

Finding Finley

Reuniting the Works of Naturalist William L. Finley through Digital Collaboration

RESEARCH FILES

by Laura Cray

STANDING ON A HILL overlooking the marshes of Malheur Lake in eastern Oregon for the first time in 1908, William Lovell Finley reflected on the origins of his lifelong fascination with birds: “When a boy, I had watched the wedges of geese cutting southward each autumn, and the other flocks of wildfowl winging silently on their way. Each spring I saw the bands returning. . . . How these sights kindled my imagination, these processions so full of mystery, that moved up and down the highway of the clouds!”¹ The mysterious passage of those birds remained fixed in Finley’s mind through adolescence and inspired him to venture out, in search of their destinations. It also became a defining focus of his life’s work as an ornithologist and conservationist.

During his career spanning from the 1890s to his death in 1953, William Finley photographed thousands of birds and other wildlife throughout the western United States with his field partners Herman T. Bohlman and wife Irene Finley. He also wrote and spoke prolifically about his research, served as Oregon’s first state game warden

and biologist, and championed critical environmental regulation aimed at preserving Oregon’s birdlife. Chief among Finley’s many accomplishments are his successful efforts to motivate President Theodore Roosevelt to dedicate what are now Three Arch Rocks, Lower Klamath, and Malheur national wildlife refuges in Oregon, the first of their kind on the West Coast.²

Finley was a leading figure in the early-twentieth-century conservation movement, and while much of his work focused on the Pacific Northwest, his exhaustive schedule of film screenings and lecture tours throughout the nation helped bolster his prominence beyond Oregon. Honoring his legacy on the floor of the U.S. House of Representatives shortly after his death in 1953, Congressman Homer D. Angell declared Finley to be among “Oregon’s beloved citizens” and praised his “indefatigable fight for the preservation of wildlife.”³ Finley exposed over 200,000 feet of motion picture film and developed over 50,000 still-life negatives to accompany his lectures and articles over the course of his career.⁴ A memorial editorial in the *Oregon Journal* noted: “The clippings



OHS Research Library · Orig. Lot 369 · A2597

HERMAN T. BOHLMAN (LEFT) AND WILLIAM L. FINLEY (RIGHT) are pictured here in 1901 photographing flickers in Portland, Oregon. This image, along with nearly 6,000 photographs in the William Finley Collections, can be found online on the Oregon Historical Society’s Digital Collections website, www.digitalcollections.ohs.org.

in the *Journal’s* library contain scores of articles concerning the activities of the Finleys.⁵ Indeed, a look through the back issues of nearly any Oregon newspaper from the early twentieth century will quickly reveal numerous columns dedicated to Finley’s work.

Despite the prominent role Finley occupied among his contemporaries in Oregon’s conservation movement, his legacy today is notably absent from ongoing conversations about public lands and wildlife management. One of the factors contributing to their present



WILLIAM FINLEY stands with a camera next to a touring car in the tules. This photograph was taken in 1919 in Harney County, Oregon.

obscurity is the scattered and incomplete nature of their archival materials; several small repositories throughout the United States hold selections of their photography and writing collections.⁶ The most extensive collections are located in the Oregon Historical Society Research Library (OHS) and the Oregon State University Libraries Special Collections and Archives Research Center (OSU).⁷ Both institutions hold several collections that represent the diversity of Finley's work, completed with his field partners.

The William L. Finley Photograph Collection is the most extensive collection of Finley-related material at OHS.⁸ It features 5,600 glass plate and nitrate negatives taken by William and Irene Finley, Bohlman, and other contemporary naturalists. There is also a print collection that roughly mirrors the negatives. The photographs in this

collection capture almost the entirety of Finley's career, dating from 1900 to the mid 1930s. OHS also houses a collection of hand-written lecture notes prepared by Bohlman, a scrapbook of letters prepared in honor of Finley's seventieth birthday, and a selection of films Finley produced.

OSU's collections are more manuscript focused, with the most extensive being the William L. Finley Papers.⁹ This collection includes published and unpublished manuscripts, correspondence, lecture and field notes, and newspaper and other promotional materials related to Finley's career. It also contains a selection of photographs and copies of a selection of Finley's motion pictures. The Herman T. Bohlman Photograph Collection contains about 400 negatives and lantern slides and a selection of photoprints dating primarily from 1900 to 1910.¹⁰

To increase accessibility and encourage research and awareness of the two collections, OHS and OSU partnered on a project to digitize the materials in the institutions' Finley and Bohlman-related collections and reunite them online.¹¹ In 2016, archivists from OHS and OSU jointly applied for a grant through the Institute for Museum and Library Services (IMLS) to help fund the cost of the digitization project. Between July 2016 and June 2017, staff from both institutions worked to digitize 6,830 images and 8,005 pages of manuscript materials.¹² A few pieces of the collection were omitted from digitization for copyright or condition concerns; however, near-complete digital representations of the relevant collections at OHS and OSU are now hosted online in each institution's digital collections.¹³ This wealth of digitized primary-source material now gives researchers an opportunity to reexamine Finley's life and work.

