






















































































































































1	2	3	4	5	6	7	8	9	0	
										Charles Haward 1683 ¹
										Joseph Tisseran 1700 - 1712
										Benjamin Slade undated
										Thomas Hancock 1720
										John Wilbrook 1730
										Ham House Ruckers ²

Fig18 Rubbings taken from the jacks of harpsichords up to 1730

Note: 1 These stampings may be modern

2 These stampings may be 1725 or later in the 18th century

1	2	3	4	5	6	7	8	9	0	Date	Maker	Boalch Number (2nd Ed)
										1745	J	109 (Claviorganum)
										1755	J	4 (Russell Col)
										1757	J	7 (Bristol Museum)
										1761	J	15 (Athelhampton)
										1765	J	30a (Dunster)
										1766	J	33 (Spetchley)
										1772	J	48 (Oxford)
										1777	J & A	62 (Thomas)
										1781	J & A	70 (Manchester)
										1785	J & A	73 (York)
										1786	J & A	74 (Edinburgh)
										1787	J & A	79a (Skoda)
										1767	J	24 (The Hague)
										1754	J	3 (Hampstead)
										1772	J	51 (Ex Glyndebourne)
										1774	J&A	56a (Ex Dysart)

19 Rubbings of stamped jacks from Kirkman Harpsichords 1745 - 1787

1 2 3 4 5 6 7 8 9 0

1761 Shudi No 423

1766 Shudi No 529

1789 Shudi & Broadwood No 1124

1790 Shudi and Broadwood No 1145

1777 Haxby (York)

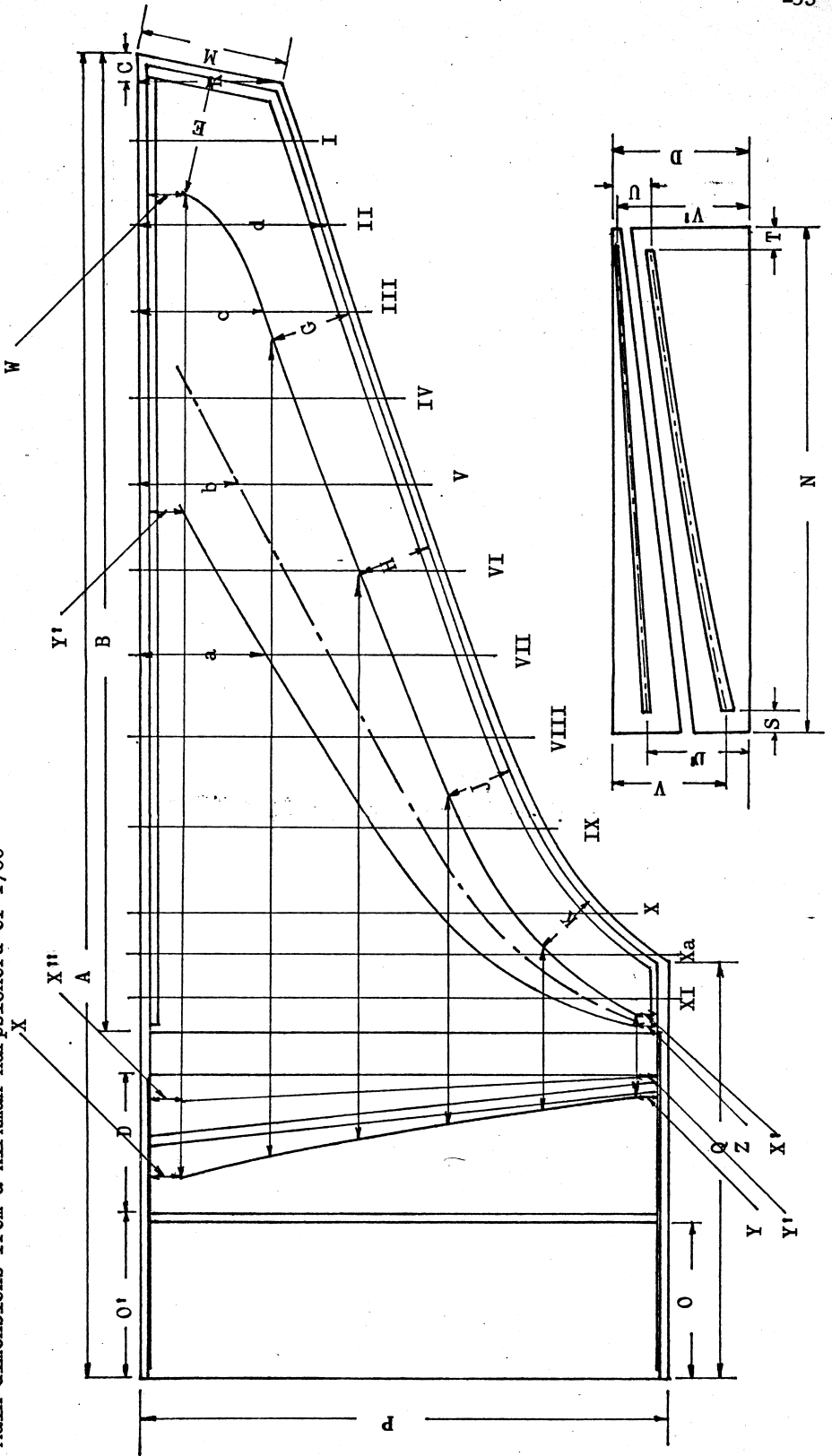
Undated Culliford (Probably 1783)¹1785 Culliford²

1. The nameboard bears the words "Longman and Broderip Musical Instrument Makers No 26" Behind the nameboard it is signed "Thos. Culliford 1783"

2. See in Boalch under Longman and Broderip No 11a

20 Rubbings of stamped jacks from harpsichords by Shudi, Haxby and Culliford.

Fig 21.
Main dimensions from a Kirkman harpsichord of 1766



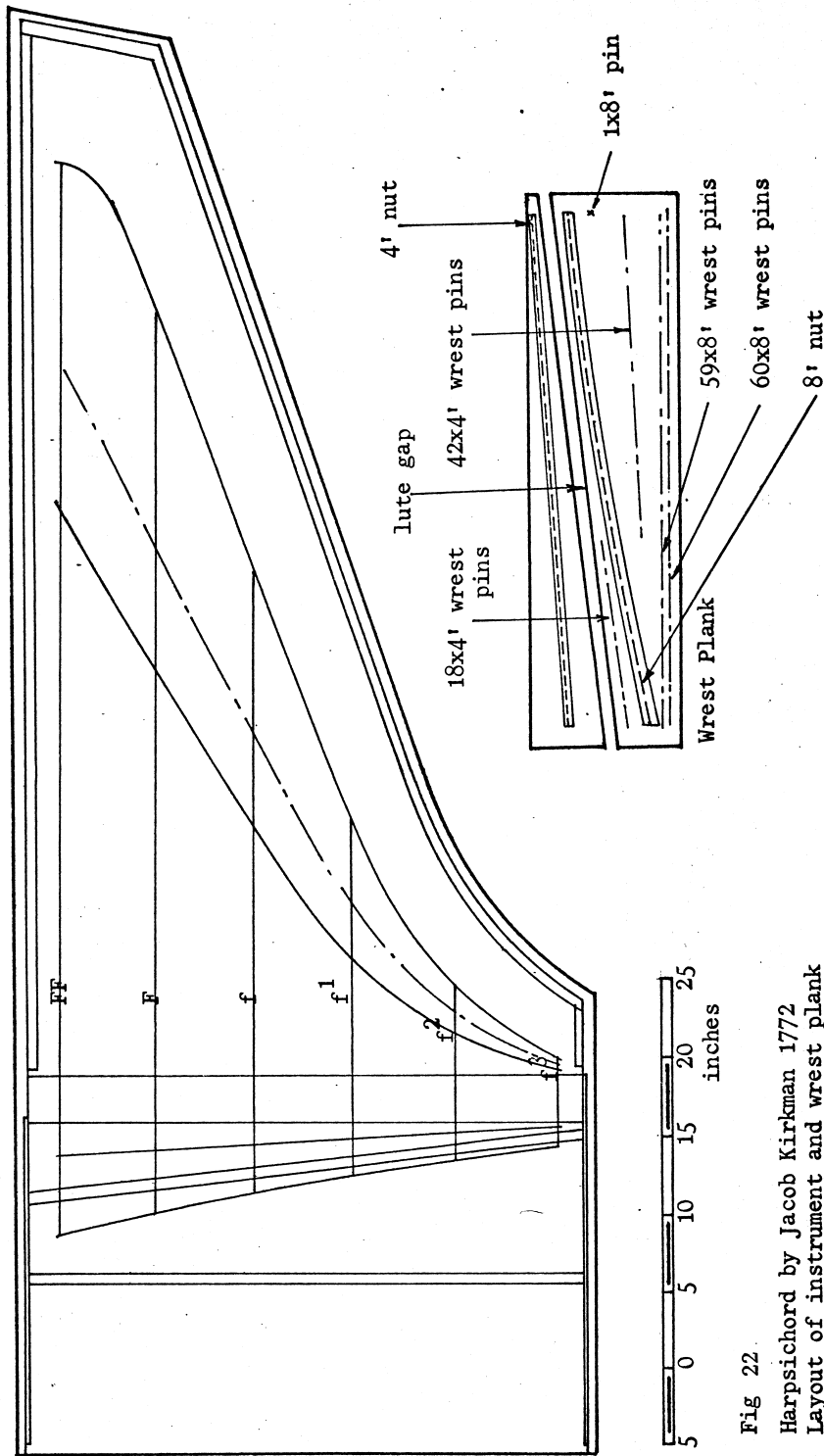


Fig 22
 Harpsichord by Jacob Kirkman 1772
 Layout of instrument and wrest plank

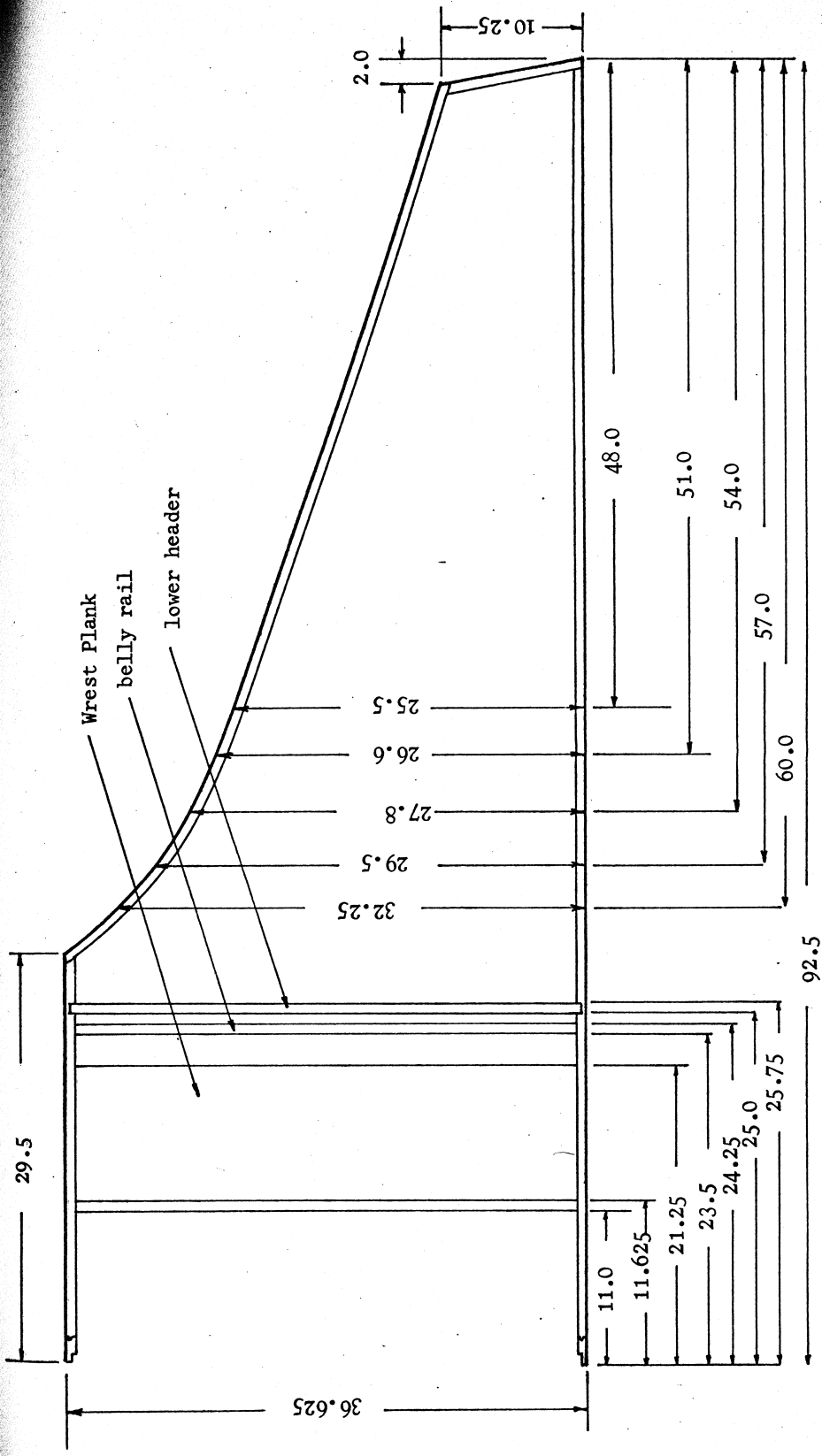
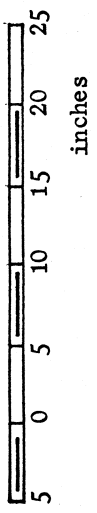


Fig 23 Harpsichord by Jacob Kirkman 1772

Main dimensions contributing to the shape and form of the casework.



