

U.S. Camera: A Thomas J. Maloney Chronology

by Gary D. Saretzky

Text for article published with illustrations in *The Photo Review*, 26:4/27:1, 2004.

Available from the publisher by contacting info@photoreview.org

U.S. Camera — a legendary marque. The name conjures up a bullish age in photography. Large heavy photo annuals filled with visual punch — big faces, big action, big bosoms. They had confidence and pizzazz, as did their editor and publisher, Tom Maloney. An energetic dynamo with boundless curiosity and a restless, constant traveler, Maloney frequently changed jobs, had four marriages, and sired nearly a dozen children. In his prime, this self-made tycoon, who enjoyed hosting his parties as much as he did partying at them, was involved in myriad, simultaneous activities. But it is for *U.S. Camera* that he will be remembered.

It is not surprising that Maloney's *U.S. Camera Annual*, which he edited and published from 1935 to 1969, and his numerous other photography books and magazines, should have been such popular publications. (His magazine, *U.S. Camera*, reached a peak circulation of 300,000, second only among photo publications to *Popular Photography*.)¹ During an era when amateur photography was becoming an essential aspect of the middle-class lifestyle (especially on family vacations), Maloney became a success by appealing to mainstream American values, including patriotism. Professional photography was an expanding field as well, especially in print media.

As both photography enthusiast and successful advertising executive — among his accounts was Sylvania, for which he promoted its flashbulbs — “Blue Dots for Sure Shots” was his campaign — Maloney understood how to appeal to a diverse audience. His annuals not only contained superb individual photographs and photo essays but had something for every taste. While they sometimes lacked coherence in the page-to-page sequencing of individual images (Maloney thought occasionally surprising juxtapositions were part of their charm), the annuals included high-quality portraits of celebrities, nudes, cute animals and babies, news photos, innovations in color, and portfolios by leading photographers, usually accompanied by technical data so that readers could imagine how they might have made the picture themselves.

Although he included international (generally European) photographers in every issue, Maloney's annuals had a definite American flavor when compared to their Western European counterparts, *Das Deutsche Lichtbild* and the French *Photographie*. In particular, the spiral-bound *Photographie* inspired Maloney to start his own in the same format in 1935.² He judged that the venerable *American Annual of Photography*, with its continued devotion to fin-de-siècle Pictorialist aesthetics, had become old-fashioned. He was right — the first issue of his annual sold out quickly. As a result, his career as a publisher was launched, and the history of photography in the U.S. would be shaped by his influence.

Maloney's trajectory in photography was closely connected with that of his hero, Edward Steichen, who worked closely with the young entrepreneur on the first 11 *U.S. Camera* annuals. Steichen barely mentioned “his friend Tom” in his autobiography, but he got his job as director of the Department of Photography at the Museum of Modern Art through Maloney's influence and, virtually every year for decades, his name and photographs were brought before the public in *U.S. Camera* annuals.³ Maloney

consistently lauded Steichen as the greatest living figure in photography and Steichen didn't object to the characterization.

With a focus on his relationship to Steichen, this chronology will provide an overview of Tom Maloney's life and work, drawing on previously unpublished information from primary sources and personal reminiscences.⁴ My research also benefits significantly from Harvey V. Fondiller's interview-based "Tom Maloney and *U.S. Camera*," a 1981 article published in *Camera Arts*.⁵

Fondiller's opening statement, "Hardly anyone under the age of 40 knows his name, but a generation ago Tom Maloney was a catalyst of contemporary photography," was certainly true. Now it's two generations ago and it's time for a reminder of Maloney's contributions. Maloney not only did a lot for the development and appreciation of photography; he also had a fascinating and extremely busy personal and professional life, more details of which are in Fondiller's excellent piece than can be repeated here.

1904, October 23. Born Thomas James Maloney in Milwaukee, to Irish-American parents, Edward M. and Anna Maloney.⁶

1923. Graduates president and valedictorian of his high school class at La Crosse, Wisconsin, where Edward Maloney is a supervisor for the Milwaukee & St. Paul Railroad. Enters the U.S. Naval Academy, where he becomes a varsity halfback.

1925. Resigns in his third year at Annapolis after it is discovered that, in 1924, he had secretly married Ruth Birdsall and become a father. Tom and Ruth will have five children (one stillborn).

1934. After a series of at least four different jobs in eight years, leaves the New Jersey Zinc Co., where he has worked as an assistant advertising manager, and forms his own ad agency, T.J. Maloney, Inc., in Manhattan. An expert on the psychology of color, Maloney soon lands a major account with the Sherwin-Williams paint company, followed by *Life* magazine, Rohm & Haas, and others.⁷

1935. Maloney's first book is published by William Morrow: *Three Poems*, with illustrations by Alexey Brodovich, later renowned as the creative director for *Harper's Bazaar*. Maloney will continue to write poetry for his own pleasure.

Maloney persuades Edward Steichen, then the dean of American commercial photographers, to help judge his first photo annual: *U.S. Camera 1935*, beginning a 34-year series.⁸ Printed in sheet-fed gravure, the first images are by Steichen: a nude in color and a portrait of Alfred Stieglitz. Other contributors include Berenice Abbott, Margaret Bourke-White, Henri Cartier-Bresson, Imogen Cunningham, Arnold Genthe, Laura Gilpin, George Platt Lynes, Martin Munkacsy, Ben Shahn, Ralph Steiner, Brett Weston, and Edward Weston.