Finley's earliest foray into ornithology was as a collector of bird skins and eggs.¹⁴ He found camaraderie in the ornithological collecting community, and in 1894, he helped form the North-Western Ornithological Association.¹⁵ On December 27, 1895, he was elected as the association's second president.¹⁶ Not long after this time, however, Finley shifted away from collecting. Following trends in national sentiment and his observations of declining bird populations, he disavowed the practice, arguing that, "the satisfaction of life is in the living, not in death, which is said to bring its reward."¹⁷ Those concerns led Finley to seek out new means of documenting the birds he observed on trips into the

wooded areas surrounding Portland, Oregon.

Finley was an early adopter of the camera as a tool for scientific collection. Inspired by John James Audubon's iconic paintings in *The Birds of America*, Finley set out to "show some of the things with the camera which this great naturalist had shown with the brush."¹⁸ Wildlife photography, or "camera hunting," as Finley often called it, proved to be a most thrilling sport. Finley wrote:

So in the chase. The camera tests the mettle more than the gun. Success is more difficult. Reward is more lasting. It is truer sport. Where once there was the desire to possess the skin of every bird, one finds himself set with eagerness to photograph these creatures at home, and the fancy grows so strong that it fastens one's soul in a grip that makes the hobby an essential part of his life's aim.¹⁹

Finley recognized the power of a photographic image, and throughout his life, he effectively used photography as a tool to advance his work in conservation.

On many of Finley's trips into the field during those early years, his childhood friend and neighbor Herman T. Bohlman joined him. He followed Finley into the collecting business and was an enthusiastic adopter of photography. By many accounts, Bohlman was the artistic eye in the partnership. In his writings, Finley describes Bohlman as being, "unusually successful . . . in securing some fine photographs of Oregon birds."²⁰ Bohlman's partnership with Finley came to an end in 1908, when Bohlman married Maud Bittleston. After that point, while their friendship endured, Bohlman shifted his focus to domestic

responsibilities and work in his family's plumbing business. Bohlman joined Finley on a few later expeditions, but extended summers in the field ceased. As Bohlman began spending less time in the field, Finley's wife Irene stepped in as his field partner.²¹

Nellie Irene Barnhard met William Finley when they were both students at the University of California. The couple married in 1906 and moved to Oregon, where William purchased a plot of land a few miles south of Portland at Jennings Lodge. The site along the banks of the Willamette River was a longtime favorite location for his wildlife photography and collecting. The couple had two children together, Phoebe Katherine Finley and William Finley, Jr., who also regularly accompanied their parents into the field.²²

In a 1946 letter to William Finley in honor of his seventieth birthday, Arthur Pack wrote the following tribute to Irene and her contributions to their partnership: "You have had always a partner in your enterprise, Bill, who has never failed you. There has always been a by-line on your pictures, 'By William L. and Irene Finley'."²³ William included a prefatory note acknowledging Irene's "valued assistance and criticism" in his first book, *American Birds* (1907).²⁴ During their careers, William and Irene co-authored two books, *Little Blue Bird* (1915) and *Wild Animal Pets* (1928), along with several news articles and magazine features. Irene also published under her own byline and was a skilled photographer and videographer.

One of the challenges with establishing precise credit for the images in this collection is that most of the

negatives have no clear distinction as to who took specific photographs. Unless noted in a copyright mark on the negative, it is unclear which images were taken by William Finley, Herman Bohlman, Irene Finley, or any of the other naturalists who accompanied William into the field during his career. Given the lengths that the Finleys and Bohlman went to for their photographs, many of the images are collaborative regardless of the person operating the camera — all of their names frequently appear on the copyright. In their published articles, however, William Finley is often credited as author and Bohlman as photographer.

While the digitized collections at OHS and OSU represent work from multiple contributors, William Finley remains the central actor throughout. The materials in the collections can be divided into three broad series that roughly track to the three defining periods in his career: Finley's partnership with Bohlman (1890s–1910s), Finley's service with the State Board of Fish and Game Commissioners (1911–1919), and Finley's collaboration with *Nature Magazine* (1923–1935). These periods are not tightly bound and overlap slightly, but they represent his distinct styles and goals regarding photography, writing, and conservation work.

