

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. 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. 09 1895

Author: Various

Release date: June 9, 2008 [eBook #25735]

Language: English

Credits: Produced by Juliet Sutherland and the Online Distributed Proofreading Team at <http://www.pgdp.net>

*** START OF THE PROJECT GUTENBERG EBOOK THE BROCHURE SERIES OF ARCHITECTURAL ILLUSTRATION, VOL. 01, NO. 09 1895 ***

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

SEPTEMBER, 1895.

No. 9.

PULPITS OF SOUTHERN ITALY.

The pulpits and ambos chosen for the illustrations in this issue of THE BROCHURES are mainly interesting for their wonderful mosaic decorations which are among the finest of their kind which have ever been executed. The work of the family of Cosmati, by whose name the Roman mosaic or inlay of this description is known, such as that in plate LXXI, is similar in design and method of execution to that shown in the other plates. There is one point, however, in which the Roman work is quite different. In Sicily and southern Italy the bands and borders of geometrical patterns are largely made up of glass or composition, while the Cosmati confined themselves to the use of colored marbles. In the south, and particularly in Sicily, gold is freely used, but this is lacking in the work of the Cosmati. As a result of this difference in material a wider range of color is possible in the southern mosaics than in those of Rome; and this is especially noticeable in the use of blues, which give much of the character to the beautiful examples shown in our plates, which we regret we cannot reproduce in color. The altar, pulpit, and bishop's throne in the churches of SS. Nerone ed Achille and S. Cesario in Rome may be taken as additional examples.

This is a form of decoration which may be found in many of the Byzantine churches of the eleventh and twelfth centuries and also in the Tuscan churches of the same epoch, notably in the Baptistery at Pisa and in the church of San Miniato al Monte in Florence.

The mosaic floors, dados, and solid railings of the Palermitan monuments all seem to belong to this class: a ground of gray or white marble slabs with large panels of colored marble, mosaic bands of geometrical pattern let into the marble, and sometimes a plain framework of one member with a carved row of conventional leaves. In Palermo a grayish veined Greek marble similar to that used in Venice and Ravenna was almost exclusively used as a background. It formed a most admirable setting for the inlaid marble mosaics which were laid in rebated panels in the marble slabs, making a perfectly smooth surface. In the floor mosaics green serpentine and red or purple porphyry are the usual colors besides the gray, while brighter reds, gold, blues, white, and a variety of other glasses (*smalti*) are employed with the serpentine and porphyry in the mosaics on walls, pulpits, and screens.

In all of the work referred to above, the separate pieces of marble or glass are carefully shaped to fit the patterns they are intended to form, and in this respect differ from the Byzantine and other wall mosaics, and from the earlier Roman mosaic pavements such as those which are familiar in the Pompeiian buildings. In the latter the shape and often the size of the pieces making up the pattern were of comparatively little importance, and the pieces were imbedded in a matrix which filled up the interstices and gave a background of neutral color.

The marble pavements, made up of discs, squares, and other geometrical forms of colored marbles surrounded by bands or borders of a smaller scale, were similar in design to some of the mosaics shown in our plates. This work is known as Opus Alexandrinum and is familiar from the pavements of St. Mark's and the church of Santa Maria dei Miracoli in Venice.



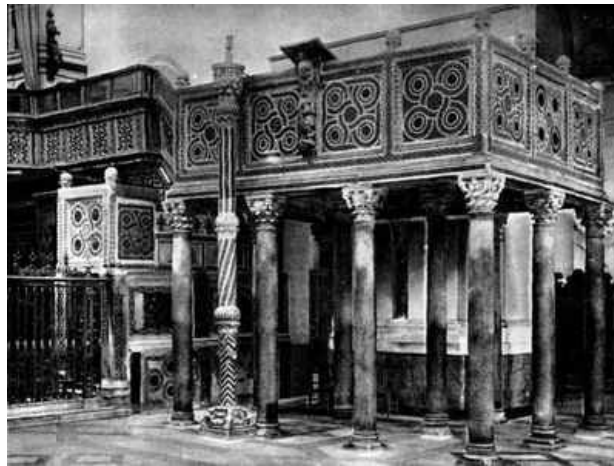
LXV.
Ambo in the Capella Palatina, Palermo, Sicily

The Capella Palatina was built and dedicated to St. Peter by King Roger the Second of Sicily. It must have been begun soon after Roger's coronation, and was finished in the year 1143.

