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William Sandoz

Windsor Ont.

Canada



Bruxelles, le 5 novembre 1926.

Monsieur,

Comme suite à votre lettre du 28 septembre, j'ai l'honneur de vous faire savoir que rien ne s'oppose à ce que vous preniez des photographies en couleur.

Je me permets de vous faire remarquer que, sans autorisation spéciale de Monsieur le Conservateur en chef, vous ne pouvez travailler au Musée que le mardi, jour de fermeture.

De plus, deux épreuves de chaque plaques doivent être déposées aux archives du Musée.

J'espère que nous serons bien d'accord dans ces conditions et vous présente, Monsieur, mes salutations très distinguées.

Pour le comptable :

Monsieur le Professeur William Sandoz

Victoria Avenue, 321,

Windsor. Ont. ( Canada )



PROF. WILLIAM SANDOZ  
SWISS TRAVELLER

321 VICTORIA AVENUE  
WINDSOR, ONT.

- Canada -

28 Septembre 1926

Monsieur le Directeur  
du Musée Royal de Peinture  
Bruxelles - Belgique

Monsieur le Directeur,

J'ai l'honneur de vous envoyer, ci-inclus, un  
programme de mes "Visions d'Art".

Ma rentrée en Suisse aura lieu dans quelques  
mois, et mon intention est d'aller en Belgique,  
prendre des photographies en couleurs naturelles  
pour compléter mes "Visions d'Art," en créant  
une nouvelle collection intitulée :

"La Belgique artistique et pittoresque"

Je vous serais infiniment reconnaissant, Monsieur  
le Directeur, de vouloir bien me faire connaître  
quelles sont les formalités et conditions, afin d'obtenir  
les autorisations utiles pour prendre des photographies  
en couleurs dans le Musée Royal de Peinture  
de Bruxelles.

En attendant la faveur de votre réponse, je vous prie



de vouloir bien trouver, ici, Monsieur le Directeur,  
l'expression de ma très respectueuse considération.

Prof. William Sandoz



PROF. WILLIAM SANDOZ  
SWISS TRAVELLER

321 VICTORIA AVENUE  
WINDSOR, ONT.

- Canada -

27 Septembre 1926

Monsieur le Directeur  
du Musée Municipal  
Bruxelles - Belgique.

Monsieur le Directeur,

J'ai l'honneur de vous remettre, ci-inclus,  
un programme de mes "Visions d'Art".

Ma rentrée en Suisse aura lieu dans quelques  
mois, et mon intention est d'aller en Belgique,  
prendre des photographies en couleurs naturelles  
pour compléter mes "Visions d'Art", en créant une  
nouvelle collection intitulée:

"La Belgique artistique et pittoresque".

Je vous serais infiniment reconnaissant, Monsieur  
le Directeur, de vouloir bien me faire connaître  
quelles sont les formalités et conditions, afin d'obtenir  
les autorisations utiles pour prendre des photographies  
en couleurs dans le Musée Municipal de Bruxelles.

En attendant la faveur de vous lire, je vous prie



de vouloir bien trouver, ici, Monsieur le Directeur,  
l'expression de ma très respectueuse considération.

Prof. William Sandoz



Bruxelles, le 16 septembre 1926.

Monsieur,

En réponse à votre lettre, j'ai l'honneur de vous faire savoir que Monsieur le Conservateur en chef vient de partir en voyage. Il sera absent pour un mois.

Veuillez agréer, Monsieur, l'assurance de ma considération très distinguée.

Le Secrétaire,

à Monsieur William Sandoz

Victoria Avenue, 321,

Windsor. Ont.

Canada.



PROF. WILLIAM SANDOZ  
SWISS TRAVELLER

321. VICTORIA AVENUE  
WINDSOR, ONT.

- Canada -

Monsieur le Directeur  
du Palais des Beaux Arts  
Bruxelles

Monsieur le Directeur,

J'ai l'honneur de vous envoyer, ci-inclus,  
un programme qui vous indiquera mon activité.

Ma rentrée en Suisse aura probablement lieu  
dans quelques mois, et mon intention est d'aller  
en Belgique dans un but artistique et scientifique,  
prendre des photographies en couleurs naturelles  
pour compléter mes "Visions d'Art" en créant  
une nouvelle collection intitulée :

"La Belgique artistique et pittoresque"

Je vous serais infiniment reconnaissant, Monsieur  
le Directeur, de vouloir bien me faire connaître  
quelles sont les démarches à faire pour obtenir  
les autorisations utiles pour prendre des photographies  
en couleurs dans les musées de Bruxelles et



Spécialement dans le Palais des Beaux Arts.

