Journal of California and Great Basin Anthropology | Vol. 37, No. 1 (2017) | pp. 70–77

Newly Discovered Studio Photographs of Revolutionary Anthropologist Llewellyn Lemont Loud

HARRISON LANTIER
Pullman High School,
510 NW Greyhound Way, Pullman, WA 99163

SHANNON TUSHINGHAM
Department of Anthropology,
Washington State University,
P.O. Box 644910, Pullman, WA 99164

Llewellyn L. Loud is an iconic figure in California and Great Basin anthropology, a man who made significant contributions to the field but whose path was as unique as he was. He made his way from Maine to U.C. Berkeley, and after holding a number of positions, including as guard and janitor, worked as a senior preparator and then went on to excavate some of the most important archaeological sites in the region. As described by his supervisor A. L. Kroeber, Loud was a singular individual—solitary, stubborn, independent, and loyal—as well as being a humanist and open socialist at a time when such beliefs were far from mainstream. Six newly discovered studio photographs recently found at Washington State University are revealing of Loud's unique character. The details of this coincidental discovery are discussed here, along with relevant background information about Loud and early twentieth-century studio portraiture.

Llewellyn Lemont Loud (b. 1879, d. 1946) is an iconic figure in California and Great Basin anthropology. His contributions to the field include some of the earliest field studies in the region, which resulted in such classic monographs as *Ethnogeography and Archaeology of the Wiyot Territory* (Loud 1918), *Stege Mounds at Richmond California* (Loud 1924), and *Lovelock Cave* (Loud and Harrington 1929). Loud was also a unique individual who did not have a traditional academic background—he never earned a Ph.D., and his legendary career began from the humblest of backgrounds; after his graduation from Caribou High School (Maine) in 1901, he left home, traveling through the West Coast working a litany of jobs from longshoreman to woodcutter, miner to newspaper deliverer, book agent to laborer, and janitor. In 1905, he began working as a special student at the University of California, Berkeley, and occasionally at the Pacific School of Religion. Eventually, he acquired a janitorial job, which he worked at while he studied. Although he never pursued a formal degree, he did take miscellaneous classes, primarily in anthropology, geography, and natural history, and at one time considered working as a missionary in Africa. Soon, he began working odd jobs again, from security guard to field archaeologist, before finally working himself up to become a senior preparator at the University.

The vast majority of Loud's archaeological fieldwork took place between 1912 and 1916, and he continued his duties as senior preparator until his death in 1946. Despite his scholarly achievements, Loud remains somewhat of an enigma. What little we know of his personal life and character is contained mostly in his obituary, written by his friend and supervisor Alfred Kroeber (see below), as well as from his personal correspondence with the same Dr. Kroeber (Heizer 1970). Loud was described by his colleagues as both "scrupulous" and "straight-laced," while also being acknowledged as a "rugged individualist;" Loud lived alone, and never saw himself as a married man or a father. There is only one known published photograph of Loud, in Heizer and Napton's (1970) report on Lovelock Cave, which shows him posing with a remarkable array of 11 duck decoys found at the site (Fig. 1); Loud is wearing his field garb, looking down at the cache while holding his field notebook.

OBITUARY

LLEWELLYN LEMONT LOUD, archaeologist and senior preparator in the University of California Museum of Anthropology, died in Oakland, September 6, 1946.

Born August 18, 1879, in Woodland, Aroostook County, Maine, of farming-stock parents of Scotch ancestry settled in Penobscot County (the name was originally McLoud), Loud graduated in the classical course of the Caribou High School at the age of twenty-two, being able to leave the parental farm for study only during the winter months. In 1901 he left home apparently never to return, and for four years wandered to the Klondike, Seattle, Bremerton, Oakland, and San Francisco, as longshoreman,

Figure 1. L. L. Loud with duck decoy cache from cache pit 12, Lovelock Cave, 1924 (previously published in Heizer and Napton 1970, Plate 6). Courtesy of the Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California, photography by Mark Harrington (Catalog No. 13-2356).

woodcutter, miner, newspaper deliverer, book agent, laborer, and janitor, interspersed by some months as student at the University of Washington and the Free Methodist Seattle Seminary. From 1905–10 he was pretty steadily registered as a special student at the University of California, and at times at the Pacific School of Religion as well, supporting himself throughout by a variety of jobs, including a janitorial one at the University. Loud did not work toward a degree, but took courses chiefly in anthropology, geography, and natural history, entertaining for a while the idea of going to Africa as a missionary.

