

*From Occupational, Public and Environmental Health Photojournalist, Earl Dotter:
An Online Catalog of Academic-Professional Meeting Zoom Module Offerings*



Above left: 1968, Window washer at work in the aftermath of Martin Luther King's assassination on 14th Street at Union Square, NYC. Above right: 2017, Fabricator sands surface of a quartz countertop. He is exposed to silica dust due to a lack of water spray dust suppression, Beltsville, Maryland.

LIFE'S WORK #A21/22

A Fifty Year Photographic Chronicle of Working in the U.S.A

In this Zoom Classroom Module, I will present photo highlights from my LIFE'S WORK retrospective exhibit and book. The images will begin with photographs published in *New York Magazine* during its first year of publication in 1968, while I was an advertising student at the School of Visual Arts in Manhattan. The photographs included in this Life's Work presentation are drawn from the fifty years that I have spent capturing images of coal miners, textile, auto, chemical workers, migrant farmworkers, commercial fisherman, emergency responders, health care workers and public employees, with the challenges they have faced – and gains they have made – in improving their job safety and health.

I will discuss my pursuit of socially useful photography, my approach to workers as my photo subjects, my early training in graphic design and advertising that informs the methods I use to this day, and how my work has been used by organizations to advance occupational safety, public and environmental health.

There will also be an opportunity to ask me questions, as time allows.

ESSENTIAL WORKERS in the Time of COVID 19 #B21/22

Including a History of the Use of Personal Protective Equipment



All my subjects (top row) are with COVID-19 appropriate PPE. These are some of the Essential workers who have kept me safe in the community where I live, left to right: a local periodontist with a patient and dental assistant close by; my neighborhood recycling pickup hauler and postman. Bottom row: Cotton bale opening room crew in dustiest area of mill, Ware Shoals, SC 1979; and Post-9/11 Ground Zero perimeter security guard, New York City.

The focus of this classroom module will be on current photographs of essential workers that I have taken in my local community during the COVID-19 Pandemic. I will discuss my outreach methods, and my own strategies for protecting myself from workplace hazards throughout my career and more recently from exposure to the COVID-19 virus.

Throughout my career, many of my assignments have focused on workers performing hazardous occupations with the use of Personal Protective Equipment, including those in textile, auto, steel mills and other hazardous job sites. My photographs also include workers whose employers did not provide the necessary PPE, and the on-the-job adaptations they made to protect themselves. Emergency responders, farmworkers and public workers will also be featured as they guard themselves against pesticides, chemicals, asbestos, infectious disease, and cotton, silica and coal dust. Historical workplace photographs from the medium's inception in the Industrial Age will also be featured, from Earl Dotter's personal collection.



Top row: Photo ID badges from workplaces that exposed workers to asbestos with an image of Linda Reinstein whose husband Allan died of mesothelioma contracted while working in a Boston shipyard. Bottom row: A widow of an asbestos victim who just buried her shipyard carpenter husband in MS. Packaged Russian asbestos showing manufacturer's logo with Donald Trump's image. The Kent "Micronite" filter contained blue crocidolite asbestos.

BADGES: A Memorial Tribute to Asbestos Workers #C21/22

Historic Photo ID badges personalize the ongoing toll in the United States from asbestos-related disease. National Cancer Institute statistics show that more than 90,000 people die each year once exposed to this dangerous material resulting in mesothelioma, lung cancer, or asbestosis disease.

This classroom presentation presents the historic human toll with the present-time loss of life from exposure to asbestos into sharp focus using photo ID badges and historic photos in my collection to highlight workers who unknowingly were exposed to what the Johns Manville Corporation called, "The Magic Mineral." Environmental exposure to this carcinogen continues to claim new victims today from the vast array of products containing asbestos. The historic images from my collection are paired with my own more current pictures he taken once the dangers of asbestos use and exposure became more widely recognized.

