

THE "PUBLIC LEDGER" BUILDING.

No more decisive exhibitions, or rather demonstrations, of our progress are to be found than in the great improvement in the style and character of our buildings for the uses of the public, whether those buildings are intended for public charities or for public benefit through private enterprise.

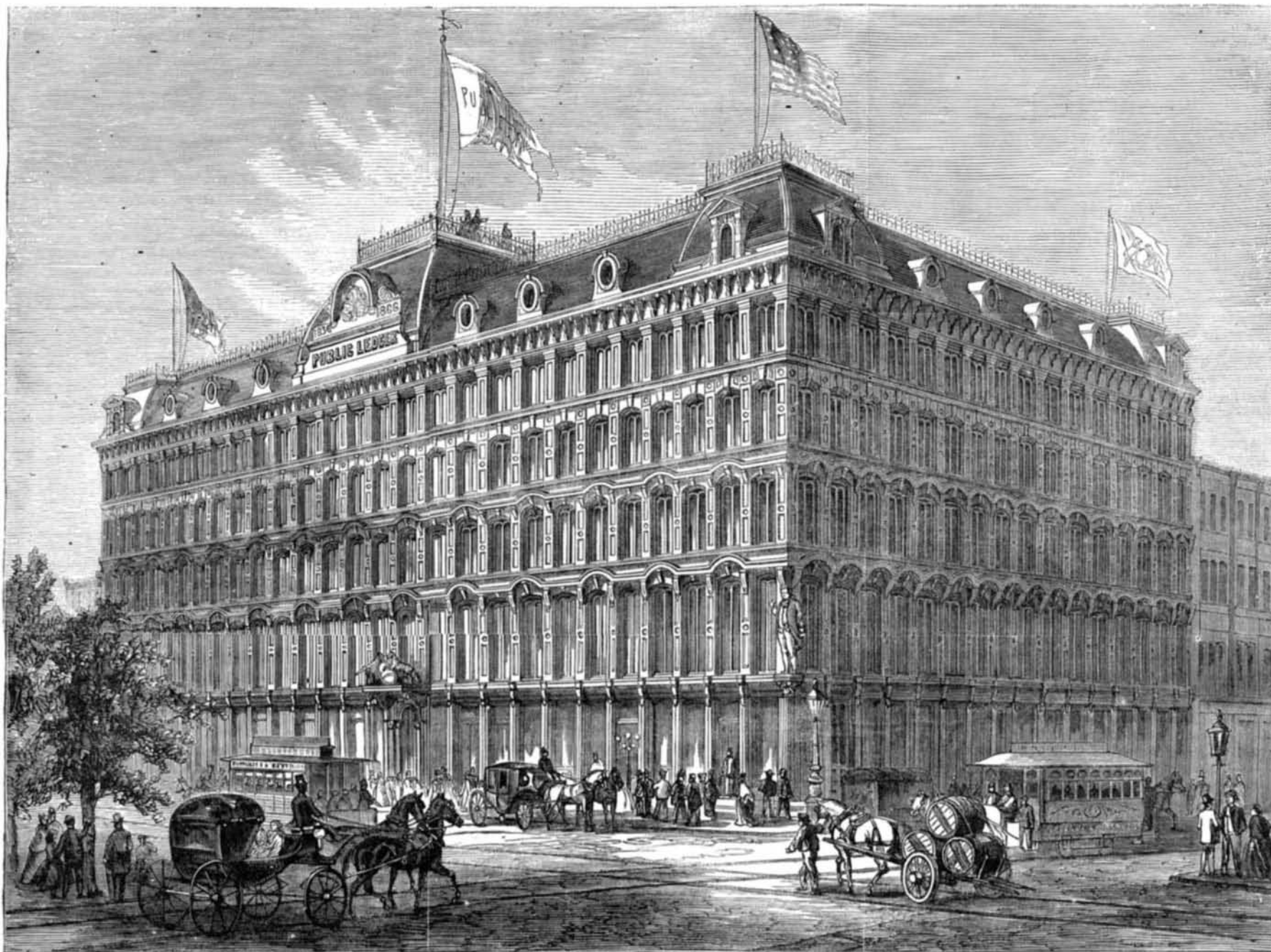
Among this latter class we reckon the edifices for the production of the daily mental *pabulum* of the people. None are of better agreeable exterior or of more satisfactory and convenient interior than the magnificent edifice belonging to the *Public Ledger* of Philadelphia.

We made a brief notice a short time ago of the opening of

the left hand resting upon a pedestal formed by a pile of books to the left and real of the statue. The right arm is elevated, and the hand grasps the lightning rod, while resting against the books is the traditional kite. The figure is clothed with the costume so familiar to us in the engravings of Franklin. The column upon which the statue stands is handsomely fluted, and has an ornate cap, around the neck of which is inscribed, "1866. *Public Ledger*. 1866." The face of the column will contain the bulletin board. As it stands, the top of the statue reaches to the third story floor, and an arrangement of gas is made, by means of which, at night, the four prongs of the lightning rod will emit flame.

