

# Ruth Robertson:

## An Inventory of Her Collection at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Robertson, Ruth, 1905-1998
<b>Title:</b>	Ruth Robertson Papers and Photography Collection
<b>Dates:</b>	1910s-1993
<b>Extent:</b>	39 document boxes, 4 oversize boxes, (21.62 linear feet); 4 oversize folders (osf)
<b>Abstract:</b>	The Ruth Robertson Collection documents Robertson's career as a writer and photographer in Illinois, Alaska, and Venezuela with prints, negatives, transparencies, manuscripts, clippings, correspondence, and ephemera.
<b>Call Number:</b>	Photography Collection PH-380
<b>Language:</b>	English and Spanish
<b>Access:</b>	Open for research; negatives and transparencies are in cold storage and must be requested at least two days in advance of anticipated use.

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### Administrative Information

<b>Acquisition:</b>	Gifts, 1995-1996, 2000-2001
<b>Processed by:</b>	Nicole Davis, 2011
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Ruth Agnes McCall Robertson was born in Taylorville, Illinois, on 24 May 1905. Her mother was from a newspaper family from Somerset, Kentucky, and her father was a Scottish landscape painter and photographer. Robertson studied at Knox College in Galesburg, Illinois, and at Bradley University in Peoria, Illinois, although she never finished a degree. She left school in 1939 to work at the Peoria *Evening Star*, where she was the paper's first female photographer and originated the column "Peoria and her People."

In 1942 Robertson moved to Chicago and began working for Acme Newspictures, Inc. During this time she became the first female photographer allowed to shoot in the infield at Wrigley Field and the first woman to cover football games from the 50-yard line at both Notre Dame and Northwestern universities. In 1944 she opened an Acme bureau in St. Louis and became its first bureau manager. Soon after, she and fellow newspaperman Art Neumann opened their own bureau, Press Syndicate, in Chicago. That same year she was the only woman photographer in the press pool at the Democratic and Republican national conventions held in Chicago. To help integrate into a male-dominated field, she often used the nickname "Robbie."

In 1945 Robertson became a war correspondent through the Press Syndicate and was assigned to the Alaskan-Aleutian area. She was stationed at Ladd Field in Fairbanks, Alaska, where she followed U.S. and Russian movements. She traveled the 2,000-mile Aleutian chain to the headquarters of the 11th Air Force, and she flew with pilots bombing the Japanese Kuril Islands. Her articles and photographs from Alaska were syndicated in newspapers and published in *National Geographic*.

After the war, Robertson moved to New York and joined the staff of the *New York Herald-Tribune* doing re-write and production work for the paper and its supplement *This Week*. All the while she freelanced for *National Geographic* and *Holiday* magazines. After being a war correspondent, however, this work seemed too tame, and she looked for something more adventurous. In 1946 she met a group of Venezuelan pilots and subsequently was hired by the Venezuelan airline Linea Aeropostal Venezolana as a publicity photographer.

Robertson's move to Venezuela was a pivotal point in her career as it offered many diverse opportunities. In addition to her work for the airline, she wrote and photographed for newspapers and magazines, including *El Farol* and *Nosotros*, and for several oil companies, and she began making documentary films. She traveled throughout Venezuela, Guiana, Colombia, and Brazil for the oil companies documenting their oil fields, drilling operations, and pipelines. Using these photographs, Robertson produced color calendars for Standard Oil, Shell Oil, and Esso. In 1947 she filmed a movie for the Venezuelan Ministry of Development on pearl divers near Margarita Island, and in the early 1950s she filmed one for Shell on their pipeline under Maracaibo Lake.

For the first two years that Robertson lived in Venezuela, she was eager to make an expedition to Angel Falls. The falls had been "discovered" and subsequently named after her friend Jimmy Angel, the bush pilot who had flown over the falls in 1933 and estimated them to be a mile high. Since that time, four expeditions had attempted but failed to measure and prove the great height of the falls. Robertson was determined to make the journey, accurately survey the falls, and photograph them from the ground for the first time. Though the National Geographic Society refused to sponsor her trip given the high failure rate, it agreed to publish Robertson's story if she did succeed. On 23 April 1949 she set out on an expedition that included Oley Olsen, a bush pilot; Alejandro Laime, a Latvian who had scouted the jungles and who hired native guides to help them; Ernest Knee, a filmmaker; Perry Lowrey, an engineer; and Enrique Gómez, their communications man. The team reached the falls on 12 May, and within a few days they had completed their survey. Robertson's story and photographs were published in "Jungle Journey to the World's Highest Waterfall" in the November 1949 issue of *National Geographic*. Her photographs were subsequently printed in *Time*, *Newsweek*, and newspapers around the world. Her accomplishment also allowed her to join the Society of Woman Geographers. Later Robertson would chronicle the trek in her book *Churún Merú—The Tallest Angel* (Ardmore, Pa.: Whitmore, 1975).

Robertson continued to live and work in Venezuela for most of the 1950s. She joined other journalists in starting the *Daily Journal*, an English-language newspaper in Caracas. She wrote a column, "Ruth Robertson's Notebook," for the *Daily Journal* and also worked as a *Time-Life* correspondent. In 1951, she married Charles Marietta, a University of Texas at Austin graduate and an engineer with the Atlantic Refining Company. Robertson continued to use her maiden name for her professional work.

Due to increasing political turmoil in Venezuela, Robertson and Marietta moved to Mexico in 1958. For the next ten years Robertson worked as Assistant Editor for the *American Society of Mexico Bulletin*, taking on many duties. Eventually she and her husband moved to Brazoria, Texas. Throughout her later life she traveled extensively around the world, continued writing columns for the *Daily Journal*, and lectured to various clubs. Robertson died in Rosenberg, Texas, on 17 February 1998.

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## Sources:

In addition to biographical information found within the collection, the following sources were used:

Hubbard, Patricia. *Ruth Robertson*. Accessed September 23, 2011.  
<http://www.ruthrobertson.org>

Robertson, Ruth, *Churún Merú—The Tallest Angel*. Ardmore, Pa.: Whitmore, 1975.

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## Scope and Contents

The Ruth Robertson Collection documents Robertson's career as a writer and photographer in Illinois, Alaska, and Venezuela with prints, negatives, transparencies, manuscripts, clippings, correspondence, and ephemera. The archive is organized into six series: I. Career, 1939-1992; II. Personal, 1910s-1978, undated; III. Correspondence, 1939-1991, undated; IV. Clippings, 1939-1992, undated; V. Ephemera, 1937-1991, undated; and VI. Pat Grant materials, 1940s-1993. The majority of materials are in English and a few items are in Spanish.

