



FIELD & STREAM CELEBRATING 100 YEARS

A magazine known as *Northwestern Field and Stream: a Journal of the Rifle, Gun, Rod, and Camera*, first appeared in St. Paul, Minnesota, in April 1895. The fledgling journal, which consisted mostly of articles reprinted from other publications, made little impact, and it might have passed into oblivion had it not been taken over a year later by an enterprising local sportsman named John R. Burkhard. The new publisher had a vision to make it a national magazine, and he moved in that direction from the start by broadening the magazine's editorial scope and readership, and renaming the magazine *Western Field and Stream* ("A Journal for the True Sportsman," with a purpose to "Preserve, protect, propagate—not only for ourselves but for those who come after").

The first issue with the new title appeared in April 1896. In February 1897, Burkhard dropped "western" from the title, and by the following March he had relocated the magazine to New York City, to be closer to its advertising base.

From the beginning, *Field & Stream* sounded a clarion call on behalf of wildlife. It editorialized for conserving resources through shorter seasons and smaller bag limits, and made the case for uniform game laws, an end to market

gunning, and a "universal gun tax or license" to pay for conservation measures and enforcement. (At the time, few states required hunting licenses.) Then, as now, the appeals for conservation were made in an editorial context that focused on outdoor recreation. Most articles were upbeat, and informal to the point of being folksy, like letters between friends.

Despite an extraordinary growth in industry and population since the Civil War, the United States in the late nineteenth century remained a mostly rural society. In the year of *Field & Stream's* founding, about 70 million people were scattered across the contiguous states and territories (the current U.S. population is more than four times that). At twenty-three people per square mile, the population density was close to Nebraska's today. There were no automobiles or paved roads to speak of. Although railroads had given sportsmen access to remote areas, most hunting and fishing still took place within a walk or horseback ride from home. It was an era of unbridled capitalism, for good or ill; but it was a time of opportunity, too. For a fledgling enterprise like Burkhard's, finances were touch-and-go — reputedly, after moving to New York, he and his wife were too poor to afford housing, so they slept on cots in the back office. But by *Field &*

Legends



Field & Stream is commemorating 100 years of legendary leadership with a year-long celebration of the American outdoors and the sportsmen who were a vital part of its traditions. Monthly editorial coverage, culminating in a special October 1995 centennial issue, are part of that celebration. In addition, the magazine has created a special "Legends" program to pay tribute to outstanding sportsmen who were integral to the history of the American outdoors and to Field & Stream. Included in the celebration will be a new television series, special magazine sections, and a commemorative stamp collection.

The "Field & Stream Legends" TV series will debut this October on The Nashville Network. The fifty-two week series, hosted by editor Duncan Barnes, will take viewers on exciting hunting and fishing expeditions with legendary guests from the worlds of sports, politics, and the arts. In addition, the TV series will highlight unsung heroes of conservation, and local personalities from around the country.

Four special "Legends" advertis-

ing sections have also been created, focusing on a present-day Legend reliving the outdoor experiences and spiritual legacy of a historic Legend. Among the Legends from the past are Theodore Roosevelt and Saxton Pope and Art Young, as well as Zane Grey, a frequent contributor to Field & Stream, and A.J. McClane, fishing editor for almost forty years and author of the master work, McClane's Standard Fishing Encyclopedia.

These legendary outdoorsmen are being honored in a collectible set of four stamps featuring colorful, specially-commissioned paintings of each. To honor the enormous contribution these men made to outdoor sports, a portion of the proceeds from the sale of the limited edition stamps will be used to benefit environmental education.

The four-stamp series is available to Boone and Crockett members at a specially discounted price of \$7.95*; a \$2.00 savings. To order the stamp series, call 1-800-203-9771, Monday - Friday and ask for the Boone and Crockett discount.

*Plus \$2.50 for shipping and handling.



Stream's tenth anniversary it was fat with advertising and appeared to be prospering.

In the fall of 1906, an energetic and ambitious young man named Eltinge F. Warner joined the staff as general manager. A native of St. Paul, Warner had graduated from Princeton just five years before. He had been working for another magazine in New York and was eager to run his own show and, in 1907, after Burkhard's untimely death, he bought a controlling interest from the publisher's widow.

