

**The Project Gutenberg eBook of The Brochure Series of Architectural Illustration,  
Vol. 01, No. 01, January 1895, by Various**

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: The Brochure Series of Architectural Illustration, Vol. 01, No. 01, January 1895

Author: Various

Release date: September 18, 2004 [EBook #13489]  
Most recently updated: December 18, 2020

Language: English

Credits: Produced by Juliet Sutherland, Juliet Sutherland, Daniel Watkins and  
the Online Distributed Proofreading Team

\*\*\* START OF THE PROJECT GUTENBERG EBOOK THE BROCHURE SERIES OF ARCHITECTURAL  
ILLUSTRATION, VOL. 01, NO. 01, JANUARY 1895 \*\*\*

# **THE BROCHURE SERIES OF ARCHITECTURAL ILLUSTRATION**

1895

## **VOLUME I**

**BOSTON  
BATES & GUILD  
PUBLISHERS**

---

### **Index to Volume I.**

### **LIST OF PLATES.**

#### **Venetian Palaces.**

- i. Southwest Angle of the Ducal Palace.
- ii. Palazzo Contarini Fasan.
- iii. Palazzo Cavalli.
- iv. Window Tracery in the Palazzo Cavalli.
- v. Window Tracery in the Palazzo Cicogna.
- vi. Portion of the Façade of the Ca D'Oro.
- vii. Portion of the Façade of the Ca D'Oro.
- viii. Palazzo Pisani.

#### **Byzantine-Romanesque Doorways, Apulia.**

- ix. Principal Doorway to Cathedral, Trani.
- x. Principal Doorway to Cathedral, Trani.
- xi. Principal Doorway to Cathedral, Conversano.
- xii. Portion of Façade, Basilica at Altamura.
- xiii. Principal Doorway, Basilica at Altamura.
- xiv. Detail of Doorway, Basilica at Altamura.
- xv. Doorway of Madonna di Loreto, Trani.
- xvi. Entrance to Church of the Rosary, Terlizzi.

#### **Cloister at Monreale, Sicily.**

- xvii. Double Capital.
- xviii. Double Capital.
- xix. Double Capital.
- xx. One Side of Cloister.

#### **Byzantine Capitals from Ravenna.**

- xxi. Capital from the Apse of S. Vitale.
- xxii. Capital from S. Vitale.
- xxiii. Capital from S. Vitale.
- xxiv. Capital in the Museum of the Academy.

**Byzantine-Romanesque Windows, Apulia.**

- xxv. Window in S. Teresia, Trani.
- xxvi. Window in S. Teresia, Trani.
- xxvii. Window in the Basilica, Altamura.
- xxviii. Windows in S. Gregorio, Bari.
- xxvix. Triforiurn Window in S. Gregorio, Ban.
- xxx. Window in Apse of the Cathedral, Bari.
- xxxi. Window in Bittonto.
- xxxii. Window in Apse of the Cathedral, Bittonto.

**Two Florentine Pavements.**

- xxxiii. Portion of Pavement in the Baptistery.
- xxxiv. Portion of Pavement in the Baptistery.
- xxxv. Portion of Pavement in the Baptistery.
- xxxvi. Portion of Pavement in the Baptistery.
- xxxvii. Portion of Pavement in the Baptistery.
- xxxviii. Portion of Pavement in S. Miniato al Monte.
- xxxix. Portion of Pavement in S. Miniato al Monte.
- xl. Portion of Pavement in S. Miniato al Monte.

**Renaissance Panels from Perugia.**

- xli. Panel from Choir Stalls, S. Pietro.
- xl.ii. Panel from Choir Stalls, S. Pietro.
- xl.iii. Panel from Choir Stalls, S. Pietro.
- xl.ii. Panel from Choir Stalls, S. Pietro.
- xl.v. Panel from Choir Stalls, S. Pietro.
- xl.vi. Panel from Choir Stalls, S. Pietro.
- xl.vii. Panel from Choir Stalls, S. Pietro.
- xlviii. Panel from the Chamber of Commerce.

