

The principal front has a tetrastyle portico, flanked and supported behind with antæ, proper to the order, and raised on a handsome flight of steps above the street. See plate of *Belgrave Chapel, and West Side of Belgrave Square*. The columns are covered by a lofty epistylum, a plain frieze, and a cornice in flank, resolving itself into a beautifully proportioned pediment in front, which, by its becoming projection, adds a singularly effective play of light and shade over the whole composition.

Behind the central intercolumniation is a single doorway of large dimensions, embellished with architraves to the jambs, and an entablature proper to the lintel:—and windows, with diminishing jambs, like the little gem of a circular temple at Tivoli, ornament the wall between the antæ.

Beyond this is the west side of Belgrave Square, named after one of the titles of the Earl of Grosvenor, the ground landlord of this noble estate, which is of the great extent of nearly one hundred acres, lying between Knightsbridge and Pimlico from north to south, and between Chelsea and Buckingham gate from east to west.

This extensive area is now covering with mansions and handsome houses, laid out with beautiful plantations, into two spacious squares, a crescent, and several detached villas. This great undertaking, equal in extent and value to many cities, and destined (say the projectors) to be the future residences of the highest class of the fashionable world, is constructing over a district formerly known as *the Five Fields*, and as the resort, on Sunday mornings and Saint Mondays, of pugilists and blackguards.

#### NORTH-EAST SIDE OF BELGRAVE SQUARE,

is composed of five principal parts; a lofty centre, with a row of dwelling houses on each side of it, forming the main body of the composition, and two extreme wings which terminate the façade. The centre is marked by a sub-portico or porch on the ground story, with an attached hexastyle portico above of three greater columns, which have always a poverty-struck would-be-fine sort of effect, particularly in the centre of a composition. The columns are of the Corinthian order of architecture, surmounted by an entablature bereaved of a third part of its fair proportions, and a consequent part of its height, and crowned by an attic, surmounted by vases.

The wings are *en suite*, but have tetrastyle porticoes, and a less aspiring attic, with a pyramidal form that is always graceful to the composition. The parapets of the wings and centre are unperforated, but those of the intervening houses have the common-place vulgarity, that Wren so vigorously but vainly tried to explode, of a useless balustrade.

## THE GUILDHALL, WESTMINSTER,

is an insulated structure, designed for the use of the municipality of Westminster, standing on the south side of the ancient sanctuary, near to the Abbey. In this building are held the sessions for the city, and the trials in the court of the High Bailiff, and it afforded accommodation for the various high-courts of law and equity, during the repairs of Westminster Hall. It is a quadrangular brick building, with recesses at the angles, that give it somewhat the form that continental architects call a Greek cross; and has a tetrastyle portico of the Doric order, with a pediment in the principal front. The centre of the building is crowned by an octangular tower, with semicircular windows in every face, that give light to the principal court below. At each angle is a pier that serves for a buttress, which, with a connecting moulding that runs round the entire building, crowns and connects the whole. On this cornice is a blocking course, and a light and lofty balustrade, in three panels to each face. The roof meets in a point over the centre of the building, on which is a lantern and vane. It was designed and executed by the late Samuel Pepy Cockerell, Esq. a pupil of Sir Robert Taylor's, and father of the able and travelled architect, Mr. C. R. Cockerell, who designed the beautiful Ionic chapel of St. George in Regent Street, which is noticed at page 100 of this work.

## NEW BUILDINGS PALL MALL EAST, AND THE UNIVERSITY CLUB HOUSE,

the former designed by Henry Rhodes, Esq. and the latter the united work of William Wilkins, Esq. R.A. and John Peter Dering, Esq. A.R.A.

The United University Club which meets at this house, is a society composed of members of the two universities of Oxford and Cambridge, elected by close ballot, which keeps them eminently select.

Being a corner house, it has the advantages of two fronts, one opening to Suffolk Street, and the other to Pall Mall East. Both fronts are raised upon a rusticated subbasement, which is occupied by the ground story, and that next Pall Mall East, which may be considered as the principal, although not the entrance front, is distinguished from that next Suffolk Street by a tetrastyle portico of the Ionic order. The entrance front, next Suffolk Street, has an enclosed portico or porch to the ground story, and a series of antæ in correspondence with those which appertain to the columns in the principal front. Between all the columns and antæ are a series of spacious and lofty windows that give light to the grand apartments of

the principal story. Upon the upper surface of the entablature is a parapet, designed in the proportions of a stylobate or continued pedestal, with piers over the antæ.

The other building before us, from the designs of Mr. Rhodes, is also elevated upon a rusticated surbasement, which is occupied by the ground story ware-rooms. The windows are divided by rusticated and panelled piers, which are surmounted by a plain and efficient cornice, the lofty blocking course of which is used as a plinth for the Corinthian order of the principal story. In front of each window is a perforated panel, which ingeniously converts the styles on interstices into sub-plinths for the columns above. The front is divided into three parts, a centre of four Corinthian columns *in antis*, which forms a receding portico, and two slightly projecting wings, with coupled antæ at each angle. In the intercolumniations of all the columns and antæ, are a row of semicircular-headed windows.

Upon the entablature of the Corinthian order is raised an attic story, with vases over the columns and dwarf pilasters over the antæ. This handsome front is cleverly connected with that in Cockspur Street, to which it forms a very obtuse angle, by a circular recessed dyastyle portico in antis, and other ornaments above and beneath, in accordance with different parts of the building. See plate of *the New Buildings Pall Mall East, and the University Club House*.

#### THE NEW CALEDONIAN ASYLUM

is a chaste and classical design of the pure Doric order, consisting of a tetrastyle detached portico in the centre of the front, and four windows on each side. The extreme angles are marked by antæ in accordance with those behind the columns. The windows have architraves to their jambs, and lintels and trusses under their sills. Those of the lower story have cornices above the lintels. In the tympanum of the pediment is a shield containing the royal arms of Scotland, which for want of decorative and appropriate sculpture presents a very meagre appearance. See plate of *the New Caledonian Asylum*. Above the cornice of the pediment are plain acroteria, well adapted to the order of the building to which they are applied, and on the central one, is elevated a statue of St. Andrew with his cross. This appropriate and useful building, which was instituted in 1815, for supporting and educating the children of soldiers, sailors, marines, &c. natives of Scotland, or born of indigent Scottish parents resident in London, is situated in front of a new cross road, leading from Holloway to Battle Bridge, by which a considerable distance is saved in the approach to the west end of the metropolis from the leading North Road.

## THE EGYPTIAN HALL, PICCADILLY,

was originally designed, in 1812, by P. F. Robinson, Esq. for W. Bullock, Esq. of Liverpool, as a receptacle for a Museum that went by his name, but was afterwards dispersed by auction. The elevation is completely Egyptian, that is, supposing the ancient Egyptians built their houses in stories. The details are correctly taken from Denons' celebrated work, and principally from the great temple at Tentyra. The two colossal figures that support the entablature of the centre window are novel in idea and application, picturesque in effect, and add variety to the composition; while the robust columns beneath them seem built exactly for pedestals to the sturdy Ethiopians above them. See plate of the *Egyptian Hall, Piccadilly*. The large projection of the superior cornice, rising from the colossal-sculptured torus that bounds the entire design, is grand and imposing.

## ISLINGTON TUNNEL, &amp;c.

This Tunnel is a very successful and curious example of the modern method of canal work, and is worthy the inspection of the scientific. See plate of the *double lock, and east entrance to the Islington Tunnel, Regent's Canal*. Viewed from a short distance, such as from the intermediate space between the double lock, under the three-quarter elliptical arch of the Frog Lane Bridge, the western aperture in White Conduit Fields appears reduced to a point of great brilliancy, resembling a star surrounded by a halo of Rembrandtish darkness. It is perfectly straight and level through its whole course, and is upwards of nine hundred yards in length. Its form is an ellipsis, eighteen feet in height, and seventeen in width, having seven feet six inches depth of water, and being capacious enough for two canal boats, or one river barge to pass at the same time.

## THE LICENSED VICTUALLERS' SCHOOL, KENNINGTON,

is an establishment more to be regarded for the benevolent views of its patrons, than for the architectural beauty of the building. The Society was established, and is supported by the respectable body of Licensed Victuallers of the metropolis, as an asylum and school for the orphans and children of the destitute part of their brethren. The profits of the journal called "THE MORNING ADVERTISER" is also added to its funds, and every member is of course called on to contribute by taking in that newspaper. The building is a series of dwelling houses, added together at



various times, as the funds and objects of the institution increased, and has been somewhat improved in architectural appearance, by a central tablet of stucco over the pedimented door as a sort of centre to the composition. See plate of *the Licensed Victuallers' School, Kennington*.

#### THE NEW POST OFFICE, ST. MARTIN'S LE GRAND,

is a handsome structure by Mr. Smirke, begun in 1818, and for want of sufficient funds was for some time at a stand. It is divided into three portions; namely, a central hexastyle portico of the Ionic order, the columns fluted, the entablature of good proportions, the frieze plain, and the cornice has the appropriate ornament of dentals in its bed mould. This central portico (see plate of *the New Post Office, St. Martin's Le Grand*) is finished with a pediment of just elevation, the tympanum of which contains the imperial arms of the united kingdoms. This arrangement gives a pyramidal appearance to the group which forms the composition. The side porticoes, which are tetrastyle of the same order, are finished with a low attic raised on the blocking course, instead of a pediment, which aids the composition and forms a pleasing contrast to the central or principal subject of the group.

The portions of the building between the centre and the wings have two stories of lofty windows, which are well arranged for harmony, and complete the composition, which is chaste, simple, and imposing.

The basement story is constructed of granite, and the superstructure of hard bricks, faced with Portland stone; the principal front, that which we have now been reviewing, is three hundred and eighty feet in length.

#### THE ROYAL EXCHANGE, CORNHILL.

The principal entrance is on the south side next Cornhill, and consists of a tetrastyle detached portico of the Corinthian order, with a lofty arch between the central columns. The columns are surmounted by a lofty entablature, on the acroteria of which are sculptural armorial bearings of the United Kingdoms, the City of London, the Mercers' Company and Sir Thomas Gresham. On each side of these is a balustrade surmounted by statues representing the four quarters of the globe. These, as well as the bassi-relievi below them, are by Mr. J. G. Bubb. In niches below the architrave are statues of the unfortunate Charles the First, and his son Charles the Second, by Bushnell. The new entablature, balustrade, bassi-relievi, statues, and the new tower, are by Mr. George Smith, and in a purer taste than the original building.

## VAUXHALL BRIDGE.

The first stone of this bridge was laid by the late Duke of Brunswick on the 21st of August, 1813, and on the 4th of June, 1816, being three years from the time of Mr. Walker's engagement with the company, the ceremonial of opening the bridge was performed.

The width of the river Thames at Vauxhall is about nine hundred feet, the depth at low water from eight to ten feet, and the rise of the tide about twelve feet. The bridge, as may be seen in the plate, consists of nine arches of seventy-eight feet span, and eight piers, each thirteen feet wide. The length of the bridge, clear of the abutments, is eight hundred and six feet; the rise of the centre arch above high water mark twenty-seven feet; the clear width of the bridge is thirty-six feet, divided into a carriageway of twenty-five feet, and two footways of five feet six inches each. The rise of the roadway upon the bridge is one foot in thirty-five to the middle of the fourth arch from each side; the line of the roadway over the centre arch, and half an arch on each side of it, being curved to meet the inclined planes formed by the roadway over the other arches, as shown in the view.

## THE AUCTION MART, ST. BARTHOLOMEW LANE,

is a very useful commercial building, originally constructed by a joint stock company, principally composed of auctioneers. The front next Bartholomew Lane is rendered architectural by an attached portico of two stories, the lower of which is of the Doric order, and the upper of the Ionic surmounted by a pediment. The lower order is tetrastyle in antis, and occupies the height of the principal and mezzanine story. See plate of *the Auction Mart, St. Bartholomew Lane*. The side next Throgmorton Street is rusticated to the upper part of the mezzanine windows, and the cornice of the upper order is continued in both fronts.