Series I. Career, the largest series, is divided into two subseries, Photographs and Writings, reflecting the two sides of Robertson's working life. Subseries A. Photographs, 1939-1950s, includes items from her early days working in Peoria and Chicago where she primarily took portraits; her time as a World War II news correspondent documenting military life in Alaska; her several years in Venezuela where she worked for an airline and oil companies and undertook freelance adventures; and from travels in Central and South America where she worked on a variety of projects. There are numerous prints from her time in Alaska (most identified with captions), but her work in Venezuela, including her famous expedition to Angel Falls, makes up the bulk of the subseries. This subseries is organized chronologically by location where Robertson was working, and within these groupings alphabetically by topic. Portraits of Robertson on the job or posing with her camera are found throughout. A small number of nudes, portraits, and unidentified images are at the end of the subseries.

Subseries B. Writings, 1940-1992, undated, includes both published and unpublished works in the form of notes, handwritten drafts, typed drafts, and clippings of published stories. Robertson's writings consisted of book projects, newspaper columns, magazine articles, lectures, diaries, and assorted notes. Her early-career column "Peoria and Her People" profiled community members and was accompanied by portraits taken by Robertson. "Ruth Robertson's Notebook," her column for the Caracas *Daily Journal*, described the life of American expats living in South America. Other articles chronicled her many adventures and travels or commented on current events and politics. This subseries is organized by format (book projects, columns, assorted stories, and notebooks) and within these groupings titled items are arranged alphabetically and are followed by chronologically-organized untitled items. An index at the end of the finding aid lists written works in the collection.

Series II. Personal includes some biographical information but primarily consists of prints, negatives, and transparencies relating to Robertson's private life which are arranged chronologically. Images include formal and informal portraits of Robertson from her teens through older age, as well as snapshots and informal portraits of her family and friends in Illinois; colleagues, friends, the "Top of the World Club," and Robertson with explorer Vilhjalmur Stefansson in Alaska; friends in Venezuela, Mexico, and Texas, including ornithologist William H. Phelps; her husband Charles Marietta and his children; and her travels during her later life to Europe, the Far East, and parts of the U.S.

Series III. Correspondence contains both incoming and outgoing letters relating to her photography, writing career, and personal life. General correspondence is arranged chronologically, followed by folders arranged alphabetically by correspondent. Correspondents include friends, family members, employers, editors, publishers, and other professional contacts. Some of the work-related correspondence includes captions

for photographs, expense reports, and contracts. The majority of correspondence is in English although some exchanges are in Spanish. An index at the end of the finding aid lists correspondents in the collection.

Series IV. Clippings reflects Robertson's long career in the newspaper and magazine business. While clippings of her own writings are found in Series I. Career, Subseries B. Writings, the clippings in this series relate to other aspects of her career. Many clippings include photographs by Robertson, though these were often printed uncredited or credited only to her agencies, Acme Newspictures and Press Syndicate. Other clippings include articles about Robertson, especially her Angel Falls expedition, and articles promoting her book and lectures. Robertson also collected columns by colleagues and friends, such as Dorothy Kamen-Kaye, articles about her friends, such as Jimmy Angel, and other clippings on topics of interest to her. Many full issues of newspapers and magazines are also present, primarily copies of the *Daily Journal*, the English language paper which she helped found in Caracas. This series is arranged chronologically. Most items are in English but some clippings are in Spanish.

Ephemeral items, such as printed materials, scrapbooks, maps, financial documents, and travel documents make up Series V. Primarily concerning Robertson's career, these items include printed materials collected in Alaska; scrapbooks with photographs and clippings of works by and about Robertson; a calendar produced for Esso in Venezuela; maps of Venezuela and the Angel Falls region; expense reports regarding travel for stories and photography excursions; and handbooks from photographers associations and other clubs. A few items relate to Robertson's personal travels and the series also includes two works by others. The series is arranged alphabetically.

The final series, Series VI. Pat Grant Materials, contains a small number of items collected by Robertson's friend Pat "Intrepid Birdwoman" Grant who was a bush pilot in South America in the 1940s and 1950s. These items, which were donated by Grant's extended family, include assorted prints made by Robertson; images of Grant and Robertson, together and individually; clippings about Robertson, Grant, and their mutual friend Jimmy Angel; and correspondence between Robertson and Grant (who signed her letters "Me<sup>2</sup>") and between Grant and her relatives.

Physical arrangement of items is by format, as follows:

- Manuscript materials, boxes 1-20
- Prints, boxes 21-29
- Negatives, boxes 30-35
- Transparencies, boxes 36-39
- Oversize materials, boxes 40-43, osf 1-4

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## Separated Material

The Ransom Center's Personal Effects Collection has a bone letter opener, 8 woven baskets, a carved gourd bowl, a book-shaped wooden box, a framed U.S. Army certificate, a plaque, a badge, a Press Photographers Association pin, press passes, and a flashlight. The Center's Film Department has a short length of a 16 mm color film titled "Frisco, Alaska."

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## Index Terms

### Correspondents

Fales, Samuel  
Grant, Pat  
Kamen-Kaye, Dorothy Allers  
McCoy, Roxy Ann  
Neumann, Arthur E.  
Phelps, William H. (William Henry), b. 1875  
Stubbins, John R.

### Subjects

Alaska Highway  
Angel, Jimmy, d. 1956  
Ladd Air Force Base (Alaska)  
United States. Air Force Airmen  
United States. Air Force--Military life  
Venezuelans--Pictorial works

### Places

Angel Falls (Venezuela)  
Brazil  
Colombia  
Guatemala  
Illinois  
Mexico  
Panama  
Venezuela  
Venezuela--Aerial views

**Document Types**

Acetate film

Black-and-white negatives

Cellulose nitrate film

Clippings

Color transparencies

Correspondence

Gelatin silver prints

Manuscripts

Printed ephemera

Scrapbooks

Typescripts

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**Series I. Career, 1939-1992****Subseries A. Photographs, 1939-1950s**

Early work, 1939-1944

Peoria, Chicago, and Illinois personalities, circa 1942-1944

B&w prints, most unidentified **Container 21.1-3**B&w negatives, A-Z and unidentified **Container 30.1-5**Color transparencies, Homer E. Capehart **Container 36.1**

Ruth Robertson (RR) at work, circa 1939-1944

B&w prints **Container 21.4**B&w negatives **Container 30.6**Color transparency **Container 36.2**

Other work, assorted and unidentified subjects, circa 1939-1944

B&w negatives **Container 30.7**Color transparencies **Container 36.2**

World War II, 1944-1945

Alaska

Aleutian Islands, b&w prints **Container 21.5**Anchorage, b&w prints **Container 21.6**