**Italian Wrought Iron.**

- xl.lix. Lantern on Palazzo Strozzi, Florence.

**Italian Wrought Iron.**

- l. Lantern on Palazzo Guadagni, Florence.
- li. Lantern on Palazzo Brocella, Lucca.
- lii. Lantern on Palazzo Baroni nel Fillungo, Lucca.
- liii. Torch-Bearer from Siena.
- liv. Torch-Bearer from Siena.
- liv. Torch-Bearer from Siena.
- lvi. Torch-Bearer from Siena.

**Fragments of Greek Detail.**

- lv.ii. Capital from the Parthenon, Athens.
- lv.iii. Capital from the Erechtheion, Athens.
- lix. Base from the Erechtheion, Athens,
- lx. Cap of Anta from the Erechtheion, Athens.
- lxi. Fragment found on the Acropolis, Athens.
- lx.ii. Capital from the Propylam, Athens.
- lx.iii. Cyma from the Tholos, Epidauros.
- lx.ii. Capital from the Tholos, Epidauros.

**Pulpits of Southern Italy.**

- lxv. Ambo in the Capella Palatina, Palermo.
- lxvi. Ambo in the Cathedral, Salerno.
- lxvii. Pulpit in the Cathedral, Salerno.
- lxviii. Pulpit in the Cathedral, Ravello.
- lxix. Ambo in the Cathedral, Ravello.
- lxx. Pulpit in S. Giovanni, Ravello.
- lxxi. Ambo in S. Lorenzo Fuori le Mura, Rome.
- lxxii. Pulpit in the Cathedral, Messina.

**French Farmhouses, Normandy.**

- lxx.iii. Ferme de Turpe.
- lxx.ii. Ferme de Turpe.
- lxx.v. Ferme de Turpe.
- lxx.vi. Ferme de Turpe.
- lxx.vii. Manoir d' Ango.
- lxx.viii. Manoir d' Ango.
- lxx.ii. Manoir d' Ango.
- lxx.ii. Manoir d' Ango.

**Country Houses of Normandy.**

- lxx.ii. Ferme la Vallauine.
- lxx.ii. Manoir al Archelles.
- lxx.iii. Manoir at Archelles.
- lxx.ii. Porch of Church at Beuvreil.
- lxx.v. Manoir de Vitaval, Ste. Andresse.
- lxx.vi. Manoir d' Ango.
- lxx.vii. Manoir d' Ango.
- lxx.ii. Manoir d' Ango.

### English Country Houses.

lxxxix. Old Houses, Hanover.  
xc. Middle House, Mayfield, Sussex  
xci. Old Hall, Worsley.  
xcii. Speke Hall.  
xciii. Speke Hall.  
xciv. Smithells.  
xcv. Saintesbury Hall.  
xcvi. Old Manor House, Lythe Hill.  
xcvii. Old Manor House, Lythe Hill.  
xcviii. Old Manor House, Lythe Hill.  
xcix. Old Farm House, Lythe Hill.  
c. Gate House, Stokesay Castle.