It is of the same period as the cloister of Monreale, which was described and illustrated in the March number of THE BROCHURE SERIES; and the work here shown distinctly recalls the mosaics upon the twisted columns in this cloister.

The interior is famous as one of the most beautiful works of color decoration extant. Its general tone is bluish green with mosaic walls and floor and a wooden ceiling decorated in tempera with cufic inscriptions. It is scantily lighted with small windows, giving a rather sombre effect. The best mosaics are in the chancel and apses.

The beautiful ambo is one of its most attractive features. The famous candelabrum of five tiers of figures, at the projecting angle, is of white marble.



LXVI.
Ambo in the Cathedral, Salerno, Italy.



Salerno and Ravello were both included under the Norman rule of the kingdom of Naples and Sicily in the eleventh century, and the work here shown all belongs to the Norman period.

The Cathedral of Salerno was founded and dedicated to St. Matthew in 1084 by Robert Guiscard, who plundered the temples of Paestum of their marbles and sculptures to embellish it.

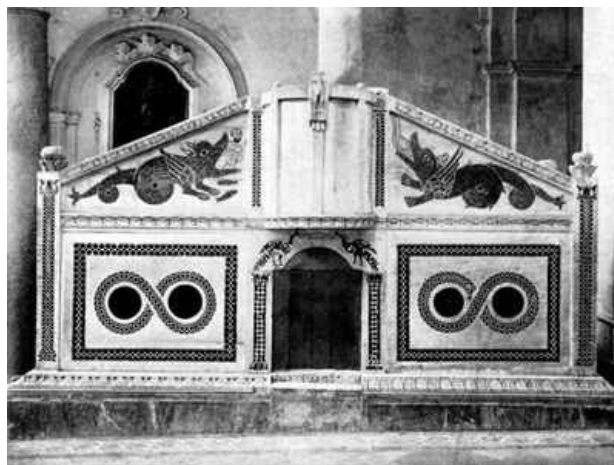
The two pulpits and that in the choir in front of the archbishop's throne, which are said to have been executed by order of John of Procida, are fine examples of the rich mosaic work of the period. The two large pulpits are placed in the nave, before the choir, which here has retained its original position in front of the high altar. Stairs opening out of the choir, finely decorated in mosaic, lead to each pulpit. In front of the larger one on the right is a fine Paschal candelabrum, decorated in mosaic. The pulpit itself is supported on twelve granite columns, while the four supports of the opposite ambo are the very rare black porphyry called *Porfido Nero-Bianco*. The raised space between is paved in *Opus Alexandrinum*.



LXVIII.
Pulpit in the Cathedral, Ravello.

The Cathedral at Ravello, dedicated to S. Pantaleo, was founded by Niccolo Rufolo, Duke of Sora and grand admiral under Count Roger of Sicily.

The marble pulpit, or Gospel ambo, inlaid with mosaics, was built, according to a Latin inscription which it bears, in the year 1272, at the cost of Niccolo Rufolo, a descendant of the grand admiral. Another inscription records the fact that it was the work of Nicholas, the son of Bartolommeus of Foggia.



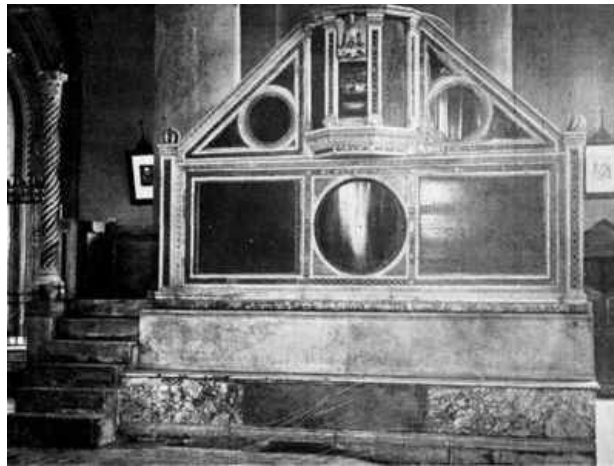
LXIX.
Ambo in the Cathedral, Ravello.