Finley's partnership with Bohlman, from the 1890s through about 1912, is marked by the pair's extended summer photography expeditions into remote regions of Oregon and California to document birdlife. The images taken around Portland during this time reveal Bohlman's keen artistic abilities and show a remarkable sense of intimacy



IRENE FINELY climbs a rock face with photography equipment on her back. This undated photograph was likely taken between 1906 and 1908 on one of her first excursions in the field with William Finley.

and connection with their avian subjects. They also offer a glimpse at a Portland that was still undeveloped. As Finley notes: "The city itself was just growing up and was still a trifle countrified."²⁵ Finley and Bohlman frequented Ladd's Pond (now Firwood Lake) as a destination for their pho-

tographs. In a later lecture, Bohlman credited the then-remote pond as the source of their earliest inspiration:

Here in the swamp grass, I found the nest and eggs of the red-winged black-bird. And here was born the desire to do something, that no one else, to my knowledge had ever done before, namely to



HERMAN BOHLMAN AND A.W. ANTHONY are pictured here in 1902, photographing kingfishers at Ladd's Pond in Portland, Oregon.

*photograph birds, and represent their life histories in a successive series of pictures as far as possible.*²⁶

The photographs reveal a marshy pond surrounded by reeds that are in contrast with the groomed lawns defining Laurelhurst neighborhood today.

There is a sense of youthful humor and daring revealed in the images, documenting the adventure the two men experienced on their extended expeditions. The decade was a prolific period for Finley and Bohlman. The most iconic photography from the Finley collection stems from this era, and the images continued to serve as the core body of illustration for Finley's articles throughout his career.²⁷

Many of Finley's most notable conservation accomplishments occurred

during this early period as well. Finley and Bohlman were founding members of the Oregon Audubon Society. Through the organization, they joined other conservation activists to educate audiences and to push for legal protections for birds within Oregon and across the country. Based on his observations in the field, Finley saw unregulated hunting — for sport and market — as an imminent threat to the state's once-populous bird colonies.²⁸

The turn-of-the-century trend toward increasingly ornate feathered hats in women's fashion subjected bird populations in the United States to unprecedented levels of market hunting. In previously remote places such as Malheur County and the Klamath Basin, where egret and grebes once nested in large colonies, this whim of fashion

meant a quick fortune to anyone with a gun. The fight against plume-hunting drove much of Finley's and Bohlman's activism during the 1910s.²⁹ In the draft of one lecture, Finley explains his use of graphic photography and description to draw attention to the dangers of plume hunting. "I do not like to dwell on sights that are so unpleasing to bird lovers," he concludes, "but the only way some of our birds can ever be saved from the slaughter . . . is to show you the truth."³⁰ Finley and Bohlman saw photography as a way to reveal the invisible cost of the plume trade to an apathetic general public.

Under the direction of William Dutcher and the National Audubon Society, Finley and Bohlman took several photographic expeditions around Oregon to document conditions at crucial nesting locations.³¹ Their three

most notable expeditions were to Three Arch Rocks (1903), the Klamath Basin (1905), and Malheur Lake (1908).³² Bohlman's photography on Three Arch Rocks, paired with Finley's accounts of the danger that bird colonies faced due to over-hunting, inspired Roosevelt to name the waters surrounding the rocks the first bird refuge on the West Coast in 1907.³³ Those images and Finley's activism again provided the groundwork for Roosevelt to name the Klamath and Malheur national bird refuges in August 1908.³⁴

The OHS and OSU Finley collections hold nearly 2,900 glass plate negatives taken during this early era.³⁵ These include many of Finley's and Bohlman's most iconic bird photographs. The images in the collections also offer researchers details about the unique challenges faced by turn-of-the-



HERMAN BOHLMAN sits with three young burrowing owls on the 1905 Klamath Basin expedition.



GULLS AND PELICANS filled the sky over Malheur Lake in this photograph taken on Finley's and Bohlman's 1908 expedition to document the Malheur region. This is one of nearly 2,900 glass plate negatives held in the Oregon Historical Society and Oregon State University Collections.

century wildlife photographers. Particularly during their early years in the field, Finley and Bohlman documented every facet of their work. This was an effort to establish photographic authenticity and to set themselves apart from the “nature fakers” who intentionally deceived audiences with staged photographs and misleading compositions.³⁶ As a result, the photographs include detailed depictions of their cameras and their tricks for capturing wild birds on film. Whether hoisting cameras to the top of an eighty-foot eucalyptus tree or fashioning a photography blind from an old umbrella, Finley and Bohlman preserved the process on film.³⁷