## INDEX OF SUBJECTS.

Advice to Young Architects  
Aitchison, Prof., Advice to Young Architects  
Altamura, Basilica at,  
Ango, Manoir d'  
Apulia, Doorways from  
" Windows from  
Architectural Education  
Architectural Schools  
Columbia College  
Harvard University  
Mass. Inst. of Technology  
Ateliers in New York City  
Athens, Erechtheion, Cap and Base from  
" Parthenon, Cap from  
" Propylæa "  
Bari, Cathedral of, Window in  
" S. Gregorio, Window in  
Beaux-Arts Architects, Society of  
Bittonto, Cathedral, Window in  
" Window in  
Boston Public Library, Decoration of  
Building Exhibit  
Byzantine-Romanesque Doorways  
Byzantine-Romanesque Windows  
Capitals, Monreale  
" Ravenna  
Case, John W., Hints to Draughtsmen  
Catalogues of Exhibitions  
Clark Medal Competition  
Cleveland Architectural Club  
Cloister of Monreale  
Club Notes  
Architectural Club of Lehigh University  
Architectural Club of San Francisco  
Architectural League of New York  
Art League, Milwaukee  
Baltimore Architectural Club  
Boston Architectural Club  
Buffalo Chapter A.I.A.  
Chicago Architectural Club  
Cincinnati Architectural Club  
Cleveland Architectural Sketch Club  
Denver Architectural Sketch Club  
Detroit Architectural Sketch Club  
"P.D.'s"  
Rochester Sketch Club  
Sketch Club of New York  
Society of Beaux-Arts Architects  
St. Louis Architectural Club  
St. Paul Architectural Sketch Club  
T Square Club, Philadelphia  
Columbia College  
Competition for Advertising Design  
Competitions, Awards in  
Competitions, Brochure Series  
" " " No. 1,  
" " " No. 2,  
" " " No. 3,  
Conversano, Doorway of Cathedral  
Cosmaiti Work  
Country Houses of Normandy  
Country Houses, English  
Doorways, Byzantine-Romanesque  
Ecole des Beaux-Arts, diplomas

England.  
 Hanover, Old Houses  
 Lythe Hill  
 Mayfield, Sussex, Middle House  
 Saintesbury Hall  
 Smithells  
 Speke Hall  
 Stokesay Castle  
 Worsley, Old Hall  
 English Country Houses  
 Epidaurous, Tholos, Cap and Fragment from  
 Farmhouses, French  
 Florence, Baptistery, Pavement from  
 " Palazzo Guadagni, Lantern from  
 " S. Miniato, Pavement from  
 " Strozzi Palace, Lantern from  
 Florentine Pavements  
 Gothic Palaces of Venice  
 Greek Detail, Fragments of  
 Harvard University  
 Hints to Draughtsmen  
 Italian Wrought Iron  
 Lanterns, Wrought Iron  
 Lucca, Palazzo Brocella, Lantern from  
 " " Baroni " "  
 Mass. Institute of Technology  
 Messina, Cathedral, Pulpit  
 Monreale, The Cloister of  
 Mosaic Floors, Modern  
 Mosaic Work  
 Normandy, Ferme de Turpe  
 " Ferme la Vallauine  
 " Manoir at Archelles  
 " Manoir d' Ango  
 " Manoir de Vitanval  
 " Porch of Church at Beuvreil  
 Pavements, Two Florentine  
 Palermo, Capella Palatina, Pulpit in  
 "P.D.'s" The  
 Perugia, Chamber of Commerce, Panel from  
 " Renaissance Panels from  
 " S. Pietro, Panels from  
 Personals  
 Piano Case, Competition for  
 Pulpits of Southern Italy  
 Ravello, Cathedral, Pulpit and Ambo in  
 " S. Giovanni, Pulpit in  
 Ravenna  
 Museum of Acad. Bel. Arti, Cap from  
 S. Vitale, Caps from  
 Ravenna Capitals  
 Reproduction of Architect's Drawings  
 Roman Scholarship  
 Rome, American School of Architecture at  
 Rome, S. Lorenzo Fuori, Ambo in  
 Rotch, Arthur, Bequest of  
 Rotch Scholars, C.H. Blackall  
 Rotch Travelling Scholarship  
 Salerno, Cathedral, Ambo and Pulpit in  
 Siena, Wrought Iron Torch Bearers from  
 Terlizzi, Entrance to Church of the Rosary  
 Torch Bearers, Wrought Iron  
 Trade Notes  
 Trani, Doorway of Cathedral  
 " " Madonna di Loreto  
 Turpe, Ferme de  
 Venetian Palaces  
 Venice  
 Ca D'Oro  
 Ducal Palace  
 Palazzo Cavalli  
 " " Window-tracery in  
 Palazzo Cicogna, Window-tracery in  
 Palazzo Contarini Fasan  
 Palazzo Pisani  
 Windows, Byzantine-Romanesque  
 Wood Floors  
 Wrought Iron, Italian

# OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

JANUARY, 1895.