The upper story is contained within the space of a curb-roof, and, being lighted by three large lantern lights, forms three spacious auction galleries. The area between the pavement and the building, which gives light to a basement story of offices, is protected by a plinth and balustrade instead of iron rails, and thus gives a very architectural appearance to this part of the structure.

### THE NORTH-WEST FAÇADE OF THE NEW COVENT GARDEN MARKET

is erected in the centre of Inigo Jones's beautiful Piazza, which is now rendered by fire and alterations very incomplete. It is composed of four great principal parts, each of which have similar characteristics. The centre consists of an arch raised upon the entablature of two Tuscan columns, with a single-faced archivolt supported by two piers, which carry a lofty triangular pediment, the tympanum of which is embellished by the armorial bearings of the noble owner of the soil, the Duke of Bedford. On each side of this appropriate centre, which is high enough to admit a lofty loaded waggon into the central area, is a colonnade of the Tuscan order, projecting before the shops. The columns are of granite, and of the Palladian or rather Chambersian Tuscan, disfigured by an ornamental balustrade, which has no use but to contain market business, totally out of keeping with the massiveness of the order. See plate of *the North-west Façade of the New Covent Garden Market*.

At each of the extreme angles of the four portions of this new market is a raised quadrangular pavilion, which breaks the monotony of the composition in a very satisfactory and artist-like manner.

### APSLEY HOUSE, HYDE PARK CORNER,

is now the town mansion of his Grace the Duke of Wellington, as it was formerly that of his brother the Marquess of Wellesley. This splendid mansion, has been recently enlarged, renovated, and made architectural; the situation being one of the finest in the metropolis, standing at the very beginning of the town, entering westward, and commanding fine views of the parks, with the Surry and Kent hills in the distance.

The principal front consists of a centre and two wings. See plate of *Apsley House, Hyde Park Corner*. The portico is tetrastyle and of the Corinthian order, raised upon a rusticated arcade of three apertures, which lead to the entrance hall; the wings have each two windows in width, and the whole of the ground story, which forms the basement of the building, is also rusticated. The west front has two wings, and the centre slightly receding has four windows, to which are appended a handsome balcony, and the portico here is surmounted by a pediment of graceful proportions.

## THE GAS WORKS, NEAR THE REGENT'S CANAL,

are an immense pile of buildings, in the parish of St. Pancras, in the road leading to Kentish Town, and have a degree of architectural beauty arising from their intrinsic magnitude, the simplicity of their component parts, and the imposing grandeur of the two large columnar chimneys that surmount the roofs. See plate of *the Gas Works, near the Regent's Canal*. The composition of the principal front is pleasing, although deviating from the generally received notions of composition, by having its centre lower than its sides, which is improved by a slightly projecting centre and a pediment. The flanks have each a series of circular-headed windows in each story, which, like the arcades of an ancient aqueduct, are pleasing from the reduplication of a number of simple parts, which when alone produce scarcely any effect.

## BUILDINGS, HIGHFIELD, CAMDEN ROAD.

Among the various recent improvements of the Metropolis and its Environs, there are few more likely to be permanently useful than the new line of road now made from the Gloucester Gate, Regent's Park, to Holloway, and intended to be continued through Stamford Hill to Essex and Hertfordshire; thereby shortening the distance between and approximating all the adjacent villages and the western parts of the metropolis, the parks and places of public resort.

It is upon the highest point of this road where it crosses the road leading from Battle Bridge to Highgate that these buildings (see plate of *Buildings, Highfield, Camden Road*), have been erected, being the first of any importance in that part of the environs of the town, and which from its elevated site and magnitude forms a most distinguishing object. The view from the top is without exception unequalled within the same distance from town, being completely panoramic, and taking in the surrounding country to a vast extent, far into Essex, the hills near Rochester, the Thames, Shooter's Hill, the Surry hills, Richmond, and to Windsor, with all the intermediate objects.

The principal building we have shown is ninety feet long, forty-five wide, and sixty-six high, besides others of nearly equal dimensions, which, we are informed by the proprietors Messrs. Mann and Sargon, are required to contain their stock of cloth, the quality of which depends in a great degree upon its age and long exposure to the air, and to accomplish which the stock on hand is always from 30 to 40,000 yards.

## THE NEW LIBRARY, &amp;c. IN THE TEMPLE.

The pile of buildings called the Temple is divided between two societies, named the *Inner* and the *Middle* Temple, both possessing a hall, a library, a garden, chambers, &c. but using the ancient church described in our former pages in common.

The new library now in progress of execution, belongs to the society of the Inner Temple, whose improvements of their ancient structure deserve high praise. See plate of *the New Library, &c. in the Temple*. The design is in the pointed style of ancient English architecture, by Mr. Smirke, and is in complete accordance with the ancient parts of the Temple, which I learn will be persevered in till complete. The style of architecture is simple, useful, appropriate, and the works are most substantially and scientifically built.

## CHURCH OF ST. BARNABAS, KING SQUARE,

between Goswell Street Road and the Regent's Basin in the City Road, an edifice built more for use and duration than particular ornament. The portico is tetrastyle of the Ionic order, without a pediment, having a blocking course and balustrade in its stead. On either side of the portico is a circular-headed window of true tabernacle cut, and sunk panels above them, like attic windows bricked up to avoid the window duty. Above the balustrade that crowns the portico is a square tower with belfry windows, and a dial in the upper part of the one that faces the west; and upon this is raised an octagonal obeliscal spire of good proportions, which however does not harmonize with the Ionic building beneath it.

## THE NEW CHURCH, CAMDEN TOWN.

The western front of this church is light, airy, and Grecian in an eminent degree. The portico, which forms the centre of the composition, is semi-circular in plan, the entablature of which, projecting over the centre door, is supported by four columns of the Ionic order, and connected to the building by antæ. The cornice is surmounted by a series of sepulchral stèle, which, being introduced instead of the bold blocking course or plain scamilli, detract from the simplicity of the design. The side buildings or aisles have doors in correspondence with those of the nave, and the windows in the flanks are raised on a species of stylobate, which contribute

by their plain simplicity to the general good effect of the whole. The tower, or steeple, in accordance with the circular portico, is also circular in plan; which form pervades every story, as the octangular does that of St. Pancras.

#### FINSBURY CHAPEL,

is from a design of William Brooks, Esq. the architect of the London Institution. The principal feature in its front is an elevated hexastyle portico of three-quarter columns of the Ionic order, standing on a rusticated basement, and crowned by a lofty entablature and a well-proportioned pediment. Two wings, which occupy the whole of the rusticated basement, and about two-thirds of the Ionic columns in height, form the entrances; and, as they project beyond the main line of the building, they break the formality, and give a pleasing relief of light and shade. The entablature of the order is carried over the main wings, with the omission of the cymatium or sina. The intercolumniations of the Ionic order have apertures, formed by dwarf antæ on a string course supporting an architrave cornice, which serve as the windows. The lower story is lighted by dwarf windows, with dressings, which occupy four courses of the rusticated masonry. The entrance doors in the wings are ornamented on the jambs and lintel, with an architrave in accordance with the order of the building. They are covered by a cornice, surmounted by a blocking course and an attic order of two pair of coupled antæ; between which are inscriptions of texts from Scripture. The composition is pleasing and full of variety. It was erected by a congregation of Protestant Dissenters for the Rev. Alexander Fletcher, formerly of Albion Chapel at Moorgate.

#### CHAPEL OF EASE, WEST HACKNEY,

which, without the bell tower, and aisles, would be a respectable version, or rather abridgment, of the portico of Covent Garden Theatre, and almost as characteristic. As a portico, it is a good copy from that of a Grecian temple, but its effect is destroyed by the wings and conventicle-headed windows, and the incubus of a bell tower that is riding upon its back.

#### THE NEW CHURCH, HAGGERSTONE,

a design of the style termed Gothic, and by Mr. Nash. The west front is divided into five principal parts, which have variety and picturesque beauty. The central portion of the design is the lofty tower, which rises from the ground. Each angle of the tower is protected by an octagonal

buttress, between two of which is the entrance door leading to the nave. Above this door are two plain stories separated by moulded bands or string courses, and a small pointed window to each. The parapet is terminated by a battlement on every face, and at each angle the buttresses run up to a lofty elevation, and are terminated by crocketed pinnacles and finials. Between these pinnacles, and behind the battlements, is a lofty quadrangular lantern, supported by flying buttresses. The doors leading to the aisles are covered by pointed arches and square water tables. Above each door is a narrow loop-hole window, surmounted by a gable, with a pinnacle on its apex, and at each side of these entrances is a spacious flanking octangular tower, two stories in height, which contains the gallery stairs.

#### ST. JOHN'S, HOXTON.

The front is composed of three parts, a centre, which defines the width of the nave, and two wings, which belong to the aisles and galleries. The centre has a portico of three-quarter fluted columns of the Ionic order, between two antæ, which are repeated, slightly receding, at the angles of the aisles. An entablature and blocking course crowns the order and connects the entire building.

Above the entablature is a square panelled tower with a Grecian-shaped window, filled in with louvres. The tower then sets off to a circle in plan with projecting piers on four of its faces, and a lofty cylindrical tower is erected on this base. It is divided into eight parts, by slightly projecting Grecian antæ, which have windows with semicircular heads between them.

#### NEW CHURCH OF ST. LUKE, CHELSEA.

The western or principal front of this church, by Mr. Savage, is a lofty commanding elevation of three parts; namely, a central tower of great originality and beauty, and two equally good side porticoes in front of the aisles.

The portico, for it is too decided in its character to be called a porch, consists of five principal parts, a grand central arch under the middle of the tower, and two side arches of smaller dimensions on either side. These arches are separated from each other by piers and buttresses, and are surmounted by a perforated parapet of tracery work and pinnacles with crockets and finials.

Behind this arcade, or portico, which is terminated at either end by an arch in correspondence with those in front, and a perforated parapet following the rake of the roof, is seen the western windows and raking pa-



rapet of the two aisles, and the flying buttresses which spring from the lower wall-buttresses of the aisles to the upper buttresses of the lofty nave. These upper buttresses rise beautifully above the panelled tracery of the upper parapet, and are richly decorated as they rise with delicate foliated crockets and finials; illustrating the practice of our ancient English architects of adding richness as they rise.

THE CHAPEL OF EASE TO MARY-LE-BONE, STAFFORD STREET,  
NEW ROAD,

is a composition of the Ionic order of architecture, consisting of a tetrastyle portico in front, which faces or represents the nave, and an Italian window on each side of this Athenian colonnade to bear witness to the aisles, and on the flanks are repetitions of the columns. The parapet is balustraded, and above and behind the pediment rises a plain square tower. Above this square tower, whose monotony is broken only by the clock, is a square portico of four columns on each face, somewhat resembling one of the tiers of that strange building called the Septizonium of Severus, and the steeple is finished by a campanile and cupola which support a ball and cross. It is substantial, but indelegant and inappropriate.

ST. MARY-LE-BONE CHAPEL, ST. JOHN'S WOOD ROAD,

is a substantial unpretending chapel of the Ionic order, designed by the late Thomas Hardwick, Esq. It is divided into two stories, with square windows to give light to the pews under the galleries, and with lofty semicircular-headed windows to light the galleries and body of the edifice. The portico is tetrastyle, and has a dial or clock-face in the tympanum of the pediment. Above this is a cubical tower, with steps, which forms a pedestal to a handsome lantern of the Roman Doric order. Apertures between the columns give light to the belfry, which is covered by a hemispherical cupola, ball, and vane.