In 1911, he became associated with the University's Museum of Anthropology, where he served at various times as preparator, guard, janitor, and unofficial field archaeologist, or in combinations of these capabilities, until his death; except for the interval 1926-31, during part of which he built himself a house, largely with his own hands. When the Museum was moved from San Francisco back to the Berkeley campus in 1931, Loud rejoined its staff. His archaeological field work was mostly done between 1912 and 1916, and included excavation in Lovelock Cave in Nevada; a survey of Humboldt Bay and excavation of a pre-contact Wiyot site on Gunther Island; and systematic exploration of four strategic mounds in the San Francisco area: Mayfield on the bay and Halfmoon on the ocean side of San Francisco peninsula, Stege on the east shore of San Francisco Bay near Richmond, and Glencove on Carquinez Straits. In keeping with his temperament as a solitary, Loud did this work single-handed. In 1923-24 he made archaeological surveys of Tomales Bay and of the shores of Clear Lake, but without digging; and in the latter part of 1924 he joined M. R. Harrington of the Heye Museum in the second excavation of Lovelock cave. Loud's publications report on part of these several excavations—all in the *University of California Publications in American Archaeology and Ethnology*…. His results

Figure 2. The studio photographs were found in a recycled manila envelope tucked inside a dog-eared copy of Lovelock Cave.

from Mayfield, Halfmoon, and Glencove remain in the Museum, undescribed. In the history of local archaeological investigations prosecuted by the University of California, Loud's work largely fills the gap between the earlier activities of Nelson, and the successive later ones of Schenck, Strong, Olson, Wedel, and Heizer. Loud's professional virtues and limitations are evident in his monographs. The two larger ones, on Humboldt Bay and Lovelock Cave, survive as fundamental contributions to the prehistory of the Pacific Coast.

Loud was a rugged individualist. He went apart, made his own way, lived alone, never married, saw no kin for forty-five years. He pursued his ideas and satisfactions undeviatingly; if need be with stubbornness. He was humble as to his attainments and personality but proud of his independence; scrupulous, straight-laced, severe upon himself, passionate for the right. In public matters he early became and remained a pure socialist; in faith, he seems to have shifted denomination with the decades; he finished a Humanist. He asked a minimum for himself, never imposed or leaned on others, minded his business, fought only where justice was involved. Like every essential solitary, he developed oddities such as meticulousness and inflexibility; but never at the expense of others, or to the detriment of his own character or impairment of his judgment on fundamentals. He paid his way through life—probably overpaid it; gave loyalty and received it; and earned the complete respect of all who knew him [Kroeber 1947].

We can now add several other photographs of Loud to the anthropological archives. In the spring of 2016 one of us (Tushingham) discovered six studio photographs of Mr. Loud at Washington State University (W.S.U.) in Pullman, Washington. The photographs were found in a manila envelope stuffed inside a dog-eared copy of Lovelock Cave (Fig. 2). Tushingham, a California archaeologist and recent hire at W.S.U., was surprised by the discovery; she in no way expected to run across photographs of a

California and Great Basin icon in the basement of the Plateau-centered Museum of Anthropology at W.S.U. Perhaps an even stranger coincidence was that she had just finished an article highlighting Loud's work at Indian (Gunther) Island in northwestern California (Tushingham et al. 2016), which required months of in-depth research on his archaeological research and studies on the Wiyot (Loud 1918).

