

APPENDIX B . INSCRIPTIONS ON SPINETS BY THOMAS HITCHCOCK.

Case Number.	Inscription.
511	"J.J" on lowest key
1007	"1722" inside perhaps on keybed
1060	"James is 2" on wrestplank
1075	"James is 9" on lowest key
1102	"1725" ^{← w/plank, caseboards.}
1143	"Tho 9" "Keys Made!" "James 29" Bottom + topkeys
1228	"Acti Labores Sucundi" (sic) on jackrail
1241	"Will Hilliar Haris No 7" on top key and similar elsewhere
1279	"Tho no 20" on top key "Jo J fecit" on bottom key "AD 1729" on keybed
1335	"Tho 8"
1379	"Tho 65"
1396	"Tho 8" Bottom + topkeys
1425	"Tho 9" "1733" "Wm Hilliar" on top key
1444	"James's No 10" in several places
1484	"James No. 4"
1518	"Emanuel No. 2" on wrestplank and top key with similar elsewhere
1547	"Tho 1" on wrestplank "no 1" on keys and nameboard

APPENDIX C CHRONOLOGICAL PRODUCTION OF THOMAS HITCHCOCK SPINETES.

Date	Case No	Comment	
1700		Bound to Slade	
1703		Signed a spinet by Blunt	
1708		Apprenticeship ended	
	511	See 1511	
1715		Freeman of the Haberdashers Company Production begins here?	
1722	1007	Averages 63 per year based on 0 = 1708	
	1060		
	1075		
1725	1102	Averages 30 per year	7x30
	1143		210
	1193		
	1228		
	1241		
	1243		
1729?	1279	Averages 45 per year ?	
	1287		
	1335		
	1379		
	1396		

(Pass:-
numbering system
begins at 1000
about 1720 ?)

CHRONOLOGICAL PRODUCTION OF HITCHCOCK SPINETS cont

1733	1425	Averages 40 per year
	1444	
	1460	
	1484	
	1511?	
	1518	
1750		John Hitchcock admitted to the Haberdashers Company
	1520	Signed by John
	1547	Signed by Thomas
1756?	1570	Signed by John
		Thomas Hitchcock dead ?

2012 signed Backus N^o 8. after 1763?

Some signed "sam" - Samuel Blumer ?

APPENDIX D 1. MAKERS OF SPINETS IN ENGLAND 1660 - 1730

Name	Dates of surviving spinets
Aston, Cawton	c.1705-1726
A, T	c.1700
Barton, Thomas	1714-1740
Baudin, J	1723
Blunt, Edward	c.1700-
Brackley, Charles	c.1711-
Bradshaw, Albion	c.1708
Deeley, William	c.1700
Hancock, Thomas	1725
Haward, Charles	c.1675-1689
Hitchcock, Thomas	c.1708-
Holmes, B. J.	1706
Keene, Stephen	c.1675-
Kemp, J	c.1700
Ladyman, John	c.1708-1741
Player, John	c.1670-1705
Sison, Benjamin	c.1680-1710
Slade, Benjamin	1690-1730
Tisseran, Joseph	c.1700
Vesey, Richard	c.1694-
Welman, Stephen	c.1680
Woolfinden, John	c.1725

2. MAKERS ACTIVE IN THE PERIOD 1660-1730 WHO MAY HAVE MADE SPINETTS,
BUT BY WHOM NO SPINETTS ARE KNOWN TO SURVIVE

Body, Thomas.	1647-62	
Everatt, Henry. London virginal maker	1664	
Fenton. Spinet maker	c. 1700	
Hatley, Robert. London virginal maker	1664	
Haward, Thomas. London virginal maker	1656-63	
Hawkins, Furley. Spinet maker	1725-47	
Hill, Henry. Spinet maker	1715-50	- Ottaviano Geffrye Museum.
Jones, Philip. Virginal maker	1643-71	
Leversidge, Adam. London virginal maker	1649/50-70	
Loosemore, John. Exeter virginal maker	1613-81	
Rand, John. London virginal maker	1663	
Rewallin, Charles. Exeter virginal maker	1657-97	
Richardson, Abraham.	1664-71	
Smith, William.	c. 1720	← Christies Nov 96. ca- 900
Watts, Thomas	1701-12	
White, James. London virginal maker	1656-70	
Wilbrook, John	c. 1730	
Wilson, J	1701	
Zenti, Girolamo. Virginal maker to the King	1662-64	

GLOSSARY.

Backpinning.

On the bridge. Two pins are driven in for each string - allows the angle of side bearing to be reduced whilst still keeping the string in good contact with the bridge. Used particularly in the bass where excessive side bearing can pull the bridge over thus rolling the soundboard.

Back touch limit.

The rail at the back of the keyframe, which determines the level to which the fronts of the keys can be depressed.

Box guide.

The guide for the jacks which is made up of blocks of previously grooved or slotted wood arranged in a line. It combines both upper and lower guides in one piece.

Compass.

The range of notes on the keyboard.

GG/BB short octave: Where the apparent keys are tuned to different notes thus:-

BB is tuned to GG
C# is tuned to AA
D# is tuned to BB.

GG/BB broken octave: Where the lowest accidentals are split and the keys are tuned thus:-

BB is tuned to GG
C# front is tuned to AA
C# back is tuned to C#
D# front is tuned to BB
D# back is tuned to D#

GG, AA-d'''-e''' :Where the GG# and d#''' are missed out of an otherwise chromatic compass

End blocks.

The shaped blocks of wood glued to the keyframe which fill in the gap between the end keys and the ends of the keywell. They also act as handles when removing the keyframe from the instrument.

Hitchpin rail.

The strip of wood along the bentside and tail which takes the hitchpins, onto which the strings are hooked. The hitchpins often extend right through the soundboard and into the liner.

Jack.

The piece of wood which is moved vertically by the keys and which holds the tongue which carries the plectrum

Jack rail.

The wooden batten running across the inside of the instrument, above the line of jacks, which serves to prevent their rising too high in the slots.

Keyframe.

The frame, sometimes of two, sometimes three rail construction, which holds the keys, rack and back touch limit.

Keywell.

The area around and above the keyboard.

Liner.

The strips of wood, usually of pine or spruce, that are glued to the inside of the case to support and determine the level of the soundboard

Nameboard.

The board at the back of the keywell, above the keys. In older spinets this is totally removeable, but in later instruments (after 1730) it is fixed or is actually part of the front of the case and there is a removeable name batten which covers the gap needed to withdraw the keyboard.

Relative scaling.

Shows the amount by which a group of string lengths varies from the Just scale, in which the string length exactly doubles for each octave down the compass and which produces a very long instrument. Most instruments have a tapered scale in the bass but are sometimes justly scaled over the rest of the compass. The values given in the text show the length of a c'' string in the Just scale which includes the string length in question. It is normal to quote the scaling of an instrument as the length of c''.

Soundbar.

The lengths of softwood of small section which are glued to the underside of the soundboard to stiffen it across the grain. Sometimes used along the grain to add weight.

Wrestplank.

The board which holds the tuning or wrest pins and also the nut; the bridge between the wrestpins and the jacks.

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N.B. Most of the information on the instruments was collected by either examining them or by correspondence. See Acknowledgements.

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