My 'BADGES' module session offers to the present generation a window to the unfortunate past for so many from whom knowledge about the insidious lethality of asbestos was withheld. The legacy of asbestos contaminated workplaces and in the living environment remains a major public health threat. The annual death toll in the US from malignant mesothelioma has levelled off but has not yet started to fall, perhaps because exposure to asbestos continues in the air we breathe, from industrial demolition sites with improper abatement, and from legacy asbestos products like residential home insulation still in place.

THE PRICE OF FISH #D21/22

Commercial Fishermen Lose Life and Limb in New England



This image series represents commercial fishermen embarking on a 10-day ground fishing trip on an 80-foot stern trawler in December. The three-man crew and captain suffered rough seas on their trip to fishing grounds in the North Atlantic over 100 miles offshore from Portland, Maine. Other photos describe the travails of lobstermen like Doug Goodale who returned to fishing after losing his right arm in a trap rope winch while working alone.

Introduction: Ann Backus, MS / Instructor in Occupational Safety / Director of the Harvard T.H. Chan School of Public Health Outreach Program / Coordinator, Occupational & Environmental Medicine Residency / HSPH Visiting Scholars Program

Treating subjects with dignity and respect is a consistent value for Earl Dotter as he looks for the common ground between his subjects and the audience that views his photographs. Earl's photographs are effective because often he is experiencing the same hazardous environment as his subjects. He captures these moments, and his images give voice to those intimate stories. When that gale hit in late December, Earl struggled to remain standing in the piercing cold and drenching ocean. Earl stood with the deckhands in the icy confined space of the fish hold, and shared bunk and kitchen space with the captain and crew during what became a weeklong trip, cut short by tough weather.

I had the pleasure of working with Earl on a trip to Vinalhaven Island in Maine, when we spent time with Jimmy and Nora Warren and Lou Romer, talking about the dangers of lobstering and safer ways to do that work. At the pier, mindful of the importance of making his vessel safe, Lou Romer had proudly showed us the semi-circle he had cut out of the rail of his lobster boat to reduce the distance he had to reach to get the trap rope off the davit. You can see and feel the pride and warmth that Lou communicated to the camera as Earl made his portrait. Not too much later, a fisherman's lobster boat capsized in the harbor behind us, and Earl immediately focused photographing that sudden unfolding drama. He used the camera to express, in ways that words could not, just how quickly a fisherman's life can be turned upside down.



Photographs in this classroom seminar presentation were taken at the Hospital of the University of Pennsylvania as a tribute to the nurses on staff there for Nurses Week. The hospital engaged Earl Dotter and journalist Suzanne Gordon to prepare an exhibit presented that week titled: “Just A Nurse.”

Introduction by Stephanie Chalupka, Associate Dean for Nursing, Worcester State University