Just how did these photographs wind up in Washington? Their road to Pullman was indeed unique. From what we can reconstruct from notes written on the envelope and on the copy of the Lovelock Cave report that contained the photographs, it seems that Richard (Dick) Beardsley owned the Lovelock monograph and the photographs and gifted them to another Berkeley student, Homer Douglas Osborne, in 1947—the year after Loud's death. This was the same year that Beardsley finished his Ph.D. in anthropology at Berkeley (Norbeck and Befu 1979:636) and around the time that Osborne was starting his studies there. Osborn had started working on the Columbian Plateau by 1948 (Osborne 1949), which matches the acquisition date on the Loud and Harrington monograph, and he completed his dissertation on the McNary Reservoir area in Oregon in 1951 (Osborne 1951). Perhaps Beardsley started giving away his archaeological reports when he completed his dissertation, thinking that he would henceforth work primarily in cultural anthropology—his later career focus was on cultural anthropology in Japan (Norbeck and Befu 1979)—and decided to pass the Loud monograph on to a fellow student (Osborne) who was just starting to work on an archaeological project in the American West. Osborne, later a faculty member at the University of Washington, passed away in 1995, and in 2014 his daughter, Mrs. Frieda Wray Osborne, donated her father's library to the Museum of Anthropology at W.S.U. Emeritus Professor William Lipe was overseeing the accessioning of the books—and asked Tushingham to look over some of the volumes. Tushingham was surprised to find the Lovelock Cave monograph and was even more shocked to find the previously unseen studio photographs of Mr. Loud. We then began our research into the photos by contacting faculty and staff at the U.C. Berkeley Department of Anthropology and the Hearst Museum of Anthropology, who confirmed that these photos were indeed unique and the only extant studio photographs taken of Loud.

The six silver gelatin photographs include five taken at Hartsook Photo studios (Figs. 3–7), and one at Whigman Studio (Fig. 8). Whigham Studios had branches on Market Street and Filmore Street in San Francisco (Freeman 2013:6). Much more is known about the famous Hartsook Studios, which was an early chain of photographic studios owned by Fred Hartsook, who started his commercial enterprise in San Francisco at the turn of the twentieth century. By 1910, his business had grown to eleven studios along the West Coast, and by 1916 he claimed to have the largest photographic chain in the United States with 300 employees (LA Times 1916; Shields 2013:86–88). Hartsook Studios took glamourous photos of celebrities and politicians— in 1916 he claimed to have "photographed more than half of the United States Senators and Congressmen in the past year" (LA Times 1916)—and many of his more famous clients, including Charles Lindberg, Charlie Chaplin, Mary Pickford, Woodrow Wilson, and Henry Ford. San Francisco served as the hub of Hartsook's celebrity portraiture until the enterprise was moved to Los Angeles, just as the motion picture industry usurped the previously dominant San Francisco theatre scene around 1913 (Shields 1987:87). The studio also specialized in photographing average citizens wanting a similarly glamorous portrait—Hartsook photos are notable for masterfully lit and expertly toned portraiture, frequently featured in newspapers and periodicals of the time (Shields 2013:88–90).

In our research on Hartsook studios, we found many online photographs with studio signature marks that were in use at the time. The Hartsook logo on the Loud photographs seems to be quite rare (with a lightning bolt-like design between the name Hartsook and Photo) and we could not find any others like it. We were hopeful that the logo would provide a clue as to the specific studio location(s) or give us an estimate of approximately when they were taken, but after much research, we were unable to determine much else about the photos. Loud likely had his pictures taken at the Hartsook Studios in San Francisco or Oakland, and these photographs were likely taken before 1929, the year Fred Hartsook lost his business after filing for bankruptcy in 1928. "In the year that silent cinema expired, so did the business of one of its most thorough visual chroniclers" (Shields 2013:90). Thus, it is most probable that the photos were taken sometime between 1910 and 1930, when Loud was in his

Figure 3. Hartsook Studio portrait.