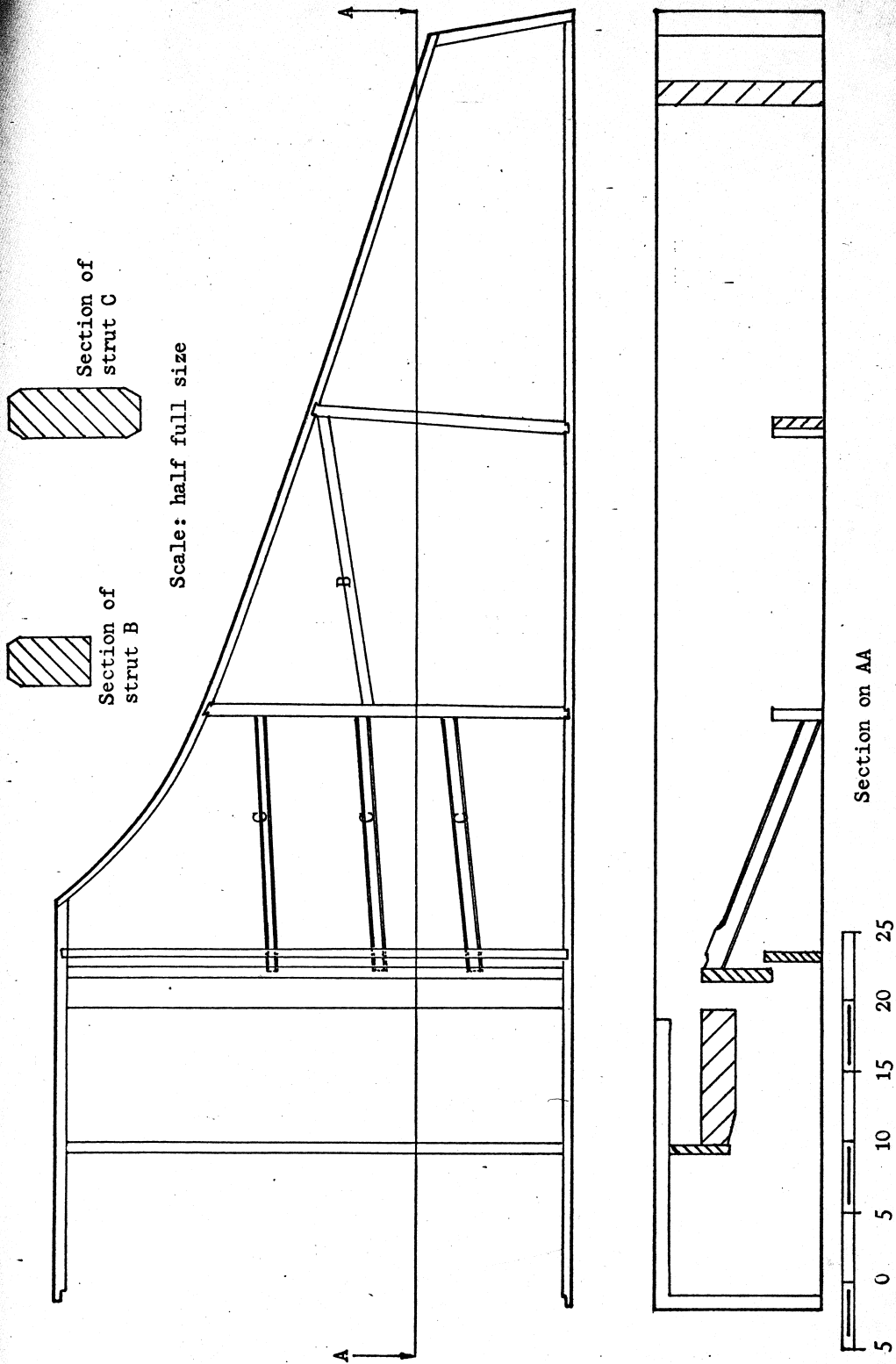
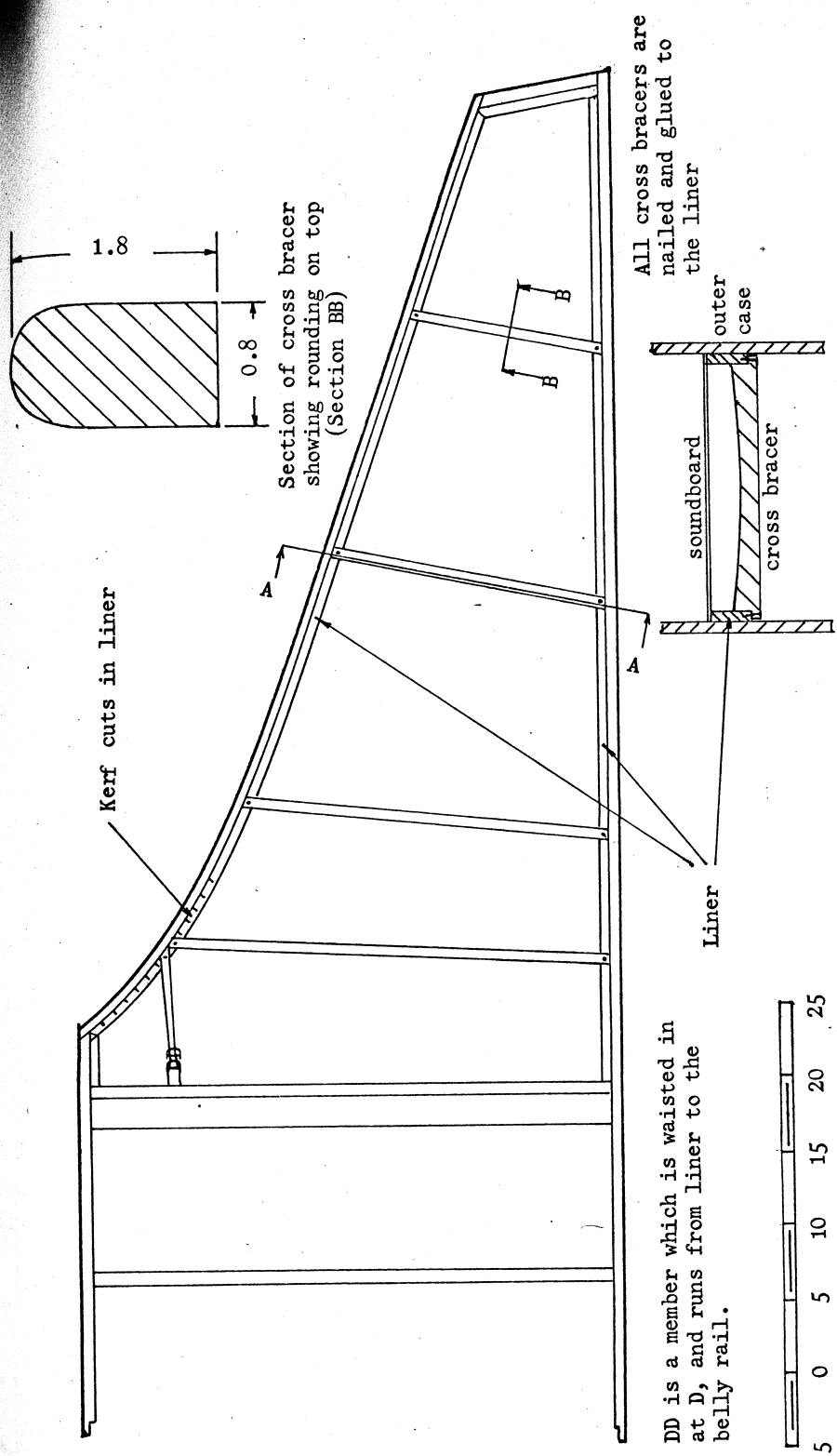


Fig 24 Harpsichord by Jacob Kirkman 1772
Main structural members at bottom board level



Kerf cuts in liner

Section of cross bracer showing rounding on top (Section BB)

All cross bracers are nailed and glued to the liner

Section on AA showing soundboard liner and cross bracer at liner level

DD is a member which is waisted in at D, and runs from liner to the belly rail.

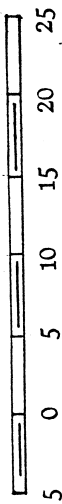
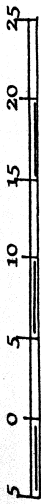


Fig 25

Harpsichord by Jacob Kirkman 1772
Structural members at liner level



Line of 8' bridge. Nailed at intervals of approximately $2\frac{1}{4}$ "

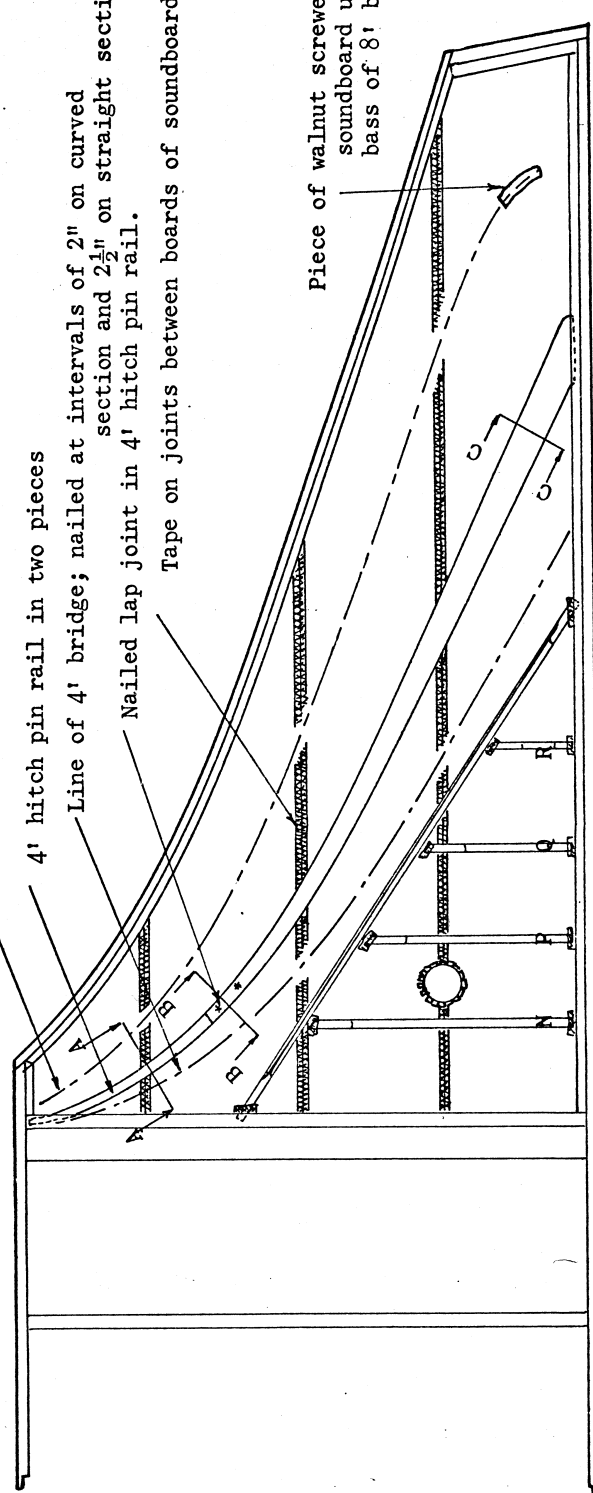
4' hitch pin rail in two pieces

Line of 4' bridge; nailed at intervals of 2" on curved section and $2\frac{1}{2}$ " on straight section.

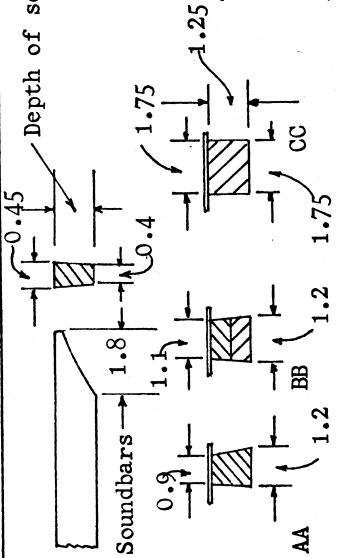
Nailed lap joint in 4' hitch pin rail.

Tape on joints between boards of soundboard

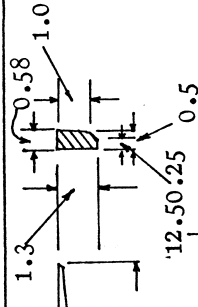
Piece of walnut screwed to soundboard under bass of 8' bridge.



Depth of soundbar 1.0 for N
0.875 for P, Q, R.