A cigar-chomping autocrat of the old school of publishing, Warner owned the magazine for the next forty-four years. No man had a longer association with *Field & Stream*, and no one had more to do with its becoming the nation's leading sporting journal in circulation, advertising, and influence—a pinnacle it reached within a decade of his taking charge. His emphatic personality left its mark. Hugh Grey, the last editor to work with Warner, remembered him as "an entertainer, an evangelist, and a sound businessman. The businessman never prevailed: if Warner had to take an unpopular position—he took it boldly. If an advertisement was at all dubious he rejected it violently. He cried out time and again that springtime shooting of waterfowl was a crime against decency—and this at a time when many of his readers were enjoying spring shooting."

In the course of his long career, Warner's business interests greatly expanded. He produced movies, published the influential *Smart Set* (edited by H. L. Mencken), and headed a magazine chain. But *Field & Stream* remained his first love, and he used it to promote a range of conservation causes. He fought for forests and the protection of

Pacific fur seals, and against pollution and the shooting of nongame birds when market gunners were killing robins and other songbirds by the barrel. He opened the magazine's pages to noted conservationists like Gifford Pinchot, William T. Hornaday, and Aldo Leopold. Observed Van Campen Heilner, who wrote and edited for the magazine for decades: "Warner proved that sportsmanship and conservation are two facets of the same thing."



Early conservationist, Theodore Roosevelt

Photo: Underwood-Stratton

For the first decade and a half of Warner's reign, the magazine evolved under the guidance of editors S. D. Barnes (1908-10), Warren H. "Cap" Miller (1910-18), and Hy S. Watson (1918-24). The multifaceted Watson not only edited but wrote and illustrated articles, and even painted the occasional cover. Milestones of the period included the first *Field & Stream* fishing contest (1911) and the serialization of Zane Grey's instant classic of the American West, *Riders of the Purple Sage* (1912-13). (Grey was a regular contributor of fishing articles. But the editors took broadly their mandate to publish "outdoor" writing, including fiction and poetry.) On the conservation

front, from 1910 to 1917 *Field & Stream* served as the official publication of the Camp Fire Club, an activist group whose membership claimed such towering figures as forester Gifford Pinchot, naturalist Ernest Thompson Seton, and Theodore Roosevelt.

In 1918 the magazine began carrying the Bulletin of the American Game Protective Association. The bulletin's editor, Ray P. Holland, was soon contributing articles to *Field & Stream*

market gunning and spring shooting.

Holland kept *Field & Stream* in the forefront of conservation. In his first year as editor, the magazine established the Field & Stream Conservation Council, a ten-member board dedicated to the creation of a national waterfowl refuge system to be funded by "duck stamps," which waterfowlers would be required to purchase along with their state hunting licenses. The council happily retired itself after the system—and duck stamps—became reality in 1934. In that same year, the magazine began a conservation department devoted to the "Square Circle," a loose organization of hunters and fishermen who spread the word about conservation and sportsmanship.

Editorially, *Field & Stream* continued to evolve. It started departments on camping (including car camping) and boating. The leisurely travels of earlier days gave way to more focused pieces emphasizing how-to. True-life wilderness adventure remained a staple.

Like others before and since, Holland discovered that editing a major outdoor magazine doesn't leave enough time for being outdoors. So in 1941, he took early retirement for the stated purpose of getting in more hunting and fishing. The editor's job passed to David M. Newell, a genial Floridian and a longtime contributor to the magazine. Newell was skilled at both writing and art, and like Hy Watson he occasionally illustrated his own pieces. But he too tired of his deskbound existence in Manhattan, and in 1946 he returned to his beloved Florida. Over the years he continued to contribute articles to the magazine.

Warner filled the vacated editor-in-chief's chair by pro-

under the byline "Bob White." This was still the era of the six-day work week, but Hy Watson, *Field & Stream's* editor, routinely toiled on Sundays and holidays, too. Perhaps as a result, his tenure ended abruptly in the spring of 1924, when he suffered a nervous breakdown. Warner replaced him with Holland, a straight-laced Kansan who ran the editorial side for the next seventeen years.

Among conservationists, Holland had achieved near-legendary status for his efforts as a U.S. game warden to enforce the Migratory Bird Treaty Act, enacted in 1916, which established federal control over shooting of ducks and other migratory birds and effectively outlawed

moting the managing editor, Hugh Grey. A native of eastern Massachusetts, Grey had started his career with several Boston-based outdoor magazines and had worked for *Newsweek* before coming to *Field & Stream* in the late 1930s. He proved an inspired choice, guiding the magazine for twenty years — the longest tenure of any top editor in *Field & Stream's* century of publishing.