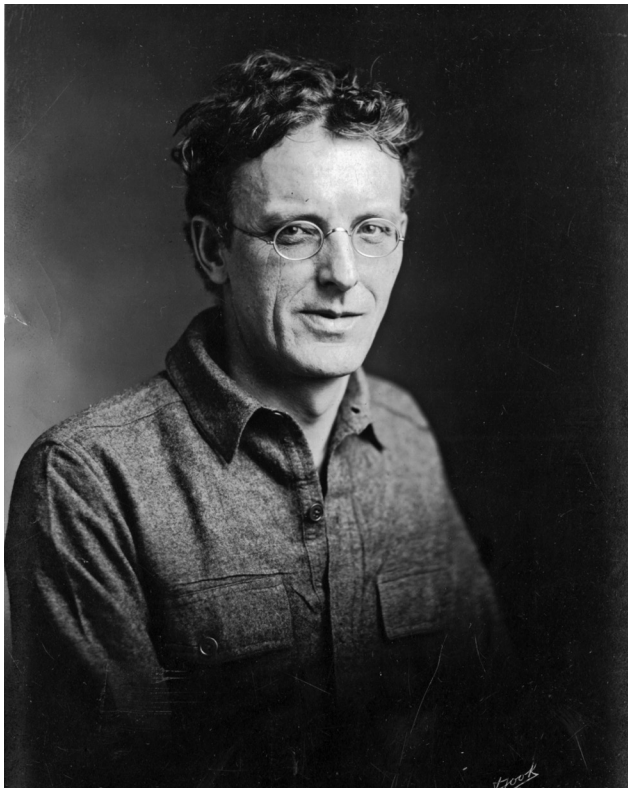

Figure 4. Hartsook Studio portrait.

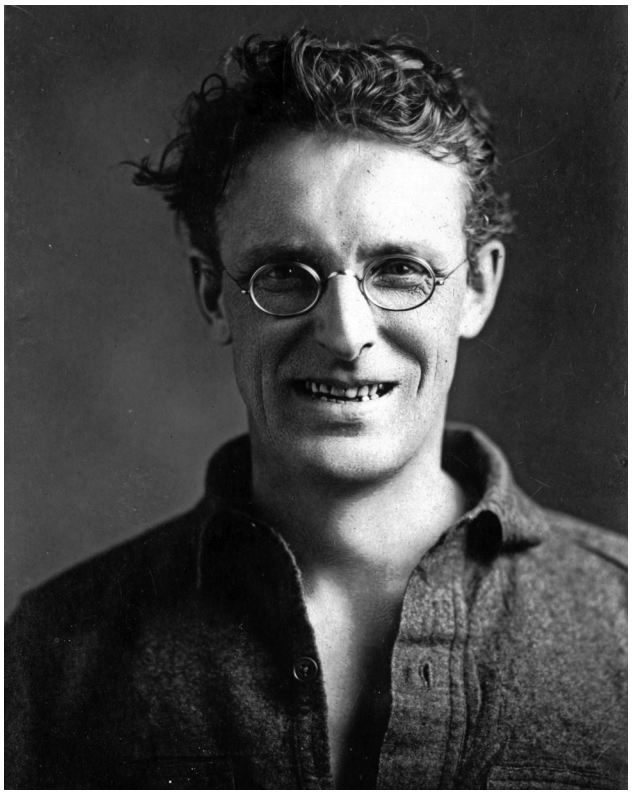

Figure 5. Hartsook Studio portrait.