En attendant la grande faveur de vous lire,  
je vous prie de vouloir bien trouver, ici, Monsieur  
le Directeur, l'expression de ma très respectueuse  
considération.

Prof. William Sandoz

Paris 10, rue de la Harpe - 75005 Paris



# THE DETROIT FREE PRESS Says:

## Sandoz Film Pleases Many

**Swiss Traveler's Lecture on India  
Aided by Gorgeous Screen  
Portrayal**

Exquisite color photographs, with adequate and enlightening written comment, marked the presentation, by William Sandoz, Swiss traveler, of a lecture on the glories and wonders of India.

Professor Sandoz, who is known throughout Europe and the United States as a globe-trotter and lecturer, not only displayed excellent taste in the choice of his Indian pictures, but made and presented them with a degree of artistry not yet equalled in the lecture series at the Art Institute, where he held the stage Tuesday afternoon.

Marvelous architecture exotic types of Indian caste life, flowers, sacred idols, yellow-clad priests and shaven-headed students of divinity flashed their way to the screen, the colorful garments of the latter and the charming and delicate filigree work, the magnificent and prodigal richness of the former brought gasps of admiration from an audience which made a brave showing in numbers despite the wonderful spring sun outdoors.

Jaipur, Gwalior, Benares, and the sacred Ganges river, where the names with which Professor Sandoz sent his hearers thousands of miles to the other side of the globe. Peopled with a storied race, shone upon by the hard brilliance of the Indian sun, the lecturer's subject assumed a concreteness and a reality which seemed uncanny, despite the fact that he, himself, spoke no word, made no move to divert the attention of his many auditors from the splendor of the scenes he flashed upon the screen.

A blaze of spendthrift glory ended the lecture, when the red and gold of sunsets in the orient were flashed on the screen—(Extract of The Detroit Free Press, April 15. 1925).

## SANDOZ RETURNS TO ART INSTITUTE

William Sandoz, the Swiss traveler and lecturer, whose color photographs shown on the screen in connection with a series of travel lectures given last spring in the Institute of Arts will present a second series of Saturday morning and Sunday afternoon illustrated talks in the Institute auditorium, beginning Saturday, November 7.

Prof. Sandoz is considered alone in his field and is declared to have developed the art of color photography projection to a remarkable degree of perfection. Last year, his lectures for Detroit teachers and school pupils were highly praised.

**Principals and teachers who attended Prof. Sandoz lectures returned to them again and again, many of the educators declaring that if such pictures could be used in the public schools they would give the pupils a grasp of geography and history to be had in no other way.**

## SWISS LECTURER HAS AUDIENCE SPELLBOUND AT COLORS

Professor Wm. Sandoz, Swiss artist and lecturer, gave a revelation of a new art Sunday before a capacity audience in the Detroit Institute of Arts, his remarkable natural color photography projections constituting artistry that any of the masters might envy.

Professor Sandoz traced the history of Paris, reproductions of ancient prints, in beautiful color effects, serving as a guide to the costumes and customs of the beautiful world capital from long before the days of Henry of Navarre down to the present marvelous panorama of towers, monuments, boulevards, churches and parks called Paris.

A series of sunset plates with the shadowy outlines of Notre Dame, the Trocadero, Eiffel Tower and the Seine embankments brought repeated rounds of applause, and although Professor Sandoz did not lecture, but merely let his pictures speak for themselves, he must have felt great satisfaction in the unusual reception given to his display.—(January 11, 1926).

The novelty and beauty of the pictures, has created a great sensation in the great cities of the United States and South America.

D. W. GRIFFITH, the famous motion picture director, says: "I take great pleasure in recommending special attention to these natural color pictures for their most beautiful and artistic attraction and also for their true representation of reality."

The New York "Sun" says:

"These pictures are very different from the ordinary moving pictures or travelogue film. The plates reproduce natural colors and are not touched by artists. For this reason the subjects are shown exactly as they are. **A great help in the study of art. Figures stand out with roundness, an appearance of the three dimensions more realistic even than in the originals.**"

The New York "Herald" says:

"Scenes were thrown on the screen, so beautiful they compelled applause. In a picture of an Indian palace the very pieces of mosaic were distinct in coloring."

The New York "Evening World" says:

"The colors of each picture were shown just as in the original. The lights and shadows stood out finely and the most delicate tones in every color seemed to reproduce perfectly. **This is the latest advance in the art of photography.**"

The "Press" says:

"The atmosphere is never lost, on the contrary, increases so that the figures stand from the background as in real life."