1937. Begins publishing photography books other than the annuals, with Will Connell's *In Pictures. A Hollywood Satire*. In addition to the annuals, Maloney will publish at least 27 more books by 1960, not including reprints and revised editions. Most are

photography books, plus a few publications for children. (Selected titles are mentioned below.)

Edward Weston is awarded the first Guggenheim fellowship given to a photographer, after Foundation director Henry Alan Moe consults with Maloney and Steichen.⁹

1938. Begins *U.S. Camera Magazine* as a large-format (over 12x12 inches), finely printed, spiral-bound quarterly.¹⁰ In “Good Pictures,” Steichen argues that photographers need to shake off the influence of painting and that he considers having been a painter a handicap. Pictorial photographers, he asserts, who use “such things as gum prints, oil prints, soft-focus lenses, etc.” are practicing a “form of stupidity.” Other contributors to the first issue include Beaumont Newhall, Arnold Genthe, Edward Weston, Will Connell, Rockwell Kent, and Eliot Porter. With its title simplified to *U.S. Camera*, the magazine will later become an inexpensively produced monthly.

1939. Steichen, who has been chair of the judging team for the annuals, becomes the sole judge for 1939 and continues in this role through the 1946 “Victory” edition. The book opens with a Steichen portfolio, prefaced by a statement by Maloney that reads in part, “His is the best individual expression of photography today. *U.S. Camera 1939* is solely his book. As such, the editor feels it has more beauty, more simplicity, more warmth, and yes, more charm and sentiment than any past issue. It has, too, that vigor that is Steichen. And it has his singing enthusiasm — his whole souled interest in his chosen craft.” The annual also features “The F.S.A. Photographers,” introduced by Steichen, who writes, “It is not the ... work of individual photographers that make these pictures so important, but it is the job as a whole ... that makes it such a unique and outstanding achievement.”¹¹

Maloney visits Ansel Adams, who will later recall that Maloney talked “a mile a minute,” and agrees to sponsor photography workshops at Yosemite under Adams’s direction (later known as the Ansel Adams Workshops). Maloney also appoints Adams an editor of *U.S. Camera*.¹² Adams will subsequently write a number of articles for the magazine.

1940. Instigator and “Chairman” for *A Pageant of California*, the spectacular photography exhibition curated by Ansel Adams at the Golden Gate International Exposition in San Francisco. The large spiral-bound catalogue, with essays by Beaumont Newhall and Edward Weston, resembles the deluxe format of *U.S. Camera* magazine. Adams writes that this exhibit “brought, for the first time, photography in many of its approaches, to the attention of the people in the West.” It is seen by millions.¹³

Two landmark *U.S. Camera* photography books are published: *California and the West*, by Edward and Charis Weston, of work produced under the Guggenheim fellowship, and *Photographing in Color*, by Paul Outerbridge, which is issued with two different dust jackets. Both are sent to Maloney’s “Lens League,” members who are scheduled to receive four books; the other titles promised are Ivan Dmitri’s *Kodachrome and How to Use It* (published by Simon and Schuster) and Toni Frissell’s *Children*, which probably was never published.¹⁴

Publishes the only two-volume, slipcased annual, *U.S. Camera 1941*, in both regular and special editions.¹⁵ Volume One includes a 37-page article on William Henry Jackson; 23

photos by Dorothea Lange with text by Pare Lorentz, the director of *The Plow That Broke the Plains*; and a 12-page tribute to the Latvian-born photographer Lusha Nelson (1900–1938), with an essay by his wife.

1941. The lively Spring 1941 issue of *U.S. Camera* (No. 14) comments on the establishment, on December 31, 1940, of the Department of Photography at the Museum of Modern Art, with Beaumont Newhall as curator, the first such department at any U.S. museum. Noting a disagreement among the editors, who at the time are Ansel Adams, Anton Bruehl, Tom Maloney, Paul Outerbridge, and Edward Steichen, an anonymous editorial presents the views of some of them. It questions the preponderance of “ultra-modern” photographers in the exhibit, “Sixty Photographs,” criticizes the printing of the catalogue, and states, “Why Walker Evans was chosen to receive the first one-man show in the museum [in 1938] can well remain a mystery and as for the [Therese] Bonney show, no more need be said.” In the same issue, Nancy (Mrs. Beaumont) Newhall writes that “there are as yet no great color photographers and that men like Steichen were “still puzzled by it.”¹⁶

Maloney begins fruitless negotiations, which will continue until 1945, with Beaumont and Nancy Newhall, to publish an expanded version of Beaumont’s *Photography 1839–1937*.¹⁷ This book was Beaumont’s March 1937 catalogue for his survey exhibit on the history of photography at the Museum of Modern Art, revised and reissued in 1938 as *Photography: A Short Critical History*. During the war, while Beaumont is on military duty, Nancy will become acting curator at MoMA and prepare a draft of the new book. Rewritten by Beaumont and published by the Museum of Modern Art in 1949, it will become the first edition of his first *History of Photography*, in which he thanks Nancy for sharing “the fruits of her research.” (He will revise and reissue it in 1964, 1971, 1978, and 1982.)