THE CHURCH OF ST. MARK THE EVANGELIST, PENTONVILLE,

a design by W. C. Milne, Esq. is a small but pleasing composition of three parts, in the western or front principal elevation; namely, a tower of four stories, which contains the entrance to the church generally, and two lancet-headed windows, which light the aisles.

The door is deeply recessed, within a series of pointed arches, supported by circular pillars, between two square projecting panelled buttresses. The upper surface of the outer arch is decorated with trocketing, which

terminates in a finial beneath the great western window, and the span-drells are filled up with panelling. The parapet is ornamented externally by triangular panels, and the angles of the towers are strengthened by square projecting buttresses, carried up above the parapet and finished with crocketed pinnacles and finials. The flanks have angular buttresses, finished in a similar manner at each corner, and dwarf buttresses, which finish below the parapet, between each window.

ST. MARY'S CHURCH, WYNDHAM PLACE, AND DISTRICT  
RECTORY TO ST. MARY-LE-BONE,

is, like the before-mentioned church at Camden Town, composed of a gemicircular portico, and a circular tower. It is a substantial structure of brick and stone of the Ionic order, and from the designs of Mr. Smirke. The novelty of the perforated parapet, as a substitute for the orthodox balustrade, is no improvement, and the steeple is deficient in lightness for want of that pyramidal gradation which distinguishes the steeples of Wren above those of every other architect. The interior is in the same plain unornamented style as the exterior, except that over the altar is a large window of stained glass, representing the resurrection of Christ.

THE NEW CHURCH OF ST. PANCRAS

is an edifice of a very commanding character, and designed by Messrs. W. and H. W. Inwood, after the purest Athenian examples. The portico to the west front is hexastyle, of a very elaborate and highly enriched specimen of the Ionic order, copied from the celebrated temple of Minerva Polias at Athens. On the columns is raised a lofty entablature, which is covered with a tympanum, and its cymatium sculptured with the foliage of the Grecian honeysuckle. The tower is octagonal, with eight isolated columns on a stylobate and an entablature of the order of the temple of the winds at Athens. On the cell of this story is raised another octangular stylobate, which also supports a similar octangular temple of smaller dimensions; the summit of which is crowned by an octagonal attic, with sculptural figures on each face. The eastern end is in imitation of the half of a circular temple of the Ionic order, with attached or three-quarter columns. The side elevations are decorated with continuations of the entablature, and of the heads or capitals of the antæ. On each side are two sub-porticoes, supported by four canephore, after those of the Erechtheum at Athens, and behind them are entire sarcophagi, to indicate that they lead to the mansions of the dead. The vaults or catacombs be-

neath the church, and to which these side porticoes lead, are constructed to hold two thousand coffins.

#### ST. PHILIP'S CHAPEL, REGENT STREET.

The portico is tetrastyle and of the Doric order. The central intercolumniation is wider than the rest, having a metope in the centre, and the entablature is surmounted by a triangular pediment. The metopes are ornamented by bulls' skulls and pateræ, the emblems of pagan sacrifice, and so far inappropriate to a Christian temple. In the wings, the cornice and mutules only are continued, the triglyphs being judiciously omitted, which gives room for a loftier window than could otherwise have been introduced. Above the cornice of the wings is an attic decorated by sculptures of bulls' skulls and sacrificial wreaths, surmounted by a blocking course with an acroterium in the centre. The campanile is erected on a lofty cubical pedestal, which is embellished by a square panel including a circular one. The tower itself is a copy from the beautiful little circular temple at Athens, called the choragic monument of Lysicrates, but better known to travellers as the lantern of Demosthenes.

#### ST. PETER'S CHURCH, EATON SQUARE, PIMLICO.

This classical edifice is composed of an hexastyle portico of the Ionic order, which extends the whole width of the church. The columns are fluted and detached the entire width of an intercolumniation from the cell or body of the building. They support a lofty entablature, which is crowned by a pediment. Between the columns, in the main west wall of the church, are three doorways, panelled with square lacunariæ and equidistant styles, bounded by bold architraves, and crowned by handsome cornices supported by cantalivers. Above the pediment, and in the perpendicular line of the back wall of the portico, is a raised building the whole width of the church, terminated at each end by pediments, much resembling the excrescences on the Mansion House in the city, and similar erections on the church of St. George, Hanover Square. Upon this species of stylebate is raised another parallelogrammatic pedestal, occupying the width of the four central columns, and decorated with panelled piers at each extremity; and upon the upper surface of this, as upon a platform, the square bell tower is abruptly placed. This portion of the steeple is a handsome moulded cube, with a dial in each face, upon which is erected a classical tower and circular finial, the former being of the Ionic order.

## ST. PAUL'S CHURCH, BALL'S POND,

is a church very recently built from the designs of Mr. Barry, whose new church at Brighton has given such general satisfaction. It is one of the most rural looking of all our suburban churches, and wants but a little discolorisation, and better planting around it, to pass for a veritable country church. It is composed of a lofty nave lighted from above the roofs of the aisles, a square substantial brick tower with angular buttresses surmounted by crocketed pinnacles, and two aisles lighted by lancet-headed windows, which are separated by dwarf buttresses. The design is pure in taste, and drawn from the best sources of our ancient English architecture.

## THE NEW CHURCH, REGENT SQUARE, SIDMOUTH STREET,

a composition similar, but inferior to that of St. Pancras, which may be considered at present as the masterpiece of the Messrs. Inwood. The western front consists of a hexastyle portico of the Ionic order, but which has the incorrect architrave of three *faciæ*. The doors are in a similar style of majestic boldness with those of St. Pancras, and the steeple is a variation of the other, converting the octagon into circles. The windows in the flanks harmonize well with the front, and the whole edifice is a chaste and pleasing composition.

## THE NEW CHURCH, SOMERS TOWN,

is a district church in the parish of St. Pancras, in the pointed or English style of Gothic architecture, built of brick with stone dressings. The western front is simple and unpretending, and divided into five principal portions, the central of which forms the tower and entrance to the nave. The next two portions are plain, and the two extreme divisions are perforated by doorways which open into the aisles. These are separated by plain buttresses and surmounted with pinnacles. The tower is divided into three stories, the lowermost of which contains the principal entrance; the next, which is mezzanine, holds the clock, its apparatus and dial, in a square sunk and moulded panel, and the upper story is appropriated to a belfry. The parapet is perforated and panelled, and at each angle is a buttress finished with an octagonal pinnacle and foliated finial.

THE CHURCH OF THE HOLY TRINITY, CLOUDESLEY SQUARE,  
ISLINGTON,

a Gothic edifice of similar good taste to that recently mentioned at Ball's Pond, and by the same architect, Mr. Barry, and it deserves the same praise, for characteristic design and solidity of construction, as that very rural looking church.

THE UNITARIAN CHAPEL, FINSBURY,

is unorthodox in every respect, and dissents from the true faith of legitimate architecture. Its principal front consists of four three-quarter Ionic columns, guarded by two pairs of antæ, and a remarkably ill-proportioned entablature and pediment, which is surmounted by something like a miniature stack of chimneys. It is also disfigured by the introduction of dwelling house sash windows.

THE NEW CHURCH, WATERLOO ROAD,

dedicated to St. John the evangelist, was built from the designs of Mr. Bedford in 1824. It has some faults and many beauties; the columns of the portico are of the lightest style of the Doric order, and, though rather effeminate for that masculine order, are beautifully proportioned and systematically arranged. The portico is hexastyle and joined to the body of the church, with antique propriety, as a continuation of the lateral cornice and roof. But all this propriety of annexation, and real beauty of proportion, is absolutely destroyed by the atrocity of a steeple, the ugliest perhaps in London, which is straddled a cock-horse across the pediment.

The entablature is weak and fragile, when the order to which it is adapted is taken into consideration. The frieze is denuded of its characteristic triglyphs and metopes, and trivial wreaths of laurel inefficiently substituted; the steeple is a series of quadrangular buildings, placed one upon the other and diminishing *seriatim* as they arise. At the angles are affixed quadrants of spheres and Grecian honey-suckles sculptured in their sectional faces.

THE NEW CHURCH OF ST. JOHN, HOLLOWAY,

is another of Mr. Barry's examples of pure ancient English architecture, and is equally creditable to his good taste in that beautiful department of our art as his new church in Cloudesley Square, his restoration of St. Mary (Stoke Newington), his new churches in the Ball's Pond Road and

at Brighton. It is composed, like that of St. Paul's, Ball's Pond, of a nave and two aisles, with pointed windows and dwarf buttresses between them, and a substantial square tower, with angular buttresses surmounted by crocketed pinnacles. This durable and handsome church is built with brick and stone, after the ancient English method, which is as pleasing in appearance as it is strong in principle.

#### ALBION CHAPEL, MOORFIELDS,

is a neat and unaffected building, with a pretty little diastyle portico in antis of the Ionic order, designed by a young architect of the name of Jay. The roof gives it somewhat the air of a theatre, but it possesses a character of original thinking in its design that is highly pleasing. It was formerly occupied by the Rev. Alexander Fletcher, a clergyman of the Scots Secession Church, who has removed to the more spacious and handsome chapel in the neighbourhood, before noticed under the name of Finsbury Chapel.

#### THE LONDON ORPHAN ASYLUM, CLAPTON.

This laudable charity provides for and accommodates three hundred destitute orphans, and is situate at Clapton, near Hackney, and is from a classical design of the Grecian Doric order. It consists of four parts, a centre and two wings, and a chapel connected with the latter by a dwarf colonnade. The most striking feature of this pleasing edifice is the central building in front, which is used for the chapel. It is a pure Greek prostyle temple, with a tetrastyle portico of the Doric order, bearing an inscription on the frieze, instead of triglyphs, importing that it was instituted in 1813, and erected in 1823. The pediment is plain, but in just altitude to the order, and has mutules under the corona. The wing buildings have antæ at their angles, and the roofs form pediments to the order. The centre behind the temple accords in elevation with the wings, and has a wide and lofty pediment to give it its proper consequence. The central temple is joined to the wings by a low Doric colonnade, the roof of which affords shelter to an ambulatory below, that leads from the wings to the chapel.

#### ASYLUM FOR FEMALE ORPHANS, WESTMINSTER,

a charitable institution, originally established by Sir John Fielding, in 1758, for the laudable purpose of preserving poor friendless and deserted

girls under twelve years of age from the miseries and dangers of prostitution; whilst its neighbour, the Magdalen, endeavours to reform those who have fallen into such ways.

The centre of this architectural composition is a portico, or rather porch, of the Ionic order, selected from a choice example of the purest Grecian elegance, and the whole building, notwithstanding some defects of detail, is one of the prettiest productions of the present day.

---

#### TEMPLE OF THE MUSES, FINSBURY SQUARE,

a building so named by its eccentric founder, the late James Lackington, who realized a competency, by the sale of second-hand books, on the sure principle of small profits and quick returns; and was succeeded in business by his nephew, of the firm of Lackington, Allen, & Co. On their removal westward, this large concern was for a long time empty, till it was taken by Messrs. Jones & Co. the proprietors of the present work, and opened by them for the publication and sale of their works only. It may be thought unseemly here to descant on the merits of these particular editions, nor can it be necessary, since the immense circulation, not only at home, but throughout the Continent of Europe, America, and India, is a sufficient test of superiority and of the successful issue of a bold and original plan. Suffice it to say, that the object was to combine a vast saving of expense, portability, and facility of reference, with correctness, typographical beauty, and good taste. This has been effectually applied to the most popular and valuable works in English literature, comprising an HISTORICAL SERIES—THE BRITISH CLASSICS, or ESSAYISTS—a DRAMATIC and a POETICAL SERIES, all in an OCTAVO library size—a CABINET EDITION of Select BRITISH POETS, in Four Volumes Duodecimo, (comprising nearly as much as the Sixty Volumes of “Johnson’s Poets,” and including recent authors, in lieu of those of inferior merit.)—A DIAMOND EDITION of the POETS—CLASSIC TALES, &c. (the smallest ever printed—and each author detached, as a sort of waistcoat pocket companion), besides many other works of miscellaneous character. Last, though not least in success and popularity, has been the present work, forming part of a general series, under the title of “JONES’ GREAT BRITAIN ILLUSTRATED;” and of which *London—Edinburgh—Bath, Bristol, and Wales—and Gentlemen’s Seats*, (North and Western Series,) are now in progress. In addition to the above-mentioned series of British authors, and intended as a companion, they have also announced



a SERIES of the most approved TRANSLATIONS from the GREEK and ROMAN CLASSICS, which is in a forward state of preparation—to commence with BAKER'S LIVY, complete in One Elegant Octavo Volume, at one-fourth the price of former editions.