No. I.

## THE GOTHIC PALACES OF VENICE.

The location of Venice upon a group of islands, sufficiently removed from the mainland to make it impossible to effectually attack it from this side, and naturally defended on the side towards the sea by a long chain of low islands, separated by shallow inlets and winding channels, making it difficult to approach, has rendered the city peculiarly free from the disturbing influences which were constantly at work in the neighboring cities of Italy during the Middle Ages. While her neighbors were building strong encircling walls, each individual house a fortress in itself, Venice rested secure in her natural defences and built her palaces open down to the water's edge, with no attempt at fortification. Her hardy and adventurous inhabitants rapidly extended their trade to all quarters of the world and accumulated vast wealth, which was freely lavished on public and private buildings. The magnificence of the former was only equalled in the days of ancient Rome, and it is doubtful if the latter have ever been surpassed in sumptuousness and splendor. The palaces of Venice form an architectural group of great interest, in many respects quite distinct from the contemporary buildings on the mainland. They were carefully planned to satisfy the demands for comfort and convenience as well as display. Most of them have the same arrangement of plan, and were commonly built of two lofty and two low stories. On the ground floor, or water level, is a hall running back from the gate to a bit of garden at the other side of the palace, and on either side of this hall, which was hung with the family trophies of the chase and war, are the porter's lodge and gondoliers' rooms. On the first and second stories are the family apartments, opening on either side from great halls, of the same extent as that below, but with loftier roofs, of heavy rafters gilded or painted. The fourth floor is of the same arrangement, but has a lower roof, and was devoted to the better class of servants. Of the two stories used by the family, the third is the loftier and airier, and was occupied in summer; the second was the winter apartment. On either hand the rooms open in suites. The courtyard at the rear usually had a well in its centre with an ornamental curb; and access to the upper floors of the house was gained by an exterior staircase in the court, which was often elaborately enriched with carved ornament.

The materials used in construction are mostly red and white marbles, used with a fine color sense, and the desire for abundance of color was frequently further gratified by painting the exterior walls with elaborate pictorial decorations.

The earliest palaces are Byzantine, but with the growth of the Gothic movement these were gradually superseded, although the Gothic influence worked more slowly here than on the mainland. The richest and most elaborate work was built at this period. Finally the Renaissance took the place of Gothic; and the later palaces, built in this style, show strongly the debased condition into which the art of Venice fell in the Dark Ages.

We have selected for the illustrations of this number of the BROCHURE SERIES some of the most widely known examples of the fifteenth-century Gothic palaces, built at the time when Venice was at the zenith of prosperity as the principal commercial power of the world.



I. The Southwest Angle of the Ducal Palace, Venice.

### I.

#### SOUTHWEST ANGLE OF THE DUCAL PALACE, VENICE.

Although the Ducal Palace is much larger than the other palaces of Venice, and intended for general civic uses as well as a residence for the Duke or Doge, it follows closely the type already described. It has undergone so many changes since its first foundation in about the year 800 (813 according to Ruskin), having been destroyed five times, and as often re-erected in grander style, besides having been added to and the dilapidated portions restored, that it is impossible to assign a comprehensive date to cover the building of the present structure. In fact, the earliest portion was gradually added to, carrying it further and further around the quadrangle until it reached the point of beginning, when this process was repeated, partially replacing the older Byzantine work with Gothic and then with Renaissance, the present

building still having examples of all three styles.

The portion shown in our illustration is said to have been erected between the years 1424 and 1442, by Giovanni Buon and his sons Pantaleone and Bartolommeo Buon the elder; although Mr. Ruskin states that in 1423 the Grand Council sat in the Great Council Chamber for the first time, and in that year the Gothic Ducal Palace of Venice was completed.