The "World" says:

"There was a moment of breathless excitement when the new photographic projection in natural color came into view."

The "New York Sun" says:

"**A great help in the study of art.** Figures stand out with roundness, an appearance of the three dimensions, more realistic even than in the originals."

The "Evening World" says:

"Pictures that had some wonderful combinations of color and were **marvels of color photography.**"

The "American" says:

"Pictures showed splendor of new color cult. They were truly interesting."



# MARCH, 1926 PROGRAMS

**MONDAY, 29**

AT 8 P. M.

## BEWITCHING FRANCE

I.—The historically famous Castles of the Loire. In the Savoy. Evian on Lake Leman. In the Pyrenees. The Castle of Pau, where Henry IV was born. Rheims—Verdun—Arras, etc.

II.—Fontainebleau, The Castle and the Park. Royal quarters. The Woods. Famous nooks. Autumnal effects. The famous Hall of Francis I. Hall of Louis XIII. Hall of Henry II. The hall of the throne of Napoleon I. The bed of Napoleon. Napoleon's Library. Reenacting the life of Napoleon and Josephine. The Hall of the Maps. Small departments. The rooms of the Pope. Famous paintings, etc. A sunset.

The Castle of Fontainebleau was inhabited by the Kings of France for many centuries. The great French Emperor spent vast sums of money for its furniture. Everything was carefully preserved, the paintings, porcelains and even smaller articles—everything is in its place, which makes this visit to Fontainebleau particularly impressive.

III.—The Berri, the land of Georges Sand, the illustrious writer. The Riviera. Monte Carlo. Monaco. The Peaks of Esterel. Menton. The Trayas Peaks.

Brittany—The land of the old Celtic. Souvenirs of the Druids, Dolmens and the Menhirs, and of the age old legends that were founded in the mysterious shade of its dark forests. The Mount St. Michel. Picturesque Scenes. The Port of Concarneau. A sunset effect in Brittany.

This trip through "France the beautiful" is a real charm. The infinite variety of views of the countryside from the North to the South shows the most diversified beauties of nature, all of which, coupled with the impression of its historical traditions, constitute a series of projections of special interest. It is the very soul of France magically evoked.

**TUESDAY, 30**

AT 8 P. M.

## 1st PART THE MARVELS OF ARTISTIC SPAIN

The masterpieces of the Museum of "El Prado" in Madrid. The Treasures of the Spanish Arabian Art. Toledo, Old and Modern. Seville—The Alcazar and its marvelous gardens. The "Giralda." The Golden Tower. The Market, etc. Cordoba—The Mosque. Granada—The Alhambra, the Palace of Marvells, the home of the dreams, of witches, gnomes and fairies. The "Generalife" and its gardens. Sunset in Granada.

Excursion through picturesque Spain, dream of all the poets and artists. There are seen the prodigious imprints of the Moorish civilization and the great Emperor Carlos V—masterpieces at every turn.

## 2nd PART VISIONS OF NORTHERN AFRICA

The Monuments of its past—The tribes today.

ALGIERS—TUNIS—TRIPOLITANY.

Tunis—The Bazaars, the Arabian streets. The City of Susse and indigenous life. Carpet factory at Kairouan. The Ruins of El-Djem. The South of Tunis. Picturesque Tribes. The Troglydites. The ruins of Sbeitla. What is left in Carthage. Punic tombs and Roman Vestiges.

Tripolitany—The Oasis and their inhabitants.

Algiers—"The White." The streets. Moorish interiors. Algerians in the Foreign Legion. Blida. The Sacred Grove. The Tomb of the Christian. The tomb of the Sultan Boabdil en Tlemcen. Atlas Mountains. The Land of the Kabiles. The South of Algiers. In the center of pagan antiquity. In Boussada. The famous "Ouled Nails," desert dancers. The Oasis of "El Kantara." The Wandering Arabs. Vestiges of Roman Civilization. The famous ruins of Timgad. A sunset behind the Oasis and the ruins.

**WEDNESDAY, 31**

AT 8 P. M.

## 1st PART VISIONS OF THE ORIENT

MOHAMMEDAN EAST: (Turkey, Syria, Palestine) Constantinople. The Bosphorus. Saint Sofia. Interior of a Mohammedan Palace in Stamboul, at "tea." The magnificent Mosques of Sultan Hamed and Ruteum Pacha. Cemeteries of the East. The Treasures of Brussa. The Green Mosque. The Catafalque of Mahoma II. (Louis XIV of the Turks.) Bounar-Bachi. Koniah. The house of Pierre Loti, with its halls of Turkish art. Also masterpieces of Chinese, Japanese and Moslem art-decorations, masterpieces accumulated by the author.

