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Plate 276  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): carefully plugged parallel rectangular holes on the underside of the long detachable stretcher that holds apart the stretchers in the lower part of the legs.

Plate 277  Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): shallow rebate running around the underside of the lid where a strip of closely spun woollen cloth is fitted.
Plate 278  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): screw holes on the top face of the hitch-pin block are for the (missing) harp stop.

Plate 279  Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): the two strips of wood comprising the harp stop.

Plate 280  Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): the two strips of wood comprising the harp stop—the stop is engaged.

Plate 281  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): recess cut into the inside of the block at the bottom end of the case.

Plate 282  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—square oblique hole cut through the bass boards.

Plate 283  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): witness marks for a missing batten running along the bottom edge of the spine.

Plate 284  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): keyboard.


Plate 286  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): balance rail pins.

Plate 287  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—keyframe protective ‘side fence’.

Plate 288  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): key lever front guide-pins.

Plate 289  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): key lever front guide-pins and balance rail pins (detail).

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Plate 291  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—undercutting behind the key head.

Plate 292  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—undercutting and rounded profile at the balance rail.

Plate 293  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): undercutting—rounded profile at the balance rail (detail).

Plate 294  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): undercutting—19 key levers have shaved shoulders at the back.

Plate 295  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two lead weights have been inserted into the head of a shaved key lever (detail).

Plate 296  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the characteristically English insertion of a lead weight close behind the head of a shaved key lever (detail).

Plate 297  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): D♯—the insertion of a lead weight combined with severe undercutting behind the key head (detail).

Plate 298  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): D♯—the insertion of a lead weight combined with severe undercutting behind the key head (detail).

Plate 299  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): one key lever without a lead weight has been severely undercut behind the key head (detail).

Plate 300  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the soundboard edge at the belly rail is not straight.

Plate 301  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a ‘cranked’ treble key lever—underside.

Plate 302  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two-piece ivory key plate.

Plate 303  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two-piece ivory key plate (detail).
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<td>(London, 1780/86?): varnished boxwood moulded cornices (detail).</td>
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<td>(London, 1780/86?): naturals key top wearing from a to E\textsuperscript{b}.</td>
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<td>(London, 1780/86?): the first 28 consecutive bass-note strings (FF–F\textsuperscript{#} inclusive) are overspun.</td>
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<td>(London, 1780/86?): the first two open-covered bass-note strings (FF and FF\textsuperscript{#}) have one copper overspinning loop every 3 millimetres (detail).</td>
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<td>(London, 1780/86?): the open-covered strings for GG–F\textsuperscript{#} (inclusive) have one copper overspinning loop every 2 millimetres (detail).</td>
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<td>(London, 1780/86?): string-gauge markings—handwritten (in ink) on the soundboard, very near the wrest-pins (detail).</td>
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Plate 318  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): string-gauge markings—handwritten (in ink) on the soundboard—numbers ‘8’, ‘9’ and ‘10’.


Plate 320  Square piano by Longman & Broderip (London, 1785/86?).

Plate 321  The ground-floor drawing room in Brian Barrow’s home, viewed from the entrance to the adjacent dining room.

Plate 322  The dining room in Brian Barrow’s home, viewed from the entrance to the adjacent drawing room.

Plate 323  Ceiling of the dining room in Brian Barrow’s home.

Plate 324  Ceiling of the ground-floor drawing room in Brian Barrow’s home.

Plate 325  Ceiling of the entrance hallway in Brian Barrow’s home (detail).


Plate 328  Single-page document that includes comments handwritten by Brian Barrow, containing information concerning the provenance of Barrow’s Longman & Broderip square piano.

Plate 328a  ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page one of two.

Plate 328b  ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page two of two.


Plate 328d  Letter dated 23 May 2013, handwritten by Paul Kenny to Brian Barrow.

Plate 328e  A page from William Bradshaw’s stock book showing the first half of his handwritten entry concerning acquisition of the 1780/86? Frederick Beck square piano.
Plate 328f A page from William Bradshaw’s stock book showing the second half of his handwritten entry concerning acquisition of the 1780/86? Frederick Beck square piano.

Plate 328g 147 King Street, Sydney.

Plate 328h 147 King Street, Sydney, as seen from the corner of King and Castlereagh streets.

Plate 329 Square piano by Longman & Broderip (London, 1785/86?): serial number ‘604’ stamped into the bottom of the mutation hand-lever well.


Plate 331 Square piano by Longman & Broderip (London, 1785/86?): outside of the front of the case and lid, bass-end front corner—stained(?) fruitwood stringer inlaid on each side with a holly(?) or boxwood(?) stringer (detail).