The Epistle ambo, situated on the opposite side of the church from the main pulpit, is of earlier date than the latter. The mosaics represent on one side Jonah being swallowed by the whale, and on the other his being ejected. It bears the name of Costantino Rogadeo, the second bishop of Ravello, and probably dates from about 1130.



LXX.
Pulpit in the Church of S. Giovanni, Ravello.

The church of San Giovanni del Toro also dates from the time of King Roger. The story of Jonah will be seen again depicted here.



LXXI.
Ambo in S. Lorenzo fuori le Mura, Rome.

The Basilica of S. Lorenzo fuori le Mura was originally only an oratory over the Catacombs of S. Cyriaca, and was said to have been founded by Constantine about A.D. 330. It was enlarged and partly rebuilt in the fifth and sixth centuries, and in 1216 was again remodeled by Honorius III, who built the present long nave and its portico, raised the chancel, and filled up with rubbish the lower church. It is thus a grand collection of details of various periods, but all of much interest.

Its two ambos stand on each side of the raised portion of the floor which corresponds to the choir in the Basilica of Honorius. The Gospel was chanted from the one on the south side with the reading desk turned towards the choir; and the Epistle from the one on the north, with a single desk towards the high altar. Before the Gospel ambo is a fine mosaic candelabrum standing on a Roman cippus reversed, having an olive branch and birds sculptured on it.

The pavement as well as the work upon these two ambos is in the style of the Cosmati.



LXXII.
Pulpit in the Cathedral at Messina, Sicily.

The Cathedral (S.M. Nuova) was founded by Count Roger in 1098, and was finished by his son Roger. The interior is 305 feet in length, and is a Latin cross with three aisles, separated by twenty-six columns of Egyptian granite said to have been taken from the temple of Neptune at Faro; they have gilt Corinthian capitals. The roof is of wood and is a restoration by King Manfred of an ancient roof burned in 1254 at the funeral of Conrad, son of Emperor Frederick II, the canopy over the corpse having been so high that the lights by which it was crowned set fire to the rafters. The three apses are filled with fine mosaics.

The pulpit of white marble is attributed to Gogini, and the font near it to Gaddo Gaddi of Florence.

Competition for Advertising Design.

The publishers of THE BROCHURE SERIES will give three prizes, valued at \$5.00 each, for the best three designs for a full-page advertisement of the Boynton Furnace Co. These prizes will be:—

1. A complete set of Volume I of the *Architectural Review* (see advertisement in front pages of this number for description).
2. A subscription to Volume IV of the *Architectural Review*.
3. Details of Decorative Sculpture, both Italian and French Renaissance (2 books).

The authors of the best designs may have their choice of any of these three prizes. A prize will be awarded for the best design received on or before November 30, 1895. A second prize for the best design received after November 20, and on or before December 10, 1895. A third prize for the best design received after November 30, and on or before December 20, 1895.

It is probable that all acceptable designs will be used, in which case payment will be made, the amount of which will be determined by correspondence with the author; and all designs not accepted will be returned to the authors.

The advertisements of the Boynton Furnace Co. may be referred to for material, and the following data can be drawn upon:—

The business was established in 1849; the company was incorporated in 1884. Over 100,000 heaters have been made and sold. Furnaces, hot water and steam heaters, ranges, and Baltimore heaters are manufactured. The Boynton goods have always ranked high, the company being one of the "old stand-bys" in the heating trade. Satisfactory service in carrying out architects' specifications is made a feature of their business.

The net size of the space allowed for advertisement is 5½ inches wide and 8 inches high. No restriction upon the design is made, except that it shall not go beyond these dimensions. Drawings must be made one half larger than the advertisement would be. They are not to bear the designer's name, or any distinguishing device, but a sealed envelope containing his name and address is to be securely attached to the back of the drawing, or of each drawing should a designer submit two or more. They must be in black ink upon white paper, and sent postpaid to the Editor of THE BROCHURE SERIES, 6 Beacon Street, Boston, Mass.