Barrow

B&w prints **Container 21.7-8**B&w negatives **Container 30.8**Bering Strait, b&w prints **Container 22.1**Circle Hot Springs, b&w prints **Container 22.2**Fairbanks, b&w prints **Container 22.3**



Galena, b&w prints	<b>Container 22.4</b>
Ladd Air Force Base (Ladd Field), b&w prints	<b>Container 22.5-7</b>
Matanuska Valley, b&w prints	<b>Container 22.8-9</b>
Nome, b&w prints	<b>Container 22.10-23.1</b>
Pilgrim Springs, b&w prints	<b>Container 23.2</b>
Assorted locations, b&w prints	<b>Container 23.3</b>
Canada, b&w prints	
Alaska Highway (Alcan Highway)	<b>Container 23.4</b>
Edmonton (Alta.)	<b>Container 23.5</b>
Fort Nelson (B.C.)	<b>Container 23.6</b>
Fort St. John (B.C.)	<b>Container 23.7</b>
Watson Lake (Yukon)	<b>Container 23.8</b>
Whitehorse (Yukon)	<b>Container 23.9</b>
Great Falls, Mont., b&w prints	<b>Container 23.10</b>
Military dogs, b&w prints	<b>Container 23.11</b>
Military life and personnel	
B&w prints	<b>Container 23.12-24.1</b>
B&w negatives	<b>Container 30.9</b>
Military planes and vehicles	
B&w prints	<b>Container 24.2</b>
B&w negatives	<b>Container 30.10</b>
Non-military personnel	
B&w prints and notes	<b>Container 24.3</b>
B&w negatives	<b>Container 30.11</b>

RR at work	
B&w prints	<b>Container 24.4</b>
B&w negatives	<b>Container 30.12</b>
Color transparencies	<b>Container 36.3</b>
B&w poster	<b>Container osf 1</b>
"Skyway to Asia," b&w prints	<b>Container 24.5</b>
Unidentified	
B&w prints	<b>Container 24.6</b>
Color transparencies	<b>Container 36.4</b>
Venezuela, 1946-1950s, undated	
Andean scenes, undated	
B&w prints	<b>Container 24.7</b>
B&w negatives	<b>Container 31.1</b>
Color transparencies	<b>Container 36.5</b>
Angel Falls expedition, 1947-1949	
"Angel Falls Layout" (images for publication?), [1949]	
B&w negatives	<b>Container 31.2</b>
Color transparencies	<b>Container 36.6</b>
Camp life and Indians, [1949]	
B&w and color prints, some with captions	<b>Container 24.8</b>
B&w negatives, includes crew and expedition scenes	<b>Container 31.3</b>
Chrón Canyon and Angel Falls, includes aerials views, 1947-1949	
B&w prints	<b>Container 25.1</b>
B&w negatives	<b>Container 31.4</b>

Color transparencies	<b>Container 36.7</b>
Crew and expedition scenes, [1949]	
B&w prints	<b>Container 25.2</b>
B&w negatives	<b>Container 31.5</b>
Color transparencies, includes scenes with Indians	<b>Container 36.8</b>
Grace Line and National Geographic window exhibition about expedition including candid shots of RR with friends and scenes in Venezuela, [1949]	
Images of window display, b&w prints	<b>Container 25.3</b>
"Have you ever used anti-ghost makeup?" photographic broadside with image of RR with Indian face paint, from window display	<b>Container osf 2</b>
"Land of the Waterfalls," [1949], b&w negatives with captions	<b>Container 31.6</b>
National Geographic Society enlargements, undated, b&w negatives	<b>Container 31.7</b>
Publication prints mounted on board with captions, June 1949	<b>Container 25.4-5</b>
Angel, Jimmy, and Harold "Whitey" Dahl, undated	
B&w snapshots (taken by Angel?), includes planes and scenes with Indians	<b>Container 25.6</b>
B&w prints, includes clippings	<b>Container 25.7</b>
B&w negatives	<b>Container 31.8</b>
Color transparencies	<b>Container 36.9</b>
Bullfights and bullfighters, 1946-1947	
B&w prints	<b>Container 25.8</b>
B&w negatives	<b>Container 31.9</b>
Caracas, 1947-1948, undated	
B&w prints, undated	<b>Container 25.9</b>

B&w negatives, undated	<b>Container 31.10</b>
Color transparencies, 1947-1948	<b>Container 36.10</b>
Ciudad Bolívar and Rio Orinoco, 1947-1948	
B&w prints	<b>Container 25.10</b>
B&w negatives	<b>Container 31.11</b>
Color transparencies	<b>Container 36.11</b>
Coca Cola Company, 1953, b&w negatives	<b>Container 31.12</b>
Country clubs and golf courses, 1954, undated, b&w negatives	<b>Container 31.13</b>
Escuela Nacional de Enfermeria, undated, b&w negatives	<b>Container 32.1</b>
Icabarú, 1947-1948, undated	
General scenes	
B&w prints	<b>Container 25.11</b>
B&w negatives	<b>Container 32.2</b>
Color transparencies	<b>Container 36.12</b>
Gold and diamond miners	
B&w prints	<b>Container 26.1</b>
B&w negatives	<b>Container 32.3</b>
Kavanayen, Gran Sabana, 1949, color transparencies	<b>Container 36.13</b>
La Orchila, Isla (island), undated, color transparencies	<b>Container 36.14</b>
Linea Aeropostal Venezolana, undated	
Ad layout pencil sketches, undated	<b>Container 1.1</b>
Pilots and airport scenes, undated	
B&w negatives	<b>Container 32.4</b>

Color Transparencies	<b>Container 36.15</b>
Los Llanos, undated	
B&w prints	<b>Container 26.2</b>
B&w negatives	<b>Container 32.5</b>
Color transparencies	<b>Container 36.16</b>
Los Roques, undated	
B&w prints	<b>Container 26.3</b>
B&w negatives	<b>Container 32.6</b>
Color transparencies	<b>Container 36.17</b>
Maracaibo Basin, Motilon Indians, and Capuchin monks, undated	
B&w and color prints, notes and printed materials	<b>Container 26.4</b>
B&w negatives	<b>Container 32.7</b>
Color transparencies	<b>Container 37.1</b>
Margarita Island, undated	
B&w prints	<b>Container 26.5</b>
B&w negatives	<b>Container 32.8</b>
Color transparencies	<b>Container 37.2</b>
Mirc, Mildred and Colegio Americano, circa 1958	
B&w contact prints with caption sheets	<b>Container 26.6</b>
B&w negatives	<b>Container 32.9</b>
Oil industry, includes Grant Foster Contractors, Maracaibo Towing Company, Mene Grande Oil Company, and images of RR, 1947-1955, undated	
B&w prints	<b>Container 26.7</b>
B&w negatives	<b>Container 32.10</b>