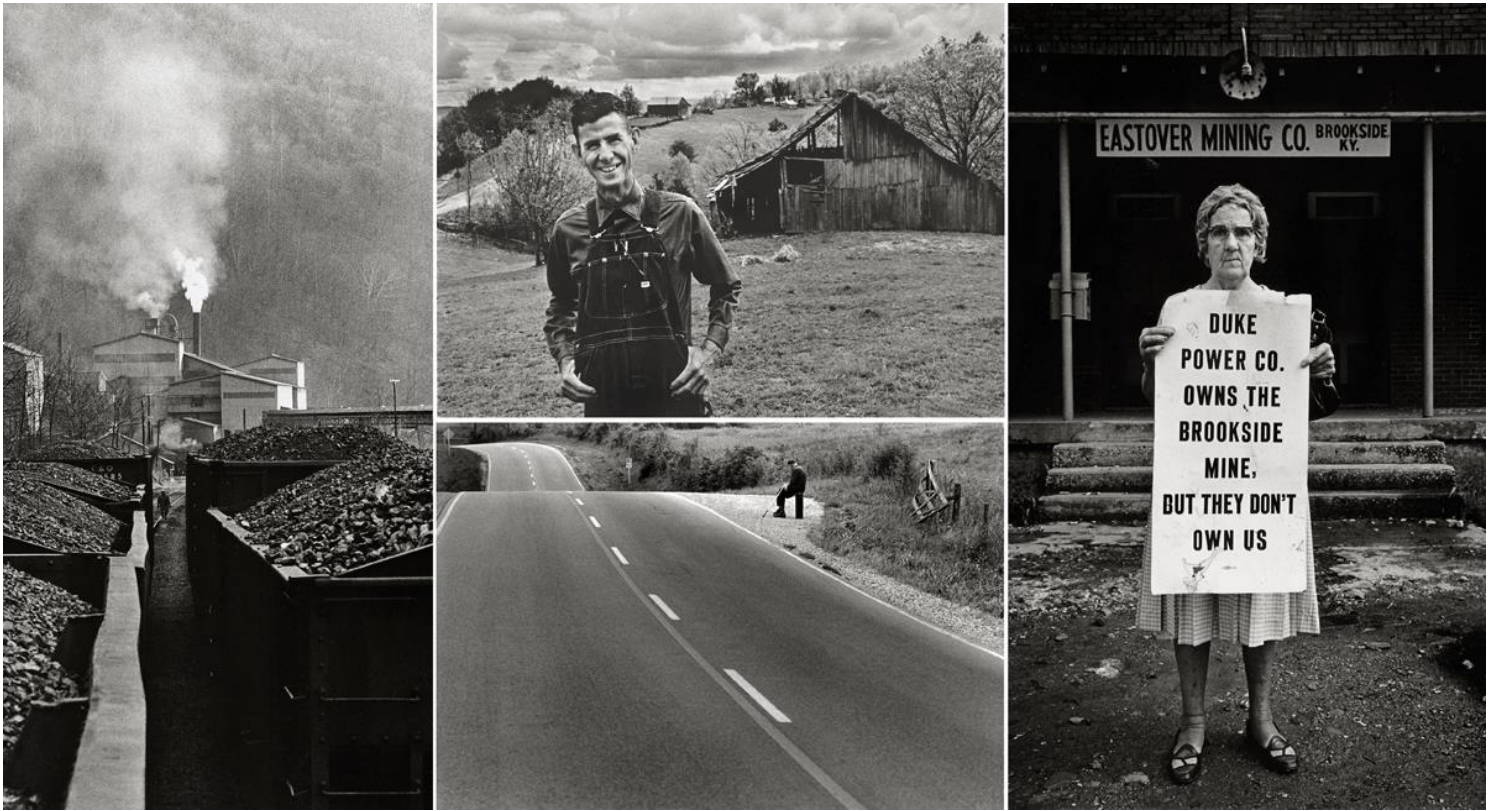
JUST A NURSE #E21/22

A Nurses Week Tribute to Nursing Practice

Nurses make up the largest segment of the health care profession; there are approximately 3.3 million registered nurses in the United States. Nurses work in a wide variety of settings, including hospitals, public health clinics, work settings, schools, and homes. In 2017, for the 16th year in a row, respondents to a Gallup poll ranked nursing as the most trusted profession in the United States.. The nurses captured in these compelling photos, like nurses everywhere, work to protect their patients from the risks and consequences of their illnesses while they facilitate healing and treat the human response.

Nurses are the health professional that spends the most time with patients and their families. In hospitals and other settings in which they work, nurses perform physical examinations, obtain medical/health histories, provide patients with health promotion, counseling and education, administer medications, provide wound care, and other health interventions, supervise staff, take part in critical decision making, and coordinate patient care with other members of the healthcare team

APPALACHIAN CHRONICLE 1969-1999 #F22/22



The photographs in this classroom Zoom Module contrast the Appalachian Region and its people, with and without coal. Smaller subsistence farms dotted the unspoiled landscape of the hills and hollows without coal, with its land and cultural life largely intact. Where coal lay beneath the mountains visual comparisons show the impact of that industry on its land and people. Images in this set represent a formative creative era for Earl Dotter. He translated his relationship with Appalachians into telling visuals that portray its peoples with dignity, self-worth and with a humanity worthy of acknowledgment.