Sections of 4' hitch pin rail



Cut off rail

2.5 0 2.5 5.0 7.5 10 12.50 0.25 0.5

Detailed drawings are at twice scale of main drawing

Fig 26

Harpsichord by Jacob Kirkman 1772

Details of underside of soundboard

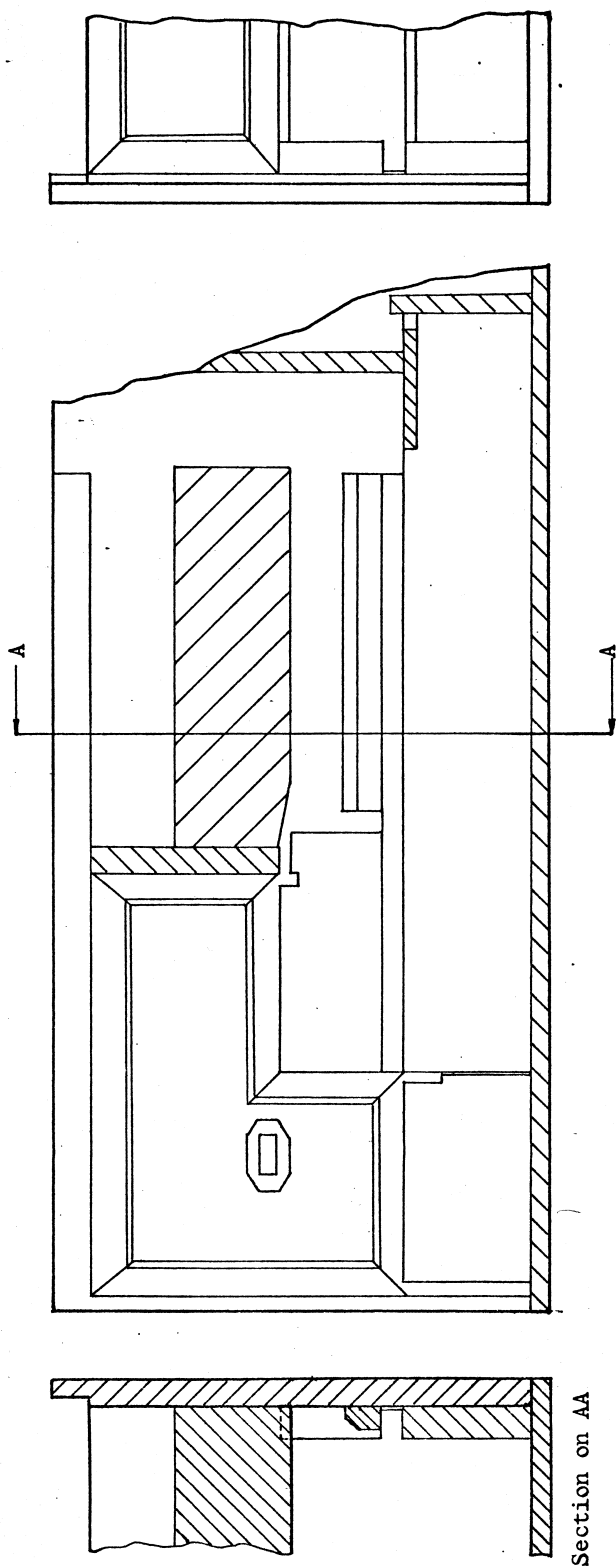
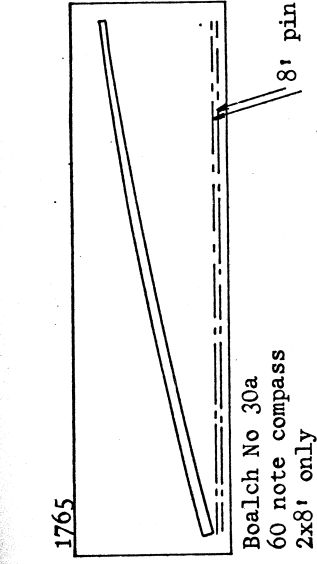
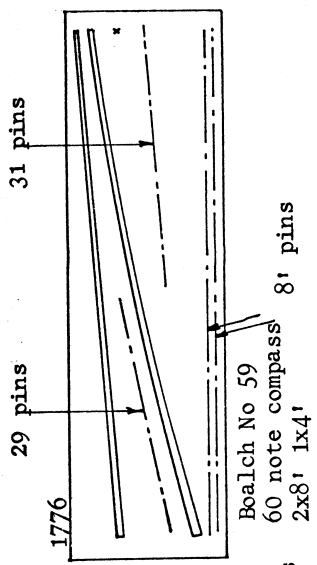
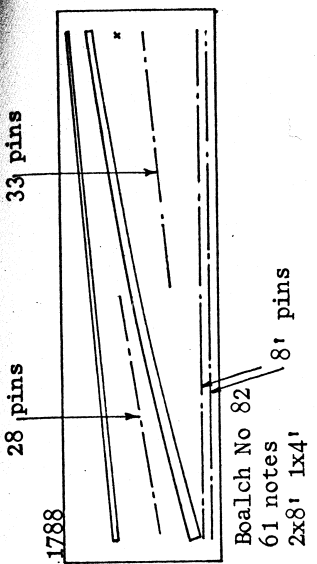


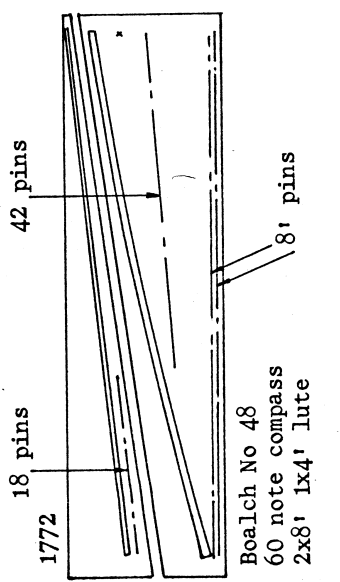
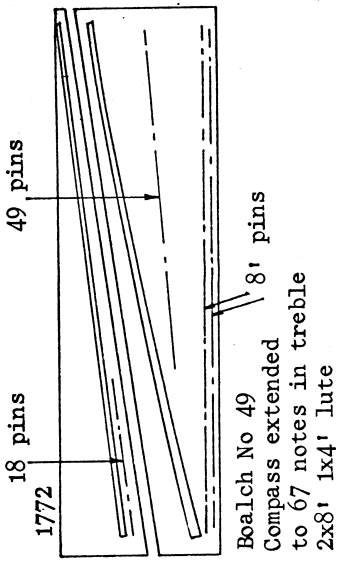
Fig 27

Harpsichord by Jacob Kirkman 1772

Section through carcass at keyboard end showing
 rest plank, keycheeks, belly rail and lower
 header. (Lute gap not shown - jacks, nuts and
 strings not shown.)



Middle row: Kirkman two manual harpsichords



Bottom row: Shudi double manual harpsichords

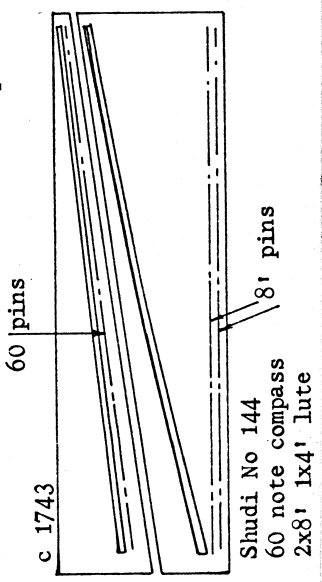
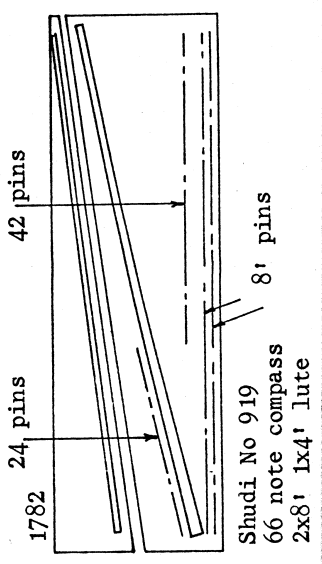
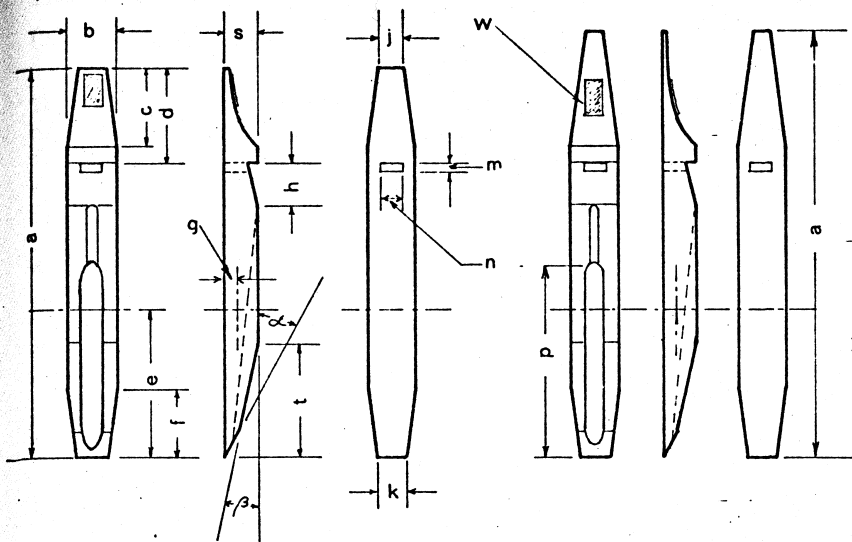


Fig 28

A Comparison of the Wrest Plank Layout Used by Kirkman and Shudi

In each case the proximal edge of the wrest plank is at the bottom of the diagram



Elevations of a tongue from a 4' jack

Elevations of a tongue from an 8' jack

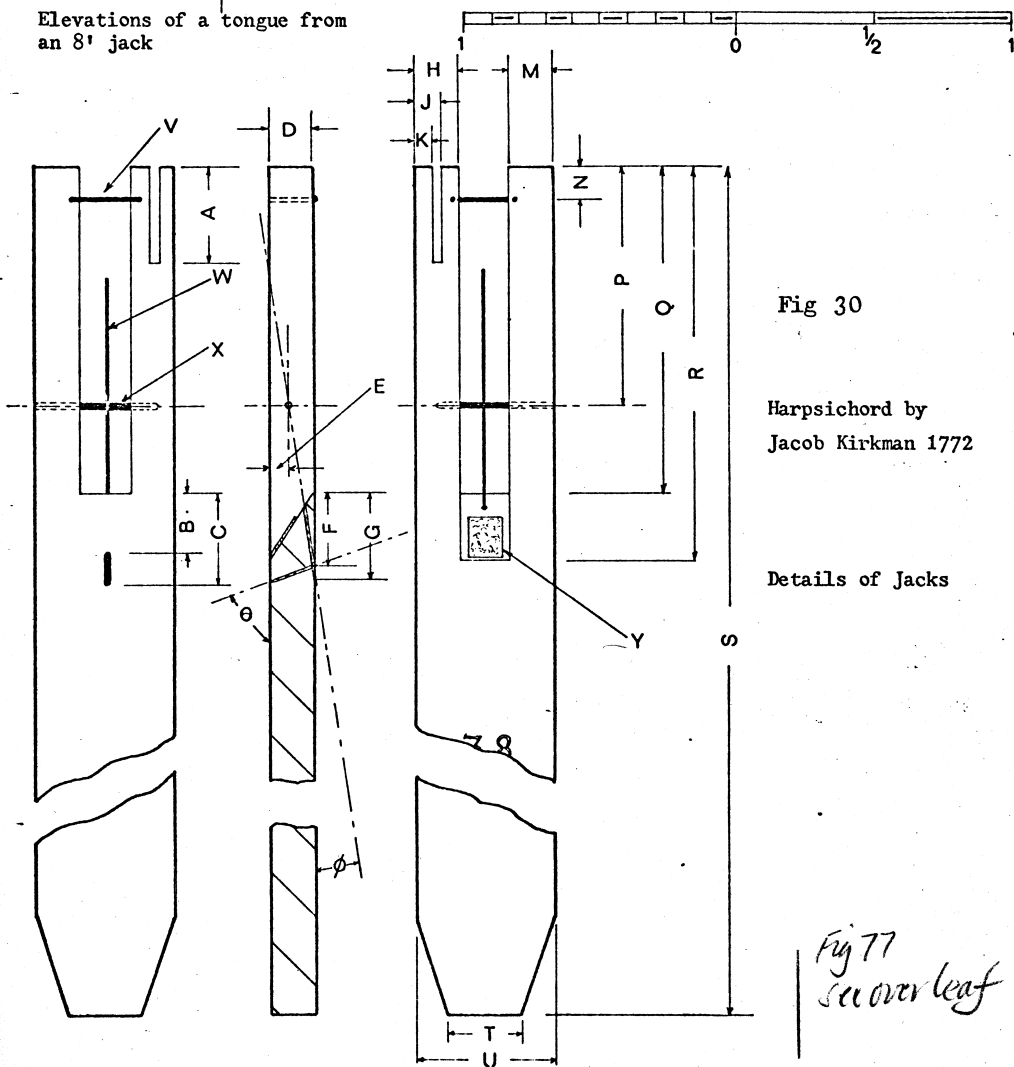


Fig 30

Harpichord by Jacob Kirkman 1772

Details of Jacks

Elevations of a Jack Body

Fig 77
See over leaf

Dimensions of Jacks

(To accompany figure 30)

The following dimensions have been taken initially from the harpsichord of 1772 to which figures 22-33 relate, but where differences have been found in other instruments they are noted in brackets.

Jack Bodies

A Lute - 0.35 4' - 0.62 8' - 0.38

B 0.22 C 0.33

D Average 0.154 - 0.157 at point where jack slides in the upper slide, tapering to 0.150 at lower guide for lute jacks and 0.140 for 8' and 4'. (In other instruments the thickest part of the jack at the point where the jack slides has been found to be 0.160. In some cases the thinnest part at the foot has been as low as 0.138.)

E 0.07 F 0.27 G 0.31 H 0.16 J 0.098 K 0.071 M 0.16

N 0.11 for all except 4' which is 0.35 P 0.875 except 4' which is 1.14

Q 1.19 except 4' which is 1.42 R 1.44 except 4' which is 1.67

S Lute No 1 5.18 No 60 4.96

8' dogleg " 8.38 " 8.16

8' " 8.40 " 8.16

4' " 8.32 " 8.14

T T variable but averaging 0.26

U Though U is shown as the width of the jack body at the foot of the jack, the dimension relates to the width throughout the whole length of the body. At the point where the jack slides in the upper guide the average width is 0.526" with a tolerance of ± 0.002 , whilst at the foot it averages 0.515" with a similar tolerance, showing the body to have a taper of about 0.011 from top to bottom.

V is brass or copper wire approx 0.019 D Angle $\theta = 70^\circ$ Angle $\phi = 10^\circ$

Tongues

a 8' - 1.41 - 1.42, 4' - 1.56 - 1.57

b 0.17 - 0.175 c 8' - 0.28, 4' - 0.43 d 8' - 0.35, 4' - 0.5

e 0.55 (foot of tongue to CL of pivot)

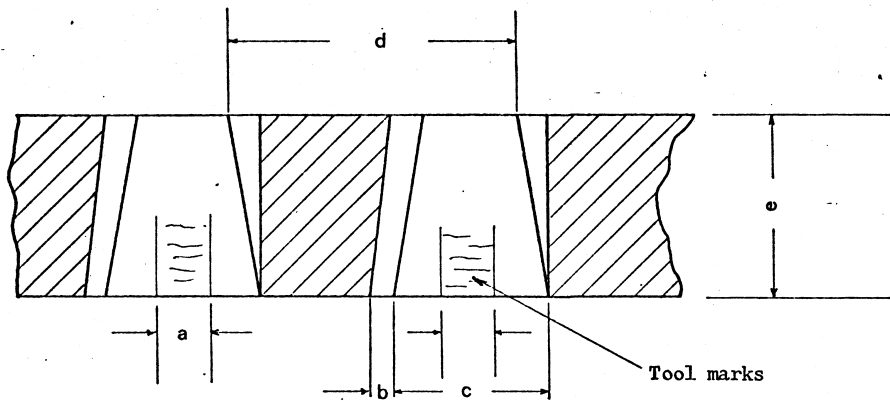
f 0.25 g 0.05 h 0.15 j 0.11 - 0.105 k 0.11 - 0.105

m 0.021 n 0.075 (These two readings are approximate only. Holes have generally been enlarged and worn by repeated quill changes.)