When Pearl Harbor is attacked on December 7, Steichen is visiting for the weekend at Maloney’s spacious home in the Kings Point section of Great Neck. Steichen determines to become “the Mathew Brady of World War II,”¹⁸ and is soon appointed to form a photography unit to document Naval aviation. (In 1945, Steichen will become director of all Navy combat photography.) With Steichen’s help, the *U.S. Camera* annuals from 1942 to 1946 are devoted almost exclusively to war coverage and remain among the best collections of photographs by U.S. photographers of that conflict.

1942. Maloney publishes an article in *Good Housekeeping*, “I Like These,” with his nine favorite pictures of children.¹⁹ In August, his ad firm, T.J. Maloney, Inc., merges with Newell-Emmet Co. because Maloney wants to join the Navy. However, after a serious auto accident on May 14, in which he suffered a broken jaw and other injuries, he doesn’t accept an offered commission.²⁰ About this time, his wife, Ruth, dies.

1944. Begins publishing children’s books, including Robert Louis Stevenson’s *A Child’s Garden of Verses* (with photos by Frissell).²¹ Some of his children’s books are written in collaboration with Sally Lee Woodall, who will later become his second wife. Publishes instructional books on photography: Lucile Robertson Marshall’s *Photo-Oil Coloring for Fun and Profit* and Joseph Foldes’ *Everybody’s Photo Course*.²²

At the suggestion of Steichen, Maloney joins the new Advisory Committee on Photography at the Museum of Modern Art; the length of his tenure is unclear (see also 1973 below). There are 30 members, with Roy Stryker as chair, David McAlpin as honorary chair, and Ansel Adams as vice chair. Maloney attends only two meetings but is active “behind the scenes.” During an October 29 lunch with Nancy Newhall, Maloney discusses the possibility of Steichen’s becoming director of the Department of Photography, alarming the Newhalls. Writing to Nancy on November 10, Beaumont Newhall makes it clear that he would leave if Steichen got the job: “The truth is that we cannot work under anybody, for to do so would be to yield prestige to someone who knows less than we do — for we are better equipped for the job than anybody else (with the obvious exception of Stieglitz).”²³

Publishes war photo books: *Tarawa*, by Dick Hannah, and *Born Free and Equal*, by Ansel Adams. The latter, which is about Manzanar, the Japanese-American internment camp in California, takes courage for Adams and Maloney to publish during the war; although praised by Eleanor Roosevelt, its message of respect for civil rights is not accepted by all Americans. Only someone of Maloney’s reputation and obvious patriotism could publish such a book at this time. Adams was passionate about telling this story and doing it in a way acceptable to Nisei authorities. He urged Maloney, “So lets [sic] knuckle down and rush it through, because it is of real importance — more so, perhaps — in the human sense — than anything you or I have done.” He later wrote of it, “It was poorly printed, publicized, and distributed, perhaps to be expected in wartime.... It met with some distressing resistance and was rejected by many as disloyal.”²⁴

U.S. Camera begins issuing *Camera Comics* in October. The third issue introduces heroine Linda Lens, a character loosely based in Margaret Bourke-White. In addition to fictional adventure stories, the comic books include tales of actual figures from the history of photography such as Mathew Brady and Edward Muybridge.²⁵

1944, Dec. 17. The New York Times praises the *1945 U.S. Camera Annual* as the “best picture book on the war published to date.”

1945. In March, Steichen gets advance word of the Iwo Jima invasion. He wants to cover it himself and asks Maloney, who has become a war correspondent, to accompany him. After the beach has been secured, they go ashore but during the night, Japanese soldiers throw grenades into the sleeping tents of the Navy pilots.²⁶ Steichen and Maloney witness the carnage. Later that year, Maloney publishes *Iwo Jima, Springboard to Final Victory*, by Raymond Henri; *Power in the Pacific*, the catalogue for a major exhibit organized by Steichen at the Museum of Modern Art; and a reprint of Anton Bruehl’s *Mexico*.²⁷ Maloney gives the first *U.S. Camera Achievement Award* to Joe Rosenthal, photographer of the flag-raising on Iwo Jima.²⁸

1946, January. Tom marries Sally Lee Woodall. They settle in Kingston, New Jersey, and have one daughter. Tom also adopts Sally’s son, Patrick, who tragically drowns at the age of 16 in nearby Lake Carnegie.²⁹

1946, May. *U.S. Camera* magazine features an André De Dienes photograph of a charming unnamed model on the cover — Norma Jean Baker, later known as Marilyn Monroe. This is now the most valuable single issue of the magazine.

1946, ca. At the request of Secretary of the Navy James Forrestal, Maloney publishes *U.S. Navy War Photographs: Pearl Harbor to Tokyo Harbor*. Six million copies are produced and four million sold at cost (35 cents a copy).

1946. Maloney helps convince the Museum of Modern Art that Steichen should take charge of its Department of Photography.³⁰ At the request of Henry Alan Moe, a MoMA trustee, Maloney invites Steichen to accept the directorship. He also promises to raise \$100,000 per year from industry to support the department.