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OF THE

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Drawn by Tho. H. Shepherd.

Engraved by R. Aron.

# BANK OF ENGLAND.

*To the Governor & Directors of this National Establishment, this Plate is respectfully dedicated.*



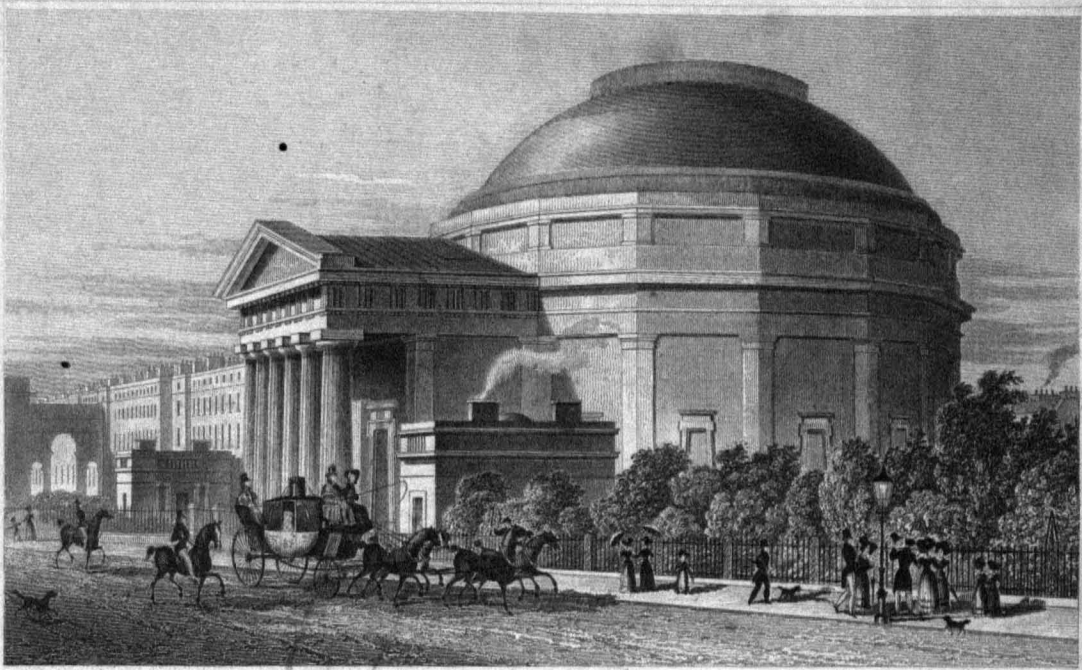
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# LONDON.

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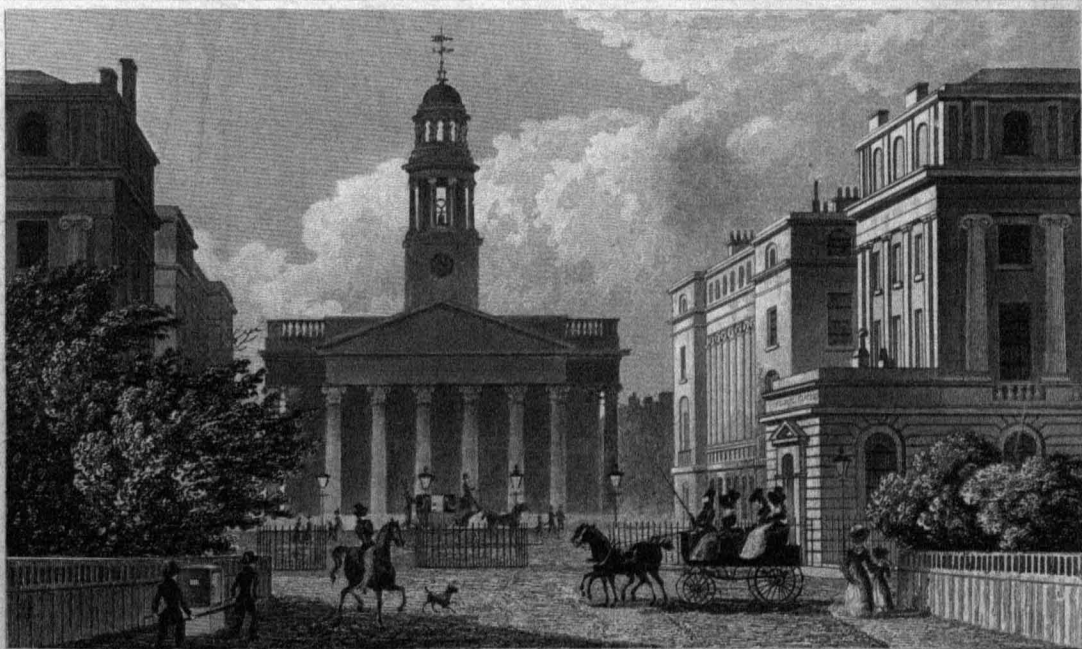
Published, March. 1827, by J. & C. Temple at the Museum, Pall Mall, London.



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# THE COLISEUM, REGENT'S PARK.

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 TO HIS GRACE THE DUKE OF WELLINGTON THIS PLATE IS RESPECTFULLY INSCRIBED.

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**REGENT STREET, FROM THE QUADRANT.**



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THE NEW OPENING TO ST MARTIN'S CHURCH.  
FROM PALL MALL EAST

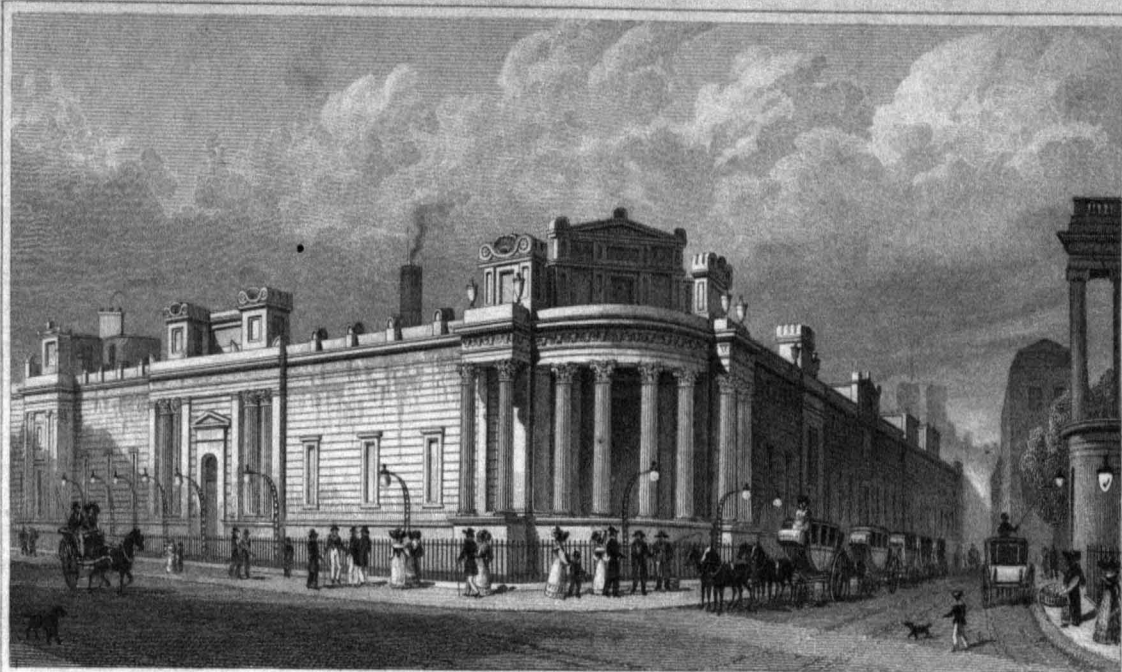


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SUFFOLK STREET, PALL MALL EAST.





