

Homes and Workshops of Parisian Clock Makers



This article shows the Parisian homes and workshops in the context of the history of various well-known carriage clock makers and retailers.

In this article I am using postcards and other ephemera to give a summarised story of a number of horologists of the 19th century using my research from source material. Obviously there were many hundreds, if not thousands, involved in this growing business at the time and therefore I have concentrated on a select number of makers & retailers of *pendules de voyage* and associated clocks.

Although there were *horlogers*, both retail and manufacturing, placed all around the city, the majority were within or near the Marais region of the 3rd arrondissement and surrounding district.

The journey starts at the bottom end of Rue Vieille-du-Temple as seen in the two images looking up toward the Marais. Seen on the the right-hand side are a row of buildings jutting out that stood on the corner of Rue Coutures-St-Gervais beyond and which were demolished to make way for a park that is now located in front of the Picasso museum, shown as Hotel le Camus in the map below.

3 Rue Coutures-St-Gervais had top floors that were also located above 94, Rue Vieille-du-Temple in the building immediately behind the *Poplery Frères* sign and it was here at number 3 that were situated the first workshops of the great carriage clock maker Pierre Drocourt. He moved to these new workshops in 1854 following his departure from Rue Saintonge and a probable former apprenticeship at Raingo Frères. Coincidentally, as will be seen, Raingo were to move their premises a few yards up from Drocourt to a new showroom at near-enough the same time.

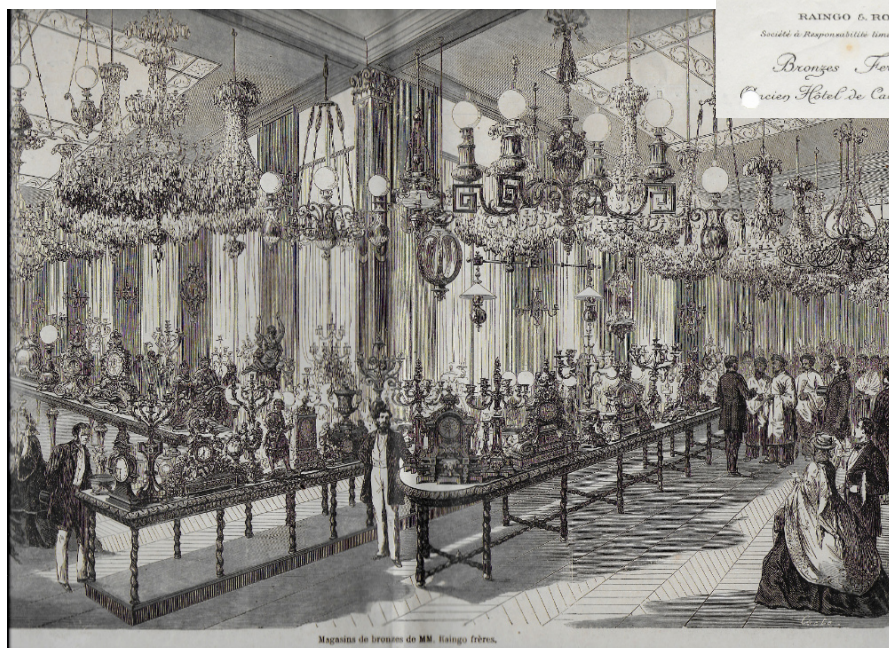
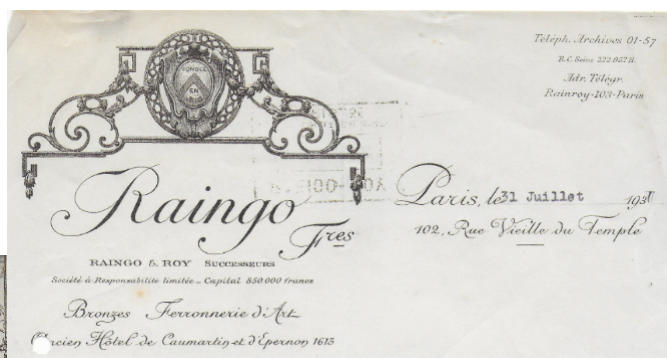