Steichen's appointment (which would not be official until July 1947) leads to the almost immediate resignation on April 29, 1946, of Beaumont Newhall, who in the fall of 1948 will move to Rochester to become the curator of a new museum, the George Eastman House. Newhall's ideas about photography exhibitions, largely influenced by Stieglitz, emphasize artistic expression first, popularity second. By contrast, Steichen's plans include thematic exhibitions that will significantly boost museum attendance. The attitude of Newhall and his friends toward Steichen and his allies is reflected in a letter from Ansel Adams to Nancy Newhall on January 7, 1946, in which he states, "I would rather have my prints destroyed than allow them to fall under Steichen's control... , than have them tainted by that Goddamned advertising scheme set up.... I cannot think of anything WORSE than either you or Beaumont staying on under the Steichen-Maloney set-up."³¹ After Steichen's appointment is announced, Adams writes a letter of protest to the museum, along with Edward Weston, Brett Weston, Willard Van Dyke, Helen Levitt, Harry Callahan, and others.³²

But Adams's fears are largely unfounded. Although Steichen's tenure at MoMA is remembered chiefly for his thematic exhibitions, "The Family of Man" (1955) and "The Bitter Years" (his last show, which opened in Fall 1962, about Farm Security Administration photographs produced during the Great Depression), most of his exhibits celebrate the achievements of one or a few artists. Among them: Eugène Atget, Brassai, Lewis Carroll, Henri Cartier-Bresson, Robert Doisneau, Robert Frank, Dorothea Lange, Aaron Siskind, Frederick Sommer, Alfred Stieglitz, Paul Strand, Edward Weston, and Ansel Adams (though a one-man show by Adams was cancelled around the time of Steichen's appointment).

Maloney's role in Steichen's appointment, which caused a deep rift in the relatively small photography community, did not sever his ties with Newhall's supporters. Yet it seems likely that Maloney's subsequent relationship with Adams did not extend beyond polite cooperation. Adams's work appears in nine of the next 10 *U.S. Camera* annuals, but there is little evidence to suggest that the two had much personal contact after the flap.³³ Similarly, Beaumont Newhall, who had contributed several articles and reviews to *U.S. Camera* in its early years, almost disappears from its pages and starts writing articles for Maloney's competitors, *Popular Photography* and *Modern Photography*.³⁴

1947. Publishes *Puerto Rico: Caribbean Crossroads* by Lewis C. Richardson with photos by Charles Rotkin, who had worked on Roy Stryker's Standard Oil Project. Also releases Morris Rosenfeld's *Sail-Ho: Great Yachting Pictures*.

1949. Steichen is given the *U.S. Camera* Achievement Award for "most outstanding contribution to photography by an individual." Maloney takes his ad accounts and staff to Cecil & Presbrey, where he becomes executive vice president and later president. During his tenure, he acquires the IBM account and convinces Sylvania to sponsor the TV show "Beat the Clock."³⁵

1950. For the presentation of the annual *U.S. Camera* Achievement Award to David Douglas Duncan and Carl Mydans, Maloney charters two railroad cars of the *Empire State Express* to bring guests from New York to Rochester, where they are met by a fleet of limousines.³⁶

U.S. Camera Annual features the photography of Bill Brandt, including his haunting picture of the white bird that will appear in Otto Steinert's *Subjektive Fotografie* (Bonn, 1952), one of the landmark books of the decade.

1951. Forty pages of the *U.S. Camera Annual* are devoted to Korean War coverage, mostly by David Douglas Duncan.

1952. Publishes *The Figure from U.S. Camera*, an outstanding collection (though indifferently printed) of photographs of female nudes by Harry Callahan, Edward Weston, and other prominent photographers. In his introduction, written in the pre-*Playboy* era when nude images are still controversial, Maloney argues for a more liberal acceptance of figure photography.

1953, October 29. Maloney attends the planning meeting, chaired by Steichen, for MoMA's *The Family of Man* exhibit, which Steichen called "the most important undertaking of my career."³⁷ Steichen reports that he has five or six thousand photos (he would cut it to just over 500) but needs more to "round out the story." He further explains, "There will be no propaganda and no ideological approach. It will be not just one profile of life, but all sides of it and it will reach to all horizons.... The greatness of man is to be stressed, but the inhumanity of man to man cannot be overlooked." After contributing to a discussion of various methods to obtain more photos, Maloney asks Steichen how he will handle religion. Steichen replies, "something that expresses human faith." Suggesting the Cartier-Bresson of Gandhi and one of "the boy and the priest," Maloney says, "It is a part of a universal stream, part of life and dying, and you would not get into any controversy." Steichen counters, "Faith is an emotion that can be best expressed in the human face."

Regarding the installation, Steichen says, "The installation will be like nothing that ever has been done before. You will be led through the exhibition. You will not be able to go off to the right or left. It will be as though you watched a movie except that you won't be in chairs."³⁸

1954. The *1954 U.S. Camera Annual* features an international survey of photography including a large selection from the exhibit, “Post-War European Photography,” curated by Steichen at MoMA, and forty pages devoted to the Magnum photography cooperative. 1955. On January 1, 1955, Cecil & Presbrey disbands. Maloney becomes executive vice president of Grant Advertising, Inc., and a member of the agency’s executive committee.

39

The outstanding 20th anniversary *Annual* includes portfolios by Richard Avedon, Andreas Feininger, Robert Frank, Paul Strand, and Ansel Adams, whose photos are specially printed on a finer paper than the rest of the book. Also included is a memorial to the greatly missed Magnum photojournalists Robert Capa and Werner Bischof.