The designing of effective architectural advertisements presents a good field for draughtsmen to cultivate. In both THE BROCHURE SERIES and the *Architectural Review* a considerable quantity of such work could be used if it were the right kind. The publishers are in hopes this competition will bring out designs that will serve as a guide to securing special work for which there is a more or less constant demand. If this competition proves successful in bringing out the proper kind of material, others will be arranged for in future, and larger prizes offered.

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 Rates for five subscriptions \$2.00

Entered at the Boston Post Office as Second-class Matter.

SPECIAL NOTICE.

Back numbers of THE BROCHURE SERIES *are not* kept in stock. All subscriptions will be dated from the time received and subscribers who wish for the current numbers must place their subscriptions at once.

The placing in position of the great decorative wall painting of Puvis de Chavannes in the Boston Public Library again directs public attention to this remarkable building. To us this last addition to the architectural work (for every feature of the building, whether constructional, utilitarian, or purely decorative, is architectural in the sense of forming an essential part of an otherwise incomplete composition) is the one feature thus far introduced which does most to bind together the varying elements in the decorative scheme of the interior. It occupies the most important position in the building, at the head of the monumental staircase, and forms not only a centre of interest aesthetically, but serves as a connecting link between the other features, which have before seemed more or less unrelated. The grand staircase, built of Siena marble, the finest example of the intelligent use of colored marble in this country, has until now lacked its foil, which the dull blue walls now give. The added pleasure which is apparent in viewing the stairway emphasizes the importance of the guiding intelligence which has made all this possible. There is in our experience only one other building in the country in the interior treatment of which this intelligence is evident in anything like the same degree. The house built by Messrs. McKim, Mead, and White for Mr. Henry Villard is the most completely satisfying residence we have ever seen, and its success is due to the element of restraint shown throughout, and to the harmony between its parts. There are other houses in which may be found just as effective single features, but there is some discordant note which destroys the harmony. The Library is not an expensive building; its single features may, with the exception of the staircase, be equaled in beauty by many other buildings in this country, but no other can compare with it in the sense of complete satisfaction which it awakens on account of this harmony of parts.

We have pointed out only the harmony in color, which of course in itself is of secondary importance, and if it were not accompanied by intelligent harmony of plan, and treatment of detail in proportion and scale could not make the composition a satisfactory one. The question of decorative color treatment comes up at this time because of the surprising effect which the addition of a little patch of colored wall makes in the whole interior. Even the uneducated, superficial observer is impressed with the feeling of completeness and thoughtful intention in everything connected with the building.

Brochure Series Competition.

Number One.

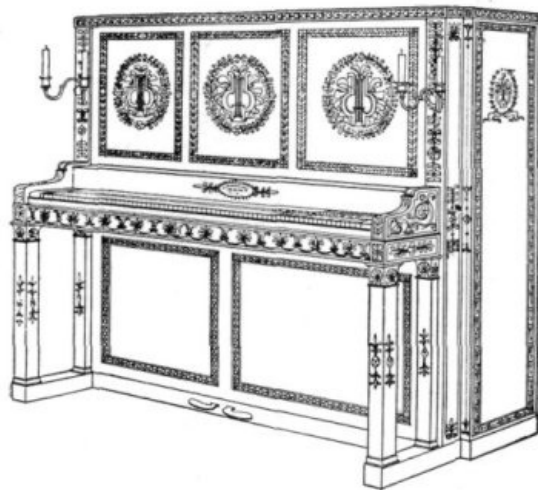
DESIGN FOR THE CASE OF AN UPRIGHT PIANO. PRIZES OFFERED BY THE HENRY
F. MILLER & SONS PIANO Co., BOSTON.

The object of this competition was not to secure designs for pianos at the least possible cost, as is the object of many competitions in design, but merely to attract the attention of designers to this special problem, and take one more step towards a better condition of things in the piano business. The Henry F. Miller Co. have for several years followed a policy the results of which are seen in some of their later designs. It has been the practice to turn special cases over to furniture and cabinet makers, entailing an expense that has been practically prohibitory for all but the richest clients architects have. The Miller piano factory has been equipped with every facility for executing work from architects' special designs and within a reasonable cost. The prizes have been offered in the most liberal spirit, and while a large number of the designs submitted were unsatisfactory, they have been instructive and their shortcomings will be borne in mind in preparing the program of another competition, with larger prizes, which will shortly be



First Prize. A.B. Le Boutillier.