Color transparencies	<b>Container 37.3</b>
Color lantern slide of an Esso plane	<b>Container FC:15:DR:02</b>
"Old Spanish Trail," 1949, color transparencies	<b>Container 37.4</b>
Pan Nacional, 1947, b&w negatives	<b>Container 32.11</b>
Paraguana Peninsula and Siburúa, undated, b&w prints	<b>Container 26.8</b>
Personalities, includes candid snapshots and formal portraits, undated	
B&w prints, most unidentified	<b>Container 26.9-10</b>
B&w negatives, A-Z and unidentified, includes Milton S. Eisenhower, Tomás L. Golding, Clark Gable, Andrés Eloy Blanco, and others	<b>Container 33.1-4</b>
Politics, includes elections, parties, signing of the new constitution, Rómulo Betancourt, inauguration of Rómulo Gallegos, and funeral of Carlos Delgado Chalbaud, 1947-1950	
B&w prints	<b>Container 26.11</b>
B&w negatives	<b>Container 33.5</b>
Color transparencies	<b>Container 37.5</b>
Revolution, 1948	
B&w prints	<b>Container 27.1</b>
B&w negatives	<b>Container 33.6</b>
Roraima (mountain) and Cuquenán Falls "Lost World" expedition, 1951, 1954, undated	
B&w and color prints	<b>Container 27.2</b>
Color transparencies	<b>Container 37.6</b>
San Juan de los Morros, 1947	
B&w prints	<b>Container 27.3</b>
B&w negatives	<b>Container 33.7</b>
"This is Venezuela," circa 1950, book dummy pages with b&w prints pasted in and b&w and color prints laid in at end	<b>Container 27.4-5</b>

Venezuelan journalists in Rome, Italy, undated	
B&w negatives	<b>Container 33.8</b>
Color transparencies	<b>Container 37.7</b>
Assorted and unidentified subjects, undated	
B&w prints	<b>Container 27.6</b>
B&w negatives	<b>Container 33.9-10</b>
Color transparencies	<b>Container 37.8-9</b>
Color lantern slides of Pico Bolivar and unidentified scene	<b>Container FC 15.2</b>
Unprocessed 35mm color film	<b>Container 37.10</b>
Central and South America, 1950s, undated	
Brazil, children and dogs, undated	
B&w negatives	<b>Container 34.1</b>
Color transparency	<b>Container 38.1</b>
Colombia, 1950, undated	
Assorted b&w prints, undated	<b>Container 27.7</b>
Cartagena and Chinququirá, 1950, color transparencies	<b>Container 38.2</b>
Guatemala, 1950, undated	
B&w prints, undated	<b>Container 27.8</b>
B&w negatives, 1950	<b>Container 34.2</b>
Color transparencies, 1950	<b>Container 38.3</b>
Mexico, 1950, undated	
B&w negatives, undated	<b>Container 34.3</b>
Color transparencies, 1950	<b>Container 38.4</b>
Nicaragua, includes images of Pat Grant, 1950	

B&w negatives **Container 34.4**

Color transparencies **Container 38.5**

Panama, San Blas Islands, 1950, color transparencies **Container 38.6**

Nudes and unidentified portraits, undated, color transparencies **Container 38.7**

Unidentified, undated, color transparencies **Container 38.8**

### **Subseries B. Writings, 1940-1992, undated**

Book projects, 1945, 1974-1975

Adventure in Venezuela or To Venezuela with Love [unpublished], typed drafts with corrections, 1974 **Container 1.2-7**

APO Minneapolis [unpublished], chapters 1-21, typed drafts with corrections, 1945 **Container 2.1-5**

*Churín-Merú—The Tallest Angel*

Typed draft with corrections, 1975 **Container 2.6-3.1**

Flyers with cover reprints, 1975 **Container 3.2**

Columns, 1940-1977

"Latin American Notebook" columns, 1959, typed drafts, includes correspondence with the *Houston Chronicle* **Container 3.3**

"Out of My Mind," circa 1970s?, undated

Typed drafts with corrections, circa 1970s? **Container 3.4**

Clippings, undated **Container 3.5**

"Peoria and Her People" columns, 1940-1942, clippings **Container 3.6**

"Ruth Robertson's Notebook" columns, 1955-1977, undated

1955-1956, clippings **Container 3.7**

1955-1957, clippings **Container 40**

1956, clippings **Container 3.8**



1956-1957, clippings	<b>Container 41.1</b>
Circa 1970s, typed drafts with corrections	<b>Container 3.9</b>
1971, clippings	<b>Container 3.10, 41.2</b>
1973, typed drafts with corrections and clippings	<b>Container 3.11-12</b>
1973-1974, clippings	<b>Container 4.1</b>
Circa 1975, typed and handwritten drafts with corrections	<b>Container 4.2</b>
1975, clippings	<b>Container 4.3</b>
1976, typed and handwritten drafts with corrections	<b>Container 4.4</b>
1976, clippings	<b>Container 4.5</b>
1976-1977, clippings	<b>Container 41.3</b>
Undated, clippings	<b>Container 4.6</b>
Assorted stories, captions, and notes, 1942-1992, undated	
"Angel Falls Diary," clippings, 6 and 13 June 1949	<b>Container 4.7, 41.4</b>
"Inside Darkest Alaska," 1945, typed and photocopied drafts with corrections	<b>Container 4.8</b>
"Jungle Journey," undated, notes	<b>Container 4.9</b>
"Lost in the Lost World" (diary), 1949, typed drafts with corrections	<b>Container 4.10</b>
"The Lost World of Venezuela" (lecture), undated, typed draft with corrections	<b>Container 4.11</b>
"Russians in Alaska," undated, typed drafts with corrections	<b>Container 4.12</b>
"Three Decades: Reminiscences of Venezuela and the Journal in the Forties," 1975, clippings	<b>Container 41.5</b>
Re Peoria, 1942, story clippings and typescript of play?	<b>Container 4.13</b>

## Re Alaska

## Circa 1944-1945

Handwritten and typed captions and notes **Container 4.14**

Typed story drafts with corrections **Container 5.1**

Typed stories and captions with corrections **Container 5.2**

Story clippings **Container 5.3**

Undated, lecture notes **Container 5.4**

## Re Venezuela

Circa late 1940s, typed stories, typed captions, and handwritten notes **Container 5.5**