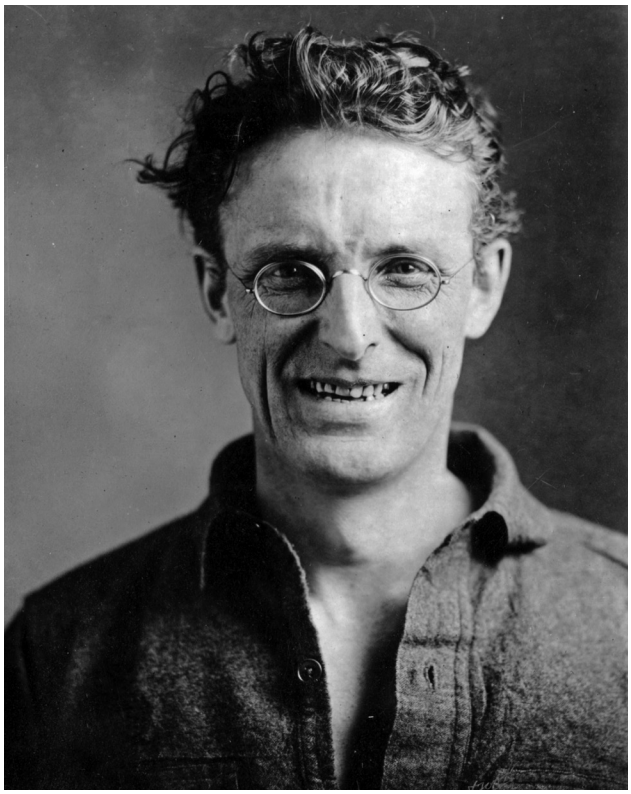

Figure 6. Hartsook Studio portrait.

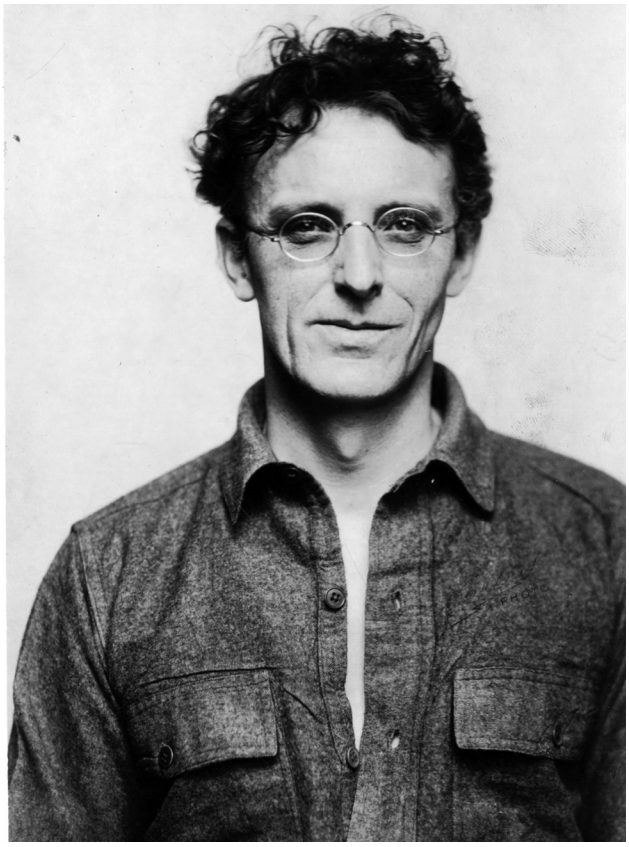

Figure 7. Unidentified studio portrait.

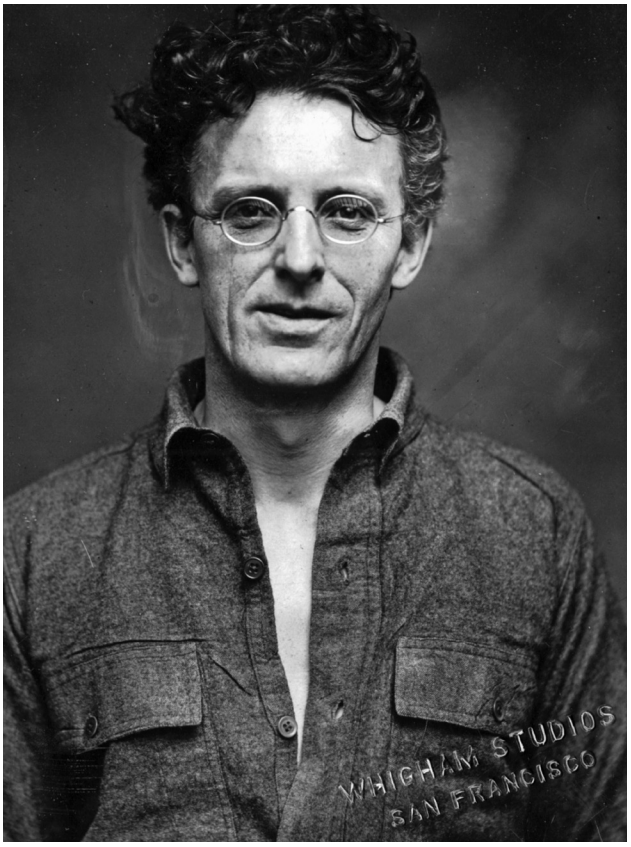

Figure 8. Whigman Studio portrait.

thirties or early forties, although they could have been taken as early as 1905, when Loud moved to the Bay Area and began working at U.C. Berkeley.