Introduction by Rob Amberg, Photographer, Writer, Guggenheim, NEH and NEA Fellow

I had first seen Earl's work in an anthology titled *Appalachia: A Self Portrait* that stood out for its humanity, empathy, and elegance. It was the beginning of a forty-year friendship that has included many meals, shared family vacations, and opportunities to work together on exhibits and lectures.

In the 1970s Appalachian people were generally imaged as backward, illiterate, and lazy with an omnipresent background of poverty and environmental destruction. Earl's photographs were different. They did not shy from the poverty, but rather, sought to take the viewer beyond it. By choosing to see dignity and resilience in his subject's faces, in their hands, and in the work they did, Dotter offered images that went far beyond the surface and illuminated the subject's true sense of self. Forty years ago, it was hard not to be affected by Earl's work. His prints glowed, were lyrical to the point of poetic, and rich in detail and texture. The great Swiss photographer, Robert Capa, once said, "If your photographs aren't good enough, then you aren't close enough." It was something Earl intuitively knew. His images were not just physically close, but also emotionally engaged, his commitment to his subjects clear, his humanity on full display.

As I look back on those images today, they appear old. The clothing, the cars, the detritus of life are from a different time and I would guess most of the subjects are now deceased. And there is the medium itself, the black and white film offering an archival edge to the pictures, compared to the immediacy of his more recent digital work. But what has remained fresh and consistent is Earl's attitude, his manner behind the camera – respectful, always choosing dignity over style, and never straying from his belief in the family of man.



In Maine farmworkers are the engine of the agricultural economy. Photos show working migrants planting and thinning trees, hand-harvesting broccoli, blueberries, apples, and cranberries. The Maine Migrant Health Program provides low-cost or free healthcare from mobile clinics at the harvest's sites

THE FARMWORKER FEEDS US ALL #G21/22

The Labor and Health of Migrants in Maine's Hand Harvests

Introduction by Mike Rowland, MD, MPH, Former Medical Director, Maine Migrant Health Program

Over the winter of 2006-7 money for the project was raised and we were fortunate to recruit interviewer and translator, Tennessee Watson to work with Earl for a statewide hand harvest documentation project. We were fortunate because Tennessee had worked with MMHP as an outreach worker and was well known and trusted in the camps. Tennessee coined the title of the exhibit, from the Peter Seeger song "The Farmer is the Man Who Feeds Us All". During the early summer months into the fall of 2007, Earl and Tennessee crisscrossed the state, following the MMHP mobile clinics to all the major hand harvests, Earl and Tennessee were able to document with photos and interviews, tree planters and tree thinners working deep in the Allagash Wilderness and then meet nearby with broccoli harvesters living in a camp in Presque Isle. The team followed the timetable for each successive hand harvest of blueberries, apples, and cranberries, while periodically connecting with MMHP clinics providing healthcare services for those same workers.

This exhibit traveled throughout the state during the next harvest season and was presented in Washington DC at a national Migrant Health conference and displayed at the headquarters of the U.S. Department of Labor, in the main lobby. Over the course of the 2008-10 exhibit tour thousands of people, including the farmworkers who saw themselves in presentations of the exhibit near where they were photographed, were moved by the exhibit, and understood its message. Jamaican farmworker Derrick Dunbar said it best: "People have to be treated in the right and proper way as human beings because without farmworkers there is nothing."

RISE GONNA RISE #H21/22

Portraits of Southern Textile Workers



This classroom Zoom Module covers the struggle of southern textile workers as they organized across racial lines to protect themselves from the debilitating exposure to cotton dust at their jobs. Starting in the Mississippi Delta when children still harvested the cotton crop and then into the local cotton gins, Earl Dotter was able to document that successful struggle as OSHA enacted the Cotton Dust Standard and members of the Carolina Brown Lung Association brought recognition of the Amalgamated Textile Workers Union into J.P. Stevens Cotton Mills throughout the South.