Circa late 1940s-1950s, typed story drafts **Container 5.6**

## Re China

1979, story clippings **Container 5.7**

1982, lecture press release **Container 5.8**

## Assorted subjects

1945 and circa 1970s, typed story drafts with corrections **Container 5.9**

1975-1977, clippings **Container 5.10**

1977, typed story drafts with corrections and clippings **Container 6.1**

Circa 1977-1979, lecture flyers **Container 6.2**

Circa 1980s and 1992, handwritten and typed story drafts **Container 6.3**

Undated, assorted notes **Container 6.4-5**

Notebooks, includes diaries, lecture notes, general notes, appointment books, and address books, 1941-1980s

1941-1942, includes pilot flight record **Container 6.6**

1946-1947

**Container 6.7**

1948-1949

**Container 6.8**

Circa 1946-1950

**Container 6.9-7.1**

1950s

**Container 7.2**

1960-1970s

**Container 7.3**

1978

**Container 7.4**

Circa 1970s-1980s

**Container 7.5-8.2**

**Series II. Personal, 1910s-1978, undated**

Biographical info, undated	<b>Container 8.3</b>
RR's early life, circa 1910s-1930s	
Formal and candid portraits of RR, alone and with friends	
Pencil drawing and watercolor, 1934	<b>Container 8.4</b>
B&w prints	<b>Container 27.9</b>
B&w negatives	<b>Container 34.5</b>
Family and friends	
B&w prints	<b>Container 28.1</b>
B&w negatives	<b>Container 34.6-8</b>
Color transparencies, includes dogs, family and friends, and scenes in Peoria and Chicago, Ill., Wisconsin, and Canada	<b>Container 38.9-10</b>
RR in Alaska, includes RR with Vilhjalmur Stefansson, "Top of the World Club," and other friends and colleagues, 1944-1945	
B&w prints	<b>Container 28.2</b>
B&w negatives	<b>Container 34.9</b>
RR in New York, circa 1946, b&w print	<b>Container 28.3</b>
RR and Charles Marietta in Venezuela, 1947-1950s	
Assorted snapshots and candid images, includes their wedding and images of friends	
B&w and color prints	<b>Container 28.4</b>
B&w negatives	<b>Container 34.10-11</b>
Color transparencies	<b>Container 38.10</b>
Caracas, b&w photographic postcards	<b>Container 28.5</b>
<i>Daily Journal</i> staff members, b&w prints	<b>Container 28.6</b>
Flood at Tanaguarena, b&w negatives, 1951	<b>Container 35.1</b>

"Orchid Pool," color transparencies **Container 39.1**

Phelps and Holtons, color transparencies **Container 39.2**

Phelps, William and Mona, includes Carnival costume parties and scenes on boats,  
1950-1954

B&w prints **Container 28.7-8**

B&w negatives **Container 35.2**

Later life, 1950s-1970s

RR, assorted snapshots, candid images, and portraits

Circa 1950s-1960s, b&w and color prints, includes formal portraits **Container 29.1**

Circa 1960s-1970s

B&w and color prints **Container 29.2**

B&w negatives **Container 35.3**

Circa 1990s, color print **Container 35.4**

Friends and family, assorted snapshots

In Mexico, circa 1950s, b&w negatives **Container 35.5**

In Texas, circa 1950s-1960s, b&w negatives **Container 35.6**

1960-1970s, color transparencies **Container 39.3**

Travels

Austria (from Round-the-world trip?), undated (1952?), color transparencies **Container 39.4**

China, 1978, undated, color transparencies **Container 39.5**

Hong Kong and Thailand (from Round-the-world trip?), undated (1952?), color transparencies **Container 39.6**

Japan (from Round-the-world trip?), undated (1952?), color transparencies **Container 39.7**

Mexico, includes Tanner-Holbert House, San Gabriel de los Palmas, undated (circa 1960s?), b&w negatives **Container 35.7**

Round-the-world trip, undated (1952?), b&w negatives	<b>Container</b> 35.8
Texas, Tennessee, and New York, undated (circa 1950s?), color transparencies	<b>Container</b> 39.8
West Indies islands, 1973, color transparencies	<b>Container</b> 39.9
Unidentified, undated, color negatives	<b>Container</b> 35.9

**Series III. Correspondence, 1939-1991, undated**

## General, 1939-1991, undated

1939-1944, incoming	<b>Container 8.5</b>
1945	<b>Container 8.6</b>
'Lost in the Lost World' bound volumes, 1946-1951	
Vol. 1, Dec. 4, 1946-May 28, 1947, outgoing	<b>Container 8.7</b>
Vol. 2, Jun. 8, 1947-Nov. 29, 1947, outgoing	<b>Container 9.1</b>
Vol. 3, Jan. 26, 1948-Oct. 20, 1948, outgoing	<b>Container 9.2</b>
Vol. 4, Nov. 1, 1949-June 1, 1951, outgoing	<b>Container 9.3</b>
Circa 1947-1949, outgoing	<b>Container 9.4</b>
1948-1952, outgoing	<b>Container 9.5</b>
1948-1954, incoming	<b>Container 9.6</b>
1949-1954	<b>Container 9.7</b>
1969-1978	<b>Container 9.8</b>
1976, incoming	<b>Container 10.1</b>
1976-1978, incoming	<b>Container 10.2</b>
1980-1986	<b>Container 10.3</b>
1987-1991	<b>Container 10.4</b>
Undated	<b>Container 10.5</b>
Corporación de Turismo de Venezuela, 1973-1974, includes clippings	<b>Container 10.6</b>
Creole Petroleum Corporation, 1949, undated	<b>Container 10.7</b>
Daily Journal (Caracas, Venezuela), 1973-1977	<b>Container 10.8</b>
Dorrance & Company, 1975-1977	<b>Container 11.1</b>

Eareckson, William O., 1946-1948, incoming, includes portrait	<b>Container</b> 11.2
Grolier Incorporated, 1978	<b>Container</b> 11.3
Knight, Clayton, 1946-1956, incoming	<b>Container</b> 11.4
<i>Life</i> , 1949	<b>Container</b> 11.5
McCoy, Roxy Ann, 1948-1953, undated	
Outgoing, 1948-1952, undated	<b>Container</b> 11.6
Incoming, 1948-1953, undated	<b>Container</b> 11.7-8
National Geographic Society (U.S.), 1945-1977	<b>Container</b> 11.9
Society of Woman Geographers, 1951-1952 and 1974-1977	<b>Container</b> 11.10
Sterling Publishing Company, 1975	<b>Container</b> 11.11
Stotts, Ben L., re Sir Walter Raleigh, 1951	<b>Container</b> 11.12
Stubbins, John R., 1967-1979	
General, 1967-1979	<b>Container</b> 12.1
Re Angel Falls movie, 1975	<b>Container</b> 12.2
Time, Inc., 1949-1986	
Outgoing, 1949-1958	<b>Container</b> 12.3-4
Incoming, 1949-1958	<b>Container</b> 12.5-6
Assorted letters and printed materials, 1955-1960	<b>Container</b> 12.7
Henderson, Bruce, 1958, includes contact sheets by Charles Tasnadi	<b>Container</b> 13.1
Vega, Marylois, 1958-1986	<b>Container</b> 13.2
United States. War Dept., 1945	<b>Container</b> 13.3
Venezuela. Consulado General (Houston, Tex.), 1982	<b>Container</b> 13.4
Venezuela. Embajada (U.S.), 1975-1977	<b>Container</b> 13.5