Plate 332 Square piano by Longman & Broderip (London, 1785/86?): outside of the front of the case, treble end of the closed front fallboard (lockboard) and the treble end of the case—stained(?) fruitwood stringer inlaid on each side with a holly(?) or boxwood(?) stringer, running parallel with the edge of the case (detail).

Plate 333 Square piano by Longman & Broderip (London, 1785/86?): nameboard—inlaid decorative swags on either side of and above the central rectangular inlaid inscription cartouche.


Plate 335 Square piano by Longman & Broderip (London, 1785/86?): nameboard—continuation of the inlaid decorative swag shown in Plate 334 (detail).

Plate 336 Square piano by Longman & Broderip (London, 1785/86?): nameboard—the inlaid decorative swag above the central inscription cartouche (detail).

Plate 337 Square piano by Longman & Broderip (London, 1785/86?): nameboard inscription.


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Plate 342  Square piano by Longman & Broderip (London, 1785/86?): treble end—moulding on the top inside edge of the case (detail).

Plate 343  Square piano by Longman & Broderip (London, 1785/86?): internal construction.

Plate 344  Square piano by Longman & Broderip (London, 1785/86?): internal construction—the box formed by the case from the bass end to the belly rail (detail).

Plate 345  Square piano by Longman & Broderip (London, 1785/86?): internal construction—the box formed by the case at the right-hand end of the instrument (detail).

Plate 346  Square piano by Longman & Broderip (London, 1785/86?): hole in the belly rail, viewed from the bass end of the instrument.

Plate 347  Square piano by Longman & Broderip (London, 1785/86?): hole in the belly rail, viewed from the treble end of the instrument.

Plate 348  Square piano by Longman & Broderip (London, 1785/86?): hole in the belly rail, viewed from the treble end of the instrument.

Plate 349  Square piano by Longman & Broderip (London, 1785/86?): soundboard—the grain runs parallel to the spine.

Plate 350  Square piano by Longman & Broderip (London, 1785/86?): pine liners glued to the internal faces of the box formed by the case at the right-hand end of the instrument, and the top of the wrest-plank, upon which the soundboard is tightly glued.

Plate 351  Square piano by Longman & Broderip (London, 1785/86?): soundboard ribs.

Plate 352  Square piano by Longman & Broderip (London, 1785/86?): the main rib—running parallel with the straight part of the bridge—is large compared with those around it.


Plate 355  Square piano by Longman & Broderip (London, 1785/86?): bridge—the treble-end curve has been clumsily replaced.


Plate 357  Square piano by Longman & Broderip (London, 1785/86?): hitch-pin block, bass end—extensive woodworm damage.

Plate 358  Square piano by Longman & Broderip (London, 1785/86?): composite wrest-plank comprising beech(?) and pine(?).

Plate 359  Square piano by Longman & Broderip (London, 1785/86?): the spine side of the lid is flush with the top of the spine.

Plate 360  Square piano by Longman & Broderip (London, 1785/86?): the lid-stick rotates around a screw inside the bass-end case, above a flat-surfaced wooden block on the left-hand inside of the case.

Plate 361  Square piano by Longman & Broderip (London, 1785/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Plate 362  Square piano by Longman & Broderip (London, 1785/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Plate 363  Square piano by Longman & Broderip (London, 1785/86?): the main lid is hinged to the outside of the spine with two three-screw butt hinges (one at the treble and one at the bass end).

Plate 364  Square piano by Longman & Broderip (London, 1785/86?): the keywell flap is hinged to the main lid with four brass butt hinges.

Plate 365  Square piano by Longman & Broderip (London, 1785/86?): solid wooden ledge screwed near the edge of the inside face of the hinged lockboard, for holding a music book or music sheets in place (to be used with the lockboard opened and standing in its vertical position).
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Plate 368  Square piano by Longman & Broderip (London, 1785/86?):
soundboard—four rows of holes for the wrest-pins to pass through.

Plate 369  Square piano by Longman & Broderip (London, 1785/86?):
witness marks associated with hand-levers.

Plate 370  Square piano by Longman & Broderip (London, 1785/86?):
witness marks associated with the hand-levers (detail).

Plate 371  Square piano by Longman & Broderip (London, 1785/86?):
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Plate 372  Square piano by Longman & Broderip (London, 1785/86?):
wooden batten associated with damper raising.

Plate 373  Square piano by Longman & Broderip (London, 1785/86?):
wooden batten associated with damper raising (detail).