Despite the significance of Finley's and Bohlman's photographic work dur-

ing this era, written material is not as well represented in the OHS and OSU collections. Most of the materials that reference their expeditions are drafts of articles or lectures written later in their careers, reflecting on their earlier accomplishments.³⁸ Finley's extensive writing during those years helps to compensate for the lack of earlier archival material. He published numerous articles on his expeditions with Bohlman in popular newspapers and magazines. It is in Finley's field warden reports for the National Audubon Society, however, that the most detailed accounts of their field work are available.³⁹

The year 1911 marked a period of transition for Finley. His advocacy for Oregon's birds put issues of overhunt-

ing and habitat destruction at the forefront of public consciousness. At the behest of Gov. Oswald West, Finley took on a central role in forming Oregon's first game commission. The commission recognized the state's increasing need for the enforcement of game laws and for fish and game species management. Finley was reluctant to take the position and lamented in a letter to a colleague: “I did not want the position for several reasons and had not considered it before. I do not want the position now yet I am compelled to consider.”⁴⁰ He was also aware, however, of the commission's importance and the additional resources to which he would have access. The promise of support staff, office space, and a direct line to the governor and legislators in Salem, coupled with the belief that it was essential the right person guide the commission through its formative years, ultimately led Finley to accept the position.⁴¹

Acting as state game warden, Finley appointed a network of regional game commissioners and forty wardens to monitor conditions and enforce federal and state regulations in the field.⁴² The photographs in the collections from this era represent some of the earliest game commission programs. They illustrate the establishment of fish hatcheries, pheasant farms, and cougar and bobcat tracking. One particularly well-photographed and noteworthy commission project included in the OHS archival collection is the effort to reintroduce elk to the state by transplanting a herd



“THE SEA PARROT,” a tufted puffin, sits on a rock pinnacle on a windy day in Three Arch Rocks, Oregon. The copyright mark on this 1903 image features both both H.T. Bohlman and W.L. Finley.

from Wyoming.⁴³ Also well documented in the Finley photograph collection is Finley's 1912 tour of Oregon. Popular nature writer Dallas Lore Sharp and Bohlman joined Finley for the summer. The tour served the dual purposes of revisiting many of Finley's and Bohlman's favorite photography locations and promoting Finley's new game commission initiatives around the state. Sharp wrote about his time in Oregon in his book, *Where Rolls the Oregon*.⁴⁴

Finley used many photographs taken during his time as state game warden as illustrations in the *Oregon Sportsman* journal, which he founded in 1913 to further the educational mission of the game commission. Writing in the introduction to the first issue,



WILLIAM FINLEY (LEFT) and Stanley Jewett sit next to juvenile Swainson's hawks in eastern Oregon. This image was taken in about 1912 when Finley was State Game Warden.

Finley argued that, "game protection is not a political question. Nor is it entirely a legal question. It has an economic aspect and above all, it requires educational work."⁴⁵ He carried his practices as a science educator into his leadership at the game commission. Throughout his tenure, public outreach and education were central to enacting policy.

The role of State Game Warden frequently frustrated Finley. Despite the initial effectiveness of his education campaigns, the logistics of running a statewide bureaucratic agency blocked him from pursuing his primary interests. He also struggled with the intricate politics of pleasing both sportsmen and conservationists. The commission reclassified Finley into the position of State Biologist in 1915 to alleviate some of his administrative duties and allow him more time in the field. The new title worked for a time, but in 1919 the State Board of Fish and Game Commissioners

abruptly removed Finley from his post.⁴⁶

The news of Finley's dismissal caused uproar among his supporters in the conservation and sporting communities.⁴⁷ After the initial shock, Finley took the opportunity to return his attention to writing and lecturing.⁴⁸ Finley began his career as an author at an early age, publishing for local ornithological societies, lifestyle magazines, and newspapers throughout college and after. He was now afforded the time to fully pursue his writing, free of the political constraints of state office. Both William and Irene regularly wrote throughout the 1920s for a range of publications. It is their close partnership with *Nature Magazine*, however, that most defines this latter third of Finley's career.

The 1920s were a time of increased public prominence for Finley. For several years, he served as the official naturalist and lecturer of the American Nature Association. In January 1923, the association launched its official publica-



IRENE FINLEY and Bruce Horsfall stand beside a geyser in 1920 at the West Thumb Geyser Basin on the west shore of Yellowstone Lake in Yellowstone National Park, Wyoming.

