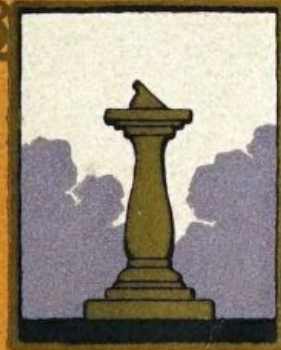


Orienting the House



Orienting the House



**The Project Gutenberg eBook of Orienting the
House: A Study of the Placing of the House with
Relation to the Sun's Rays**

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.

Title: Orienting the House: A Study of the Placing of the House with Relation to the Sun's Rays

Author: American Face Brick Association

Release date: July 29, 2021 [eBook #65955]

Most recently updated: October 18, 2024

Language: English

Original publication: United States: American Face Brick Association, 1922

Other information and formats:
www.gutenberg.org/ebooks/65955

Credits: Charlene Taylor, Donald Cummings and the Online Distributed Proofreading Team at <https://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

*** START OF THE PROJECT GUTENBERG EBOOK
ORIENTING THE HOUSE: A STUDY OF THE PLACING
OF THE HOUSE WITH RELATION TO THE SUN'S RAYS

Orienting the House

*A study of the placing
of the house with
relation to the
sun's rays*



Price Twenty-five Cents

AMERICAN FACE BRICK ASSOCIATION
130 North Wells Street
CHICAGO

© 1922. Eben Rodgers, President, A. F. B. A.



**Detail of Residence, Sheridan Road, Chicago, Illinois
Walter Miller, Architect**

Orienting the House

In selecting a home site, there are a number of very important things to be considered. When once you settle the point of convenient accessibility to your work or place of business, you doubtless think first of the neighborhood in which you and your family are going to live, the kind of people about you, the church, school, and library privileges, and such like questions.

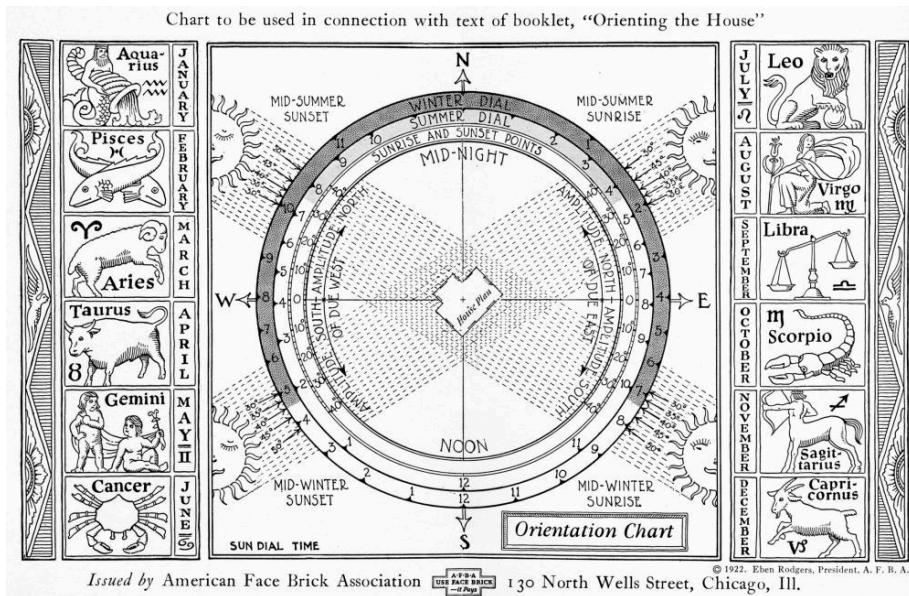
Then you will consider the physical character of the place, its slopes and levels, its trees, its gardens, its outlook, or, in a word, its attractiveness from an aesthetic point of view; to which are closely related the practical questions of pure water supply, good drainage, and shelter from the extremes of weather. No matter how attractive otherwise a locality might be, you would not consider it for a moment unless the conditions of sanitation and healthfulness were fully met; and you would want some natural protection from the severe storms of winter as well as from the blazing heat of summer. In the winter you would want as little breeze and as much sun, and in the summer as little sun and as much breeze as possible.