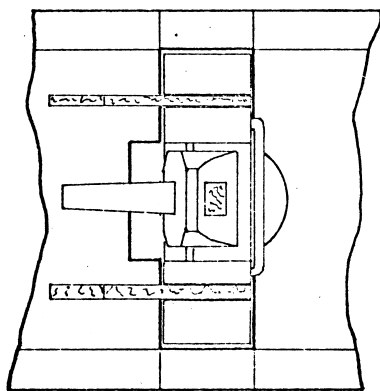
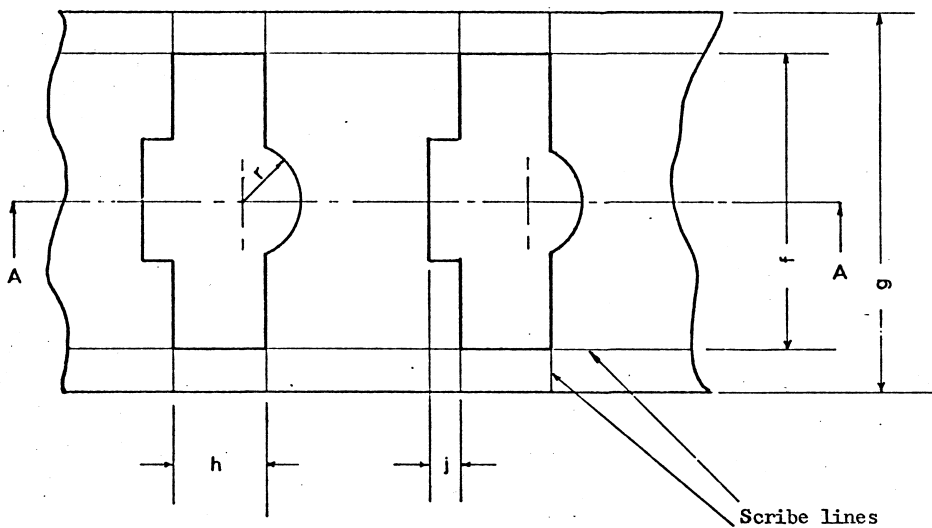
p 0.7 s 0.125 t 0.42

Hole through tongue is a sliding fit for the pivot which is 0.025 D

Angle: $\alpha = 28^\circ$ $\beta = 12^\circ$



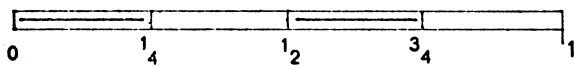
Section on AA



Harpsichord by Jacob Kirkman 1772

Plan and section of upper slide including jack in position

Fig 31



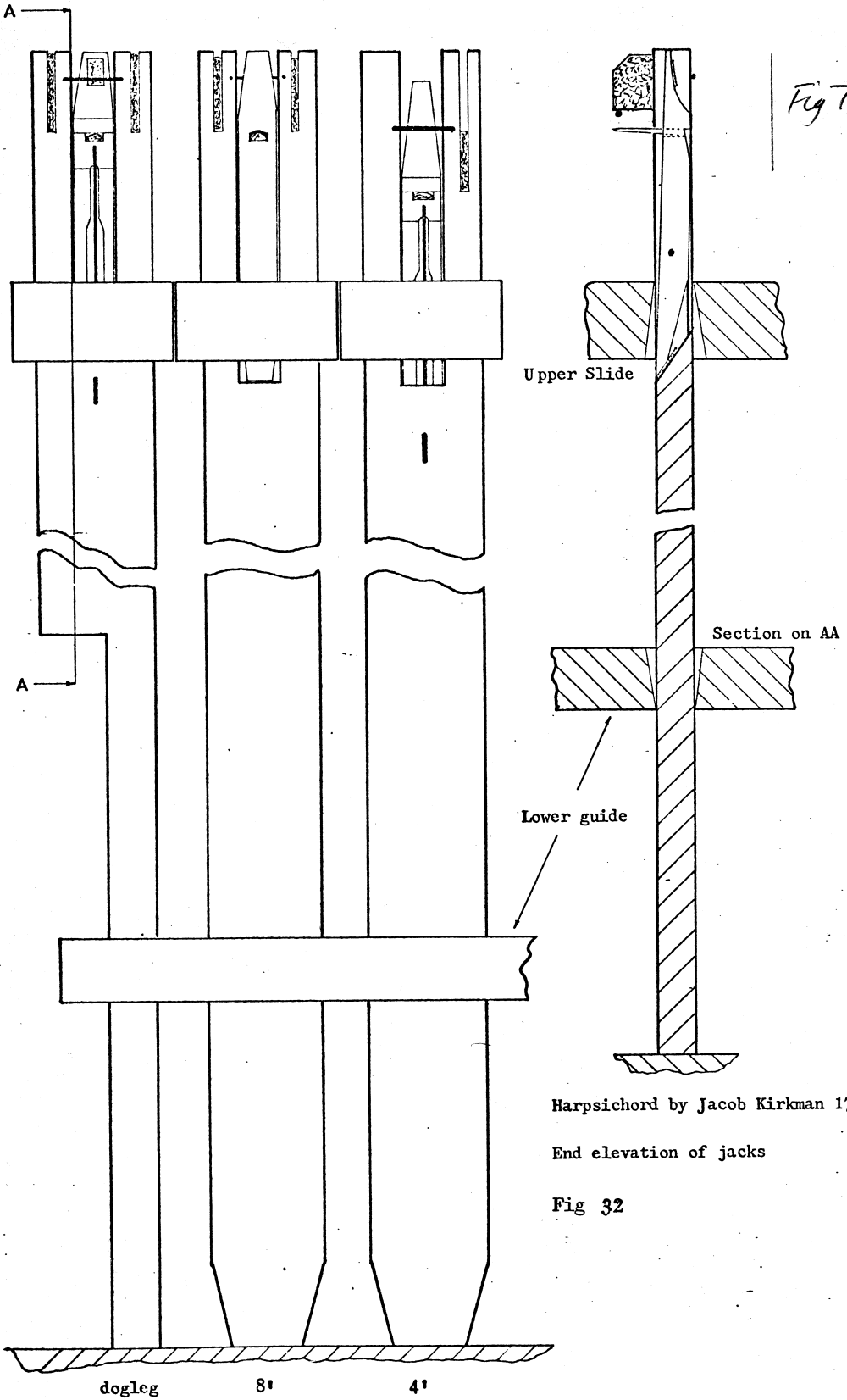


Fig 79

Harpsichord by Jacob Kirkman 1772

End elevation of jacks

Fig 32

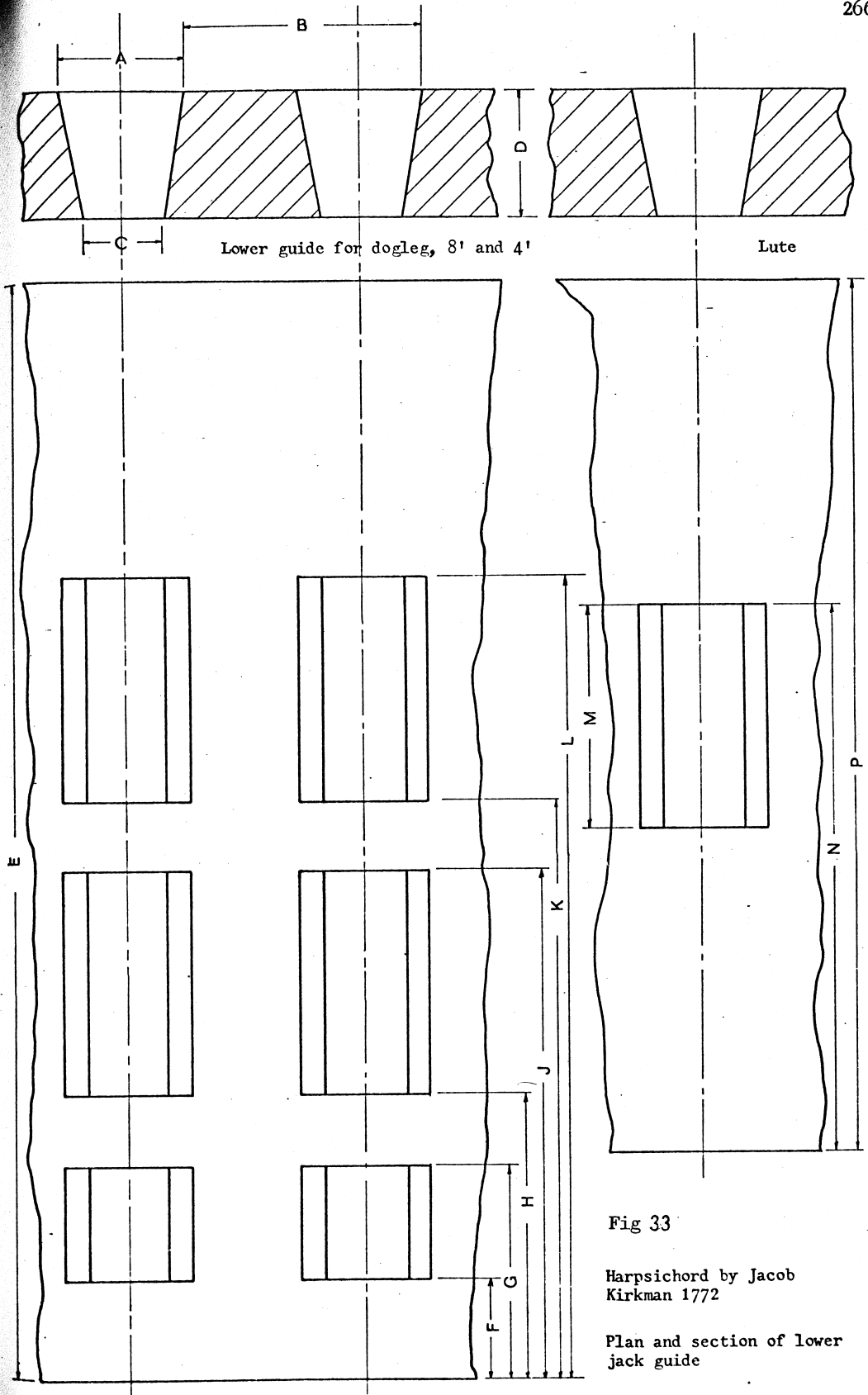
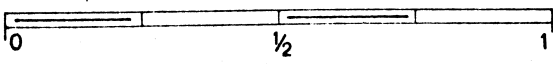
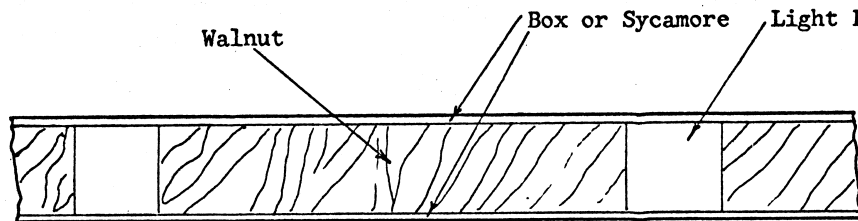


Fig 33

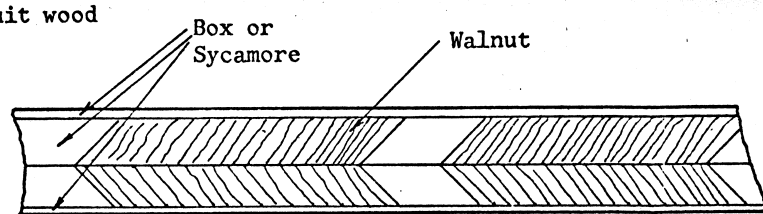
Harpsichord by Jacob Kirkman 1772

Plan and section of lower jack guide

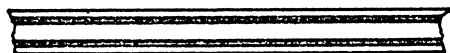




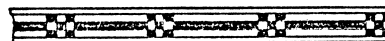
Typical Stringing found in the Marquetried Harpsichords



1745 - Claviorganum



1752



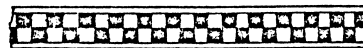
1766 Internal Stringing



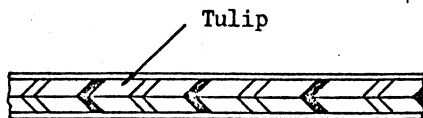
1772 Internal Stringing



1777



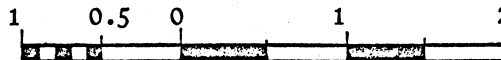
1796

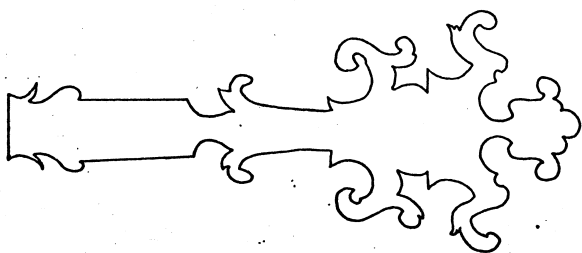


1777

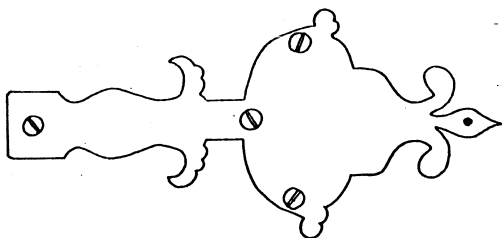
Examples of Decorative Stringings
Used on Kirkman Harpsichord Cases