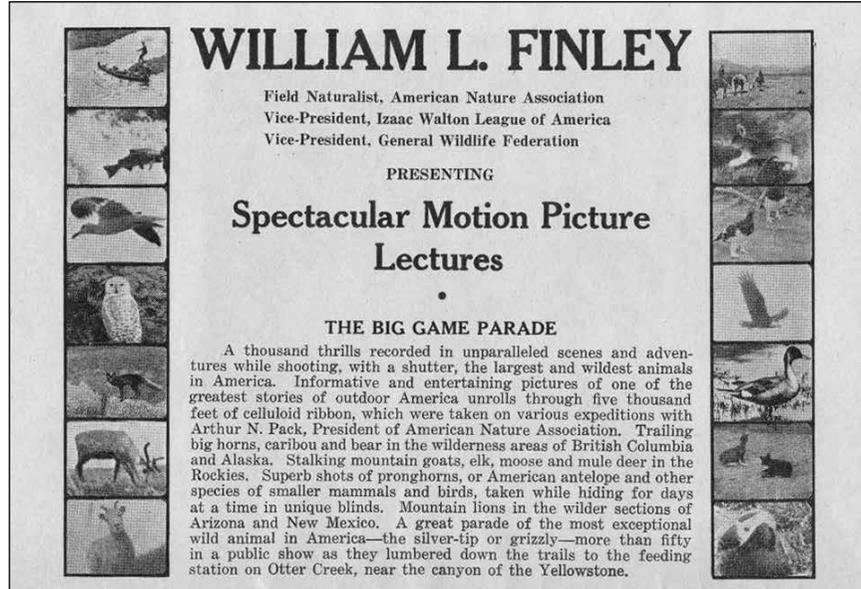
tion, *Nature Magazine*. The magazine's publishers marketed it as "the magazine for the whole family," specializing in capturing the "unfolding drama of the great outdoors."⁴⁹ It featured articles, photography, and artwork from some of the nation's top naturalists. Finley's photography first appeared in the third issue, and in the fourth issue of the magazine he published an article titled "Marshes of Malheur."⁵⁰

Nature Magazine served as a platform for Finley to share his lifetime of work in nature photography. It also allowed him to become a voice in some of the pressing conservation issues of the early 1920s. With titles such as, "Reclamation vs. Conservation," "Salmon or Kilowatts," and "Passing of the Marshlands," many of his articles addressed the ongoing struggle to balance development and water management in an increasingly industrialized world.

During this era, Irene and William also worked closely with *Nature*

Magazine's editor, Arthur Newton Pack. During extended summer expeditions, the team traveled through Yellowstone and Glacier national parks or around the Alaskan coast, gathering film and content for the next year's round of articles and lecture series.⁵¹

Finley's career during the 1920s is the most completely documented period, through both photographs and manuscripts, in the OHS and OSU collections. Trip notes, article and lecture drafts, correspondence, and photographs provide a fuller picture of Finley's working style and experiences in the field. In 1926 and again in 1931, William and Irene Finley and Arthur Pack joined Campbell Church in Alaska. Those trips are particularly well documented. The collections at both OHS and OSU track the expeditions from the planning phase through the resulting articles and lecture series.⁵² The archival material offers a valuable look at the working partnership Finley



WILLIAM FINLEY'S 1937 "The Big Game Parade" lecture series, is promoted in this advertisement. The ad is held in Oregon State University's William L. Finley Papers.

had with Pack. A large selection of the original nitrate negatives are held in the Finley photograph collection at OHS, and the manuscript materials in the Finley papers are housed at OSU.

As motion picture technology improved, Finley and Pack jumped at the opportunity to branch out into film for their lectures.⁵³ William and Irene first took a motion picture camera into the field on a 1910 expedition through the American Southwest.⁵⁴ From then on, Finley rarely went into the field without one. Motion pictures were a natural addition to Finley's lectures. He presented his films to school groups, social clubs, and libraries across North America. Finley's films also ran as shorts before feature films in theaters around the world. Unfortunately, only a small percentage of Finley's motion pictures have survived. Both OHS and

OSU have small collections of films produced by the Finleys and Pack. The films cover a range of topics related to wildlife and conservation in the western United States. They are also often humorous and feature the range of wild animal pets kept by the family at their home in Jennings Lodge, Oregon. OSU's films are digitized and are available online at <http://oregondigital.org>.⁵⁵ In its Moving Images Collection, OHS also has a collection of undigitized films produced by the team.