Introduction by Eric Frumin: former ACTWU/ UNITE Health and Safety Director

No other industry has inflicted as much misery on African Americans, nor regimented the lives of impoverished “white” workers, as did the cotton growing and spinning/weaving industries in the US. Its legacy today still infects the American body politic with cancers of racism, opposition to trade unionism, and reactionary politics across the South.

Dotter has captured the industry in a period of extraordinary transition. In the 1960’s and 70’s, the mill owners were finally, and ever so reluctantly, allowing Black workers into the mills in response to the rebellion against racism. The mill towns were slowly disappearing as the industry shed its archaic paternalism amidst a wave of technological modernization (usually from overseas innovators).



WHEN DUTY CALLS #J21/22

A Tribute to 9/11 Emergency Responders on Ground Zero, 2002

Introduction by

Barry S. Levy, MD, MPH, Book Co-Editor: Occupational and Environmental Health; Terrorism and Public Health

The rescue and recovery workers who responded to the 9/11 attacks inspired our nation at a time of widespread grief. Earl was there to record and then convey, better than anyone could do with words, the workers' courage and their patriotism, their diversity and their partnership, their grief, and their commitment to service. Edward Steichen said, "A portrait is not made in the camera but on either side of it." These photographs reflect Earl's presence on one side of the camera and his skill in relating to people on the other side. Earl's photographs demonstrate the trauma of the 9/11 attack.

THE QUIET SICKNESS #K21/22

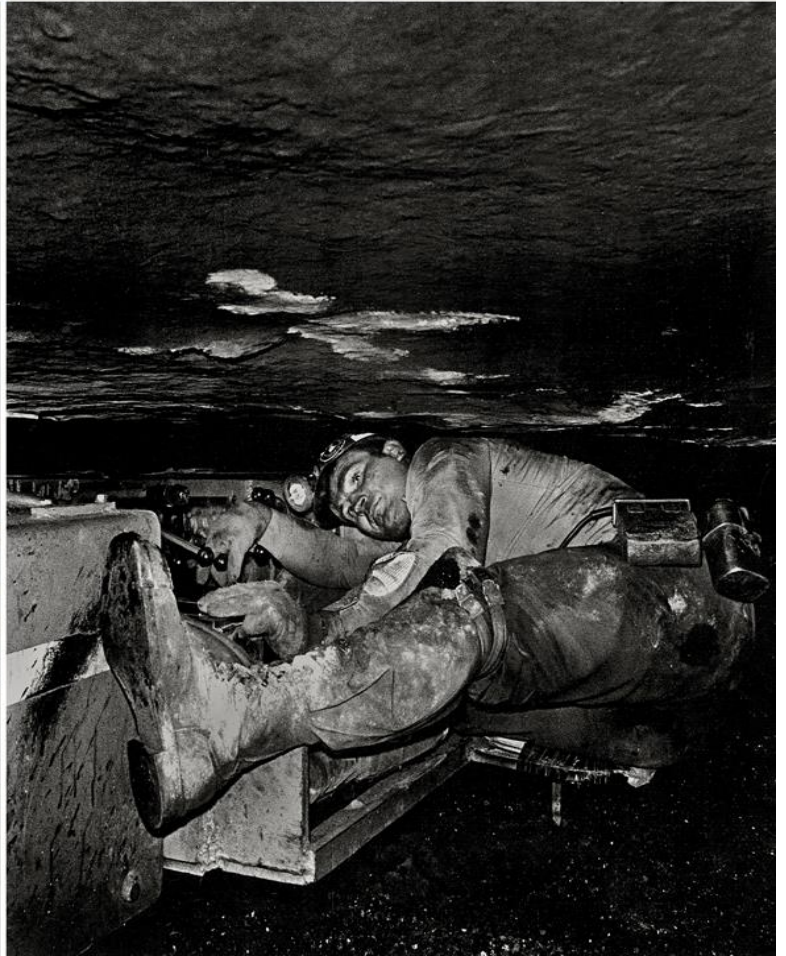
A Photographic Chronicle of Hazardous Work in America