Plate 374  Square piano by Longman & Broderip (London, 1785/86?):
wooden batten associated with damper raising (detail).

Plate 375  Square piano by Longman & Broderip (London, 1785/86?):
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Plate 377  Square piano by Longman & Broderip (London, 1785/86?):
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Plate 378  Square piano by Longman & Broderip (London, 1785/86?):
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Plate 384  Square piano by Longman & Broderip (London, 1785/86?): front-guided key levers, with a single vertical metal pin.

Plate 385  Square piano by Longman & Broderip (London, 1785/86?): a single vertical metal pin at the balance rail.

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Plate 387  Square piano by Longman & Broderip (London, 1785/86?): the six highest treble key levers are cranked to the left.

Plate 388  Square piano by Longman & Broderip (London, 1785/86?): naturals, key lever c♯—ivory key plates in two pieces.

Plate 389  Square piano by Longman & Broderip (London, 1785/86?): naturals—ivory key plates in two pieces (detail).

Plate 390  Square piano by Longman & Broderip (London, 1785/86?): naturals—in some instances, the key head is significantly thinner than the tail (detail).

Plate 391  Square piano by Longman & Broderip (London, 1785/86?): key fronts—varnished boxwood cornice (detail).

Plate 392  Square piano by Longman & Broderip (London, 1785/86?): key front, key lever c♯—varnished boxwood cornice.

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Plate 399  Square piano by Longman & Broderip (London, 1785/86?): the top of the wooden hammer rail comprises French-polished wood taken from another article of furniture (detail).

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Plate 400a Square piano by John Broadwood (1732–1812) (London, 1783).

Plate 400b Square piano by John Broadwood (1732–1812) (London, 1783): nameboard inscription.

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Plate 402  William Bradshaw’s Parianware statue of the goddess Hebe (detail).

Plate 403  William Bradshaw’s Parianware statue of the goddess Hebe: a broken arm mended (detail).


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Plate 443  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783): French frame—the square-tapered legs are original; the apron is not.

Plate 444  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1785).

Plate 444a Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1785).


Plate 446  Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate).

Plate 447  Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate): the soundboard covers the entire surface of the case (excluding the wrest-plank).

Plate 448  Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate): the soundboard covers the entire surface of the case (excluding the wrest-plank) (detail).


Plate 453  Square piano by Frederick Beck and George Corrie (London, ca 1790?, serial number 2505): sometime during the Victorian or Edwardian period, the case was painted with neo-classical decoration.

Plate 454  Square piano by Frederick Beck and George Corrie (London, ca 1790?, serial number 2505): nameboard inscription.

Plate 455  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67).
Plate 456  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): nameboard cartouche and inscription (following the instrument’s ‘modernisation’ during the early nineteenth century).

Plate 457  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): a single hand-lever in a compartment at the bass end operates all the dampers.

Plate 458  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the angle of the mortice cut into the top of the belly rail, and of the two mortices cut into the top of the treble-end front liners, into which one end of each of three soundboard ribs are recessed, is consistent with Zumpe’s early soundboard barring.

Plate 459  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the angle of the single mortice cut into the top of the liner at the back right corner is consistent with Zumpe’s early soundboard barring design.

Plate 460  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): original wrest-pins.

Plate 461  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): original wrest-pins (detail).

Plate 462  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): original bass-end wrest-pins (detail).

Plate 463  Clavichord in the Saxon style (ca 1770). Copy by Joris Potvliegh (2007): serpentine bridge, with a curve at both the treble and the bass ends.

Plate 464  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): beech J-form bridge with a truncated triangular cross-section.

Plate 465  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the sculpted bass end of the J-form bridge (detail).

Plate 466  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the key lever for GG, with a permanently joined dummy GG.°

Plate 467  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the key lever for GG, with a permanently joined dummy GG° (detail).
Plate 468  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the key lever for GG, with a permanently joined dummy GG (detail).

Plate 469  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the first hammer sounds the note GG; the second hammer is for show only, as it belongs to the GG key lever’s dummy GG (detail).

Plate 470  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the first hammer sounds the note GG; the second hammer is for show only, as it belongs to the GG key lever’s dummy GG (detail).

Plate 471  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): representative key lever—rear rack-guided with a whalebone fillet (detail).

Plate 472  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): representative key lever—carved underneath at the balance rail (detail).

Plate 473  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): key lever for GG—carved underneath at the balance rail (detail).

Plate 474  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): key plates and key front (detail).

Plate 475  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): hammerhead leathering.

Plate 476  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): rectangular hole in the belly rail.

Plate 477  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): rectangular hole in the belly rail.