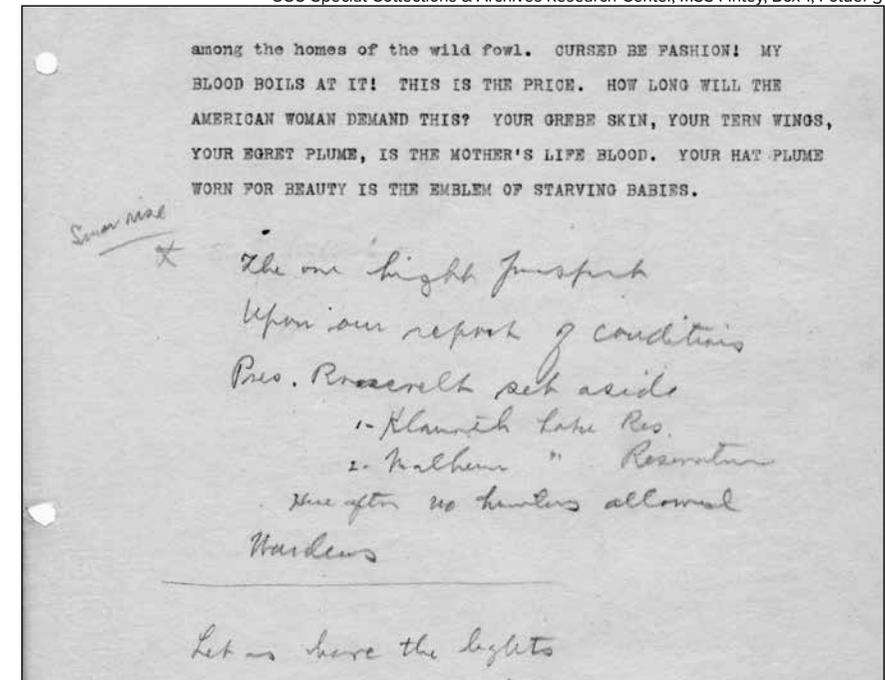
The collaboration between OHS and OSU was an opportunity for both institutions to boost awareness of and access to their Finley and Bohlman collections, which resulted in digital collection materials now hosted on OSU's Oregon Digital website and OHS' Digital Collections website.⁵⁶ To take advantage of the flexibility of digital

archives, each site is tailored to different target demographics. Oregon Digital is the collaborative digital collections repository for OSU and the University of Oregon. It contains a preexisting body of scientific collections and was explicitly designed to accommodate the taxonomy of biological classification. To integrate the Finley collections, both common and scientific names for species depicted are included, when possible. The completion of the collaborative project coincided with the launch of the new OHS Digital Collections repository. The materials digitized during the collaborative project formed the cornerstone of the site's initial content, and the related OHS Digital Collections materials are arranged to highlight

specific expeditions and geographic locations significant to the work of the Finleys and Bohlman.

Creating a unified digital collection for these physically separated collections addresses several access and preservation concerns. OHS and OSU are geographically separated by eighty-five miles, which makes it difficult for researchers to quickly reference materials between the two institutions. This difficulty is further exacerbated by the fact that OHS's collections consist primarily of photographic negatives, while the collections at OSU house most of the extant manuscript materials that help give the images essential context.

Digitizing the collections at OHS and OSU also has a number of preser-



HANDWRITTEN NOTES, such as these from an undated lecture or article draft, reflect the frustration Finley felt with the fashion industry's willful ignorance of the gruesome realities of plume hunting.



TWO YOUNG black-throated gray warblers are being fed by an adult in this 1902 photograph taken in Portland, Oregon. It is one of several images in the collection on which the envelope notes that it is “out of focus” or “blurred.” These images are a reflection of the challenges of early photography techniques to capture wild subjects.

vation benefits. Most of the negatives in the collection are on nitrate film or glass plates. Without digital facsimiles, there is a growing risk of information loss due to worsening chemical deterioration on the emulsions. Additionally, glass plates are fragile, and each time they are handled poses a risk for accidental breakage or damage to the emulsion. To this end, the digital collections significantly expand access, provide valuable context to materials, and allow the original materials to remain safely in storage to increase their longevity. Similar preservation concerns apply to the manuscript materials as well. The OHS and OSU collections contain a large quantity

of onionskin and acidic paper that become more fragile and illegible with age.

Stimulating further research into Finley and the early Oregon conservation movement was a primary goal of the digitization project. To date, limited scholarly attention has been paid to the legacy of the Finleys and Bohlman. Worth Mathewson’s biography and photography book is the only major published book that focuses directly on their work.⁵⁷ Other research tends to consider Finley’s work related to specific topics, such as the state game commission, the foundation of wildlife refuges, and development in early nature pho-

tography.⁵⁸ The collections suggest several avenues of research that remain relatively untouched. Most notable are the work of Irene Finley and Bohlman, the partnership with *Nature Magazine*, and Finley’s later work with the Izaak Walton League on water quality and fisheries.