Robertson, Ruth, 1905-1998

Photography Collection PH-380

Whitmore Publishing Company, 1975-1979

**Container 13.6**

**Series IV. Clippings, 1939-1992, undated**

1939-1944	<b>Container 13.7-9</b>
1940, <i>Peoria Evening Star</i> issue	<b>Container 41.6</b>
1943, <i>Editor &amp; Publisher</i> issue	<b>Container 13.10</b>
1944-1945	<b>Container 13.11-12</b>
1945, assorted Alaskan publications	<b>Container 41.7</b>
1946	
Assorted clippings	<b>Container 14.1</b>
<i>Daily Journal</i> (Caracas, Venezuela) issue	<b>Container 41.8</b>
1946, <i>This Week</i> and <i>Holiday</i> issues	<b>Container 14.2</b>
1946-1947	<b>Container 14.3</b>
1948	<b>Container 14.4</b>
1948-1954, <i>El Farol</i> issues	<b>Container 14.5-6</b>
1948-1955, <i>Life</i> issues	<b>Container 41.9</b>
1949	
Re Angel Falls expedition	<b>Container 14.7</b>
Assorted clippings	<b>Container 14.8</b>
<i>Daily Journal</i> issue	<b>Container 41.10</b>
1949-1958, undated, assorted oil company magazines	<b>Container 14.9</b>
1949-1977, re Jimmy Angel, includes correspondence and notes	<b>Container 14.10</b>
1950	
Assorted clippings	<b>Container 15.1</b>
"On My Way" columns by Dorothy Kamen-Kaye	<b>Container 15.2</b>
1951, <i>Daily Journal</i> special edition	<b>Container 41.11</b>

1951-1953	<b>Container 15.3</b>
1955, <i>Daily Journal</i> issue	<b>Container 41.12</b>
1955-1956	<b>Container 15.4</b>
1956, <i>Daily Journal</i> special edition edited by RR	<b>Container 41.13</b>
1957, <i>Daily Journal</i> issue and special editions	<b>Container 41.14</b>
1957-1958	<b>Container 15.5</b>
1958, <i>Daily Journal</i> issue	<b>Container 41.15</b>
1960, <i>U. S. News &amp; World Report</i> issue	<b>Container 15.6</b>
1962-1969	<b>Container 15.7</b>
1971, <i>Daily Journal</i> issue	<b>Container 42.1</b>
1972	
Re Alejandro Laime	<b>Container 15.8</b>
<i>Daily Journal</i> issues and anniversary edition	<b>Container 42.2</b>
1972-1975	<b>Container 15.9</b>
1973	
Assorted clippings, with printed materials and notes	<b>Container 15.10</b>
<i>Daily Journal</i> and <i>El Bolivareense</i> issues	<b>Container 42.3</b>
1975	
<i>Daily Journal</i> special editions	<b>Container 43.1-2</b>
Obituaries	<b>Container 15.11</b>
1976, ads for <i>Churún Merú—The Tallest Angel</i> , includes correspondence and notes	<b>Container 15.12</b>
1976-1977, includes correspondence	<b>Container 15.13-14</b>
1977, <i>Daily Journal</i> supplement	<b>Container 43.3</b>

1978, <i>Daily Journal</i> supplement	<b>Container 43.4</b>
1978-1980	<b>Container 15.15</b>
1979-1985, other writers on Angel Falls, includes correspondence	<b>Container 15.16</b>
Circa 1970s	<b>Container 16.1-3</b>
1980s-1992	<b>Container 16.4</b>
Undated	<b>Container 16.5</b>

**Series V. Ephemera, 1937-1991, undated**

## Alaska, 1942-1977

Notes, includes clippings and map, 1945-1977 **Container 16.6**Printed materials, includes newsletters, brochures, maps, booklets, and mementoes, 1942-1949 **Container 16.7-8**"Top of the World Club" signed American, Canadian, and Russian bills from the day Japan surrendered, 1945 **Container 16.9**

## Angel Falls, 1948-1978

Printed materials, 1974-1978 **Container 16.10**Scrapbook, includes photographs, clippings, notes, and correspondence, 1948-1949 **Container 16.11**Anti-communist and political memoranda, undated **Container 17.1**Business cards, undated **Container 17.2**

## Clubs and associations, 1940-1984

Assorted clubs, handbooks, 1965-1984 **Container 17.3**New York Herald Tribune, staff newsletter, 1946 **Container 17.4**

Photographers associations, magazines, newsletters, and pamphlets, 1940-1946

Chicago Press Photographers Association, 1942-1945 **Container 17.5**Newspaper Enterprise Association, 1942-1944 **Container 17.6**Assorted, 1940-1946 **Container 17.7**Colegio Americano, printed materials and story drafts (by RR?), 1958 **Container 17.8**Esso calendar with images by RR, 1949 **Container osf 3**

## Financial documents, 1955-1992

*Daily Journal* (Caracas, Venezuela), includes stock certificate, 1955-1978 **Container 17.9**

Personal, circa 1940s, 1959-1961, 1992	<b>Container 17.10</b>
Maps, 1940-1991	
Angel Falls, 1945-1948	<b>Container 17.11</b>
Venezuela, 1940-1971	<b>Container 18.1, osf 4</b>
Assorted, 1980-1991	<b>Container 18.2</b>
Original file folders	<b>Container 18.3-4</b>
Original negative envelopes	<b>Container 18.5-19.2</b>
Pamphlets, assorted subjects, 1943-1978, undated	<b>Container 19.3</b>
Scrapbook, includes clippings with stories and photographs by RR and stories about RR, 1937-1940	<b>Container 19.4-6</b>
Travel documents, 1945-1985	
Assorted documents including health certificates, insurance documents, airline tickets, and itineraries, 1952-1973	<b>Container 20.1</b>
Expense reports, invoices, and notes, 1949-1954	<b>Container 20.2</b>
Luggage inspection tags, 1945-1946	<b>Container 20.3</b>
Passports and identification for RR and Charles Marietta, 1946-1976	<b>Container 20.4</b>
Permits and notes, 1947-1958	<b>Container 20.5</b>
Project Orinoco cruise, printed materials, 1985	<b>Container 20.6</b>
Round-the-world trip, tickets and clippings, 1952	<b>Container 20.7</b>
Venezuelan scene, pen-and-ink and watercolor sketch by Betty Wright, undated	<b>Container 20.8</b>
Waybills, professional invoices, and notes, 1946-1958	<b>Container 20.9</b>
Works by others, 1975-1977	
Kamen-Kaye, Dorothy. "Ichthyotoxic Plants and the Term 'Barbasco,'" leaflet, inscribed to RR, 1977	<b>Container 20.10</b>
Vazquez-Figueroa, Alberto. "Salto Angel," typed script, 1975	<b>Container 20.11</b>