Fig34

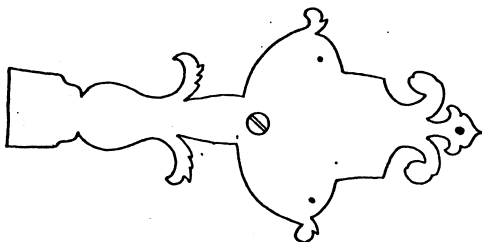




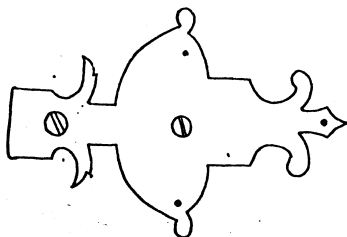
From BN 3
1754



From BN 18
1762



From BN 2
1752



From BN 63
1777

Fig 35 Examples of Kirkman Strap Hinges

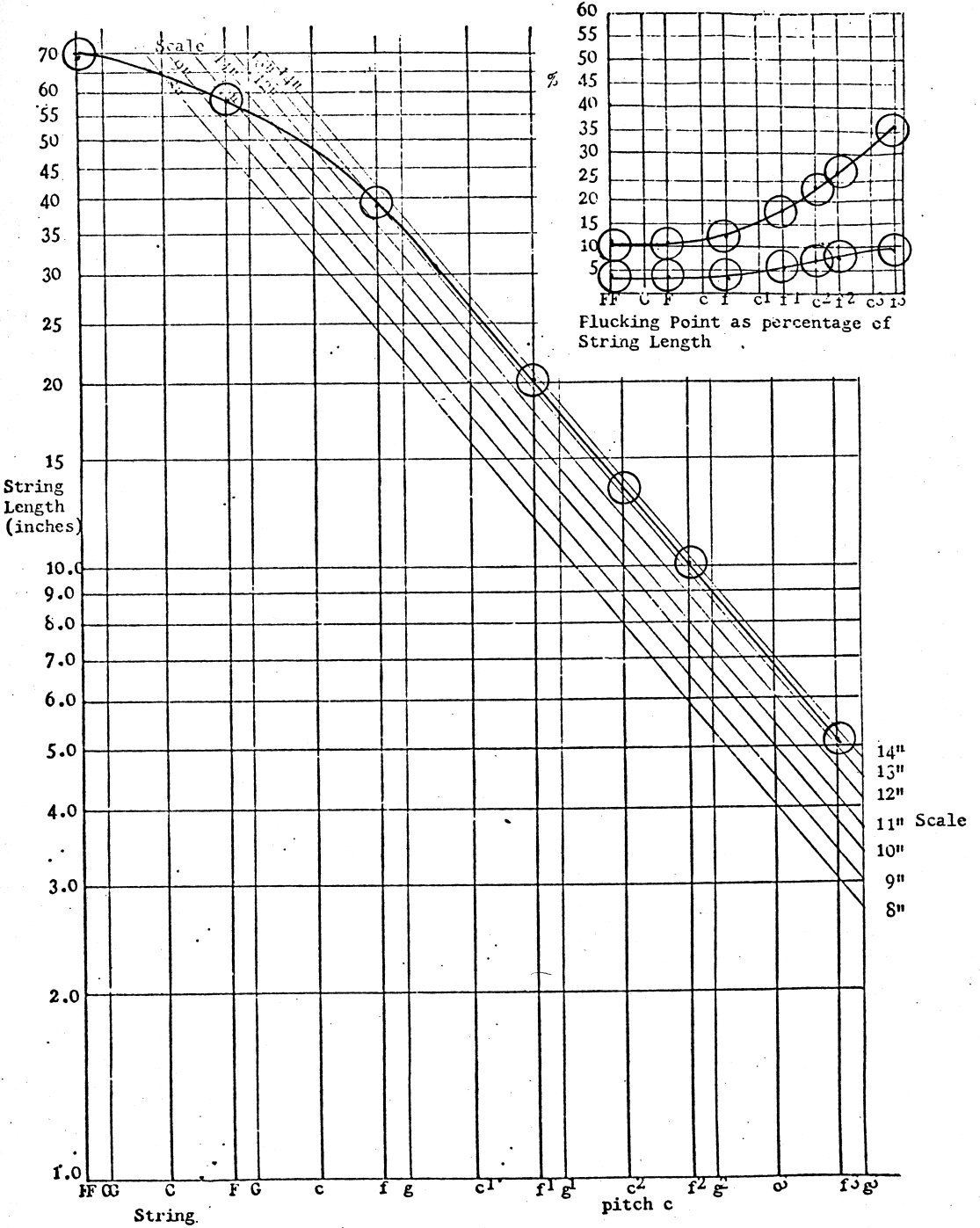
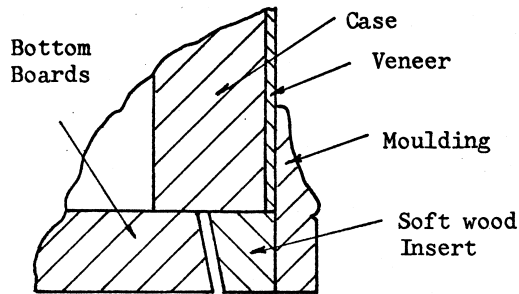
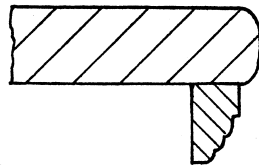


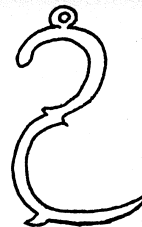
Fig 36. String lengths and plucking points for a harpsichord by Jacob Kirkman 1766 (BN 32)



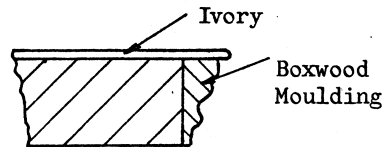
Section at bottom edge of Case



Section of Edge of Lid



Typical S Hook



Section of proximal end of natural key

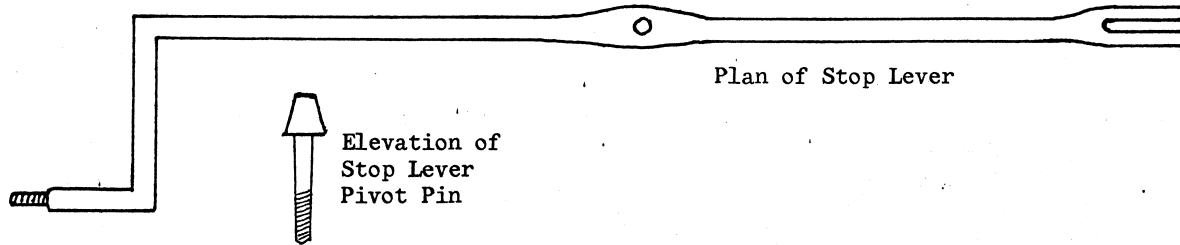
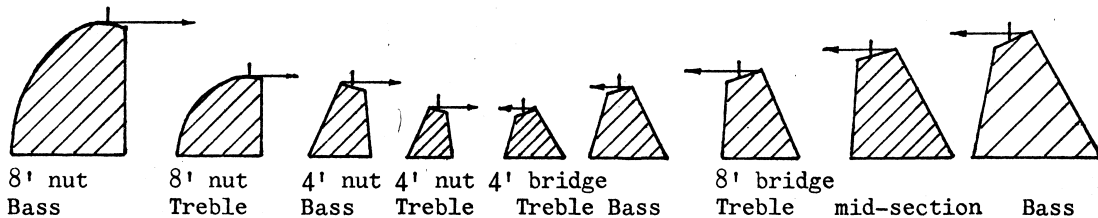


Fig 37

Miscellaneous parts of a Kirkman Harpsichord

The Sections of the Bridges and Nuts are at Full Scale, the sounding length of the string being represented by the small arrow.

Section of the case, lid and pivot pin are at full scale, all others are reduced.



Type A



Type B1



Type B2

By kind permission of the
Castle Museum,
Taunton



Type C1



Type C2



Faked Kirkman rose by Robert
Falkener, 1770

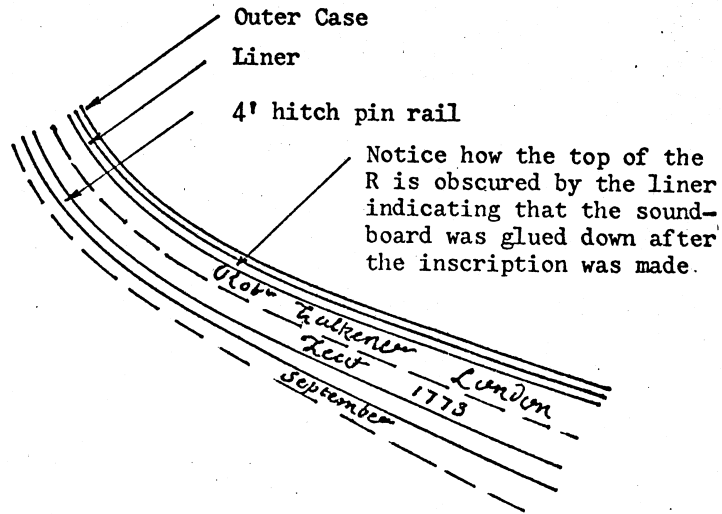
Roses from the soundboards of Kirkman Harpsichords

Robert Faulkner
London Leecit
1770

Signature of Robert Faulkner from the underside of the Soundboard of an instrument now in the possession of Glasgow University. Redrawn from a facsimile kindly supplied by Messrs J.J.K.Rhodes and W.R.Thomas.

Fig 39

Inscriptions on harpsichords by Robert Faulkner

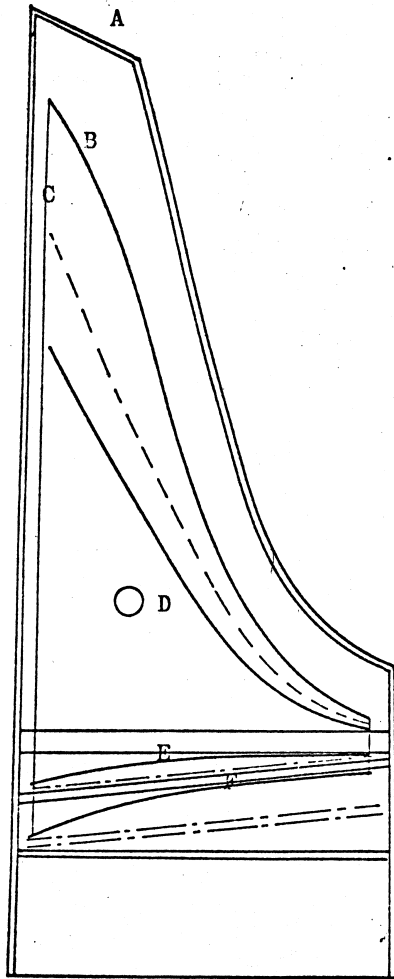


Reconstruction of the underside of the 1773 harpsichord by Robert Faulkner in the possession of the University of Edinburgh.

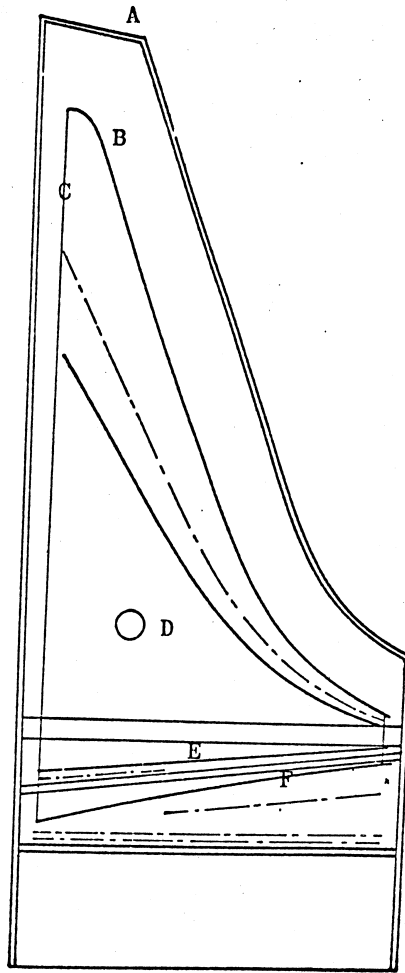
Fig 40

XVIII Jacobus Bachman

Inscription on the back of the nameboard of the above harpsichord.



Faulkner 1770



Jacob Kirkman 1772

Notice the following differences

- A. Kirkman tail is less acute
- B. Curve at bass end of bridge is less severe in the case of the Faulkner.
- C. FF string in Faulkner is parallel to spine.
- D. Rose in Faulkner is nearer to 4' bridge than in Kirkman.
- E. 4' nut has inward curve on Faulkner but is straight on Kirkman.
- F. All 4' wrest pins in Faulkner are forward of lute gap.

Fig.
88

Fig 41

A comparison of the layout of the 1770 harpsichord by Robert Faulkner, and a Kirkman harpsichord of 1772.

The layout of the Faulkner harpsichord is redrawn from a photograph kindly supplied by Messrs J.J.K.Rhodes and W.R.Thomas.

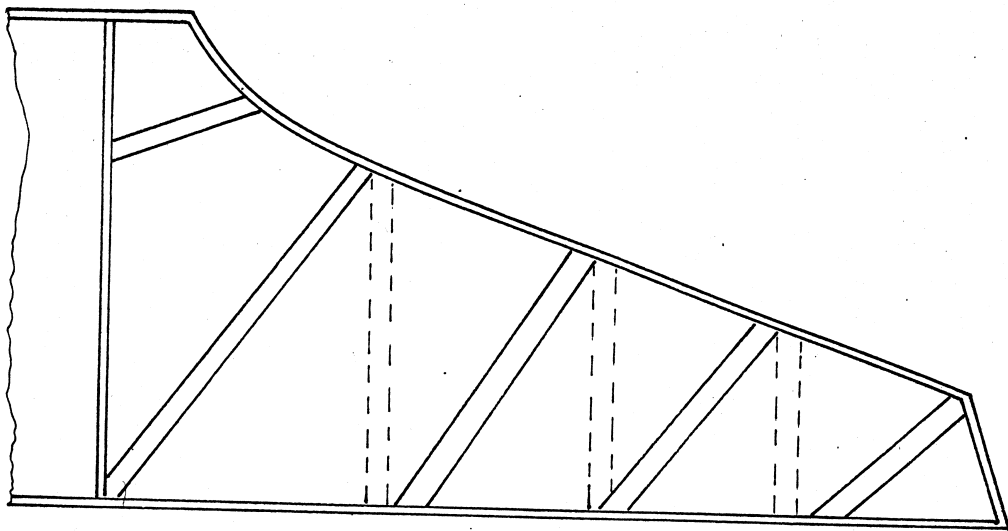


Fig 42

Internal Case Construction of the Harpsichord dated 1770 by Robert Faulkner in the possession of the University of Glasgow.