THE CHRISTIAN EAST: The mystical East of Faith. Bethlehem, Jerusalem, The Holy Land. Mohammedan Jerusalem. The Mosque of Omar. The Holy Wall, etc. Aleppo. Ruins of Baalbeck, the old Heliopolis, or the City of the Sun of the Greeks, at the foot of Lebanon. Petra, in the Arabian Deserts. Damascus and its wonderful Arabian architecture. A sunset in Damascus.

It is a wonderful voyage through the Orient, with remembrances of the past besides, the actual beauty of its life and the effects of Oriental light on its colorings.

## 2nd PART THE EGYPT OF THE PHARAOHS

The marvels of old Egypt—The great ruins of antiquity—The secret Temples, Tombs and Mummies of centuries ago—Karnak—Luxor—The Nile—The King's Valley of Thebes—The Burial Chambers, 40 meters below the surface of the earth. Men and Divinities that have died—The Sphinx—The Pyramids—The Isle of Philae—The Colossus of Ipsambul.

A TRIP TO CAIRO—Sunset on the desert.

With the aid of Prof. Sandoz "Visions of Art" it has become possible to reproduce the endlessly varying shades and tones of the various lines and sides of objects under study, with the evident result that to be a regular scholar of things of Egypt and the East, it is no longer necessary to have to endure the fatigue of long traveling, but sufficient it is to witness the exhibitions of Mr. Sandoz, where you can see in all their details the milestones upon which have been established facts as fanciful as the fables of old.

# HILL AUDITORIUM - Ann Arbor, Mich.

Monday, 29 - Tuesday, 30 - Wednesday, 31 - March, 1926

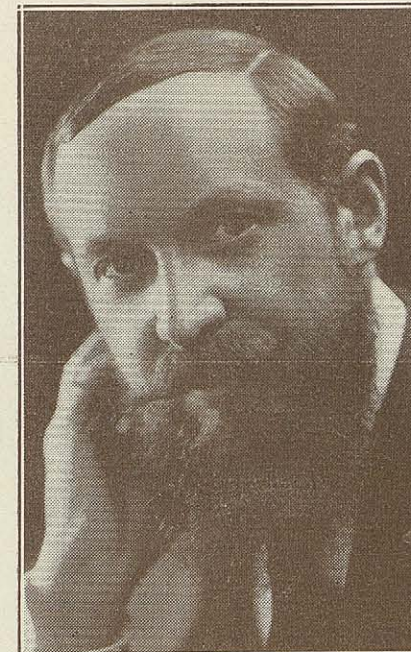
AT 8:00 P. M.

UNDER THE AUSPICES OF THE

## University of Michigan Student Council

FOR THE BENEFIT OF THE

## PRESIDENT BURTON MEMORIAL FUND



**Prof. William Sandoz, Swiss Traveler**

Will Present His Famous and Wholly Unique Portrayals of "VISIONS OF ART"

## UNRIVALLED COLOR PROJECTIONS

THE MOST BEAUTIFUL PICTURES EVER SEEN ON THE SCREEN  
IN NATURAL COLOR PHOTOGRAPHY, PROJECTED WITH  
A SPECIALLY CONSTRUCTED MACHINE

**Bewitching France - Artistic Spain - Northern Africa  
Visions of the Orient - The Egypt of the Pharaohs**

MR. PHILLIP LAROWE AT THE ORGAN

The Student Council has informed me of its general plan to conduct a series of lectures and similar functions on the Campus, in order to raise money towards the chimes in memory of President Burton. I am glad to endorse the plan and hope that it will be whole-heartedly supported by the Student Body. Not only is the initiative and activity in itself meritorious but it is for a purpose which needs no justification or appeal beyond the personality of the man in whose memory the chimes are to be given.

DR. CLARENCE COOK LITTLE,  
President of the University of Michigan.



# Comments on Professor W. Sandoz' Projections

**Mr. O. G. Frederick, Assistant Superintendent of Schools, Detroit, says:**

"They are far superior to anything I have ever seen in the line of color photography. The coloring is absolutely faithful. I cannot speak too highly of the results of his work."

**Miss Alice Viola Guysi, Supervisor of Art, Public Schools, Detroit, says:**

"I take this opportunity to pay tribute to you as an artist because of the choice of subject and composition which made many of your photographs from nature comparable to paintings. The color quality was marvelous and delightful and I hope the time may come when such work as yours may be available in the education of the children in the public schools, because I believe it will be of inestimable assistance in developing appreciation of the beautiful in both nature and art."