This angle, which faces the Piazzetta and the Riva, is called by Mr. Ruskin the "Fig-Tree Angle," because of the group of sculpture representing the fall of man. The figure above the angle capital of the upper arcade is that of Gabriel. The richly decorated capitals of the lower arcade represent personifications of the Virtues and Vices, the favorite subjects of decorative art, at this period, in all the cities of Italy. The capitals of the upper arcade, no two of which are alike, are also richly wrought with figure sculpture, the one on the angle containing representations of the four winds.

The arrangement of the tracery above the upper arcade is worthy of note as the placing of the quatrefoils between the arches, which is characteristic of earlier examples, is more reasonable, from a constructive point of view, than the later practice of placing them above the centres of the arches.

The use of the rope moulding as a decorative finish for the angle of a building is also characteristic of the palace architecture of Venice, and may here be seen most effectively applied.

---



II. The Palazzo Contarini Fasan, Venice.

## II.

### THE PALAZZO CONTARINI FASAN, VENICE.

This is one of the most notable examples of domestic Gothic architecture in Venice, and dates from the fifteenth century. Ruskin refers to it as follows: "In one respect, however, it deserves to be regarded with attention, as showing how much beauty and dignity may be bestowed on a very small and unimportant dwelling-house by Gothic sculpture. Foolish criticisms upon it have appeared in English accounts of foreign buildings, objecting to it on the ground of its being 'ill proportioned'; the simple fact being that there was no room in this part of the canal for a wider house, and that its builder made its rooms as comfortable as he could, and its windows and balconies of a convenient size for those who were to see through them and stand on them, and left the 'proportions' outside to take care of themselves, which, indeed, they have very sufficiently done; for though the house thus honestly confesses its diminutiveness, it is nevertheless one of the principal ornaments of the very noblest reach of the Grand Canal, and would be nearly as great a loss if it were destroyed, as the church of La Salute itself."

This building is popularly known as "Desdemona's House."

---



III. The Palazzo Cavalli, Venice.

## III.

### THE PALAZZO CAVALLI, VENICE.

This palace, situated opposite the Academy of Arts on the Grand Canal, also dates from the fifteenth

century. Its balconies and tracery are of the later Gothic period, showing marked tendencies towards the Renaissance.

It has been recently restored by its present owner, Baron Franchetti, and is frequently spoken of as the Palazzo Franchetti.

---



IV. Window Tracery in the Palazz, Cavalli, Venice.

**IV.**

**WINDOW TRACERY IN THE PALAZZO CAVALLI.**

In Venetian tracery it will always be found that a certain arrangement of quatrefoils and other figures has been planned as if it were to extend indefinitely into miles of arcade, and out of this colossal piece of marble lace a portion in the shape of a window is cut mercilessly and fearlessly: what fragments and odd shapes of interstice, remnants of this or that figure of the divided foliation, may occur at the edge of the window, it matters not; all are cut across and shut in by the great outer archivolt. This is of course open to serious criticism as construction, but its beauty and effectiveness, as used here, cannot be gainsaid.

---

**V.**

**WINDOW TRACERY IN THE PALAZZO CICOGNA, VENICE.**

This is an example of early Gothic work in Venice and is quite unlike later examples. Ruskin speaks of it as the only instance of good *complicated* tracery to be found in Venice. The fact that it is moulded only on the face is considered evidence of its early date.

In this view, as, in fact, in all of the examples which we have selected, the moulding formed of alternating blocks or dentils, projecting first on one side and then the other, which is peculiar to Venice, can be seen. It was commonly used as a frame about a window or group of windows, and is very effective, especially when used, as it frequently was, relieved against a flat wall surface.

---



VII. Portion of the Facade of the Ca D'Oro, Venice.

**VI. and VII.**

**TWO PORTIONS OF THE FACADE OF THE CA D'ORO, VENICE.**

This, next to the Ducal Palace, is the most elaborate and it might be said the most beautiful of the Gothic Venetian palaces. It has been considerably changed in the various restorations to which it has been subjected, but still has enough of its original features to remain a wonderfully beautiful building. It is an extreme example of the characteristic disregard of the ordinary principles of building construction to be found throughout the work we have been considering. Fergusson's remarks upon this failing of the Venetian architects is pointed and well considered. He says: "Most of the faults that strike us in the buildings of Venice arise from the defective knowledge which they betray of constructive principles. The Venetian architects had not been brought up in the hard school of practical experience, nor thoroughly grounded in construction, as the northern architects were by the necessities of the large buildings which they erected. On the contrary, they merely adopted details because they were pretty, and used them so as to be picturesque in domestic edifices where convenience was everything, and construction but a secondary consideration."