Seventy-five designs were submitted, several of which arrived too late to be entered. The drawings were very carefully examined by the officers of the company, assisted by Mr. C. Howard Walker, and the following awards were made:—



Second Prize. E.F. Maher

First prize, \$25, A.B. Le Boutillier, Boston; second prize, \$15, Edward F. Maher, Boston; third prize, \$10, James C. Green, Brooklyn, N.Y.

REPORT OF THE JURY.

In judging the designs for piano cases, the element of economy, though recognized, played but a small part in the decision of the judges. The qualities which made the premiated designs superior to others, were those of refinement, beauty of line, and of general proportions.

A piano case presents, necessarily, but restricted opportunity for design, and any attempt at great novelty is apt to be disastrous; if originality appears, it will be in the smaller details.



Third Prize. J.C. Green.

There also exists the question of style, which is determined largely by the character of the room in which the piano is to be placed, and yet, if the element of style is forced too far, it prevents the use of the design for any but one case.

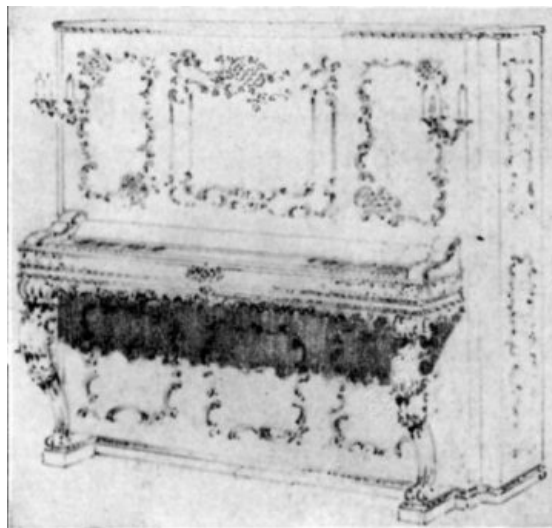
Of the premiated designs those placed first and second are in distinct styles, the one having almost the character of François I, the other being of the time of the Empire. Both, however, are simple and could be placed in rooms of other styles of architecture.

The first prize design is especially commended for the disposition of its ornament, and the delicate but vigorous lines of the bracket beneath the keyboard, or what is technically called the "truss."

The design placed second has excellent proportioning of panels and Empire ornament in excellent relative scale, well disposed.

The design placed third is a most direct development of the requirements, and is a very simple, practicable design with good proportions and lines.

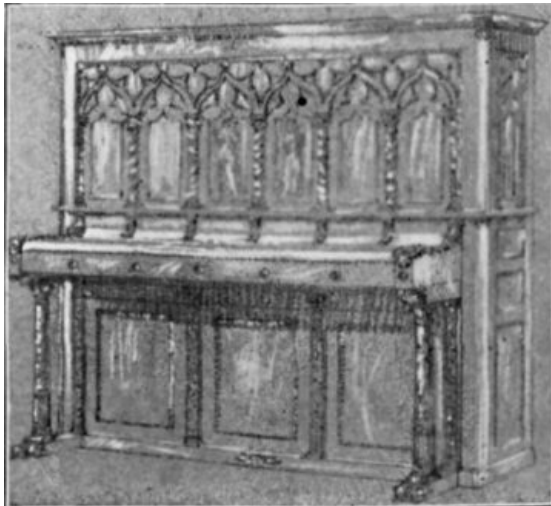
The three remaining designs published were considered worthy of mention, each in its own way. The Gothic design could be made very rich and interesting with panel colored decoration. The upper portion is well proportioned, the lower portion somewhat too meagre. The Colonial design is interesting above the keyboard; the arches below the "trusses" are out of scale. The Baroque design would depend for its good or bad quality entirely upon the delicacy and skill with which the carving was done. Both the Gothic and Baroque designs could only be used in rooms of their own respective styles.



Design by E.B. Wells.



Design by E.R. Clark.



Design by A.H. Cox.