The varied nature of the materials in these collections means that researchers with a wide range of interests might find relevant materials within the Finley collections at OHS and OSU. The archival materials offer a snapshot into early-twentieth-century conservation efforts and the formation and administration of prominent groups, such as the Audubon Society of Oregon, the Izaak Walton League, and the Mazamas. Finley was also a central figure in the formation of many of Oregon’s early hunting regulations, land-management, and conservation policies. His photography, writing, and activism are directly linked to some of the most defining moments in the state’s early conservation history.

The photographs in this collection are also of artistic merit. The Finleys and Bohlman are justifiably remembered most for the crisp, detailed depictions of the birds they photographed. Their best images appeared in the pages of some of the nation’s most prominent publications. When the negatives in the collection are viewed as a whole, however, they offer an unexpected hint at the hidden process behind capturing the perfect image. Finley described the art of a good bird photograph as “the result of long study and patient waiting.”⁵⁹ Intermingled among the notes demarking “best”

or “publish” on the negatives sleeves are many more images noting “image blurred” or “motion on plate.”⁶⁰ For every well-framed and well-focused image in the catalog of work, there are dozens of plates that failed to capture their intended subject. Individually, the blurred and poorly composed plates are not much, but when viewed in the context of the whole collection, they are representative of the challenges faced by early nature photographers. Explaining the difficulties in attempting to photograph a particularly active nest of ducklings on one of his expeditions, Finley noted that “in all we exposed over sixty plates out of which we developed half a dozen good ones.”⁶¹ To capture a perfect image on a glass plate negative takes considerable skill and patience, and it is a testament to their mastery that the Finleys and Bohlman made the process look so effortless.

By reintroducing their work to audiences a century later, the OHS and OSU digitization project aims to continue in the spirit of public education that guided the Finleys and Bohlman throughout their careers. Finley worked during an era of rapid change in photographic technology. His career reflects an evolution from glass plate to nitrate negatives and motion picture film. He built his reputation as a naturalist by being an early adopter of the latest image technology and techniques. Finley eagerly sought out new mediums to bring his passion for birds and conservation to new audiences. It is a fitting tribute to Finley’s legacy that these collections are brought to new audiences once more in the digital realm.



HERMAN BOHLAMN is perched eighty feet at the top of a eucalyptus tree to photograph a red-tailed hawk's nest in California. Bohlman and the nest are visible at the center-top of the 1904 photograph.

NOTES

1. William L. Finley, "The Trail of the Plume Hunter," *Atlantic Monthly*, September 1910, 374.

2. For brief histories of the refuges, see U.S. Fish and Wildlife Service, "Three Arch Rocks National Wildlife Refuge: History of Three Arch Rocks," https://www.fws.gov/refuge/Three_Arch_Rocks/history.html (accessed January 24, 2018); U.S. Fish and Wildlife Service, "Lower Klamath National Wildlife Refuge: About the Refuge," https://www.fws.gov/refuge/Lower_Klamath/about.html (accessed January 24, 2018); and U.S. Fish and Wildlife Service, "Malheur National Wildlife Refuge: About the Refuge," <https://www.fws.gov/refuge/Malheur/about.html> (accessed January 24, 2018).

3. Homer D. Angell, "William Lovell Finley, Oregon's Beloved Naturalist and Wildlife's Friend Passes," Pub. L. No. 12, § Congressional Record Appendix, A4109 (1953), <https://www.gpo.gov/fdsys/search/pagedetails.action?collectionCode=GPO&granuleId=GPO-CRECB-1953-pt12-1&packageId=GPO-CRECB-1953-pt12&fromBrowse=true> (accessed January 19, 2018).

4. Worth Mathewson, *William L. Finley, Pioneer Wildlife Photographer* (Corvallis: Oregon State University, 1986), 17.

5. "Finley's Fight for God's Creatures," *Oregon Journal*, July 1, 1953.

6. The Bancroft Library at the University of California holds their condor photographs and correspondence with Joseph Grinnell; the Washington County Museum Research Library holds a smaller collection of some original negatives; the Oregon State Archives holds materials relating to Finley's work with the State Game Commission; the University of Oregon holds correspondence, particularly in the Edgar F. Averill collection; and the National Conservation Training Center Museum and Archives holds hand painted lantern slides used in Finley's public lectures.