The Cà D'Oro was probably built about the middle of the fourteenth century.

Evidences of the use of color in this façade can be plainly seen in the photographic views, and the contrast of the deep shadows and flat wall surfaces is strikingly beautiful.

---



VIII. The Palazzo Pisani, Venice.

VIII.

**THE PALAZZO PISANI.**

This palace is of the late Gothic period, nearly approaching the Renaissance. It is situated on the lower reach of the Grand Canal.

In all of the examples here selected a marked predominance of horizontal treatment will be observed. The roofs are flat, and arcades and balconies all help to emphasize the horizontal direction in the design. This, it will be observed, is distinctly different from the contemporary Gothic of the rest of Europe.

---

Notable examples of American buildings modelled after or in the style of the Venetian palaces are the Chicago Athletic Club, the Montauk Club, Brooklyn, and the new building adjoining the Hoffman House, Madison Square, New York.

**The Brochure Series of Architectural Illustration.  
PUBLISHED MONTHLY BY  
BATES & GUILD,  
6 BEACON STREET, BOSTON, MASS.**

**Subscription Rates per year, 50 cents, in advance. Special Club Rate for five subscriptions,  
\$2.00.**

---

A well-selected collection of foreign photographs has come to be as necessary and invariable a feature in a well-equipped architect's office as good drawing instruments or as Vignola's treatise on the Roman Orders. But unfortunately a really satisfactory collection of photographs is seldom within the reach of more than a small proportion of the architects who could use them to advantage. This is partly on account of the expense of a good collection, as photographs can hardly be bought for less than twenty-five cents each, and partly on account of the difficulty of finding a desirable stock from which to make selections on this side of the Atlantic. Nearly all of the most valuable collections have been gathered together abroad by the owners and are the result of gradual accumulation, probably extending over years of travel, and representing no small investment of money.

Such a collection, it is needless to say, is not within the grasp of the young and struggling draughtsman, but he, of all others, would profit most by possession and use of such a treasure if it could be placed in his hands. It would help to form and direct his tastes, making him familiar with the masterpieces of the past, and would furnish a basis for comparison of the current work about him.

Of course a draughtsman in any of the larger offices will have certain opportunities to study and work from the collection in the office library. This is a valuable privilege, but it is only open to a few out of the many draughtsmen in the country, and is not to be compared in its resulting benefits to the actual possession of even a very much smaller collection.

---

It is the purpose of the BROCHURE SERIES to place in the hands of draughtsmen a most carefully selected series of photographic reproductions, chosen both for their educational value and their usefulness as practical reference material for everyday work. This can be done at one fiftieth the cost of ordinary photographs, and thus be easily within the reach of any draughtsman.

No attempt will be made to follow any systematic arrangement of the subjects presented, although it will be frequently found advisable, as in the present issue, to group a number of subjects of more or less related character. The main result to be sought for is the presentation of the greatest amount of the most valuable material in the most available shape, and at the least cost. The possibility of realizing this ambitious purpose remains to be demonstrated. It need only be said that this initial number is put forward as an earnest of the work to follow.

---



A most important feature in recent educational work as applied to architecture is to be found in the formation of a number of classes, or *ateliers* as they are called, modelled in the main after those in Paris. They are all formed with the purpose of furnishing instruction in those elements of academic design which are unattainable in the routine experience of office practice. The details of arrangement for accomplishing this purpose vary somewhat in the different *ateliers*. We believe the first to be started was the one connected with the office of Messrs. Carrère & Hastings in New York. Here a limited number of students, both young men and young women, are received, and as a return for the instruction given them are expected to render such assistance in the regular work of the draughting-room as they can. This service is exactly similar to the "niggering," as it is called, required by long-established custom of the younger men at the Ecole des Beaux-Arts at Paris, which is one of the most valuable features of the school work. In Paris by this method the younger students have an opportunity to come in personal and intimate contact with those more advanced, and have the benefit of working on larger and more important work than they are capable of undertaking unaided. In the new *atelier* a problem in design is given to the class, thus more than ordinarily equipped for the work before him.