Finally, in selecting your site, it would be well to have in mind the house you intend to build and the way you want it to face. If possible, get your house plan first and select your lot accordingly. Or, at any rate, picture it all out in your mind to guide you in selecting your location. By a little planning and forethought you may not only secure the outlook you want but the exposures to sun or breeze most desired. You cannot change climatic conditions or topography, but, to an appreciable extent, you can adjust the location of your house to them.

The Orientation Chart, here given, shows the points of sunrise and sunset, on the horizon, midsummer and midwinter, as well as the direction of the sunlight each successive hour of the midsummer and midwinter day. The chart will thus aid you, so

far as conditions permit, in facing your house so as to get the sun or shade where you want it.

Chart to be used in connection with text of booklet, "Orienting the House"



© 1922. Eben Rodgers, President, A. F. B. A.

Orientation Chart

Issued by American Face Brick Association

**A·F·B·A
USE FACE BRICK
—it Pays**

130 North Wells Street, Chicago, Ill.

In the first place, you see three broad, concentric circles, on the outside of which the rising and setting sun is depicted for both midsummer and midwinter day. The figures, 30°–50°, alongside of the sun represent degrees of north latitude, wherever you may happen to live, which, with the exception of most of Florida and southern Texas, cover the United States. The short arrows show the direction of the sun's rays at sunrise and sunset.

The inner circle represents your horizon, and the degrees marked upon it show the points of sunrise and sunset, north or south of the direct east and west line. These angular distances, in terms of degrees, are called amplitudes, north or south, and must not be confused with the degrees of latitude on the earth's surface, indicated by the numbers along side of the sun, though intimately dependent upon them. The amplitude of the horizon



**Garden Side of Residence, Westbury,
L. I.
Peabody, Wilson & Brown, Architects**

point, where the sun rises and sets from time to time during the year, always depends upon the latitude on the earth's surface where you happen to live, as may be seen by following with your eye the direction of the arrows of latitude through the amplitude circle. Starting from the number indicating the latitude where you live, trace the arrow until it touches the amplitude circle. You can then read the degree on it which shows how far north or south of the east

and west line the sun rises or sets. We are indebted to Professor Philip Fox, of the Dearborn Astronomical Observatory at Evanston, Illinois, for determining these points.

The two outer circles are sun-dials for midsummer and midwinter day at the 40th degree of north latitude; and, if you imagined them pivoted on their rising and setting points and tipped up from the south to represent the slanting path of the sun during the day, they show the direction from which the sun is shining during successive hours of the day (or night on the other side of the world). The shaded portions of these circles represent night, which for all northern latitudes is short in summer and long in winter, as the day is short in winter and long in summer. If you examine the hour spaces on the winter dial of your winter night, you will find them exactly like those on the summer dial of your summer day. So also your winter day hours are spaced like your summer night hours. South of the equator, people have precisely the same experiences only in the reverse order. New Zealanders, we fancy, wear straw hats in January and fur caps in July. If you liked summer well enough and cared to move, you could live in a perpetual summer on our little globe. It is probable, however, that, like

most people, you rather prefer the change of seasons, in spite of occasional extremes.

The irregular hour spaces on the dials would make it appear that the sun moves around the earth in a sort of jerky way. On the contrary, it moves, or rather the earth rotates, at an absolutely uniform rate, but the tilt of the sun's path to your horizon line gives you at certain points a fore-shortened view by which the sun seems to cover various distances at various stages of its course.

The sun-dial time is used on our chart as it more universally applies at different meridians on a given latitude, than does our standard time which, for the sake of timepiece uniformity, is a compromise based on mean solar time. As the earth's orbit is such as to make the sun gain a little or lose a little in crossing the meridian each day during the year, the total *annual* time of the sun is averaged into uniform *daily* periods, which in turn are divided into 24 uniform hours and referred to certain meridians the world round, about an hour apart. To show the exact position of the sun in strict agreement with these standardized hours would require a special chart for every degree of longitude, and then be of no especial value for our present purpose; for while the astronomer must have exact time to the fraction of a second, the differences between watch and sun-dial are not enough at any time to affect essentially our problem. So that, if you do not find the hours marked on our summer and winter sun-dials, at any time, exactly agreeing with your watch, you may, nevertheless, trust them to show you accurately enough from what direction the sun is shining at different hours of the day.