Interestingly, despite the fact that these photos were taken at two different places, Loud was wearing the same round wire-rimmed glasses and casual collared button-down work shirt in all. He cuts a dapper figure, smiling in some of the photographs, with his curly hair in various states. In some of the photos, the shirt he is wearing is buttoned down almost all the way and he appears to be chewing tobacco. To us, the images seem strikingly casual compared to other studio photographs of this era. This was a time when such photos were taken on special occasions and people typically wore their best dress. But then again, Loud was an archaeologist—as well as holding other jobs at Berkeley, including janitor, guard, and preparator—so this may have simply been his day-to-day "uniform" or work attire. In addition, Loud was also an open socialist (see Kroeber obit above; Heizer 1970), and possibly preferred to wear the garb of a worker rather than the fancier dress of a member of the bourgeoisie!

Some of Loud's personality is certainly revealed in a collection of letters exchanged between him and his superior at Berkeley, A. L. Kroeber. The letters, written between July and October 1913, were written while Loud was in Humboldt County doing research at Humboldt Bay—research that was eventually published as Loud 1918. In the letters, both men continually exasperate one another, with Loud repeatedly bellyaching about money, and Kroeber clearly annoyed by Loud's lack of regular communications about his scientific findings and progress. However, as Heizer points out in his introduction to the collection of letters, "each man obviously respects the other sufficiently to speak plainly, while at the same time making statements which, if not taken in this light, might be considered downright insulting" (Heizer 1970:ii). Indeed, one could not accuse Loud of being a sycophant; he was unafraid to express his frustrations with his senior. Writing a letter to his boss regarding the slow mailing of his checks and payments, Loud acerbically closes his September 1913 letter with the following [Heizer 1970:24]:

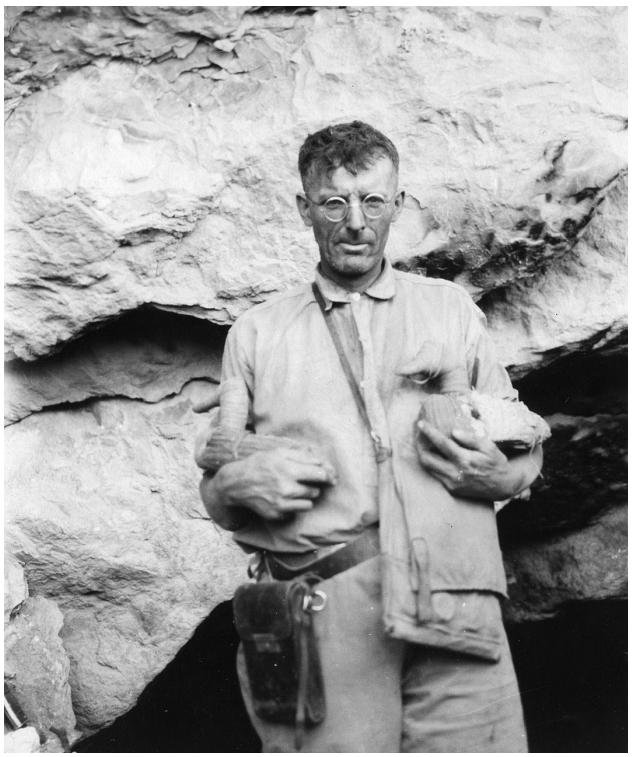

Figure 9. L. L. Loud with duck decoy cache from cache pit 12, Lovelock Cave, 1924. Courtesy of the Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California, photograph by Mark Harrington (Catalog No. 13-2356).