The March issue of *U.S. Camera* magazine features a 16-page article on *The Family of Man* exhibit curated by Steichen.⁴⁰ Maloney describes Steichen as not only “one of the great photographers, but the very first living talent when photographs must be directed to speak with heroic message.” To his lasting regret, Maloney does not seek to publish the *Family of Man* catalogue, citing “advertising agency problems” at the time.⁴¹ It will become the best-selling photography book ever. Incredibly popular with the public around the world, this show was Steichen’s greatest achievement. In Calcutta, for example, 350,292 people will view it in March and April 1957; by 1960, seven million in 32 countries will have seen the exhibition.⁴²

Nevertheless, *The Family of Man* is abhorred by some “creative photographers” and their supporters because it emphasizes subject and obscures the role and intent of the photographer as artist. Critic Hilton Kramer, who will later boast that he “loathed the exhibit,” calls it “the single worst thing ever to be inflicted upon the art of photography” because it “corrupted the meaning of virtually every photographic image.”⁴³

Although Kramer’s view was extreme, Steichen’s primary concern was the exhibition — his creation — and not the artists. A dramatic illustration: a few years later, when photographer Syl Labrot found at a MoMa exhibition opening reception that two of his 16x20-inch color carbro prints had been physically cropped without his permission, he angrily confronted Steichen, who maintained that it was done for the good of the show. Taking them off the wall, Labrot walked out the door — after Steichen told security to let him go.⁴⁴

Maloney begins publishing *U.S. Camera Teen Photo News*, which carries technical advice, career information, and announcements about contests; it is discontinued after a few issues.⁴⁵

1956. Declines appeal from Merle Armitage, who published Edward Weston’s first book in 1932, to help fund the publication of a limited-edition book by Brett Weston. Maloney writes, “from your description of the book — “a series (of what in painting would be designated non-objective photographs) which exceed in profundity, in organization, and in pure technical skill, any photography I have ever seen” — I simply can’t be enthused about it as a publishing venture.” Maloney believes that a photography book needs a text, like *California and the West*, which was written by Edward Weston’s wife, Charis; in a letter to Brett, Maloney suggests that Brett’s wife, Dody, write it. Armitage, however, does go ahead with the publication of *Brett Weston. Photographs*, illustrated with 28 reproductions.⁴⁶ Maloney publishes an extensive portfolio of Brett’s work in *U.S. Camera*

Annual 1956, along with features on Avedon, Wynn Bullock, W. Eugene Smith, and Steichen (for his 75th birthday).

1957. Joins Dancer-Fitzgerald-Sample, an ad agency with \$60 million per year in billings, as vice president and member of the executive committee, with responsibility for public relations.⁴⁷ Within a few years, Maloney leaves this firm and is hired by Brown & Butcher.

1957. Begins publishing *Camera 35* magazine, a successful venture though not as profitable as *U.S. Camera*.⁴⁸

1958. *U.S. Camera Annual* includes a portfolio by Swiss-born Robert Frank from *The Americans*, the first American publication of Frank's now legendary book.

1959. The annual includes a memorial portfolio devoted to Edward Weston.

1960. In February, announces redesigned of U.S. Camera magazine and inaugurates a series on outstanding photographers with a profile of Berenice Abbott.

Marries Mary Crosby in September. The couple will have four children, including one who dies in infancy and one they adopt in 1970. The family live in Titusville, New Jersey, through the 1960s. The same month he marries, Maloney leaves Brown & Butcher and joins Hicks & Greist as director, stockholder, and chairman of the executive committee.⁴⁹

Publishes *Ski and Snow* by Ray Atkeson, the last completely new *U.S. Camera* book other than an annual.⁵⁰ The 1960 *Annual* includes a tribute to Steichen by Alexander Liberman, an article by Steichen on *The Family of Man* in Russia, a major section by Ansel Adams on Hawaii, and a Margaret Bourke-White retrospective.

1961. The 25th anniversary *Annual* includes a selection of the best pictures published in the series since its inception in 1935.

1962. In an effort to make *U.S. Camera Annual* more like a book, it is published without advertising. The experiment lasts one year.

1963. Awards *U.S. Camera* Achievement Award to Edward Steichen at the George Eastman House, Rochester. The black-tie banquet is attended by Margaret Bourke-White, who sits next to Steichen. The 1963 annual includes a tribute to Steichen by his brother-in-law, the poet Carl Sandburg.

1964. *U.S. Camera* magazine is renamed *U.S. Camera and Travel*.

The last *U.S. Camera Annual* published by Maloney under this title features the Bert Stern portfolio of the late Marilyn Monroe. Maloney begins publishing its replacement, *U.S. Camera International Pictures*, in magazine format (1964–1965), renamed *U.S. Camera World Annual* (1966–1970).⁵¹

1965. Maloney, by this time an officer of McManus, John, & Adams, is appointed director of its new subsidiary, Public Relations Programs, Inc. Clients include American Metal Products, Dow Chemical, General Time, and Westclox.⁵²

1966. *U.S. Camera World Annual* introduces “a New Young Talent”: Mary Ellen Mark. The *Annual* also includes a portfolio of Vietnam War photos by Larry Burrows, who is the recipient of the year’s *U.S. Camera Achievement Award*.

1968. The 1968 *Annual* includes portraits of Steichen by Karsh and *U.S. Camera Achievement Awards* to Beaumont Newhall, the late Henry Luce, and others.