Unidentified

Notes

**Container 20.12**

B&w and color prints

**Container 29.3**

Color negatives

**Container 35.8**

**Series VI. Pat Grant Materials, 1940s-1993**

## Photographs, 1940s-1985

Grant, includes images by RR, circa 1940s-1985

Prints

**Container 29.4**

Negatives

**Container 35.10**

Grant and RR, b&amp;w prints, circa 1947-1950

**Container 29.5**

RR, b&amp;w and color prints, circa 1940s-1970s

**Container 29.6**

Assorted locations, circa 1947-1955, b&amp;w prints by RR, includes Robertson's flooded house

**Container  
29.7**

Clippings, 1957-1993

**Container 20.13**

Correspondence and biographical information, 1954-1993

**Container  
20.14**



## Index of Works

- 71° 30" North (article)--5.1
- "The Accion Democratica convention came to an end..." (article)--12.4
- Adventure in Venezuela (book)--1.2-7
- The Air Force's Navy in the Aleutians (photo-story)--5.1
- Alaska Today (article)--5.1
- "Angel Falls Diary" (article)--4.7, 41.4
- Angel Falls Expedition (article)--5.6
- Angels in the Outfield (article)--6.1
- APO Minneapolis (book)--2.1-5, 5.1
- APO Minneapolis (photo-story)--5.1
- Arctic Shangri-Las (photo-story)--5.1
- "As a child one of the earliest rhymes I learned..." (article)--6.3
- "At Thursday noon Mesa Redonda (round table) conference..." (article)--12.4
- "The Bees Are Coming!" (article)--5.10
- The Boom is Over? (article)--12.4
- Boomtown in the Tropics, Boomtown in the Jungles, The Captain and his Jungle Town (article)--5.5
- "Brother Billy's Gone Pro" (article)--5.10, 6.1
- "The Carter Watchers—Keeping in Touch" (article)--5.10
- *Churún Merú—The Tallest Angel* (book)--2.6-7, 3.1
- "Communist China: What's It Really Like?" (article series)--5.7
- "The Communists have gained amazing strength..." (article)--12.4
- Communists on the Move (article)--12.3
- Dairying in the Matanuska Valley--5.1
- Dracula Would Have Loved This Place (article)--6.1
- Easter in Guatemala (article)--6.3
- Easter Sunday at Barrow (article)--5.1
- Easter Sunday at the Top of the World (photo-story)--5.1
- The Easy Way to Angel Falls (article)--5.9
- The Flood at Galena (lead caption material)--5.2
- "Florida's Colossal Blunder" (article)--5.10
- GIs Eye Our 49th State (photo-story)--5.1
- Go the Easy Way to Angel Falls (article)--5.5
- "Here on the banks of the Orinoco River..." (article)--5.5
- Ho, Ho, Ho, You All (article)--6.1
- "Holidays of Choice" (article)--5.10
- "Inside Darkest Alaska" (article)--4.8
- "Jungle Journey" (notes)--4.9
- "Jungle Journey to the World's Highest Waterfall" (article/book?)--5.5-6
- Land of the Waterfalls (article)--11.12
- The Last Combat Mission (lead caption material)--5.1
- Latin American Notebook (column)--3.3
- Lindbergh—May, 50 Years Later (article)--6.1
- Look at Laetrile (article)--6.1
- Lost in the Lost World (diary)--4.10
- "The Lost World of Venezuela" (lecture)--4.11
- Missions Over the Kuriles (lead caption material)--5.1
- "Modern Medicine—Miracles or Magic?" (article)--5.10
- My Trip to Angel Falls (article)--5.9

- "The Mystery of Las Llaves" (article)--5.10
- The Night I Met St. Peter (article)--5.1, 5.9
- Northern Light: Shooting on Top of the World, Arctic Assignment (article)--5.9
- "Of course, rumors had been flying..." (article)--12.3
- "Out of My Mind" (column)--3.4-5
- The Outpost (lead caption material)--5.2
- "Padre Quirino Estavillo of the Iglesia La Guaira in the port town..." (article)--12.3
- "Peoria and Her People" (column)--3.6, 19.4-5
- The Perfect Hallaca (article)--6.3
- Pet Four (article)--5.1
- "Photographing in the Arctic Circle is no cinch..." (article)--5.1
- Pilgrim Springs (lead caption material)--5.2
- Pity the Poor Consumer (article)--6.1
- Post V-E Day at Ladd Field (article)--5.1
- "Rafael Caldera, founder and leader of the Copei party..." (article)--12.4
- "Remember Matanuska? It's a 10-year Old Colony Now" (article)--5.3
- "Russians in Alaska" (article)--4.12
- "Ruth Robertson's Notebook" (column)--3.7-12, 4.1-6, 5.5, 6.1, 40, 41.1-3
- Search & Rescue (lead caption material)--5.2
- Search & Rescue (photo-story)--5.1
- Self Assignment: Venezuela's Land of the Waterfalls (article)--5.6
- "Skyway to Asia" (article)--5.3
- "Stranger Things Couldn't Happen to a Lady" (lecture introduction)--8.3
- Sweating It Out (lead caption material)--5.1
- There's No Place Like Nome (article)--5.1
- "Three Decades: Reminiscences of Venezuela and the Journal in the Forties" (article)--5.10, 41.5
- Tropical Alaska (article)--5.1
- 'Tropical' Valley in the Arctic (photo-story)--5.1
- The Tropics (article)--5.9
- "Twain & Will Rogers Live On" (article)--5.10, 6.1
- "The Unwanted Visitor" (article)--5.10, 6.1
- A View of the 49th State (article)--5.1
- Was It More than Confidence? (article)--6.1
- "The Weavers Who Make History" (article)--5.10, 6.1
- Welcome to the Embassy (article)--6.1
- "Winter's End: The Birds Had a Ball" (article)--5.10, 6.1
- "The Year Winter Ran Amok" (article)--5.10