**Mr. Burton A. Barns, Supervisor, Visual Education Department, Detroit Public Schools, says:**

"Mr. William Sandoz has one of the most remarkable methods of projection I have ever seen. His pictures are not moving pictures but they show some very remarkable stereoscopic effects. The scenery is in colors that are true to nature and give the atmosphere of the scenes which they portray. He has some very exceptional pictures."

**Mr. Clyde H. Burroughs, Executive Secretary, Detroit Institute of Art, says:**

"The programs of 'Visions of Art' you gave in our auditorium under various auspices were exceedingly worth while and I have heard many favorable comments on the beauty of the natural colors which were shown in your many and varied travelogues. Your silent method of presenting these color photography of foreign lands, one related view slowly dissolving into another, was also most enjoyable."

**Rev. Chester B. Emerson, D. D., Minister of the North Woodward Avenue Congregational Church, Detroit, says:**

"They are absolutely the most marvelous pictures I have ever seen."

**Miss Lilly Lindquist, Supervisor, Foreign Languages, Detroit Public Schools, says:**

"These photographs in color are of outstanding quality. The colors are so remarkably perfect as to give the nearest semblance of reality. I have never seen anything more artistic and more in keeping with the local conditions represented. I was very glad to have opportunity to see for myself the pictures of which I had heard such superlative praise; they deserve it."

**Mr. David Mackenzie, Dean of the College of the City of Detroit, says:**

"The photographs which Mr. Sandoz uses are not retouched, but give a most marvelously exact reproduction of the form and color of the originals. His views give the impression of seeing the actual scenes and objects and not pictures of them. We are so enthusiastic over the educational value of these pictures that we are making arrangements to bring him back to Detroit after spring vacation."

**Mr. Charles Crombie, Secretary of Michigan Chapter of the American Institute of Architects, Detroit, says:**

"Prof. William Sandoz has shown his pictures before the Michigan Chapter, American Institute of Architects, at the Detroit Institute of Arts, and we wish to go on record as stating that they are wonderful color records and of inestimable value in the education of popular taste for things that are truly beautiful."

**Rev. Gaius Glenn Atkins, D. D., L. L. D., Minister of the First Congregational Church, Detroit, says:**

"Professor Wm. Sandoz showed his beautiful color projections before the people of this church last night. We were all delighted. The pictures are wonderfully beautiful—almost magical in their reproduction of the most delicate as well as the most brilliant colors."

"I commend Mr. Sandoz and his pictures without any reservation to all who would enjoy the rare pleasure of an entertainment wholly unique."

**Jessie Bonstelle, of the Detroit Bonstelle Playhouse, says:**

"I cannot say enough about your work. First of all it is quite as wonderful from a scientific standpoint as the radio, and very valuable from an educational standpoint."

"But to lovers of the beautiful who would like to have their souls stirred as well as their minds, your work gives the most."

"It is artistic and thrilling at the same time."

"I hope you will be able to get it before the people here, for we need all the beauty we can get in life, and when it feeds the mind as well, it is serving a great purpose."

**Rabbi Leo Franklin, of the Congregation Beth El, Detroit, says:**

"I cannot tell you how very enthusiastic I am about your work. The pictures which you exhibited for us and which I had the privilege of viewing, are beyond doubt the finest of the kind that it has ever been my pleasure to see."

"I cannot too heartily recommend your work to my colleagues in the ministry, and to all who are interested in pictures such as you show, both from the educational and artistic standpoint."

**Rabbi Leo Fram, of the Congregation Beth El, Detroit, says:**

"Your exhibition which you gave at Temple Beth El last Sunday, of views of Egypt and Palestine in their natural colors, was a source of great delight to the hundreds that saw them. After we saw the marvellous colors of the Egyptian sunset and the delicate shadings and tints of the moonlight over the pyramids, we realized that we were in the presence of a unique phenomenon in the world of art. We all felt after the hour was over that your display was too brief, that we could have gone on looking at those marvels of color and beauty—which your machine projects on the screen—forever."

**James Dickson, Jr. Secretary of the Boulevard Shrine Club, Detroit, says:**

"You were conservative in stating that they should not be confounded with colored slides. Nothing more beautiful has ever come under the observation of any member of our Club, and it was a source of sincere regret that the limitations of time did not permit us to enjoy some more of the subjects in your series."

"We hope, at one of the forthcoming Ladies' Days of the Club, that we may be able to be privileged to witness another exhibition of your magnificent work."