(Solid lines indicate original members, dotted lines are members added in recent restorations)

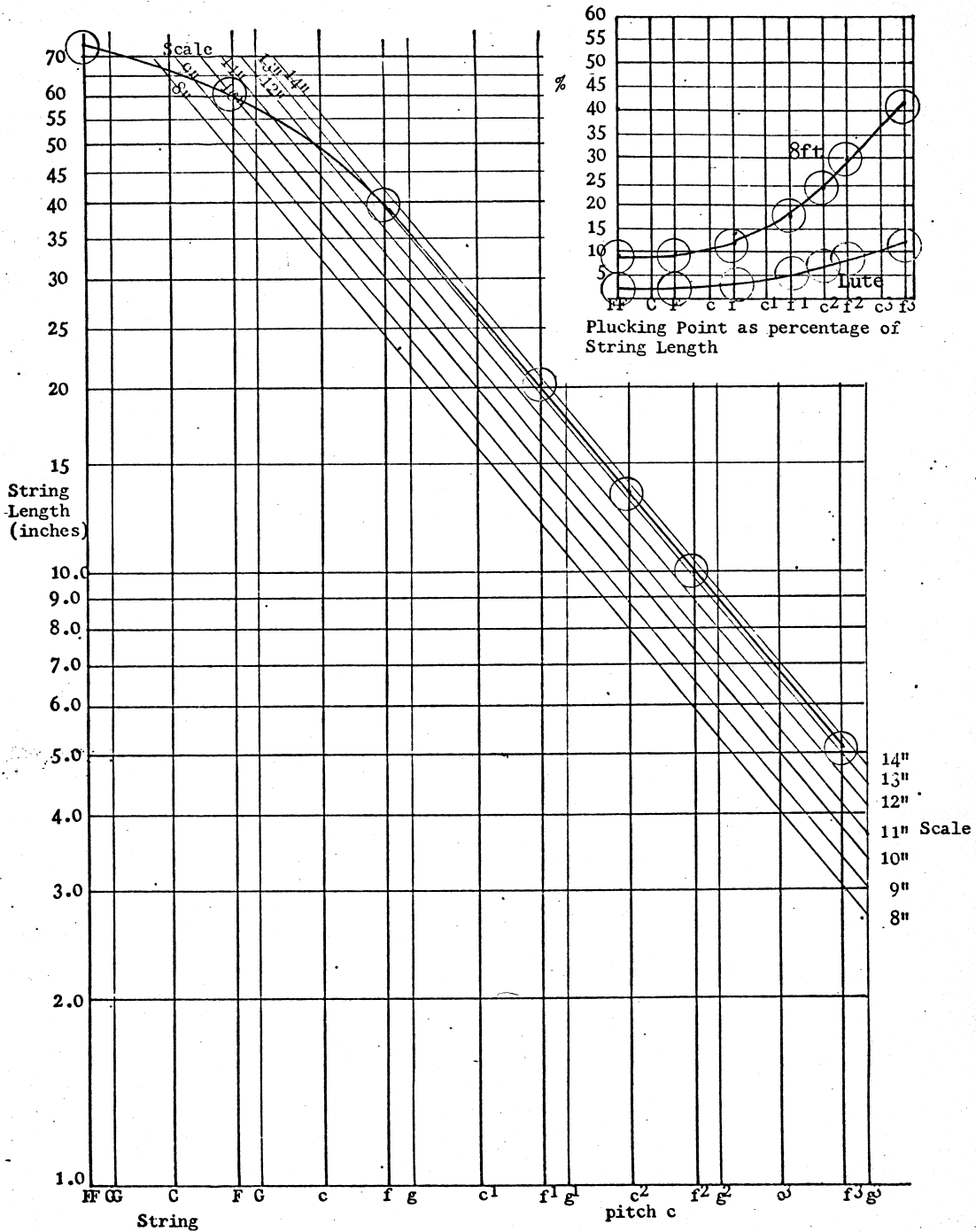


Fig. 43 String lengths and plucking points for a harpsichord by Burkat Shudi 1766 No 529

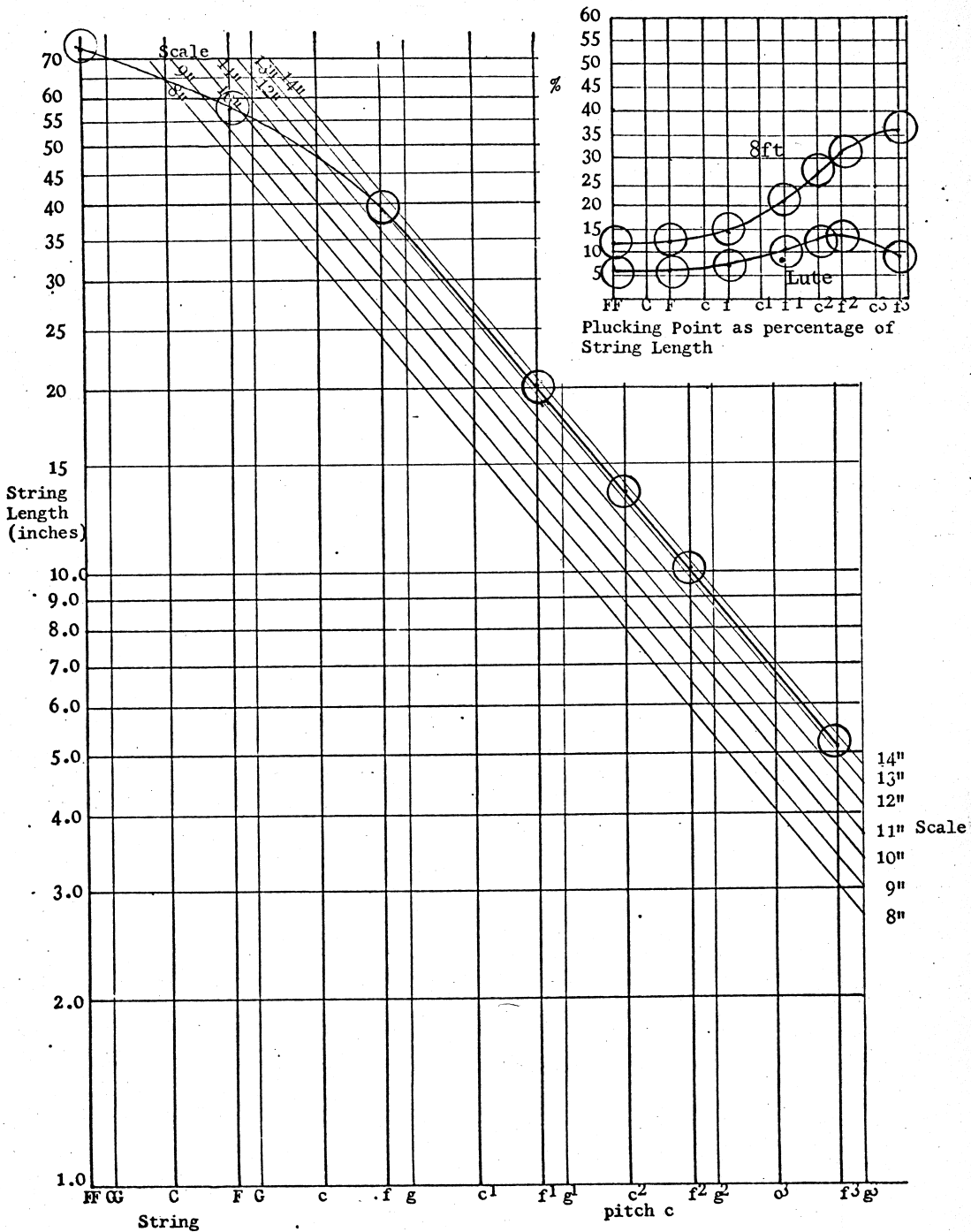


Fig 44 String lengths and plucking points for a harpsichord by Shudi and Broadwood, 1790 No 1145

————— Shudi and Broadwood No 1145 1790
 - - - - - Kirkman Bn 32 1766
 - · - · - · Shudi No 529 1766

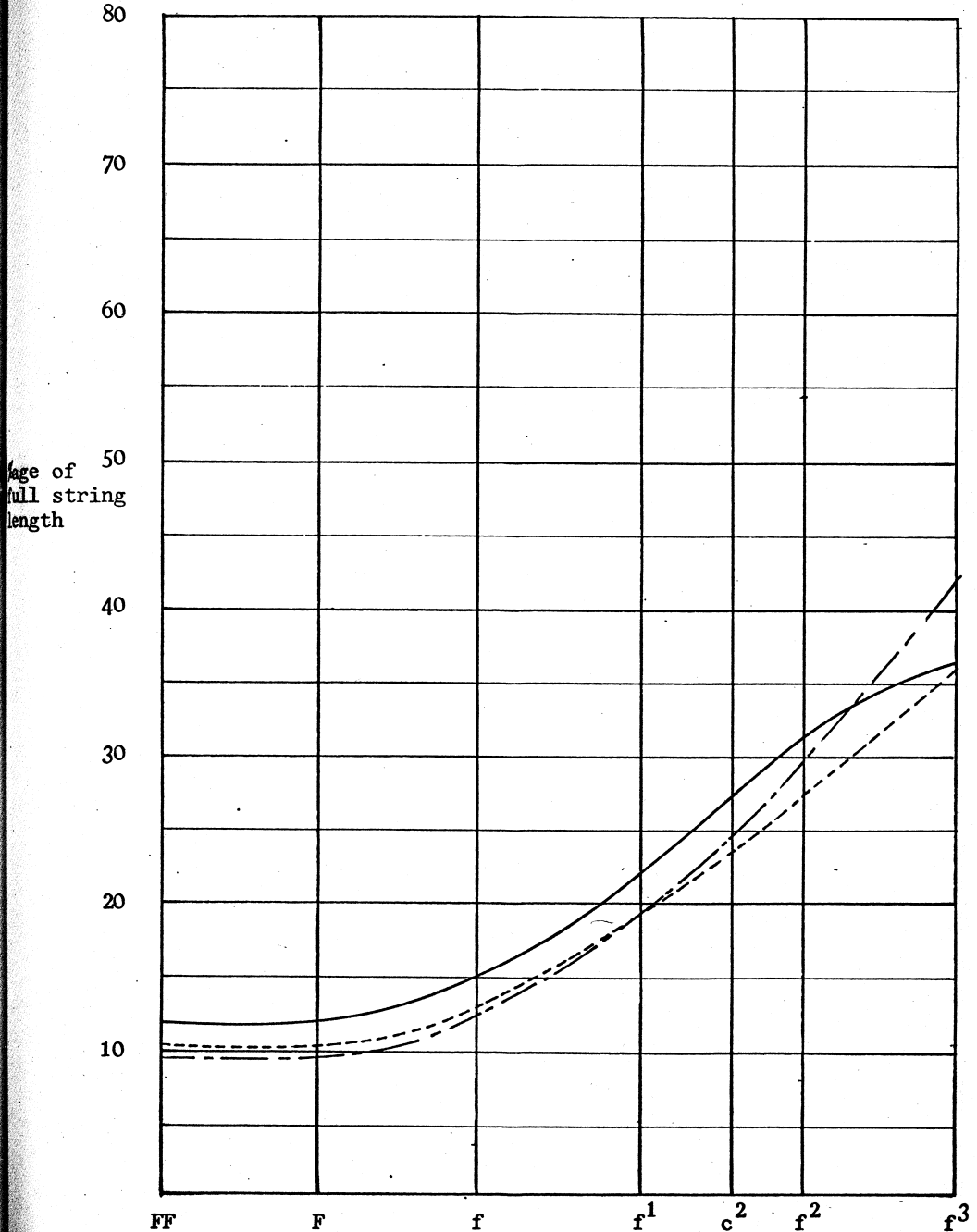


Fig 45

8ft plucking point as a percentage of full string length showing change in position of plucking point of later Shudi instruments and the similarity of plucking point for earlier Shudi and Kirkman harpsichords.

- Shudi and Broadwood 1790 No 1154
 - - - Kirkman BN 32, 1766
 - · - · Shudi 1766 No 529

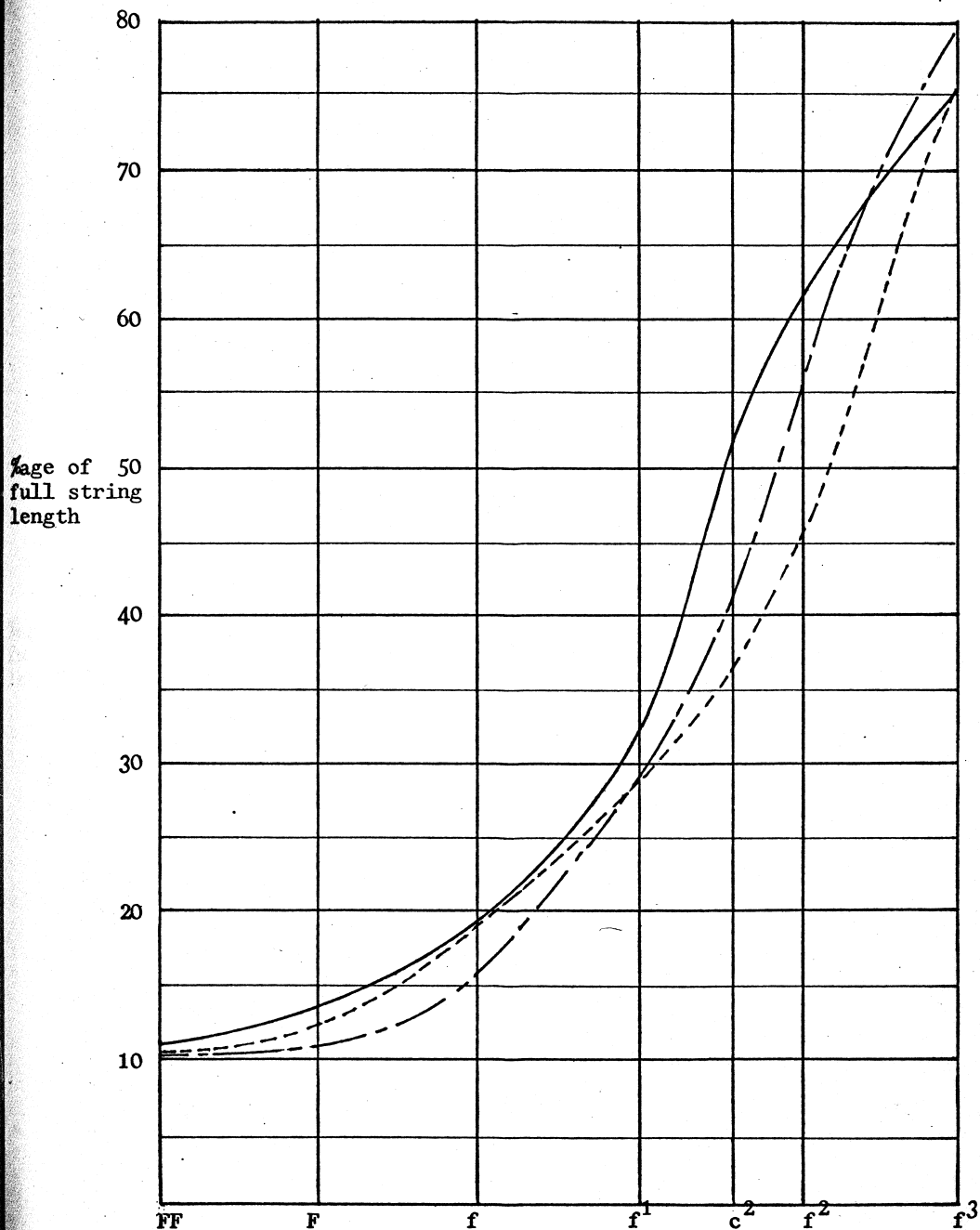


Fig 46 4ft plucking point as a percentage of full string length for three harpsichords.