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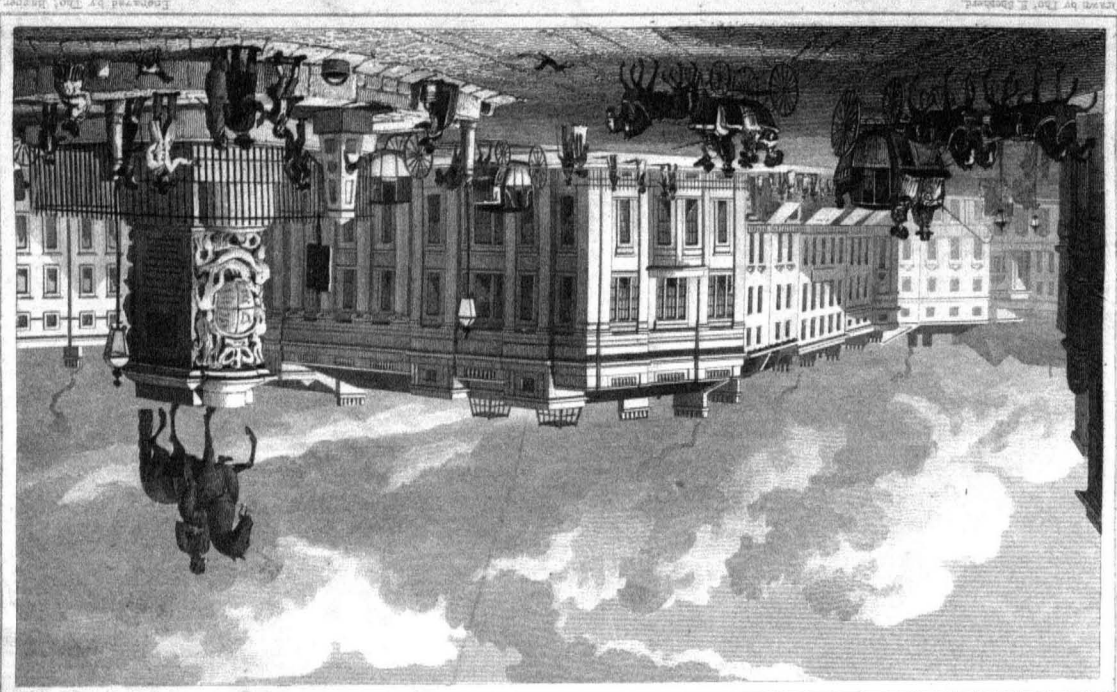
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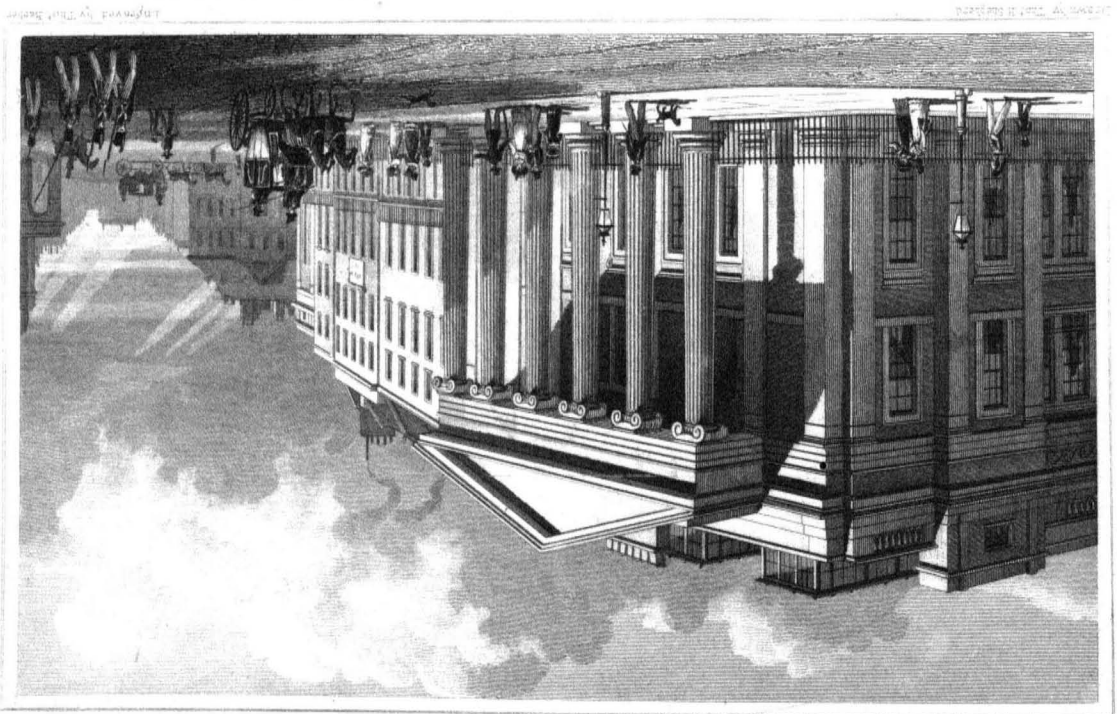
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THE NEW COLLEGE OF PHYSICIANS, FINE, BATH, BATH.  
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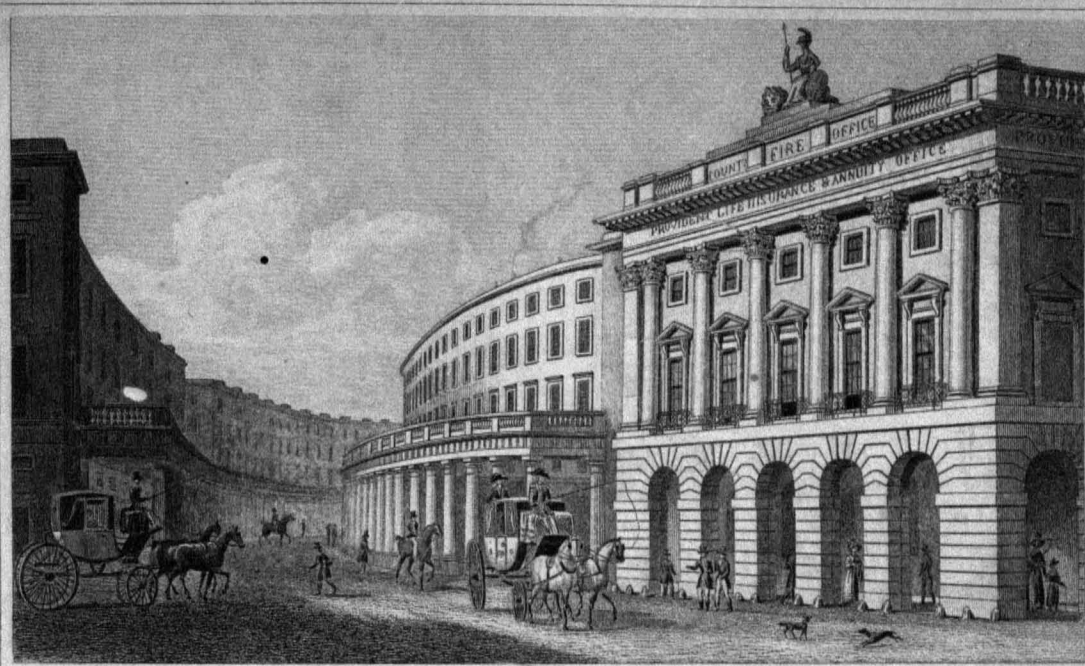
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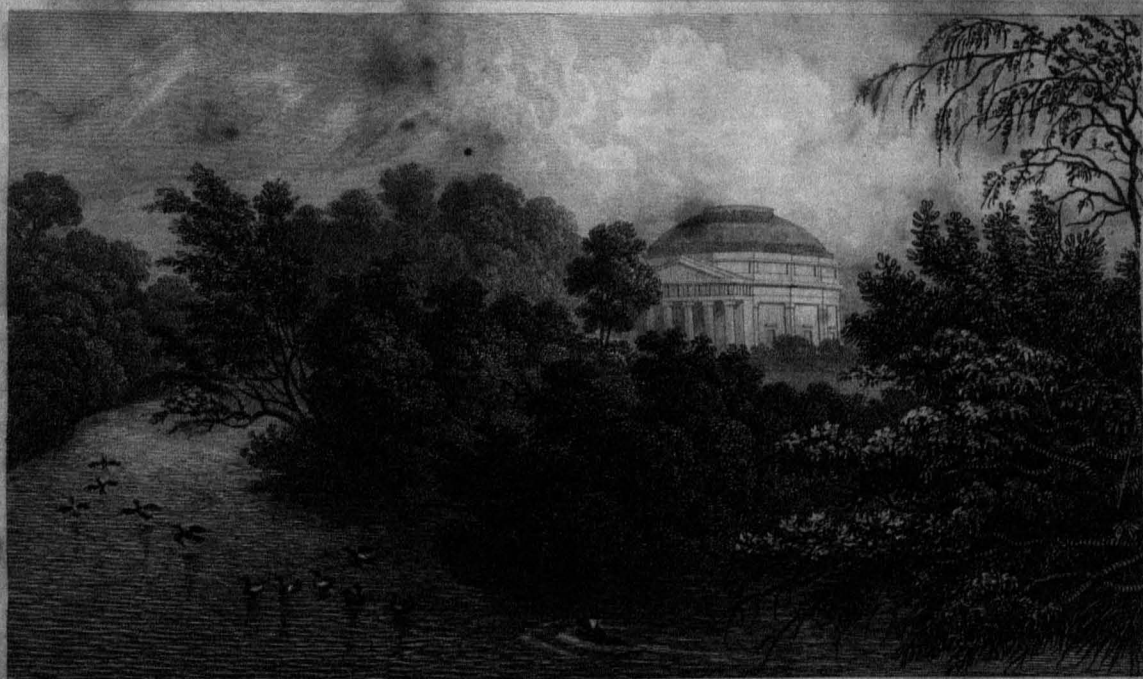


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REGENT'S PARK.

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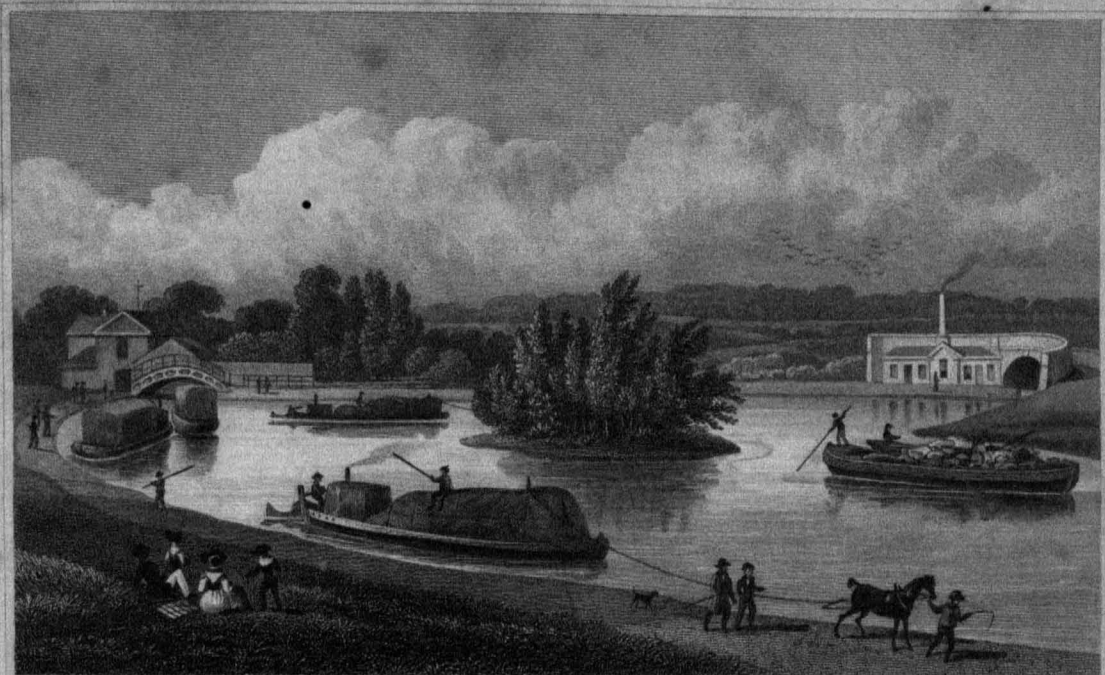


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THE COLISEUM AND PART OF THE LAKE REGENT'S PARK.

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# JUNCTION OF THE REGENT'S CANAL, AT PADDINGTON.

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NEW GOVERNMENT NEWS, PRINCES' STREET, STONY'S GATE, WESTMINSTER.

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# SURREY THEATRE, BLACKFRIARS ROAD.

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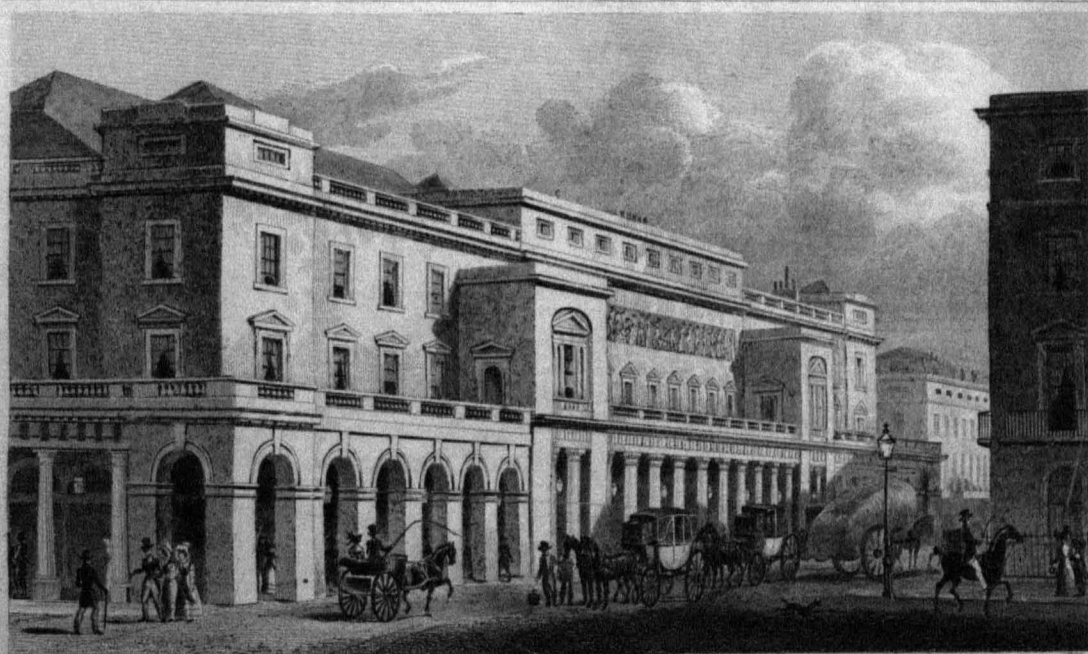


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TO JOHN SOANE ESQ: F.R.S. F.S.A. &c. THIS PLATE IS RESPECTFULLY DEDICATED.