The booming post-World War II economy fueled the magazine industry. By the time Grey retired, in 1966, a typical issue of *Field & Stream* was stuffed with advertising and ran to more than two hundred pages. Color photos began to appear, brightening the predominantly black-and-white graphics. Grey sent writers to exotic regions like South America and East Africa to report on hunting and fishing frontiers. He also had a sharp eye for talent and attracted major writers as regular columnists, including Robert Ruark (*The Old Man and the Boy*), Corey Ford (*The Lower Forty*), H.G. Tapply (*Tap's Tips*), and the incomparable Ed Zern (*Exit Laughing*).

Through all these changes, *Field & Stream* continued to speak out on behalf of the sportsman's environment. In the late 1940s it ran articles warning about the dangers to wildlife of the insecticide DDT — fifteen years before Rachel Carson's *Silent Spring*—and acted as an early warning system on many other issues, among them the increasing threat to fish and fishermen from water pollution, the dangerous overharvesting of offshore and coastal fish, and the serious drop in numbers of breeding ducks.

In 1951, after forty-five years in the harness and 540 issues of *Field & Stream*,

Eltinge Warner sold the magazine and retired. In a farewell to readers, he noted that the "passage of time is measured in many ways. All of them are too slow when we are young, too fast as we grow older." It was the end of an era, but *Field & Stream* continued to flourish. Following Grey, the magazine's editorial direction was in the hands of veteran outdoor journalists Clare Conley (1966-72) and Jack Samson (1972-81), who added Bob Brister (shooting), Bill Tarrant (dogs), Ken Schultz (fishing), Patrick F. McManus (humor), George Reiger (conservation), and Gene Hill (Hill Country) to the list of regular contributors.

Field & Stream's current editor, Duncan Barnes, took over in 1981. Prior to joining the magazine, Barnes, who grew up in southern New York and majored in English at Dartmouth College, wrote about the outdoors for the *St. Petersburg (Florida) Times* and *Sports Illustrated*, and was editorial director of the Winchester Press. During the past fourteen years, he has built on the magazine's tradition of strong writing and has sought to create an equally strong artistic presence in its pages. Under the direction of award-winning designer Daniel McClain, the finest in sporting art and photography are used each month to make as compelling and colorful a statement as the articles they illustrate.

One thing that hasn't changed from the magazine's first issue to the present, says Barnes, is the absolute necessity of conservation:

"Without being overly preachy, it's important to keep reminding readers that the resource must come first — that without sound stewardship of our land and waters, there won't be any hunting and fishing. *Field & Stream's*

readers benefit from our writers' technical expertise, but most readers know there's more to hunting and fishing than bagging a buck or filling a live-well with bass. We stress the outdoor *experience*, which goes way beyond how many fish you catch or the size of an elk's rack. Hunting and fishing are about connecting with nature, yourself, and others. They're about enjoying the sight of an osprey plucking a fish from a river on a day when you've gone fishless, or the pleasure of walking a cornfield with your child or

dad or an old friend, whether or not you get any birds.

"As this collection of stories from its hundred-year history shows, *Field & Stream* has always provided not just information, but adventure, nostalgia, humor, philosophy, tradition, and good old-fashioned yarns. In this rich mixture of entertainment, education, and visual splendor, you'll find the soul of the magazine... and the soul of the American outdoors."

Excerpted from "The Best of *Field & Stream*," by Jim Merritt

CAPTURING THE SOUL OF THE AMERICAN OUTDOORS 100 YEARS IN ONE BOOK

Celebrate the 100th anniversary of *Field & Stream* with **The Best of *Field & Stream***, a totally entertaining treasury of more than fifty great articles from a century of classic outdoor writing. The subjects included are as diverse as the great outdoors itself: fishing—from the pursuit of big game in the seas to fly fishing for trout in mountain streams; hunting—from waterfowl and upland birds to the dangerous game of Africa; dogs, camping, adventuring, and much more.

The selections include most of the famous sporting writers of the century—Zane Grey, A.J. McClane, Robert Ruark, Ed Zern, Warren Page, Ted Trueblood, Gordon MacQuarrie, and Havilah Babcock, to name a few old favorites, plus such fine contemporary writers as George Reiger, Bob Brister, Gene Hill, Bill Tarrant, and Keith McCafferty. With a color insert of the best of *Field & Stream* covers, this absorbing treasury is a great treat for all lovers of the great outdoors.

Be sure to take advantage of a special offer for Boone and Crockett Club members. Receive **The Best of *Field & Stream*** for only \$17.50*; more than \$7 off the \$25 price in bookstores. Call 1-800-836-0510, ext. 29, and tell them you want the Boone and Crockett Club discount.

*plus \$2.50 for shipping and handling.