_____ Shudi and Broadwood 1790 No 1154
 - - - - - Kirkman 1766 BN 32
 - · - · - · Shudi 1766 No 529

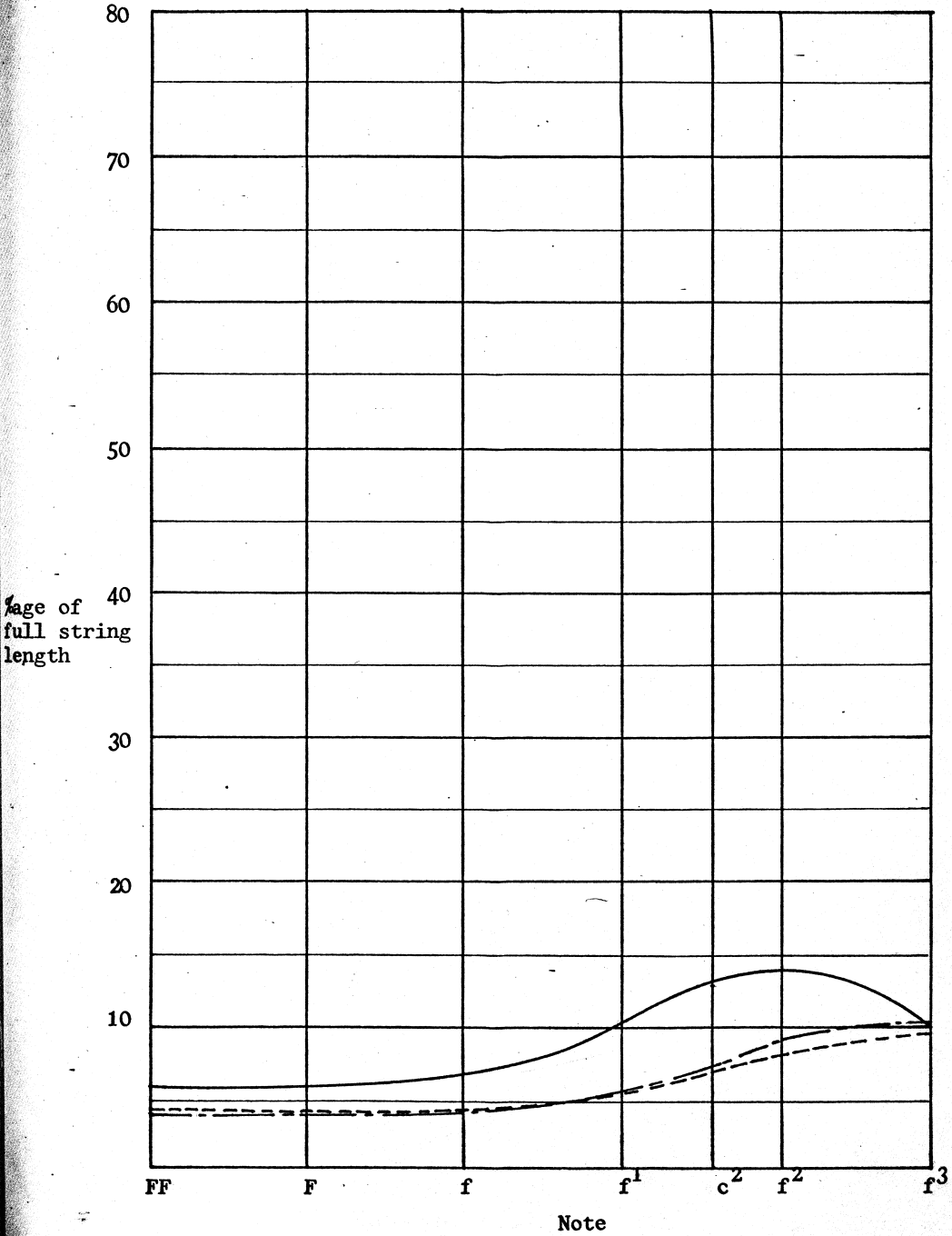


Fig 47.

Lute plucking point as percentage of full string length for three harpsichords showing change in position of lute plucking point in later instruments by Shudi and Broadwood



Fig 48 Part of Horwood's Plan of Westminster, Southwark and Parts adjoining 1792-99

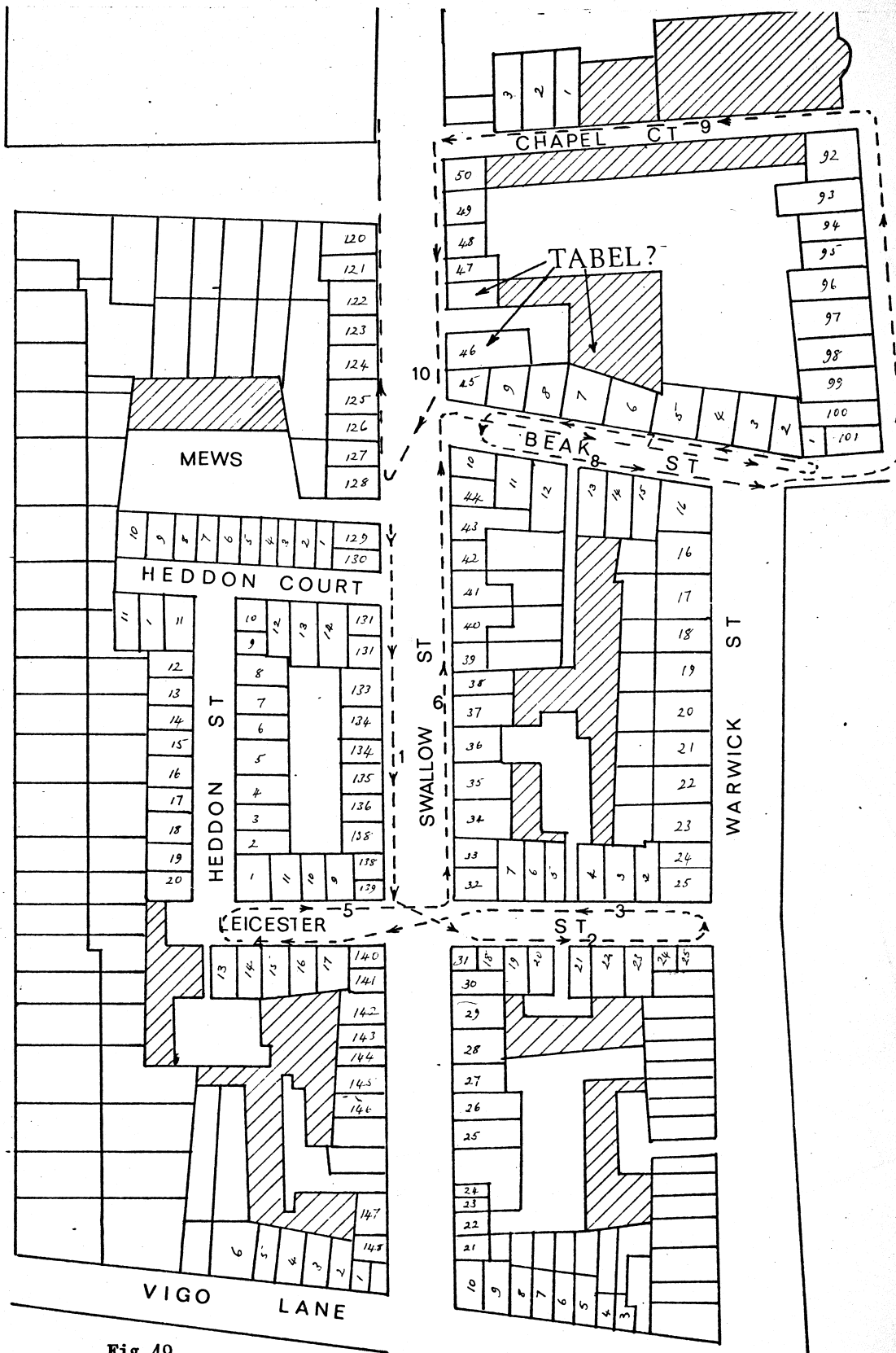


Fig 49
 Probable route taken by rate collector visiting TABEL's house.

Millfield

Little
Gelding's
Close

Doghouse
Close

Pest House
Close

Pawlett's
Garden

Six Acre Close

Colman

Hedge

Close

Windmill

Field

Ten
Acre
Close

Gelding
Close

Mulghay
Close

Windmill
Field

Stone Conduit
Close

Swallow
Close

Fig 50 Overlay for fig 48
showing original parcels of land



Fig 52 Elevation of Nos 36 - 40 Great Pulteney Street
 (From Survey of London Vol XXXI p.134)



Fig 53 Photograph of No 40 Great Pulteney Street (1969)

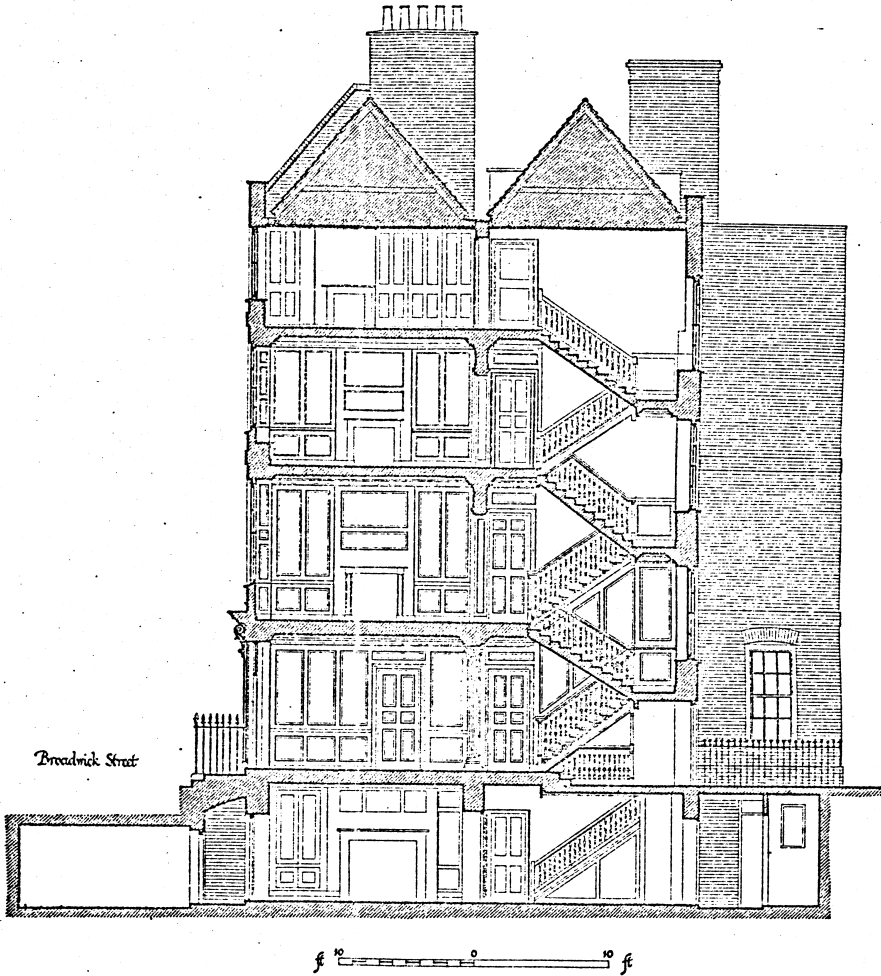
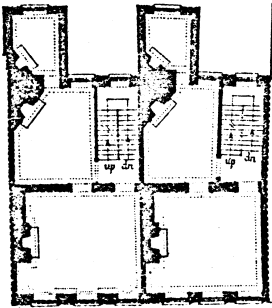
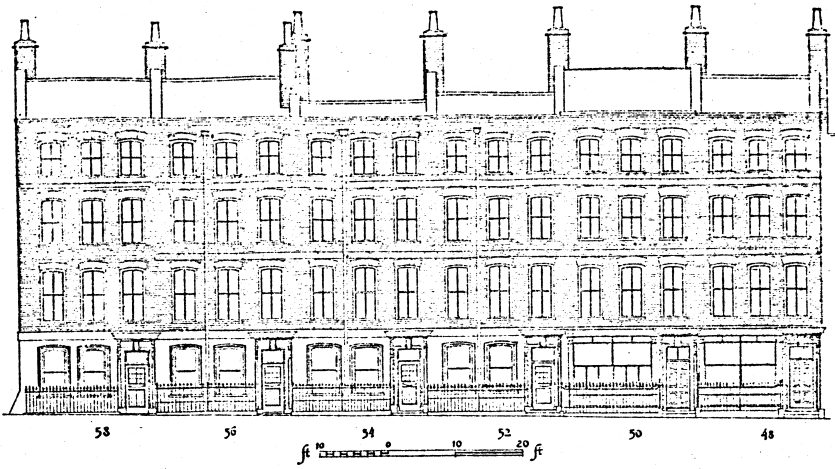
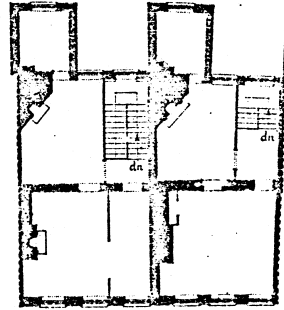


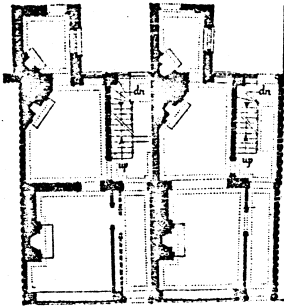
Fig 54 Interior elevation of No 50 Broad Street (similar to 58)
Survey of London, Vol XXXI p.217



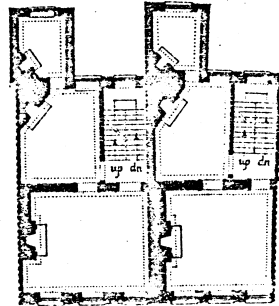
First floor



Third floor



Ground floor



Second floor

Fig 55 Exterior elevation and plans of 48 - 58 Broad Street
Survey of London Vol XXXI p.216



Fig 56



Fig 57 Exterior of the houses occupied by members of the Kirkman family in Broad Street.
(1969)

Jacob Kirkman
1738

Jacob Kirkman
1771

Jacob Kirkman
1792

Fig 58

Jacob Kirkman's Signature

and Testament and do hereby revoke and make void
all other wills and Testaments by me here tofore made and in
witness whereof I have here unto sett my hand and Seal this
day being the twenty eight day of July 1738:

Signed Sealed published and declared to be my last will and Testament

In the presence of

Hermanus Tabel 

Henry Putzman

Jacob Kirkman

Eliabeath Brichard

Fig 59 Kirkman's Signature on Tabel's will.