7. The relevant materials are spread among several small collections at the two institutions. At the Oregon Historical Society Research Library in Portland, Oregon, [hereafter OHS Research Library]; Herman T. Bohlman lecture notes (Coll 542) [hereafter Bohlman Lecture

Notes]; William L. Finley letters and scrapbook (MSS 2654) [hereafter Finley Letters and Scrapbook]; and William L. Finley photograph collection (Org. Lot 369) [hereafter Finley Photo Collection]. At Oregon State University Special Collections and Archives Research Center in Corvallis, Oregon, [hereafter OSU Archives]; William L. Finley Papers, 1899–1946 (MSS Finley) [hereafter Finley Papers]; and Herman T. Bohlman Photograph Collection, ca. 1890–1925 (P202) [hereafter Bohlman Photo Collection].

8. Finley Photo Collection, OHS Research Library, <http://archiveswest.orbiscascade.org/ark:/80444/xv49755> (accessed January 23, 2018).

9. Finley Papers, OSU Archives, <http://archiveswest.orbiscascade.org/ark:/80444/xv60547> (accessed January 23, 2018).

10. Bohlman Photo Collection, OSU Archives, <http://scarc.library.oregonstate.edu/findingaids/?p=collections/findingaid&id=2573> (January 23, 2018).

11. The funding for this project came in part from a grant through the Institute of Museum and Library Services through the Library Services and Technology Act, administered by the Oregon State Library.

12. Shawna Gandy, "LSTA Grant Narrative Final Report (FY 2016)," Salem, Oregon, State Library of Oregon, 2017, p. 2, http://www.oregon.gov/os/LD/LSTA/2016/2016FinalReports/16-09-1m%20Final%20Report_8pgs.pdf (accessed February 1, 2018).

13. OHS Digital Collections, <https://digitalcollections.ohs.org/reuniting-finley-and-bohlman> (accessed January 23, 2018); Oregon Digital, <https://oregondigital.org/sets/finley-bohlman> (accessed January 23, 2018).

14. William L. Finley, "Field Notes," *Oregon Naturalist* 2:10 (October 1895): 135.

15. "A List of Members of the Northwestern Ornithological Association as of January 1, 1896," *Oregon Naturalist* 3:1 (January 1896): 6.

16. *Ibid.*

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- (August 1923): 161. Also available at the OSU Archives, Finley Papers, Series 2: Publications; Box 4, folder 5: "Hunting Birds with a Camera," William L. Finley, reprint from National Geographic Magazine, 1923, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df71h609g#page/11/mode/1up> (accessed February 7, 2018).
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20. William L. Finley, "Catching Birds with a Camera," *The Condor* 3:6 (1901): 139.
21. Mathewson, *William L. Finley*, 4, 14.
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23. Arthur N. Pack to William L. Finley, letter, July 28, 1946, Finley Letters and Scrapbook, OHS Research Library, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df71g70n> (accessed February 1, 2018).
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26. Herman T. Bohlman, "lecture notes," Bohlman Lecture Notes, OHS Research Library, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df71gw60d> (accessed January 23, 2018).
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28. Mathewson, *William L. Finley*, 6–7.
29. "Audubon Societies," n.d., Finley Papers, box 1, folder 3, OSU Archives, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df71g129r> (accessed February 1, 2018).
30. Lecture Notes, n.d., Finley Papers, box 1, folder 4, OSU Archives, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df71g1586> (accessed January 23, 2018).
31. Finley, "Hunting Birds with a Camera," 196.
32. Mathewson, *William L. Finley*, 4.
33. William L. Finley, "Oregon's First Wild Bird Reservation," *Sunday Oregonian*, December 1, 1907.
34. William L. Finley, "Audubon Society Wins Its Great Fight for Bird Preserves in Central Oregon," *Sunday Oregonian*, August 23, 1908.
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37. Jerome Lachenbruch, "Hunting Wild Birds for the Movies," *Outing* (May 1921): 51–53.
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52. See, for example, Trip to Alaska, 1926, Finley Papers, box 7, folder 3, OSU Archives, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df719b917> (accessed February 2, 2018); Trip to Alaska, 1931, Finley Papers, box 7, folder 5, OSU Archives, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df719c02j> (accessed February 2, 2018); and Trip to British Columbia and southern Alaska, 1926 and 1931, box 7, folder 6, OSU Archives, <https://oregondigital.org/sets/finley-bohlman/oregondigital:df719c043> (accessed February 2, 2018).
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55. OSU films are in series 8 of Finley Papers, OSU Archives.
56. The Reuniting Finley and Bohlman digital collection can be viewed at: <https://digitalcollections.ohs.org/reuniting-finley-and-bohlman> or <https://oregondigital.org/sets/finley-bohlman> (accessed January 23, 2018).
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