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Published Feb: 28. 1828. by Jones & Co: 3. Abchurch Lane. Kingsland Road. London.





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WHITTINGTON'S ALMS HOUSES, HIGHGATE.

Published March 31. 1837. by Jones & Co. 3, Abchurch Lane, King's Cross, London.



Drawn by Thos. St. George.

Engraved by Robt. D. Co.

BREWER'S ALMS HOUSES, MILE END.

Published Jan'y 17. 1826. by Jones & Co. 3, Abchurch Lane, King's Cross, London.



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Engraved by W. J. Smith

LORD GROSVENOR'S GALLERY, PARK LANE.  
TO EARL GROSVENOR THIS PLATE IS MOST RESPECTFULLY INSCRIBED.

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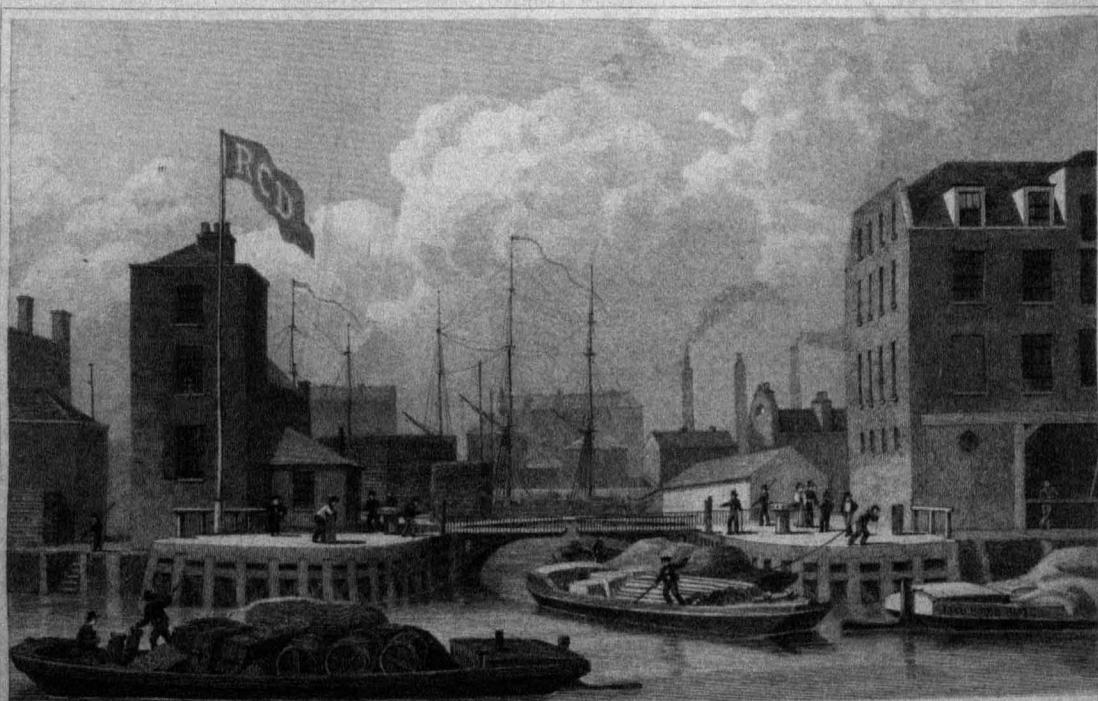


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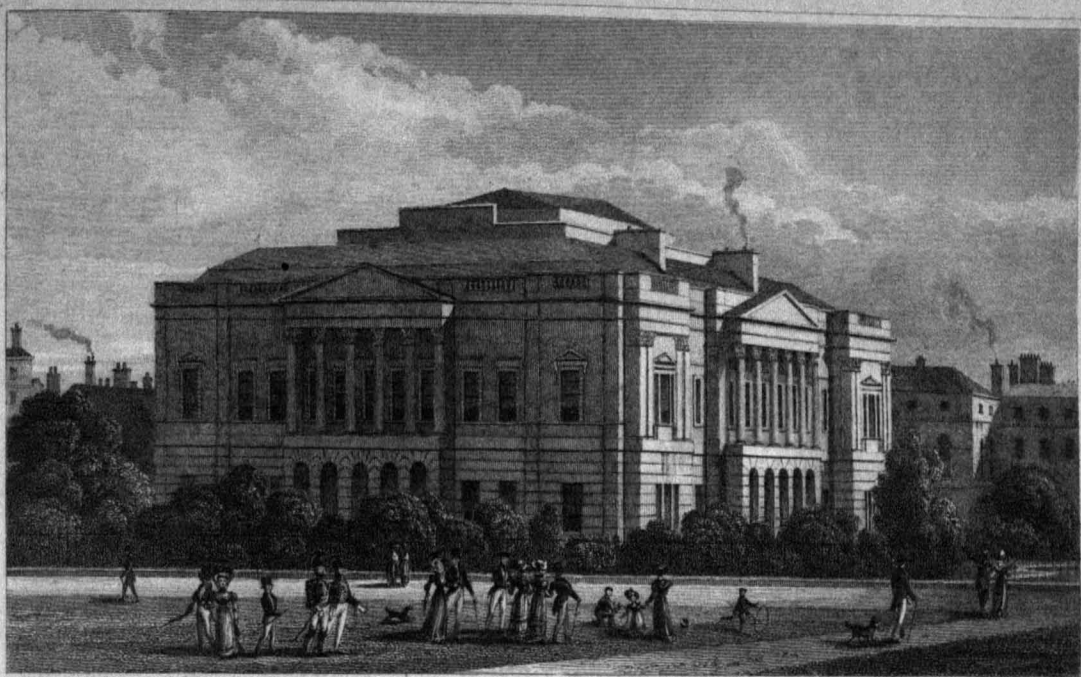


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ENTRANCE TO THE REGENT'S CANAL, LIMEHOUSE.  
TO THE REGENT'S CANAL COMPANY THIS PLATE IS DEDICATED.

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Drawn by Thos. H. Shepherd.

Engraved by Robt. Wallis.

# • YORK HOUSE, ST JAMES'S PARK.

Published Feb'y 5. 1836 by Jones & Co's Acton Place Highland Road, London.



Drawn by Thos. H. Shepherd.

Engraved by Robt. Wallis.

# REGENT STREET FROM THE CIRCUS PICCADILLY.

PREVIOUS TO TAKING DOWN CARLTON PALACE.

Published Feb'y 5. 1836. by Jones & Co's Acton Place Highland Road, London.



HABERDASHER'S ALMS HOUSES, HOXTON.



Designed by Tho. M. Shepherd.

Engraved by John Rolph.

THEATRE ROYAL, COVENT GARDEN.

Jones & Co Temple of the Muses, Flaxbury Square, London. Nov 13, 1830.



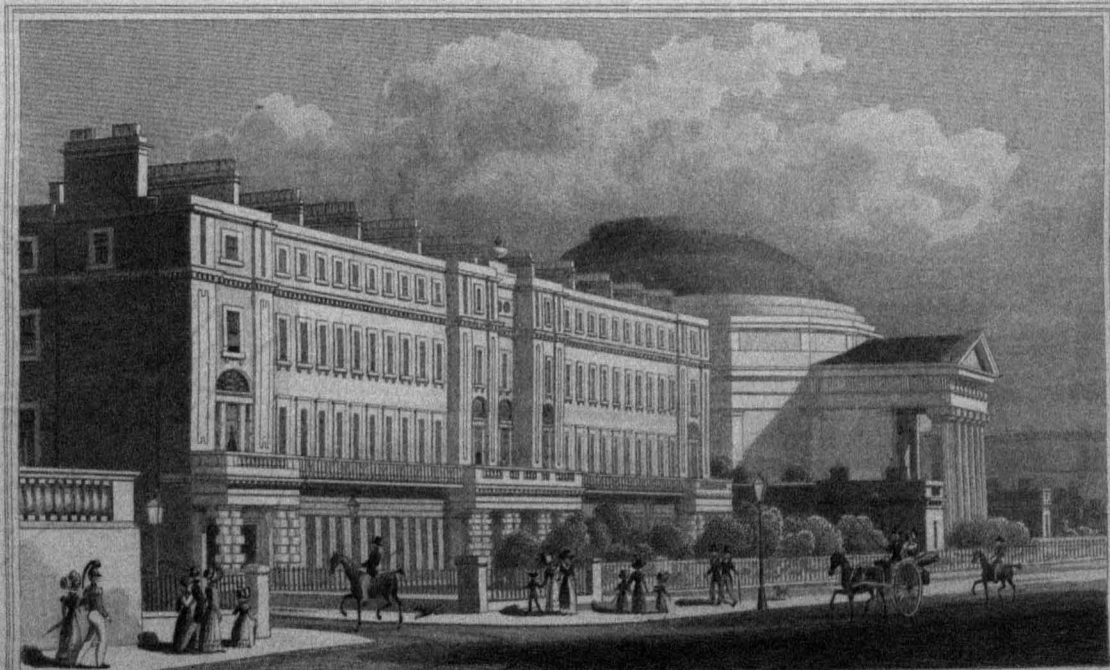


Drawn by Tho. M. Shepherd.

Engraved by R. Acon.

BUILDINGS ON THE EAST SIDE OF REGENT STREET.

Published Jan 7 & 1836 by Jones & Co. 3, Abchurch Lane, London.

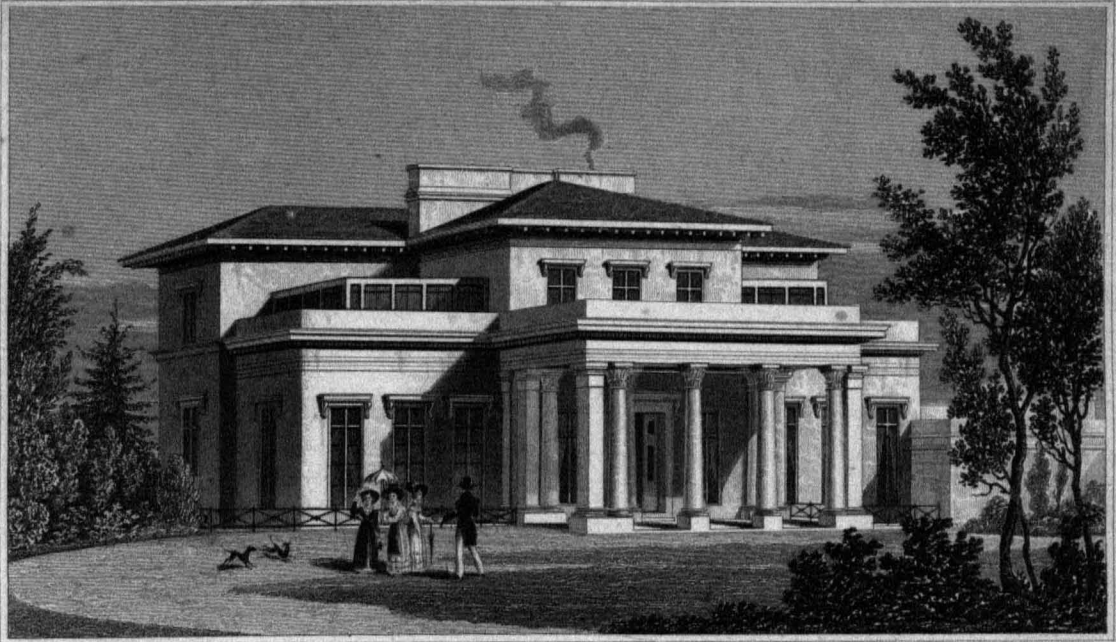


Drawn by Tho. M. Shepherd.

Engraved by R. Acon.

CAMBRIDGE TERRACE AND THE COLISEUM REGENT'S PARK.