Residence, St. Paul, Minnesota
James Alan MacLeod, Architect

The chart is drawn for midsummer and midwinter day on the 40th degree of north latitude, which is taken as the best average line that runs midway of the country from ocean to ocean, passing through or near New York City (N); Philadelphia, Pa; Columbus and Cincinnati (S), Ohio; Indianapolis, Ind. (S); Springfield, Ill. (S); St. Louis and Kansas City, Mo. (S); the northern boundary of Kansas; Denver, Colo. (S); Salt Lake City, Utah (N); Carson City, Nev. (S); and Sacramento, Calif. (S). With the exception of St. Louis and Sacramento, which are something over a degree south of this line, all of these places are either on it or within less than a degree of it, north or south.



Residence, Buffalo, New York
Edw. Henrich, Architect

You will see, as drawn on the chart, how the sun's rays morning and evening, summer and winter, are indicated streaming out in the direction of the latitude arrows marked 40° . If you live on or near any of the other degrees of latitude, indicated by the other arrows, imagine the center of the sun slipped up or down to that point, and then trace the rays lightly with a soft pencil across the chart in lines parallel with the respective arrows.



"Home of Beauty," Design 101, Rear View

Of course, if you make any change, all four suns must be moved in a corresponding way, for you will observe how beautifully symmetrical the chart is. For any given northern latitude, the midsummer sun rises and sets *north* of due east and west at exactly corresponding points on the eastern and western horizons, and these points in turn exactly correspond, six months later, with those for midwinter day *south* of due east and west.

And this exact correspondence east and west, for the day, and north and south, for the season, will obtain for any day in the year, or for any place you take on the earth's surface. Of course, it must be noted that the time of rising and setting will change with every new position taken. If you draw the midsummer sun down and the midwinter sun correspondingly up until they coalesce at "E" and "W," you have the equinoxes about March 21st and September 21st, with the sun rising and setting due east and west, and equal day and night in any part of the world except the poles.



Residence, Highland Park, Illinois
N. Max Dunning, Architect

Living where you do, somewhere between 30° and 50° north latitude, the sun, summer or winter, will never pass overhead at noon but shine on a slant from the south, very much more in winter than summer. This slant of the sun, however, will not concern you practically so much in placing your house, as will

the time and direction of sunrise at the extremes of June and December, and the position of the sun the successive hours of the day, at those times of the year.

You have certain rooms in which you especially want the sun, morning or afternoon; or a porch you want as much in the shade as possible, let us say. In tracing the direction of the sun's rays, do not think of them as converging or as spreading out. Think of them rather as coming in great, broad, parallel bands so that no matter how large your house may be, the moment one side gets the sun, the opposite parallel side falls into shade. The broad band of parallel lines streaming from the sun, as seen on the chart, is meant to illustrate this.

Now cut a piece of light cardboard in the shape of your house, at a greatly reduced scale, with all its porches and projections, as, for example, the blank form on the chart. Attach it with a pin at the center of the chart, so it may be easily turned. First place your house facing directly east. You will see on midsummer day that the north and east elevations will get the first morning sun. About 8 o'clock the sun will leave the north side and begin to illuminate the south elevation. At noon, the sun will pass from the east to the west side of the house, and then, at 4 o'clock, leave the south and creep back to the north side of the house, shining on west and north sides from then on until its setting between 7 and 8 o'clock in the evening.



Residence, Glencoe, Illinois
Robert E. Seyfarth, Architect

At the opposite season of the year, that is, in midwinter, your house, still faced directly east, will have the first sun between 7 and 8 o'clock in the morning on the east and south sides. At noon, the east side will be deserted for the west, and from then on the south and west sides of the house will have the sun until its setting between 4 and 5 o'clock. Thus, in the winter, the north side of your house will get no sun at all. This would hardly be a good place for the kitchen, though it would be well enough in the summer, as the sun would be out of it by 8 o'clock in the morning and not return until 4 o'clock in the afternoon when its rays are shorn of much of their midday strength. You know, of course, that during the changing seasons or the changing hours of the day, the sun's warmth depends largely on the slant of its rays. In the summer, the north side would be a good place for a shady porch most of the day. However, the east side of the house would give you a shady porch from noon till sunset. But a porch around the northeast corner would give you shade from 8 o'clock in the morning clear through the day until sunset.