Club Notes.

It is encouraging to note that a new accession to the already imposing list of architectural clubs has been made so early in the season by the organization of a club in Detroit.

On Monday, September 16, thirty-five draughtsmen met at the Detroit Museum of Art and effected a temporary organization of the Detroit Architectural Sketch Club, Emil Lorch being elected Chairman and Alex. Blumberg Secretary. A committee, consisting of W.E.N. Hunter, R. Mildner, and G.H. Ropes, was appointed to draw up a Constitution and By-laws.

The report of this committee was adopted at the second meeting, on September 25, and the following officers and directors elected: President, Emil Lorch; Vice-President, G.H. Ropes; Secretary, E.A. Schilling; Treasurer, R. Mildner; Directors, W.E.N. Hunter, F.G. Baxter, and Alex. Blumberg.

The object of the Club and its proposed methods of study are like those of similar organizations elsewhere.

Few of the existing clubs have started under better auspices, and fewer still could count as many members at their inception.

A number of the other clubs have begun early in the systematic work of the year. The Philadelphia, Baltimore, Cleveland, and Chicago clubs in particular are starting with unusual vigor and promise. Our next issue will have more detailed account of these plans for the future.

Books.

Architecture for General Readers: A Short Treatise on the Principles and Motives of Architectural Design. With an Historical Sketch. By H. Heathcote Statham, Fellow of the Institute of Architects, Editor of *The Builder*. With Scribner's Sons. 1895.

This work is, as its title indicates, a popular handbook of the principles of architecture, and furnishes what has hitherto been practically inaccessible to general readers—a concise explanation of what architecture really means.

The greater part of the work is devoted to the explanation of the theory of design and construction and the general principles in their simpler applications. The subject of ornament including the use of mouldings, sculpture, and plain surfaces, is taken up, and architectural

working drawings are explained.

The historical sketch is excellent, although in this direction there is not the same lack of good handbooks as in the theoretical field. The analysis is clear and more easily comprehended than is usual in such treatises.

Notes.

To an architect a convenient drawing table is one of the most important requirements. There are many devices made to meet this requirement, but none have proved more useful or given more general satisfaction than the "Seldis," furnished by Messrs. Frost & Adams, 37 Cornhill, Boston. The special advantages of this table are many, but among them is the fact that the draughtsman can work in a natural position, as the board can be adjusted, so that all parts may be easily reached. Any board can be used and it will not tip over, and being self-locking will remain in any position, and can be adjusted in height to suit the draughtsman. When not in use it can be folded to occupy the same length and width as an ordinary drawing-board. Descriptive circulars will be sent upon application by Messrs. Frost & Adams.



House in Brookline. Winslow & Wetherell, Architects. From Dexter Bros.' "Some Houses Near Boston."

Messrs. Dexter Bros., of 55 Broad Street, Boston, are adopting a very effective method of advertising their English Shingle Stains. We have already referred to their collection of photographic prints published under the title of "Some Houses Near Boston." The illustration on this page is reduced from one of the plates in this collection. They have followed this with an even more attractive pamphlet showing Kennebunkport houses, on which their stains have been used, and they have a third collection in preparation, illustrating Bar Harbor houses. Either of the first two will be sent to any reader of THE BROCHURE SERIES upon receipt of a two-cent stamp, and due notice of the issue of the collection of Bar Harbor houses will be given in these columns. As Dexter Bros.' Stains are used by leading architects throughout the country they have plenty of subjects to choose from in each publication, thus enabling them to publish work that is architecturally interesting. This raises the character of their advertising above the ordinary trade level. Usually publications representing the buildings in which a certain material is used, show good, bad, and indifferent architecture, the good being present in small quantity. The Dexter Bros.' collections show intelligent discrimination, and it is this one thing that makes them worthy of notice.

All who are in any way interested in suburban architecture will find these pamphlets worth sending for. They should have a wide circulation, for they have more than an advertising value.

*** END OF THE PROJECT GUTENBERG EBOOK THE BROCHURE SERIES OF
ARCHITECTURAL ILLUSTRATION, VOL. 01, NO. 09 1895 ***

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.

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. 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), 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.

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

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.

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

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.

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.