most unexpected circumstances under natural or artificial lights of any kind the vectorization process brings more homogeneity among all the various head-shots of each panel.

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After resizing each head-shot within a 15 by 22.5 centimeters oval mask the latter is placed in a 30 by 90 centimeters layout of 2 by 4 head-shots. Given that the process of manual background extraction is time consuming, it might even take up to two years from when I take the head-shot to when I actually start editing it. Working briefly every morning on it, I manage to complete a panel in approximately a month, removing the background from every hair of a head-shot, taking particularly a long time to do so for people with beards. As the background is fully removed, I use the program Vector Magic to smooth the colors of the resulting faces. This is a particularly needed procedure since the head-shots of a panel are captured under different lights and at times the pictures are blurred given the precarious moment in which they were taken. In this respect the vectorizing process smooths through the differences. In the vectorizing software I use an unlimited colors scheme with the highest level of details. The result is then exported to .bmp format which is resampled to 300 dpi. The result is resized to 30 by 90 centimeters and then converted to .pdf format. At times however I might have no editing to do with my socializing becoming far less like when writing this book.