1969. *U.S. Camera World Annual 1969*, the last U.S. Camera Publishing Co. annual edited by Maloney, includes news photos from an eventful year: images of the assassinations of Robert Kennedy and Martin Luther King; coverage of the Vietnam War by David Douglas Duncan; Eddie Adams’s photo of Police Chief Loan executing a Viet Cong officer; documentary pictures of the capture of the *U.S.S. Pueblo* by North Korea; the photograph of the body of Che Guevara; and images of student protests at Columbia University and in Paris. With a new editor, Cranston Jones, U.S. Camera Publishing Co. published one more annual, the 1970 edition.

U.S. Camera and Travel renamed *Travel and Camera*.⁵³ Maloney sells U.S. Camera Publishing Co. to American Express, including *Travel and Camera*, *Camera 35*, and the *U.S. Camera Annual*. Jim Hughes, who has recently joined the company, continues as editor of *Camera 35* and becomes the editor for the next few *U.S. Camera* annuals.⁵⁴

Maloney organizes Steichen’s 90th birthday party with 163 guests at the Plaza Hotel in New York and establishes the Edward J. Steichen Collection at the U.S. Naval Academy with a donation of 513 photographs and 117 books. In 1970, he supplements the collection with 266 more prints. Maloney asks his friends to contribute, and by 1972 the collection numbers more than 1,200 photographs and several hundred books.⁵⁵

1970. About this time, Maloney moves to Crestview, a 12- acre estate in Lawrenceville, New Jersey.

1973. Rejoins the MoMA Photography Committee at the request of its chair, Henry Alan Moe, and remains on it until May 1982.⁵⁶ Among other members is Beaumont Newhall.

Steichen dies on March 25, 1973. As per his will, Maloney helps Steichen’s widow, Joanna, distribute the “Steichen Navy Unit Photographs” to the Naval Academy in Annapolis, the San Diego Naval Unit, West Point, and other repositories. He also helps her in the selection of the George Eastman House as the major repository of his archives.

⁵⁷

1974. Becomes Chairman of the Board of Telepro Industries.⁵⁸

1979, Fall. Teaches eight-session course at New School’s Center of New York City Affairs on “Photography New York.”

1980. *U.S. Navy War Photographs: Pearl Harbor to Tokyo Bay*, written and edited by Maloney and Steichen, is published by Crown.

1984. Marries Gunvor Albins, a former Swedish swimming champion with two daughters from a previous marriage.

1988. After several years of declining health, dies of a heart attack at his last home in Cranbury, New Jersey, on January 18. He is survived by his wife, five daughters, and two sons.

Tom Maloney left a legacy of hundreds of *U.S. Camera* magazines and books that preserve for posterity a visual record of the mid-20th century. These publications not only include the stars in photography of the era — from Ansel Adams to Robert Frank, and most consistently, to Edward Steichen — but also a wonderful cross section of art, news and war photography, portraits, nudes, baby pictures, scientific applications, and all sorts of other images, some by young photographers who eventually became well known. In their own time, as aptly characterized by Jim Hughes, Maloney's annuals "were truly marvelous in the ways they brought great photography to the masses."⁵⁹ Today, they remain as enduring windows to a steadily receding past and as valuable resources for the history of photography.

ENDNOTES

1. Harvey V. Fondiller, "Tom Maloney and U.S. Camera," *Camera Arts* (July-August 1981), 107.
2. I visited Tom Maloney at his home in Lawrenceville, New Jersey, a few years before he died and, although he had sold off many of his possessions as a result of financial difficulties, he still had several early 1930s issues of *Photographie* that he was getting ready to send to an auction. Clearly, they were important to him.
3. See particularly the annuals for 1939, 1956, 1960, 1962, 1963, and 1969.
4. Tom's widow, Mrs. Gunvor Albins Maloney, and his friend, photographer Evan Lindner, both generously provided recollections and illustrations that accompany this article. Tom's son, Daniel, and his mother Mary also were helpful with regard to family history. I am also grateful to Becky Simmons, George Eastman House; Shaw Kingsley, Center for Creative Photography; Laura Santaniello, Assistant to the Chief Curator, Museum of Modern Art, New York; and Mary Catalfamo, U.S. Naval Academy, for access to information in their repositories.
5. (July-August 1981), 16, 19-23, 106-107. Fondiller had been an associate editor of *U.S. Camera* in 1948-1949. Thanks also to Jim Hughes, who as editor of *Camera Arts* commissioned Fondiller's article and who also encouraged me to write this article. Hughes is the former editor of *Camera 35* (published by U.S. Camera) and he edited the *U.S. Camera Annual* for several years after the Maloney era.

6. Some printed sources give his birth year as 1906, but according to family members, he was really two years older. Similarly, his son Daniel is quite sure Tom's birthday was October 23, not October 27 as is sometimes found.

7. *New York Times*, Dec. 27, 1953, III, 10:4.

8. Although an annual was published every year beginning in 1935, there was no U.S. Camera 1938 due to a change in the publication schedule (the 1939 edition has a 1938 copyright date). Beginning in 1938, the annual was supposed to be out by Christmas of the preceding year, but sometimes it was late. The last annual published by U.S. Camera was the *U.S. Camera World Annual 1970*, which carried a 1969 copyright. The 1971 to 1973 annuals were published by American Express and edited by Jim Hughes. Popular Publications then published *U.S. Camera Annual* until the 1978 edition, if not subsequently.