## Index of Correspondents

- \_\_\_\_\_, Art--9.6
- \_\_\_\_\_, Clem--8.6
- \_\_\_\_\_, Jacqueline--10.2
- \_\_\_\_\_, Jane--9.8
- \_\_\_\_\_, M.--10.3
- \_\_\_\_\_, Marge---9.6
- \_\_\_\_\_, Olie--9.6
- \_\_\_\_\_, Phyllis--10.1
- \_\_\_\_\_, Trudi--9.8
- \_\_\_\_\_, Wendy--9.8
- Acme Newspictures (New York, N.Y.)--8.5-6
- Adams, Pat--9.8
- Allen, Laurence Edmund, 1908-1975--12.7
- Alvin Community College--10.4
- American Geographical Society of New York--9.6
- Applegate, Clara M.--12.5-6
- Archibald, Gladys--9.7, 10.1-2, 16.10
- B., L. C.--10.1, 10.3, 12.1
- Blumenfeld, Harold, editor [?]-8.5
- Boehm, David A. (David Alfred), 1914-2000--11.11
- Bogue, Verle--8.5
- Borah, Leo A. (Leo Arthur), b. 1889--11.9
- Bowles, D. Peter--9.6, 10.4
- Brandt, Bert--8.5
- Brody, Anita B., 1935- --11.1, 13.6
- Broz, Joseph G.--10.1, 10.3
- Buchanan, W. A.--9.6
- Burfiend, Triff--9.6
- Canada. Royal Canadian Air Force--13.3
- Cardona, Sabás--16.10
- Carlin, Robert E.--9.8, 10.2
- Churchill, G. W.--8.5, 11.5
- Clinnin, John V.--8.5
- Cohen, Harry, editor [?]-8.5
- Community Hospital of Brazosport--12.1
- Continental Airlines--15.12
- Corporación de Turismo de Venezuela--10.6
- Creole Petroleum Corporation--10.7
- Crickmay, Helen--9.6, 10.1-2, 10.4
- Daily journal (Caracas, Venezuela)--10.8, 17.8, 20.6
- Day, Gladys--9.6, 10.1-2
- Dorman, Bob--8.5
- Dorrance & Company--11.1, 13.6
- Downing, Neely Warden--9.8
- Duryea, Larzelere & Hepburn--11.1, 13.6
- Eareckson, William O.--11.2
- Eckhardt, Fred--8.5
- Eichenlaub, Edna Mae--8.5
- Espey, Larry--10.3

- Extension 729 (Radio program)--10.2
- Fales, Samuel--9.6, 10.2, 10.4, 20.5
- Florida Expeditionary Group--16.9
- Fortune--9.7
- Friendswood Public Library--10.1
- Goodson-Todman Productions--10.2
- Grant, Pat--14.10, 20.12
- Green, Dwight H. (Dwight Herbert), 1897-1958--8.5
- Grolier Incorporated--11.3
- Grosvenor, Gilbert Hovey, 1875-1966--11.9
- H., L. H. "Ham"--9.6
- Halfpenny, Harold T.--8.5-6
- Hassett, William D., 1880-1965--8.6
- Henderson, Bruce, photojournalist--12.7, 13.1
- Herrera, Elsie K.--10.8
- Hildebrand, J. R. (Jesse Richardson), 1888-1951--11.9
- Houston chronicle (Houston, Tex. : 1912)--3.3
- Houston Consular Ladies Club--10.1
- Howe, Gene Alexander see Tack, E. Rasmus, Kernel, 1886-1952
- Illinois. Dept. of Finance--8.5
- International News Photos (New York, N.Y.)--8.5
- Jesensky, Joseph D.--10.1
- Kamen-Kaye, Dorothy Allers--9.6, 10.4, 16.10
- Keyser, Cheryl M.--10.1, 13.5
- Killefer, Tom, 1917- --15.12
- KLM (Airline)--9.6
- Knight, Clayton, 1891-1969--11.4
- Laime, Aleksandrs, 1911-1994--20.5
- Lalley, Jack--9.6
- Levy, Arthur W.--8.5
- Life (New York, N.Y.)--8.5, 11.5, 12.4, 20.8
- Lizarralde, Roberto--9.8
- Lowrey, Perry O.--9.6
- Lowrey, William C.--10.3
- Marietta, Charles C.--20.5
- Martin, F. I.--11.9
- McCoy, Roxy Ann--11.7-8
- McGammon, George A.--10.1
- Meyer, Lawrence P.--8.5
- Minneapolis Star and Tribune Company--9.6
- Morganti, Lillian--10.8
- Mydans, Carl--13.2
- National geographic magazine--11.9, 13.6
- National Geographic Society (U.S.)--11.9
- Neumann, Arthur E.--8.5-6, 11.9, 13.3
- Newill, Phyllis Kraft--9.6
- Olds, Elizabeth Fagg--11.10
- P. D. Review--9.6
- Peoria (Ill.). Police Dept.--20.8
- Peoria Municipal Band Commission--8.5
- Phelps, William H. (William Henry), b. 1875--9.6, 11.9, 16.10

- Popular mechanics (Chicago, Ill. : 1902)--9.7
- Press Syndicate--8.6, 11.9, 13.3
- Reichart, Jerry--8.5
- Rex, William H.--8.6
- Rosenhouse, Harvey--12.5
- Ross, Kip--11.9, 16.10
- Sears, Don F.--10.1
- Simms, Edgar--8.5
- Slane, Elza M.--8.5
- Smith, Blake W., 1955- --10.4
- Smith, Frances--8.6
- Society of Woman Geographers--11.10
- Sterling Publishing Company--11.11
- Stotts, Ben L.--11.12
- Stubbins, John R.--10.3, 11.1, 12.1-2, 13.6
- Sturmer, Evelyn--10.1-2
- Tack, E. Rasmus, Kernel, 1886-1952--9.6
- Time, inc.--12.5-6, 13.2
- Toronto star weekly--9.7
- United States Trust Company of New York--10.2, 15.12
- United States. Air Force. Air Force, 11th--8.6
- United States. Army Air Forces. Air Transport Command--13.3
- United States. Foreign Service--20.5
- United States. War Dept. Bureau of Public Relations--8.5-6, 13.3
- Vega, Marylois Purdy--10.2, 13.2
- Venezuela. Consulado General (Houston, Tex.)--13.4
- Venezuela. Embajada (U.S.)--9.7, 10.1, 13.5
- Venezuela. Ministerio de la Defensa Nacional--20.5
- Venezuela. Ministerio de Relaciones Interiores--15.15, 20.5
- Venezuela. Oficina Central de Información--10.6
- Waldman, Jules L.--10.8
- Walsh, Robyn--9.8
- Whitmore Publishing Company--10.1, 10.3, 11.1, 13.6