His work while abroad was systematic, well directed, and untiring, and no one of the succeeding scholars has labored to better advantage or accomplished more than he, although each in turn has had the example and experience of his predecessors as a guide and stimulus to increased endeavor. Mr. Blackall's time was devoted largely to travel, together with the sketching and measuring of important work.

Since his return he has built up a successful and varied practice.

As an active member of the Boston Society of Architects and the first president of the Boston Architectural Club, he has done much to advance the best interests of the profession, both within its ranks and in its relations to the public. To nothing so much as to his faithful labors can the success of the Architectural Club be laid. He has made it the largest and most effective organization of its kind in the country, and the draughtsmen of Boston have every reason to be thankful to him for his unselfish devotion to their interests.

He has, for several years, been the permanent chairman of the Committee of the Boston Society of Architects, appointed to administer the Rotch Scholarship, and through his earnest work the opportunities open to its holders are being constantly increased.

*(To be continued.)*

---

#### Club Notes.

The youngest of the architectural societies of the country is the Cleveland Architectural Club. It was organized in November last with a membership of fifteen, which number has been rapidly growing and bids fair to grow much further. In this instance, as has been the case in all the other large cities where similar clubs have been formed, it is the better class of draughtsmen who have felt the need of an organization that would bring them together socially, and give an opportunity for organized study and mutual improvement; and it is a most encouraging symptom of the generally diseased condition of the public mind in relation to architecture that these clubs have become so numerous in the last few years. Aside from the direct influence upon its own membership, the manifestation of a progressive and aggressive spirit cannot help provoking curiosity and discussion outside, if it accomplishes nothing further. It is somewhat surprising that with the unusually active interest which Cleveland has always evinced in matters relating to art, such a movement has not been started before. We shall have occasion before long to refer more in detail to this new and flourishing society.

---

The Illinois Chapter of the American Institute of Architects announces the second annual competition for a gold medal, to be open to members of the Chicago Architectural Club who are not practising architects of over two years' standing. The problem is the design for a memorial building for the study of botany, zoology, and mineralogy, and is to be finished on April 29.

---

The Chicago Architectural Club mingles work and play in a thoroughly Bohemian fashion. A recent invitation card bid its members to attend a "Rip-Snorter at the Club House," stating that "provisions and provisos would be provided and Frou Frous be on tap." The exact significance of this cabalistic description is known only to the members and their guests. The same card announced that the new Constitution and By-Laws would be finally voted upon at the same meeting, and further announced the conditions of a forthcoming sketch competition. Things move rapidly in Chicago.

---

The Chicago Architectural Club will hold its eighth annual exhibition of works of architecture and the allied arts at the Art Institute for two weeks beginning May 23. For further particulars, address John Robert Dillon, secretary, 274 Michigan Avenue, Chicago.

---

The Buffalo Chapter of the A.I.A. will hold its second annual exhibition in the Art Gallery, Library Building, in connection with the exhibition of the Buffalo Society of Artists, from March 18 to 30. For further particulars, address J.H. Marling, 15 Morgan Building, Buffalo.

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

**Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works**

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook

or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website ([www.gutenberg.org](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or

Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## **Section 2. Information about the Mission of Project Gutenberg™**

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at [www.gutenberg.org](http://www.gutenberg.org).

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation’s EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state’s laws.

The Foundation’s business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation’s website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

## **Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation**

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a

considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit [www.gutenberg.org/donate](http://www.gutenberg.org/donate).

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

## **Section 5. General Information About Project Gutenberg™ electronic works**

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.