9. Jim Hughes to author, Sept. 29, 1999. Hughes recalled Maloney "talking at length about his role in getting Weston his Guggenheim" and that Maloney and Moe were good friends. See also Maloney's account in *U.S. Camera Annual 1959*.

10. The magazine was published by U.S. Camera Publishing Co., which began publishing the annuals with the 1944 edition. U.S. Camera Publishing Co. also issued most of Maloney's other books, although, for reasons unknown, "T.J. Maloney" published six of them. From 1935 to 1943, the annuals (and other U.S. Camera books, like *California in the West* and *Photographing in Color*), were published by William Morrow, Random House, or Duell, Sloan, and Pearce.

11. 45.

12. Mary Street Alinder, *Ansel Adams: A Biography* (New York: Henry Holt, 1996), 158-160. Adams invited Edward Weston to teach at the first workshops in summer 1940, which were described in *U.S. Camera*, No. 15, 1941.

13. *Ibid.*; *A Pageant of California* (San Francisco: Crocker-Union, 1940).

14. One Outerbridge book cover had a photo of radio towers; the other depicted a barn. On Nov. 29, 1940, Maloney wrote that the Frissell book would be ready on Feb. 1, 1941, but I could find no trace of it. He apologized for his "almost chronic lateness," stating that publishing photography books "started as a hobby — and grew, and grew, and grew" and that he burned a lot of "midnight oil" to get higher quality. Maloney to Lens League Member (form letter), Edward Weston Archive, Publications Box, Center for Creative Photography.

15. The now scarce less-expensively bound special edition had yellow paper-covered boards with blue printing on cover. The regular edition was also hardcover but in red cloth with paper printed labels affixed to the covers.

16. 28, 42, 82.

17. "Maloney Book" folders, Newhall Archive, Center for Creative Photography. In 1945, Nancy received comments on her draft from Elizabeth McCausland, a writer of thoughtful articles on photography, and historian Robert Taft. Taft's *Photography and the American Scene* (New York: Macmillan, 1938) was one of Nancy's major sources, along with Beaumont's book. In Newhall's autobiography, *Focus: Memoirs of a Life in Photography* (Boston: Bulfinch, 1993), his account of the evolution of his landmark *History of Photography* omits mention of this intermediate stage in its development.

18. As characterized in an unpublished address by Steichen's younger colleague, Wayne Miller, "Photographing the Second World War and After," Society for Photographic Education, Mid-Atlantic Regional Conference, Penn State University, Oct. 21, 1995.

19. No. 114 (April 1942), 24-25.

20. *New York Times*, Aug. 19, 1942, 31:6; Nov. 15, 1954, 40:4.

21. Other children's books published by Maloney included Sally Lee Woodall, *Puffy Goes to Sea* (1944); Tom Maloney, *Isabelle Elizabeth, the Duck That Lived Alone* (1944); Maloney, *Judy at the Zoo* (1945); Woodall, *Animal ABC* [photos by prominent photographers] (1946); and Woodall, *The Happy Island* [Bermuda, photos by Frissell] (1946).

22. Later instructional books published by Maloney included J.W. McManigal, *Marketing Your Pictures* (1946); William C. Eymann, *Everybody's Movie Course* (1947); Will Connell, *About Photography* (1949); Karl A. Barleben, *Ribbons of Sound*; and Louis Stettner, *U.S. Camera's 35mm Photography* (1956).

23. Newhall, *Focus*, 127-128.

24. Adams to Maloney, September 16, 1944, Ansel Adams Papers, Special Collections, University of California, Los Angeles. UCLA has 44 pages of correspondence on this topic, documenting in detail Adams' intense desire and hard work. Adams was also very concerned about Maloney or his editor Ruth Fleischer making any editorial changes without his permission, writing to them at length his reasons for picture selection, sequencing, and captions. Nevertheless, the exchanges document many changes to the book made by Adams himself between June and October 1944. For assistance in making this file available, the cooperation of Archivist Carol A. Turley of UCLA is acknowledged with gratitude. Second quote: Ansel Adams, *An Autobiography* (Boston: NYGS/Little Brown, 1985), 263.

25. At least eleven issues were published, 1944-1945.

26. Penelope Niven, *Steichen* (New York: Clarkson Potter, 1997), 612. Maloney was the first foreign correspondent in Tokyo at the end of the war. *Shipmate* [U.S. Naval Academy], May 1988.
27. *Power in the Pacific* was also issued as a special issue of *U.S. Camera* magazine. The exhibit was designed by Lt. G.E. Kidder-Smith.
28. *U.S. Camera*, 8:5 (June 1945) includes the Rosenthal tribute. Issue also includes Maloney, "Another Guy Named Joe" about Rosenthal and his famous picture.
29. In August 1955, 15-year-olds Patrick Maloney and Kenneth Workman drowned when they tried to ride a canoe in a huge flood caused by two successive hurricanes. Patrolman William Ellis died trying to save them. Subsequently, the Maloneys moved to Frenchtown, New Jersey.
30. Niven, 618. Steichen was not the first Director; Willard Morgan was appointed to the position in 1943 and served until the summer of 1944, when the staff was reduced to Nancy Newhall, Acting Curator. Newhall, *Focus*, 101-109, *passim*.
31. Mary Street Alinder and Andrea Gray Stillman, eds., *Ansel Adams: Letters and Images, 1916-1974* (Boston: NYGS/Little Brown, 1988), 166-167; "\$100,000 per year," *Ibid.*, citing unpublished manuscript by Nancy Newhall; "fall of 1948," Newhall interview in Paul Hill & Thomas Cooper, *Dialogue with Photography* (NY: FSG, 1979), 392-393.
32. Newhall, *Focus*, 150.
33. Judging by the paucity of Adams-Maloney correspondence in the Adams Papers, Center for Creative Photography.
34. *Beaumont Newhall* [Bibliography]. Rochester: George Eastman House, 1971. (A list of 632 publications by Newhall.) Newhall did contribute articles to the 1957 and 1959 *U.S. Camera* annuals. Nancy Newhall's only contribution to *U.S. Camera* among her 81 publications was in 1941. "Nancy Newhall/Bibliography" in Beaumont Newhall and Peter Hunt Thompson, *Nancy Newhall*, issued as *Untitled 10*, Friends of Photography, 1976, 8-10.
35. *New York Times*, Dec. 27, 1954, III, 10:4.
36. Fondiller, 106.
37. Edward Steichen, *A Life in Photography* (New York: Doubleday, 1963), Chapter 13, n.p.