By turning your house one way or another from this direct east and west position, you can see what modifications of sun and shade you get. Suppose you turn it northeast, almost facing the morning sun on midsummer day. The front of the house would directly get the rising sun between 4 and 5 o'clock in the morning. At 6 o'clock, the south front would come into the sunlight. At half-past 10 o'clock, the east front would fall into shade for the rest of the day, while the west front would begin to catch the sun. By 2:30 o'clock in the afternoon, the south side would be in the shade for the rest of the day and the north side would get the sun from then on till sunset, between 7 and 8 o'clock. A porch on the east front of this house would be in the shade all the summer day after half-past 10 o'clock. But, in the winter, it would not be so fortunate as the house faced to the cardinal points, for, as just indicated, it would get the sun only on two sides all day long; and yet the summer advantages might more than compensate. Try slighter turns than those suggested, and you may get just the result you want for a given room or porch.

The placing of your house for the sun is really a problem of settling on the rooms or porches you want favored, and then letting the other portions of the house take care of themselves. In determining these questions of sun and shade on your house, due consideration must be given to neighboring structures, trees, or portions of the house that might otherwise get the sun if it were not for certain extensions, such as bays, porches, L's, and the like. Of course, nearby hills or mountains would have a marked effect on just when you got the sun in the morning or lose it in the evening, no matter where or when the sun really rose and set.



Bungalow, New Orleans
Nathan Kohlman, Architect

As already suggested, if you live on or near any of the other degrees of north latitude marked, imagine the center of the suns slipped around to that degree, and then draw light pencil lines across the chart parallel with the respective arrows. Do the same also for other parts of the year than the solstices which are shown here. For each succeeding month, move the center of the suns down and up from the solsticial points about a third of the distance to "E." At "E" the sun has reached either equinox and will rise directly in the east and set directly in the west. Remember that for several days on either side of a given position of the sun, there will be no essential change in the direction of its rays that you need practically to consider.

But at the times, other than the solstices, while you can thus get the direction of the rising and setting sun, the sun-dial of our chart won't exactly apply. What happens is that as the sun moves down or up from the solstice to the equinox, the summer hour spaces grow more uniform, while the winter hours grow somewhat longer. But with the general direction of the morning and afternoon light settled for the two solsticial extremes, the hour position of the sun during the between seasons will not be of so much importance.

Of course, you can't have everything in this world exactly your own way, but by studying carefully the Orientation Chart in connection with your plans for building a home, you may get many valuable hints for selecting your lot and locating your house which will lead to arrangement of lasting satisfaction to you in the coziness, comfort, and attractiveness of your home. A sunny corner or a shady spot, where you need it and when you need it, may cure an invalid or develop a poet, as the case may be and as the years go on.

The Right Kind of House to Orient

Before you have the problem of orienting your home, you have the more important problem of deciding on the kind of home you intend to build. It is one of the most, if not the most, important question you have to settle.

In the first place, it is an economic question, for you want to be sure of getting value received for the money you expend. To do so, the house you build must, aside from its satisfactory design, be permanent; it must be easily and economically maintained; it must be comfortable and safe against fire; and it must be attractive. In a word, it must give you satisfaction in every way, inasmuch as you and your family are going to be in it a long time; or, if circumstances compel you to move, you want the house to make a persuasively attractive appeal to the intending renter or purchaser.

Such a house you can build of brick, the endurance of which has been demonstrated through thousands of years. "By frost, nor fire, nor flood, nor even time are well burned clays destroyed." This permanence of brick construction means a saving on insurance rates, on upkeep, and on depreciation, while the material lends itself to the most beautiful and varied artistic effects. "Strength and beauty," the essential characteristics of all good building, may be fully met in brick construction.

If you have not already seen *The Story of Brick*, you should send for a copy, as you will find in it many valuable suggestions.

AMERICAN FACE BRICK ASSOCIATION

130 North Wells Street

CHICAGO

Rogers & Company, Chicago and New York



Transcriber's Note:

Obvious printer's, punctuation and spelling inaccuracies were silently corrected.

*** END OF THE PROJECT GUTENBERG EBOOK
ORIENTING THE HOUSE: A STUDY OF THE PLACING
OF THE HOUSE WITH RELATION TO THE SUN'S RAYS

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 41 Watchung Plaza #516, Montclair NJ 07042, USA, +1 (862) 621-9288. 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.