The addition of the Mansard roof greatly increases the archi-

The central dome on the top of the building is an observatory. From it a grand view of the city is obtained. A panorama of rare beauty passes before the vision of the spectator. East, west, north and south, for miles, every object of interest in Philadelphia is clearly discernible. Southward, the line of the Delaware and Schuylkill is distinctly marked until near the union of the two streams at League Island. Point Breeze Gas Works, the Alms House, County Prison, as well as hundreds of factories and founderies, are in view. North, Girard College, Fairmount Park, the Cathedral, and scores of prominent buildings are in plain sight. East, we have the Delaware with its shipping; and west, Mantua, and the whole region known as West Philadelphia. This "look-out" prom



VIEW OF THE "PUBLIC LEDGER" BUILDING, PHILADELPHIA.

this new establishment, but we present our readers, this week, with a view of its external appearance, and a description of its principal internal arrangements.

The building presents a splendid brown stone structure, 84 feet on Chestnut street, and 165 on Sixth, five stories in height, with a Mansard roof as the finishing ornament. The architectural plan of the original building at the corner was followed in the additions, so far as outward appearances are concerned, thus giving to each story above the first a series of brown stone piers or pilasters to mark the divisions between the windows. Between each story the ornamentation in stone is simple and chaste, consisting of arches over the heads of the windows, with carved keystones and cornice, frieze and architrave as a relief to what might otherwise be the monotony of 116 windows above the first story on Sixth street, and 56 windows on Chestnut, or 172 windows on the two fronts. In the middle of the Sixth street front there is a slight projection, running the height of the elevation. This tends still further to vary the architectural design. The first story is composed of heavy wrought-iron columns, supporting the stonework above. On the base a ribbon contains the inscription, *Public Ledger*, and also the monogram, "G. W. C." The whole design is exceedingly bold, and has been executed with skill and taste.

In addition to this ornament, the corner of Sixth and Chestnut streets contains a still more striking figure. Upon a stone column, two feet six inches in diameter, and eighteen feet in height, set against the angle of the building, stands the statue of Franklin, cut from Pictou stone. The figure is ten feet six inches in height, and is not only perfect in its details, but the face is the best likeness of the philosopher ever carved in stone. While Bailey, the artist, was engaged in modeling the figure, he received from the late Mr. William J. Duane a portrait of Franklin, painted in Paris, by Dupleisse, the celebrated miniature portrait painter. This is the best portrait of Franklin in existence. The figure stands erect,

tectural effect of the whole structure. Without this roof the building has an elevation of sixty feet from the pavement to the elaborate cornice. This roof is rendered still more attractive by being arranged with domes at the corners fifteen feet in height, from cornice, while the central elevation on Sixth street is a dome twenty-one feet in height. The other portions of the roof are twelve feet above the cornice.

The Publication Office on the first floor, at the corner, measures twenty-three feet on Chestnut, by sixty-five feet on Sixth, and fifteen feet ten inches from floor to ceiling. The room is a marvel of delicate joinery work, and is one entire mass of dark walnut and buttonwood, or, as it is sometimes called, white walnut. Instead of plaster the sides and ceiling are wainscoted with these costly woods, while the counters, fixtures, furniture and general appointments are made to correspond in every respect with the elaborate design of the architect.

The labor and skill required in the construction of this magnificent office may be imagined when we state that there are nearly 4,000 pieces of wood of various shapes and sizes in the wainscoting, all fitted and joined together with the nicety and exactness of the most elaborate article of cabinet-ware.

The floor in front of the counter, as well as the floor of the Waiting Room, is laid with black and white marble tile in blocks. The contrast with the dark wood of the office is very fine. Heating apparatus has been introduced in the shape of coils of pipe inclosed in bronzed open-work iron stands, upon the top of which are white marble slabs. The result of this arrangement is, that instead of being in anywise an obstruction, they are rather an ornament to the room. In order to facilitate the transaction of business, a "dumb waiter" for "copy" is set in the side wall and leads to the third and fifth stories, the former being the editorial and the latter the composing rooms. Speaking tubes also communicate with the various apartments, 568 feet of tube being used throughout the building for this purpose.

ises to be an attractive spot for those who wish to secure a bird's-eye view of Philadelphia, and in order to accommodate visitors, seats have been arranged around the flag staff. The whole is probably one of the best if not the best publication offices in this country, the basis of which is the establishment of a daily newspaper, that book for the million, at two cents a copy.

TO EDITORS AND PUBLISHERS--ENGRAVINGS FOR SALE.

The large engravings of Railroad Bridges, the iron ship *Dunderberg*, Greenwood Entrance, and many other of these large ones which appeared in the *SCIENTIFIC AMERICAN* during the last year, may be had on reasonable terms—for less than half their cost to engrave—upon application to the publishers of this paper.

Squeaking Boots.

C. N. M. says that the unpleasant squeak of boot and shoe soles can be stopped by simply confining the layers of the sole by one or more rows of pegs, driven from the toe toward the heel, as the noise is caused wholly by the friction of one sole on the other. The only objection is that the rows of pegs unpleasantly stiffen the soles.

SLADE, our foreign correspondent, calls our attention to one or two singular statements made in his published letters, for which he is not to be held responsible. In speaking of the Austrian locomotive *Steyerdorf* (page 334 Vol. XVI.) its weight was given as four and a half tons instead of forty-one and a half, as it should have been. Again, in describing the Walschaerts valve gear, it was stated that "the lead of the valve will be varied by shifting the radius rod in the link;" the reverse of this is of course true, the error in this case being caused by the omission of a line of the copy.