Introduction by

Scott Schneider, CIH, FAIHA / Former Director, Occupational Safety and Health, Laborers' Health & Safety Fund of N.A

Twenty years ago, the American Industrial Hygiene Association (AIHA) Social Concerns Committee worked with Earl to display this work at the Washington, DC Conference and to publish a book based on the exhibit. It included his work dating back almost 30 years showing the dangers faced by coal miners, health care workers, construction workers, farm workers, poultry workers and many others. At the exhibit, I remember several people who saw these pictures and said, "This is why I became an Industrial Hygienist."



COAL MINER HEALTH IN APPALACHIA #L21/22

Russell Lee in 1947 Earl Dotter in 2007

Introduction by

Davitt McAteer, Attorney, Author, Former Assistant Secretary of Labor / Mine Health and Safety Administration

Russel W. Lee's Boone Report photographs (included in the 1947 Medical Survey of the Bituminous Coal Industry) reflect a sensitive, compassionate eye toward the miner, his family, and their surroundings. Earl Dotter continues in that same respectful way. Both photographers capture the dignity of the men and women who make up the mining community in America. Much has changed in the sixty years between the Boone Report photos and Earl Dotter's *Coal Miner Health in Appalachia* exhibit combining Russell Lee's photographs with his taken in 2007. During WW II, the government had taken possession of U.S coal mines because they were considered critical to national security. Once the war ended, Roosevelt, then Truman agreed to a study of coal field health now updated in 2007.

HOLDING MOTHER EARTH SACRED #M21/22

Honoring Indigenous Beliefs • Conserving Energy Resources • Creating Sustainable Jobs



Introduction by Cindy Becnel, Industrial Hygienist and Worker Health & Safety Advocate

In 2009, during a roundtable discussion on the health and safety of American Indians and Canadian Aboriginal workers at the American Industrial Hygiene Association (AIHA) annual conference in Toronto, you could hear a pin drop when Janice Greene, One Feather, spoke about barriers in the workplace for indigenous peoples. Afterwards, the AIHA's Social Concerns Committee and others asked how we could continue the conversation for the next conference in Denver. Someone suggested a photo exhibit with Earl Dotter. As Outreach Director of the NIOSH Mountain and Plains Education and Research Center, I contacted Earl about focusing on tribal energy development, including cultural aspects described by our Canadian colleagues.

This led to a collaborative effort that featured four tribal communities within the United States and Canada. Diné (Navajo) communities in Arizona and New Mexico addressed worker health and cultural legacies of uranium mining and coal production. At the same time, the Navajo Nation became the first tribal nation to initiate legislation to create green jobs. In Manitoba, First Nations, and the Manitoba Federation of Labour (MFL) Occupational Health Centre offered the "Wings of Change" process to workplaces to enhance safety and health among all workers. With guidance from community Aboriginal Elders, this process combined sacred teachings and workers' rights, to "build cultural bridges," within their nation.

The Southern Ute Indian Tribe in southwest Colorado, used waste streams from natural gas gathering, emanating from coal seams left in the ground, to produce algae oil biofuels in a demonstration pilot plant and Lakota Solar Enterprises, located on the Pine Ridge Reservation in South Dakota, developed vocational training in the installation of solar heating systems and wind turbines to provide electricity to isolated tribal member's homes.



IN OUR BLOOD: Coal Miners in the 1970's #N21/22

Introduction by Matt Witt, Author / Former Editor of the United Mine Workers Journal

I met Earl Dotter in 1972 when we were in our 20s, helping coal miners who were trying to reform their union to fight the big coal companies on issues like health and safety. With a New York art school degree, Earl could have pursued a lucrative advertising career. But he had spent time in Appalachia and his heart told him to volunteer instead for Miners for Democracy, which succeeded in winning the union's top offices. For the next five years, I had the privilege of traveling with Earl Dotter throughout the country as a writer-and-photographer team for the United Mine Workers Journal that provided an independent news source to 275,000 mining families. It is images from that era that form the *In Our Blood* exhibit and presentation series.