> Trusting that we may soon come to a better understanding, realizing that we are both of us only fellow workers and lackies (sic) exploited by the capitalistic system that we are under, I will close Your Comrade or as we Socialists close our letters,
>
> Yours for the Revolution
> L L Loud

We highly recommend reading these amusing and enlightening exchanges, which are digitally archived.[1]

While searching the Berkeley archives, several other interesting, relevant photos were found, including another unpublished one of Loud at Lovelock in 1923 (Fig. 9) and a set of three taken five years earlier that are just as fascinating and perhaps just as revealing of Loud's unique personality. All three date to 1917, when Loud was 38 years old, and feature Loud modeling perishable artifacts. These photos include one in which Loud (without his trademark wire-rimmed glasses) is modeling a three-quarter-length twisted fur cloak (Fig. 10). There also exist two other unique photographs

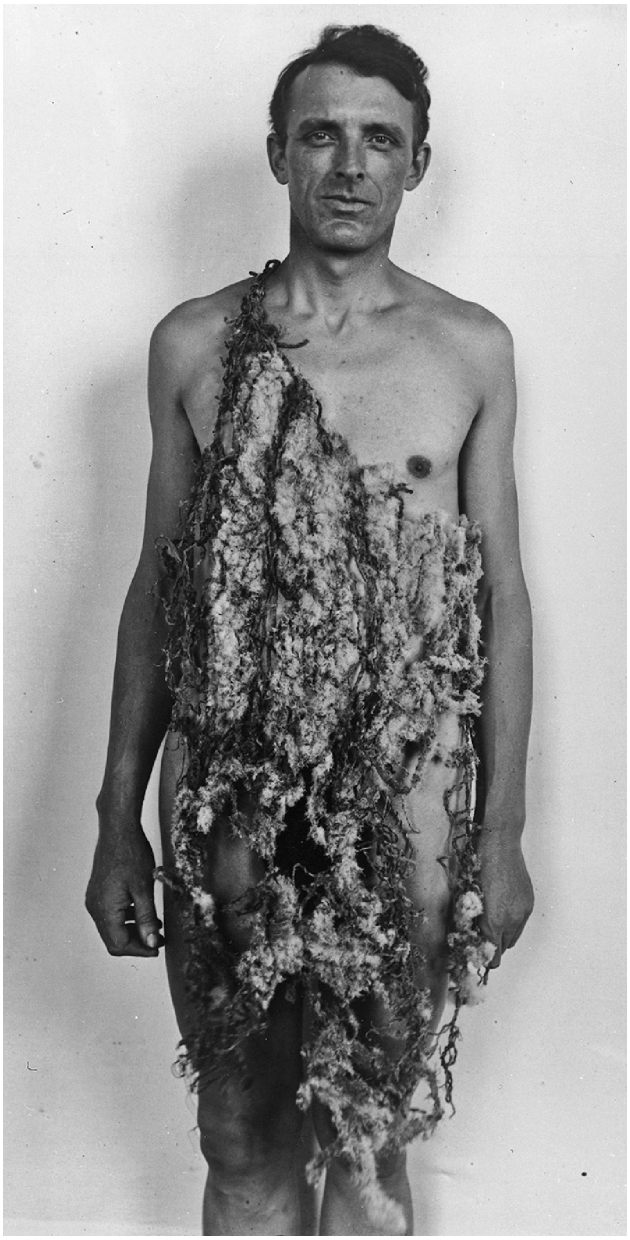

Figure 10. Loud modeling twisted fur cloak (Museum No. 1-20800) collected from Lovelock Cave in 1912. Courtesy of the Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California, photograph by E. E. Kemp (Catalog No. 15-6043).

of Loud—although only his midsection—wearing a breech-clout of meadow mouse fur (Image 15-6044) and a woman's apron (Image 15-6045).