Published Jan 7 & 1836 by Jones & Co. 3, Abchurch Lane, London.



Drawn by Thos. H. Shepherd.

Engraved by Jas. Tingle.

**VILLA IN THE REGENT'S PARK.**

THE RESIDENCE OF THE MARQUIS OF HERFORD TO WHOM THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Dec. 15. 1827. by Jones & Co. 5. Abchurch Lane. King's Land Road. London.



Drawn by Thos. H. Shepherd.

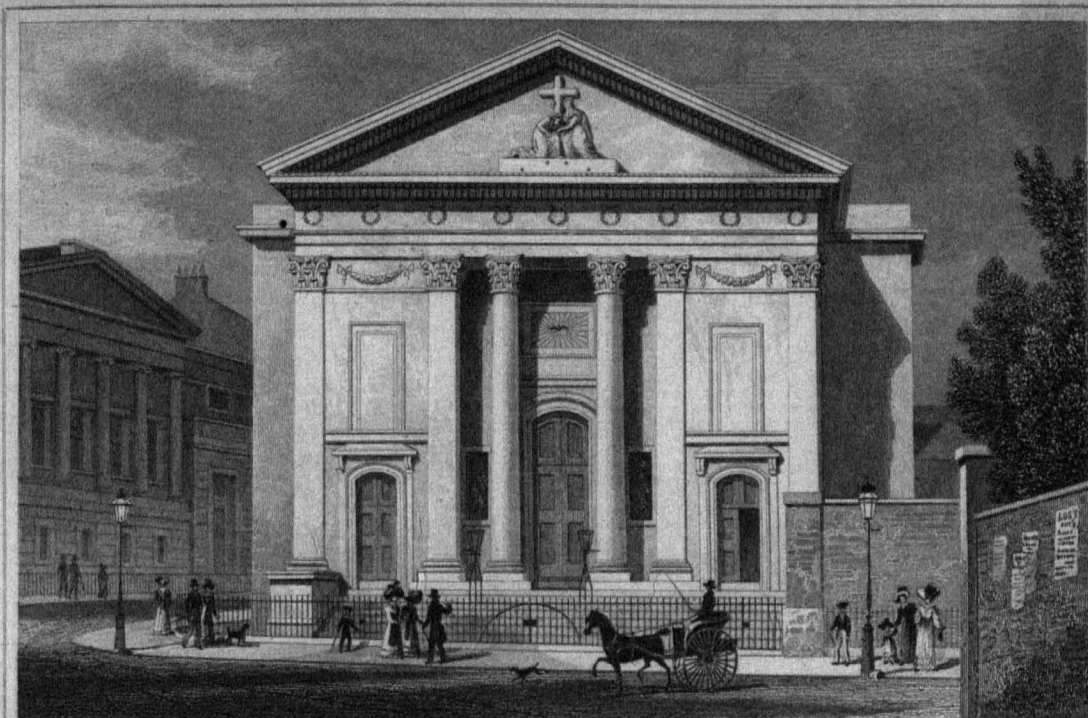
Engraved by Jas. Tingle.

**CUMBERLAND TERRACE, REGENT'S PARK.**

TO JOHN NASH, ESQ. ARCHITECT TO THE KING &c. THIS PLATE IS RESPECTFULLY DEDICATED.

Published Dec. 15. 1827. by Jones & Co. 5. Abchurch Lane. King's Land Road. London.





Drawn by Tho: H. Shepherd.

Engraved by Tho: Barber.

THE CATHOLIC CHAPEL, FINSBURY.  
TO HIS GRACE THE DUKE OF NORFOLK &c. THIS PLATE IS RESPECTFULLY DEDICATED

Published Dec 14. 1827 by Jones & C<sup>o</sup> 3. Abchurch Lane. King'sland Road. London.



Drawn by Tho: H. Shepherd.

Engraved by Tho: Barber.

FINSBURY CHAPEL.

W. BROOKS ESQ. ARCHITECT. THIS PLATE IS RESPECTFULLY INSCRIBED



Drawn by Thos. H. Shepherd.

Engraved by W. J. Tennison.

**THE ROYAL HOSPITAL OF ST KATHERINE, REGENT'S PARK.**  
TO THE REV. G. F. NICOLAY, SENIOR BROTHER OF THE HOSPITAL & THIS PLATE IS RESPECTFULLY INSCRIBED

Published Dec. 8. 1837. by Jones & Co. 3. Abchurch Lane. King's Cross Road. London.

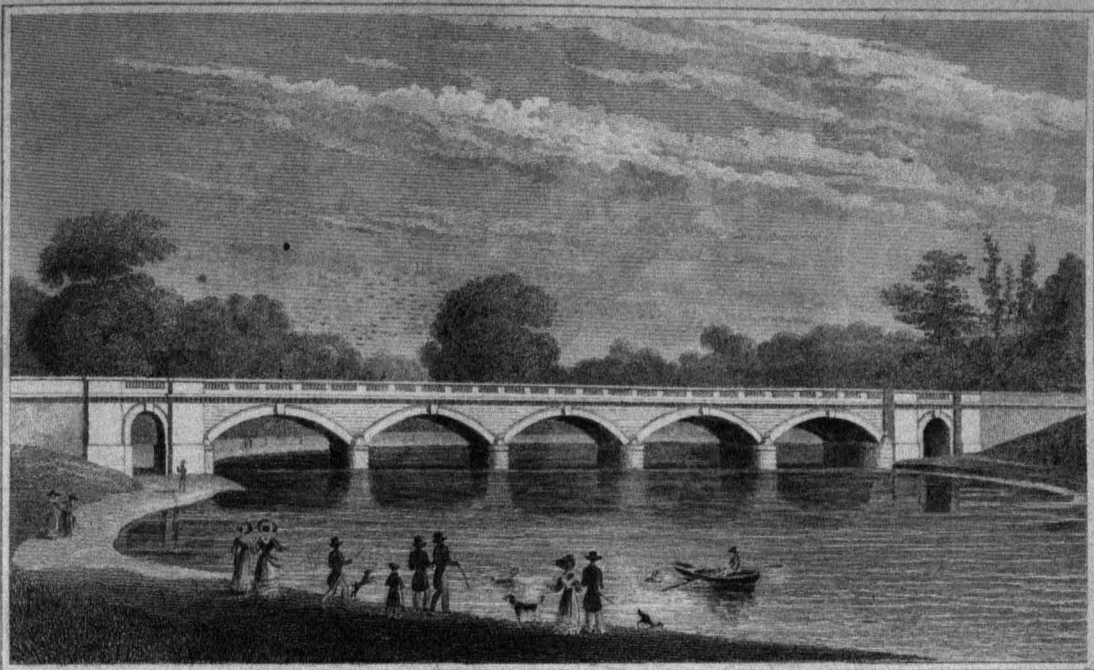


Drawn by Thos. H. Shepherd.

Engraved by W. J. Tennison.

**RESIDENCE OF GENL SIR HERBERT TAYLOR, BART REGENT'S PARK.**  
MASTER OF THE ROYAL HOSPITAL OF ST KATHERINE & TO WHOM THIS PLATE IS MOST RESPECTFULLY DEDICATED

Published Dec. 8. 1837. by Jones & Co. 3. Abchurch Lane. King's Cross Road. London.



Drawn by Thos. H. Shepherd.

Engraved by M.S. Barrett.

**THE NEW BRIDGE, OVER THE SERPENTINE, HYDE PARK.**  
TO MESS<sup>rs</sup> RENNIE, ENGINEERS. THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Dec. 1. 1827 by Jones & Co. 3. Abchurch Lane. King's Land Road. London.



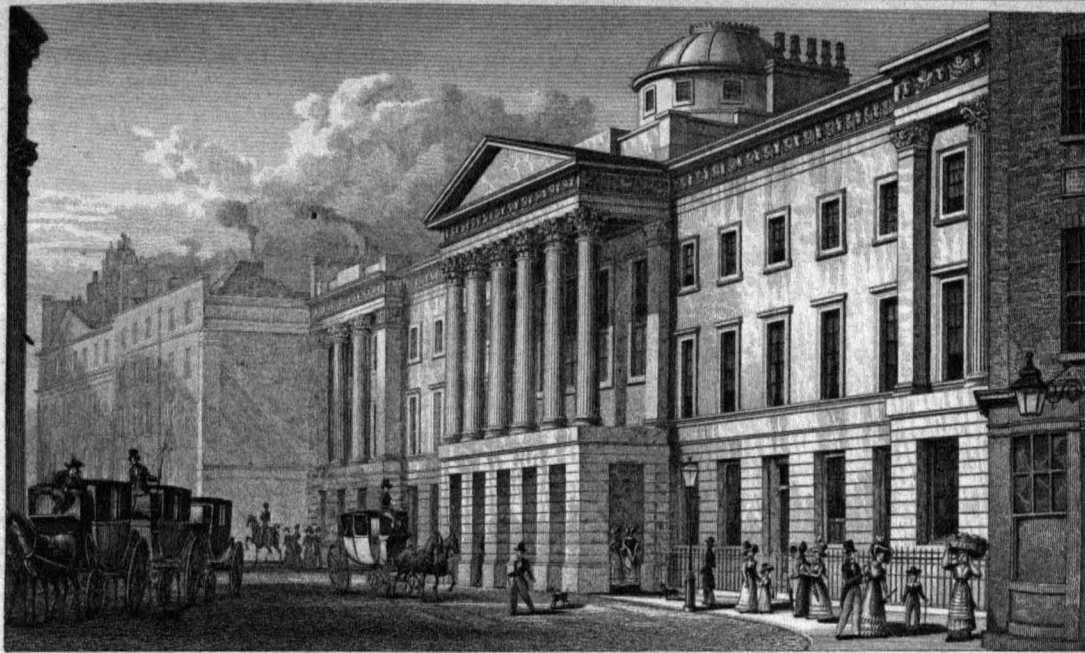
Drawn by Thos. H. Shepherd.

Engraved by M.S. Barrett.

**RICHMOND TERRACE, WHITEHALL.**  
TO R. WILMOT HORTON ESQ. M.P. &c. THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Dec. 1. 1827 by Jones & Co. 3. Abchurch Lane. King's Land Road. London.





Drawn by Tho<sup>s</sup> H. Shepherd.

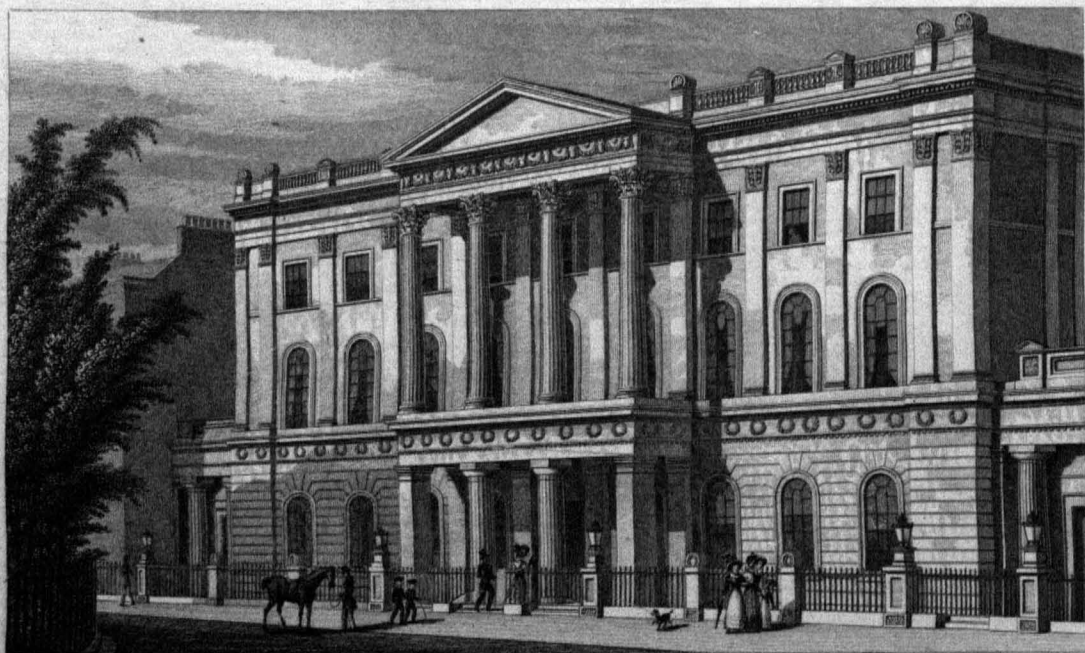
Engraved by W<sup>m</sup> Deeble.