I saw how miners and their families opened their hearts to Earl. They could tell not only that he was a talented professional but that he was down to earth – that he wanted his photographs to reflect their dignity as well as the injustices they faced.

OCCUPATIONAL TINTYPES 1859-1900 #021/22

Learn of The First Miniature Photo Portraits Workers Could Afford



Presentation Photographs are from Earl Dotter's Workplace Image Collection

Beginning before the Civil War, workers in the Industrial Age flocked to photo studios to have Tintypes made. Previously pricy Daguerreotype photos, available since the 1840s had been too costly. Most were photographed in their work clothes with the tools of their trades. Enterprising Tintype photographer set up impromptu studios outside factory and mill gates to capture their subjects in work garb or advertised, "Tintypes of Invalids Taken on Short Notice at Home." Prior to the use of penicillin, if a worker suffered a crushing injury, it often was only a matter of time before infection claimed that life.

WORKING IN THE U.S.A. 1875 - 1935

Industrial Age Workplaces

Stereo View Card & Lantern Slide

Antique Photographs

Digitally Restored by Earl Dotter

Images from the Earl Dotter Collection
& Library of Congress Prints & Photographs Division

Historic Workplace Photographs

Slideshow Presentation © by Earl Dotter



Stereo View Card Title: "Primitive Style of ploughing Rice," using Man and Women Power
Series titled Southern Views in The United States. O. Pierre Havens, Photographer, circa 1870's



Negro Crew has just unloaded Cotton Bolls from Paddlewheel Steamers on the Mississippi River
Steamers traveled downriver picking up the baled crop on the way. #13-(2021) Keystone View Co.



Farewell to the Fatherland-German Passengers on S.S. Konigin Luise departing Bremen for America
Most of these steerage passengers, crowded on the forward deck of this Lloyd steamer, are emigrating to the United States and will first be landing on Ellis Island for inspection and clearance. #160 © 1904 U&I



Small Children, Small Hands at work, Great Spinning Room of Olympian Cotton Mill, Columbia, S.C.
Children's bodies and hands were preferred to handle and insert the 104,000 spindles into mill machinery. #20-3156-5670 Underwood & Underwood Sun Sculpture, Political, Social and Economic History Series



Men and Boys filling Skins, Sausage Department, Armour's Great Packing House, Chicago, Illinois
Circa 1895, Strohmeier & Wyman, NY, from the Library of Congress Prints and Photographs Division



Women shucking Oysters by Hand with the Stroke of a Hammer and Knife, Baltimore Oyster House
The 1910 value of the oyster harvest was \$54,000,000, most all processed by women. Keystone #86-6881



Bandaging Head and Arm of Injured Anthracite Coalminer in Underground Emergency Hospital, Pa.
Circa 1910-20, #32565, Keystone View Company, Library of Congress Prints and Photographs Division



A Spectacular Conflagration rages in the Oil Fields. Fire is the Arch Foe of Workers and Producers
The flames from an oil field fire are the most difficult of all to subdue. Keystone View Company #32718

Presentation Images are from Earl Dotter's Workplace Image Collection #P21/22

This set of nearly 300 workplace oriented Stereo View Card photographs has been digitally restored to include brief title information from the cards produced between 1875 and 1935. This inventive use of photography has been termed that period's "parlor TV," enabling families to see beyond their own lives. Not surprisingly, a major Stereo View Card theme presented was the workplace of fellow Americans. The focus of Earl Dotter's classroom presentation can be tailored to fit current study themes such as immigration in the 19th and early 20th centuries, child labor, Black Americans following enslavement, or the lack of Industrial Age PPE in hazardous occupations, to name a few possible Zoom module themes.