To us, the newly discovered images of Loud reflect his unique personality and reputation. They are being donated to the Hearst Museum at the University of California at Berkeley, where they will be archived

with Loud's papers and other materials, supplementing the vast archaeological and ethnographic collections generated by Loud. Incidentally, Berkeley is also where Loud's skeleton is housed today—at his death, he donated his remains to the institution for scientific study, and generations of Berkeley students have viewed or worked with his remains in human osteology classes.[2] This was an act, we think, that also reveals both his unique character and his devotion to the field. However, we recently learned that Loud's motivation may have been more direct. According to an anecdote heard by a UC Davis student interning at the Lowie (now Phoebe Hearst) Museum at UC Berkeley in the late 1970s, Loud donated his remains "so Kroeber could never get rid of him" (Glenn Farris, personal communication 2017).

NOTES

[1]These can be accessed online at http://digitalassets.lib.berkeley.edu/anthpubs/ucb/text/arfs001-001.pdf.

[2]Loud's skeleton, along with a transcript of his will, is housed at the Hearst Museum under Accession #4131, and has been used frequently over the years in human osteology classes at U.C. Berkeley. Interestingly, the remains were not brought to the Museum until the late 1960s, when they were delivered, along with "a truckload of materials collected, used, borrowed or owned by" Theodore D. McCown, a U.C. Berkeley physical anthropologist who passed away in 1969. It is unknown, but possible, that McCown had collected Loud's body from Kaiser Permanente hospital when Loud died in 1946 (Paolo Pellegatti, personal communication). Presumably McCown skeletonized Loud's remains, but this remains conjecture.

ACKNOWLEDGEMENTS

We are grateful to Mrs. Frieda Wray Osborne, W.S.U. Emeritus Professor William Lipe, and faculty and staff at U.C. Berkeley, including Paolo Pellegatti, Ira Jacknis, Benjamin Porter, and Kent Lightfoot.

REFERENCES

Freeman, John
2013 You Oughta Be In Postcards!—San Francisco Studio Portraits. In *San Francisco Post Card Club Newsletter*, February 2013. Electronic document, http://www.postcard.org/sfbapcc2013-02-s.pdf, accessed January 20. 2017.

Heizer, R. F., and L. K. Napton
1970 Archaeological Investigations in Lovelock Cave, Nevada. *Contributions of the University of California Archaeological Research Facility* 10. Berkeley.

Heizer, R. F. (ed.)
1970 *An Anthropological Expedition of 1913, Or, Get it Through Your Head, Or, Yours for the Revolution: Correspondence Between A. L. Kroeber and L. L. Loud, July 12, 1913–October 31, 1913*. Archaeological Research Facility, Department of Anthropology, University of California.

Kroeber, A. L.
1947 L. L. Loud. *American Antiquity* 12(3):180.

LA Times
1916 Fred Hartsook, the Photographer. *Los Angeles Times*, January 1, 1916, pp. III 90.

Loud, L. L.
1918 Ethnogeography and Archaeology of the Wiyot Territory. *University of California Publications in American Archaeology and Ethnology* 14(3):221–436. Berkeley.
1924 Stege Mounds at Richmond, California. *University of California Publications in American Archaeology and Ethnology* 17(6):355–372. Berkeley.

Loud, Llewellyn L., and M. R. Harrington
1929 Lovelock Cave. *University of California Publications in American Archaeology and Ethnology* 25(1). Berkeley.

Norbeck, E., and H. Befu
1979 Richard King Beardsley 1918–1978. *American Anthropologist* 81(3):636–640.

Osborne, Douglas
1949 Archaeological Excavations in the Lower McNary Reservoir, Washington, 1948. *Smithsonian Institution River Basin Surveys*. Washington D.C.: Smithsonian Instititution.
1951 *Excavations in the McNary Reservoir Basin near Umatilla, Oregon*. Ph.D. dissertation, University of California, Berkeley.

Shields, David S.
2013 *Still: American Silent Motion Picture Photography*. Chicago: University of Chicago Press.

Tushingham, Shannon, Janet P. Eidsness, Tiffany Fulkerson, Justin Hopt, Colin Christiansen, Angela Arpaia, and Julilani Chang
2016 Late Holocene Coastal Intensification, Mass Harvest Fishing, and the Historical Ecology of Marine Estuaries: The view from the Manila Site (CA-HUM-321), Humboldt Bay, Northwestern Alta California. *California Archaeology* 8(1):1–35.