

# Here is New York Production Analysis

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“Here is New York” is a printed collection of some of the thousands of pictures that were submitted to the exhibition organized by Charles Traub, Gilles Peress, Alice Rose, George and Michael Shulan. The photos were submitted by professional photographers and by everyday people. After looking through the book, it really brought me back to that tragic day ten years ago.

The first image I chose shows four firefighters, a fire truck and what was left of the towers. The photo captures the firefighters on the latter staring into the rubble. The two firefighters in the front of the truck seem to be discussing something. You can see the disbelief and confusion in the firefighter’s face. The image is very crisp and clean but has a lot of grain; it was most likely shot with a film camera using a higher speed film.

The second image shows a fire truck that has been on fire. There is a lot of dust on the truck, on the ground and in the air. This image seems to have soft focus due to the dust in the air. Also there is a lot of digital noise; it was most likely shot with a digital camera.

The third photo shows an exhausted firefighter laying in rubble. Behind him, there is a fire truck and a lot of smoke and dust. This image has a lot of grain, it was most likely shot with a film camera using a higher speed film.

The fourth photo shows a fire truck in the middle of the street with smoke and dust all around it. Behind it is what was left of the towers. The photo is very dark and gloomy. It’s out of focus or motion blur from a long exposure due to the low light. This image has a lot of grain; it was most likely shot with film camera using a higher speed film.

The fifth photo shows a group of firefighters with



a hose trying to put out a fire. In the background there is a demolished fire truck. In this image, there’s a lot of digital noise in the shadows; it was most likely shot with a digital camera.

I chose these five images because they all had a fire truck in them. My father is a mechanic in the FDNY and services the trucks. For two weeks straight and without coming home, he worked 18-hour shifts to repair the damaged trucks and get them back to the fire fighters that were out at ground zero. I remember the stories he told me about the trucks that came into the shop looking like they came out of a war zone. What once were trucks were now just scraps of metal. They would hose the trucks down and the murky liquid would turn into cement. These photos reminded me of the encounters that my father told me.



If I was the pressman given the task to print five color images for the book "Here Is New York", my crucial objective would be to apply the ink to the substrate to produce the best product possible using the materials specified by my client. I would make sure that I would put down consistent color fidelity, contrast and sharpness. I would adjust the ink-film thickness for the print contrast, the overprint hues of the solids and the amount of dot gain allowed for the type of substrate. Using a densitometer I would check the output of the press to the proof that the client signed off and would make any necessary adjustments to the press.