**ST PAUL'S SCHOOL.**

INSCRIBED TO THE RT REV<sup>d</sup> THE LORD BISHOP OF LLANDAFF, &c. &c. DEAN OF ST PAULS, BY HIS OBLIGED SERV<sup>t</sup>

JAMES ELMES.

Published Sep. 29. 1827. by Jones & C<sup>o</sup> 3, Acton Place, Kingsland Road, London.



Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by W<sup>m</sup> Deeble.

**THE LONDON INSTITUTION, FINSBURY CIRCUS.**

DEDICATED TO PROFESSOR MILLINGTON, WHOSE LECTURES HAVE OFTEN ENLIGHTENED HIS HEARERS WITHIN THESE WALLS.

BY HIS SINCERE FRIEND THE EDITOR

Published Sep. 29. 1827. by Jones & C<sup>o</sup> 3, Acton Place, Kingsland Road, London.



Drawn by Tho. H. Shepherd.

PART OF THE EAST SIDE OF REGENT STREET.

Engraved by W<sup>m</sup> Wallis.

Published Sep. 10. 1827. by Jones & Co. 3. Acton Place. Kingland Road. London.



Drawn by Tho. H. Shepherd.

UNITED SERVICE MILITARY CLUB HOUSE, HAYMARKET THEATRE.  
& PART OF THE OPERA COLONADE, FROM REGENT STREET.

Engraved by W<sup>m</sup> Wallis.

Published Sep. 10. 1827. by Jones & Co. 3. Acton Place. Kingland Road. London.





Drawn by Tho: H. Shepherd.

Engraved by T. Barber.

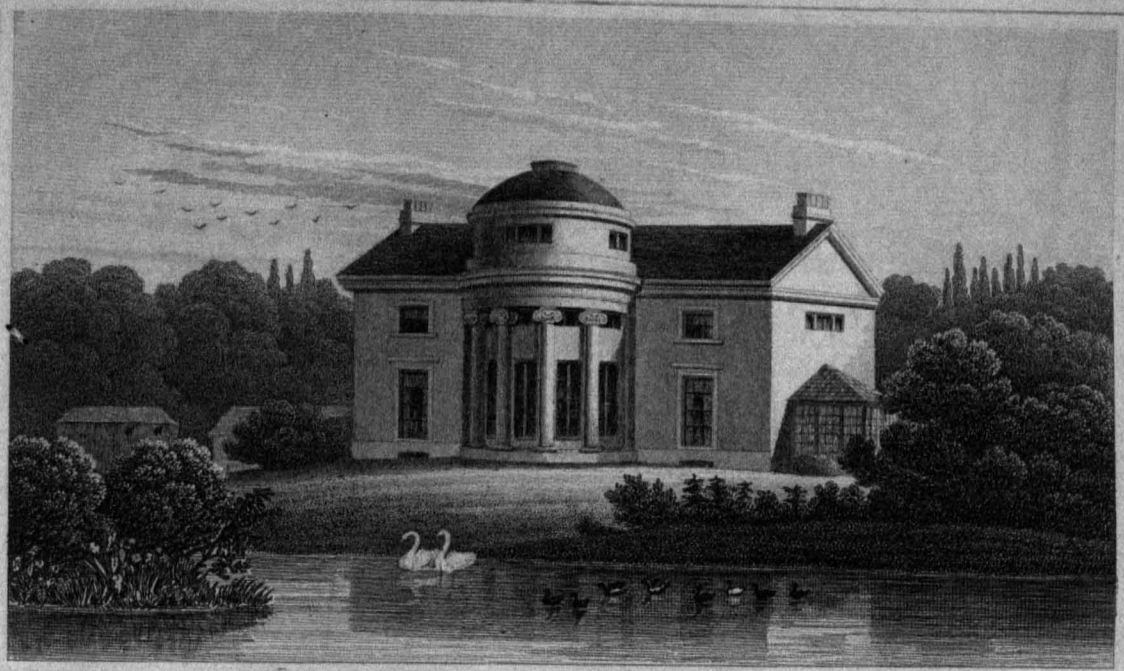
VILLA IN THE REGENT'S PARK,  
THE RESIDENCE OF JOHN MAKERLY ESQ: MP. TO WHOM THIS PLATE IS RESPECTFULLY INSCRIBED  
Published May 5. 1827. by Jones & Co 3. Abchurch Lane, Kingsland Road, London.



Drawn by Tho: H. Shepherd.

Engraved by T. Barber.

YORK TERRACE, REGENT'S PARK.



Drawn by Tho<sup>d</sup>. H. Shepherd.

Engraved by J. Henshall.

# THE HOLME, REGENT'S PARK.

THE RESIDENCE OF JAMES BURTON ESQ<sup>r</sup> ARCHITECT. TO WHOM THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Sep. 15. 1837 by Jones & Co<sup>s</sup> 5. Abchurch Lane. King's Cross Road. London.



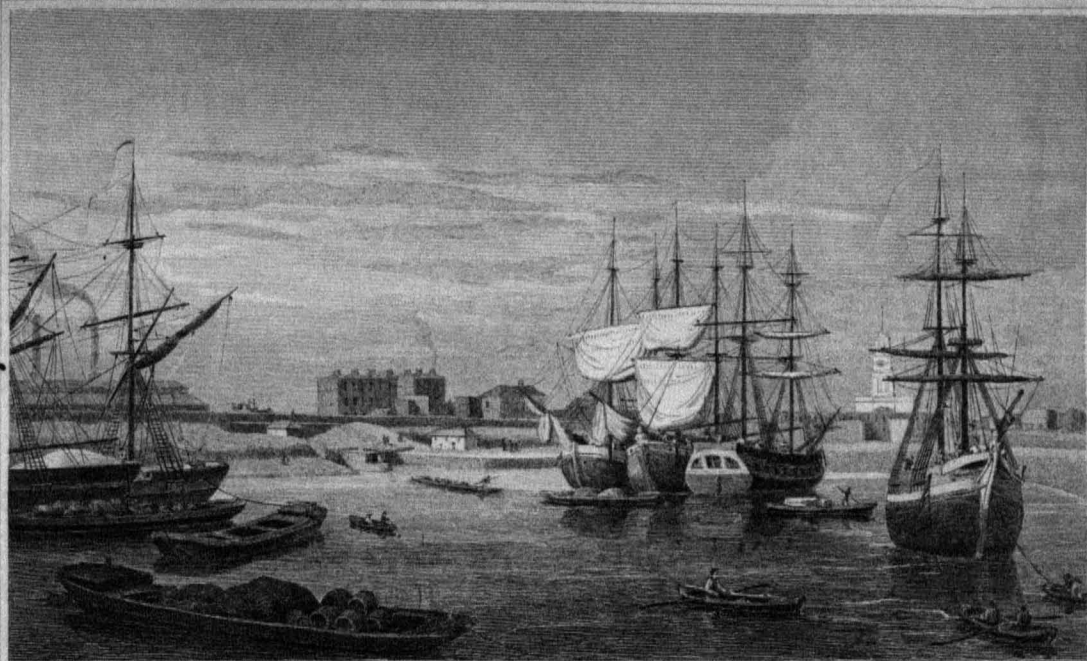
Drawn by Tho<sup>d</sup>. H. Shepherd.

Engraved by J. Henshall.

# ULSTER TERRACE, REGENT'S PARK.

TO THE RESIDENTS OF WHICH THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Sep. 15. 1837 by Jones & Co<sup>s</sup> 5. Abchurch Lane. King's Cross Road. London.



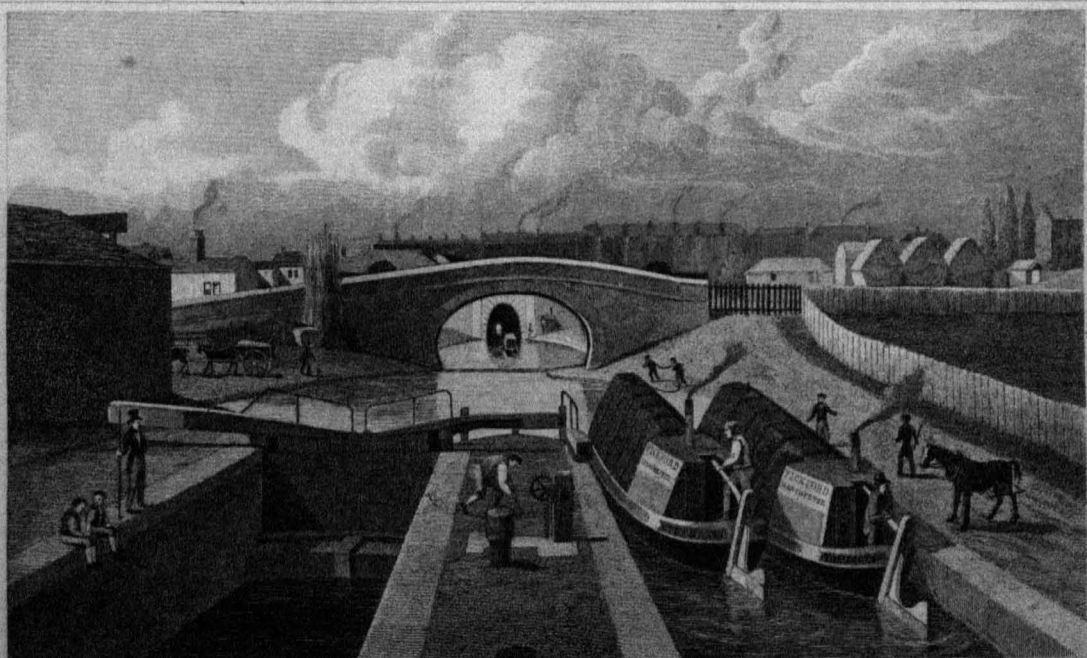
Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by F. J. Havell.

**THE LIMEHOUSE DOCK, REGENT'S CANAL.**

TO THE EARL OF MACCLESFIELD THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Aug<sup>r</sup> 21. 1827 by Jones & Co<sup>s</sup> 5. Abchurch Lane, King's Land Road, London.



Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by F. J. Havell.

**THE DOUBLE LOCK, & EAST ENTRANCE  
TO THE ISLINGTON TUNNEL, REGENT'S CANAL.**

TO COLONEL DRINKWATER THIS PLATE IS MOST RESPECTFULLY INSCRIBED.

Published Aug<sup>r</sup> 25. 1827 by Jones & Co<sup>s</sup> 5. Abchurch Lane, King's Land Road, London.





Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by Ja<sup>s</sup> Tingle.

# ST PHILIP'S CHAPEL, REGENT STREET.

TO FIELD MARSHALL HIS ROYAL HIGHNESS PRINCE LEOPOLD OF SAXE COBURG, THIS PLATE IS RESPECTFULLY INSCRIBED.

Published Sep. 6. 1827 by Jones & C<sup>o</sup> 3. Abchurch Lane, London.



Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by Ja<sup>s</sup> Tingle.

# ST GEORGE'S CHAPEL, REGENT STREET.

Published Sep. 6. 1827 by Jones & C<sup>o</sup> 3. Abchurch Lane, London.