38. Notes of meeting attended by Steichen, Maloney, Shirley Burden, Bruce Downes (*Photography*), John Wolbarst (*Modern Photography*), Bob Smallman (*Infinity*), Elizabeth Shaw, and Wayne Miller. Family of Man folder, Steichen Papers, George Eastman House.
39. *New York Times*, Nov. 15, 1954, 40:4.
40. *Popular Photography* and *Modern Photography* ran 12 and 19 pages, respectively.
41. Fondiller, 23. The book was edited by Jerry Cooke and published by MACO in collaboration with Simon and Schuster in 1955. It has been reprinted many times since and is still in print. The exhibit is on permanent display in Luxembourg, Steichen's birthplace.
42. Steichen's notes, Family of Man folder, Steichen Papers. That year, Maloney was also having substantial problems with Cuneo Eastern Press, the printer of *U.S. Camera* magazine. He was so busy that one of his editors, Lew Parella, announced his resignation on September 12, citing "the tremendous amount of unnecessarily tedious and futile work [Author's collection.]
43. "Steichen's Sappy Photos Not Redeemed at Whitney," *New York Observer*, Nov. 27, 2000.
44. Arnold Gassan, "Edward Steichen," Photo History Listserv, November 27, 2000. In all likelihood, the exhibit was "A Sense of Abstraction," in which Labrot was represented by four photographs. *The Sense of Abstraction: An Exhibition by The Museum of Modern Art*, issued as *Contemporary Photographer*, 1:2 (July-August 1960).
45. New York: E. Weyhe, 1956. George Gilbert (Associate Editor of *Teen Photo News*) to author, May 14, 2002.
46. Armitage to Maloney, March 3, 1956; Maloney to Armitage, March 12, 1956; Brett Weston to Maloney, March 13, 1956; Maloney to Brett Weston, March 21, 1956. Author's collection, copies at Center for Creative Photography. Brett remained on good terms with Maloney, who let the photographer stay at his vacation home in Portugal.
47. *New York Times*, Sept. 13, 1957, 27.
48. This well respected serial, which did not sell as many copies as *U.S. Camera* magazine, continued publication into the 1990s, although Maloney sold it along with his other publications in 1969.
49. *New York Times*, Aug. 23, 1960, 38:6; *Who's Who*, 1966-67.

50. The last U.S. Camera books other than annuals were the last three editions of Joseph Foldes, *Everybody's Photo Course*, issued in 1961, 1966, and 1967. It was first released in 1945.

51. The change in format resulted in two 1964 annuals, the hardcover *U.S. Camera* and, in magazine format, *U.S. Camera International Pictures*. The *U.S. Camera Annual* title would be revived in the 1970s by Maloney's successors.

52. *New York Times*, Feb. 4, 1965, 50:3.

53. In the late 1940s, Maloney launched an abortive magazine by this name which lost \$200,000. *New York Times*, Dec. 27, 1953, III. 10:4.

54. Hughes also had been an associate editor of the last annual published by U.S. Camera Publishing Co. When American Express sold *Camera 35* and the rights to the title, "U.S. Camera," to Popular Publications in 1974, Hughes joined Ziff-Davis, where he edited Popular Photography's *Photography Annual* from 1976 to 1979. In 1980, he started a new magazine, *Camera Arts*, modeled on the early quarterly editions of *U.S. Camera*. It was this legacy that led him to publish Fondiller's article on Maloney in July–August 1981. Hughes to author, Sept. 27, 1999. By 1979, *Camera 35* was published by O.E.M. Publications and, by 1991, Palisades Publications.

55. Brochure, "The Edward J. Steichen Collection," Nimitz Library, United States Naval Academy, 1972.

56. Laura Santaniello, MoMA, to author, Aug. 6, 2001. During his second term of service, Maloney contributed financially to Steichen-related events, including the opening party for the exhibit, "Steichen: The Master Prints, 1895–1914," in 1978.

57. Fondiller, 23; Tom Maloney to Joanna Steichen, Oct. 15, 1973, and Joanna Steichen to Maloney, February 8, 1974. Courtesy of Gunvar Maloney.

58. *Who's Who*, 1980–81.

59. Hughes to author, Sept. 27, 1999. Hughes was referring in particular to the early annuals.