The image originally presented here cannot be made freely available via ORA for copyright reasons

Fig 60 Photograph of an oil painting which
might be Jacob Kirkman

Photograph by J.R.Freeman and Co.

Fig 61
William Cowper
by L.F.Abbott

The images originally presented here cannot be made freely available via ORA for
copyright reasons

Fig 62
George Washington
after Gilbert Stuart

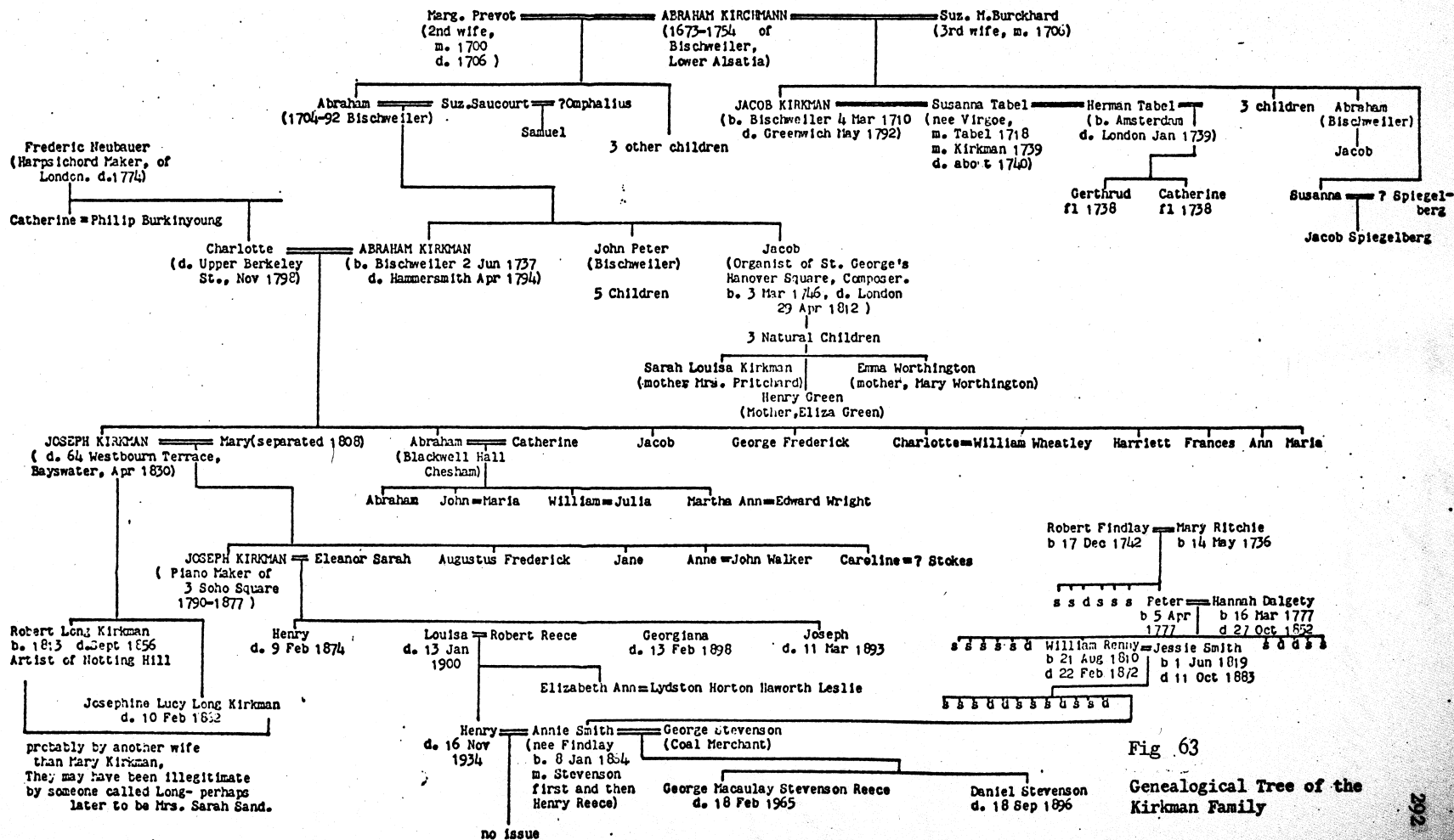


Fig 63

Genealogical Tree of the Kirkman Family

probably by another wife than Mary Kirckman, they may have been illegitimate by someone called Long- perhaps later to be Mrs. Sarah Sand.

no issue

Norland's Kensington

293

December 11th 1833.

My dear Mamma,

The approaching season brings with it the pleasing employment of writing to acquaint you with the day on which our Vacation commences, which is fixed for Saturday the 21st instant, when I hope to merit the indulgence afforded me of spending a few weeks at home.

I trust you and my dear Papa will find that during the last half year I have profited by the good instruction I have received, equal to your fondest expectations, with this pleasing anticipation begging your and dear Papa's acceptance of my affectionate love.

Believe me my dear Mamma ever to remain.

Your fondly attached child.



Fig 65 Front door of Kent House, Hammersmith.



Fig 66 Kent House from Hammersmith Bridge. The house is the bow fronted structure behind the third tree from the right.

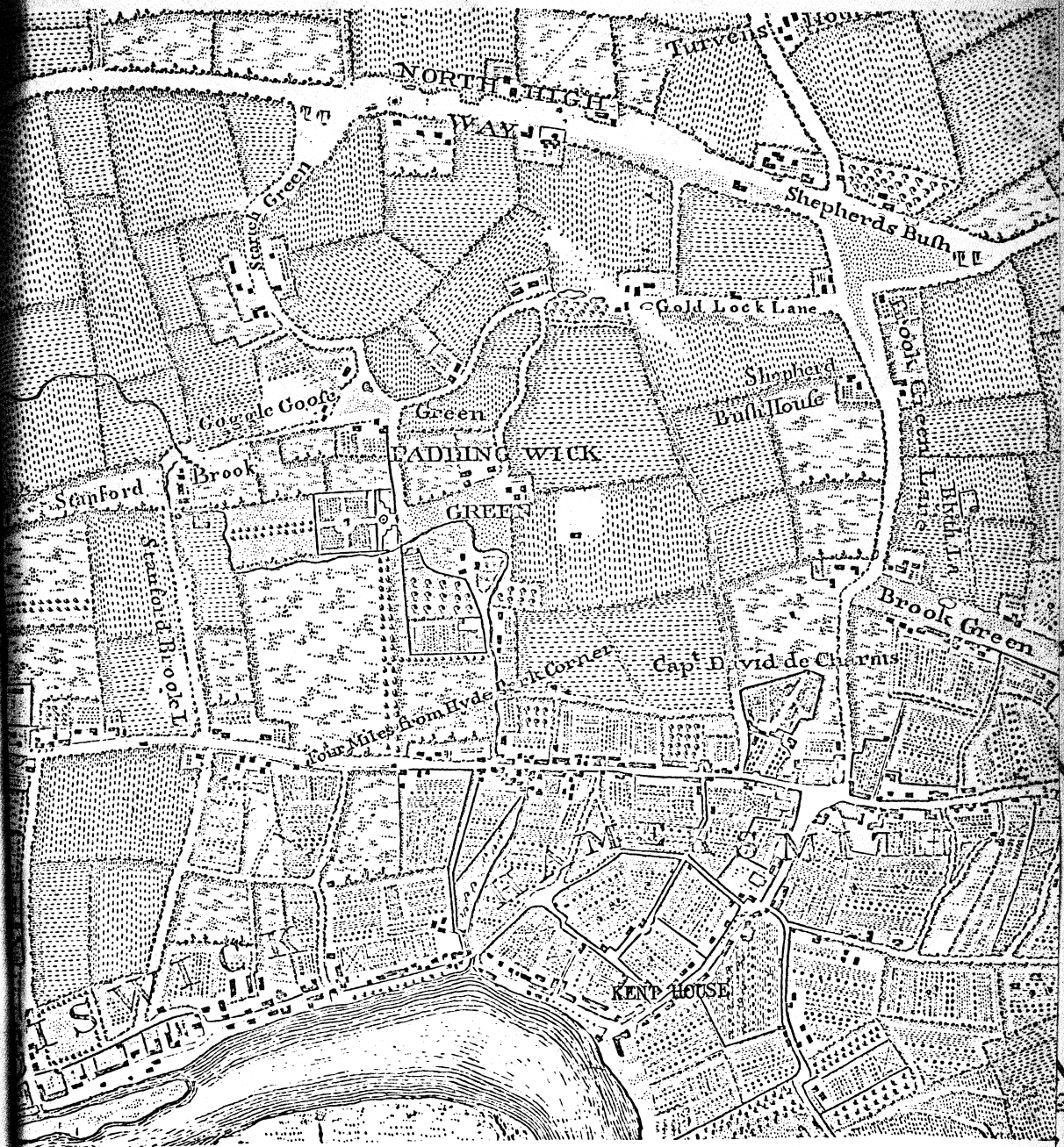


Fig 67 Upper and Lower Mall Hammersmith from Rocques Map of London 1745, Sheet II. Kent House is probably the house which has been overprinted on the map.

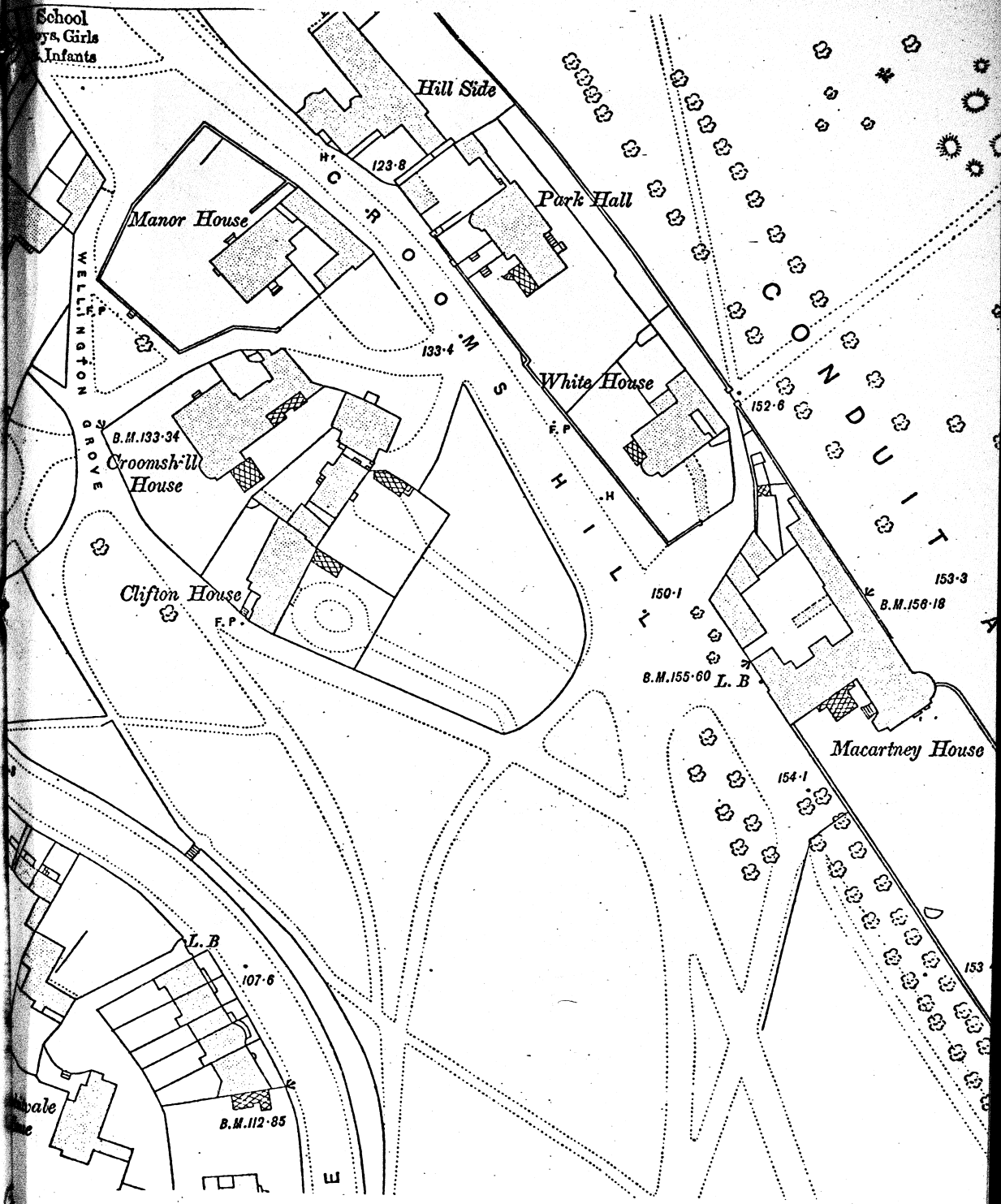


Fig 68 Crooms Hill Greenwich showing Park Hall and the White House.
 From Ordnance Survey of London 1894-96, Sheet XII