Proceeding up Rue Vieille-du-Temple we come to number 102. It was through this arch that the well-known horologists Raingo Frères, makers of both mantel and carriage clocks, were to move having vacated Rue Saintonge in 1853. This was to allow them a far larger and more impressive retail space which was much needed now that they were selling large bronze and fancy items of which they were making their name. It is interesting to note that after their move Drocourt took over supplying carriage clocks to many of the British retailers previously supplied by Raingo including Aubert & Klaftenberger in London and Joseph Silvani of Brighton. I have in my archive a selection of letters written to Raingo from a number of these retailers in 1840 including James Grohé, a prominent retailer of carriage clocks who I am researching at present and who was supplied by both Holingue Frères and Drocourt. As a further link between these various parties, Raingo were also supplied their carriage clocks by Holingue as seen below.



The Turgot map of the late 1700s shows the proximity of the Pierre Drocourt workshop, the pink dot, and the Raingo premises, the blue dot, after both had moved from Rue Saintonge in the mid-1850s.

The demolished buildings on Rue Vieille-du-Temple are above the *Tem* to the right.

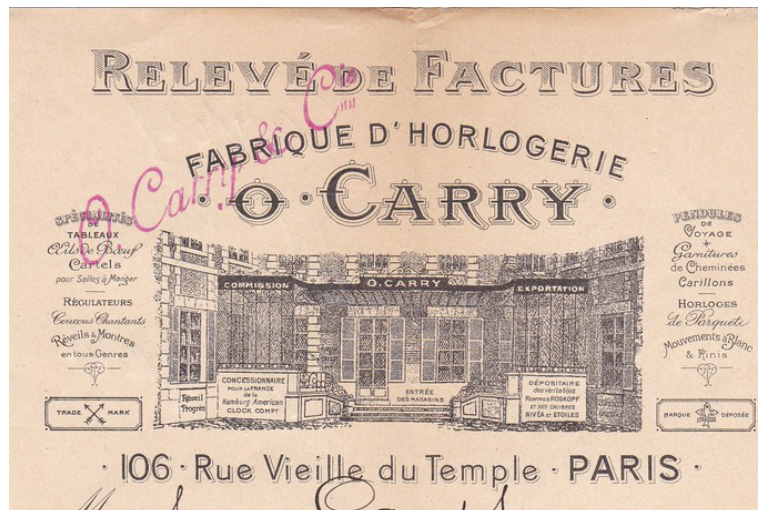


Raingo Frères carriage clock 3786, with seconds dial at XII o'clock. Movement stamped H.L. for Holingue Frères, number 2623. Made circa 1850 and near-identical to others seen made by Holingue for Athanase Bourdin.

Two doors further down brings us to 106, another *Hôtel* situated in a large courtyard behind an impressive door. The postcard shows the view through the doorway giving an idea of the scale of these large premises.

This was the retail outlet for the horologer O. Carry, with his name either side of the doorway on the pillars and in the distance above the clock to the centre. The letter-heading shown gives an indication of the type of clocks he sold including carriage clocks as well as showing a further depiction of the shop front within the courtyard. Carry was an entrepreneur rather than clockmaker. He was first recorded in Paris as an agent for various wholesalers supplying razors, fancy hats and musical instruments including accordians and other such items. He soon took on a number watch brands until horology was his main speciality culminating in the French agency for The Hamburg American Clock Company and the 400 day style clock. He was at 106 from 1900 until at least 1908 having moved from Rue Filles du Calvaire.

As the second card shows, this was to become the home of the *Société d'Horlogerie de Paris* following a move from 20 Rue Saintonge. Not to be confused with the *Société des Ouvriers Horlogers*, founded in 1877, who we shall visit shortly.





Reverting back a few yards down Rue Vieille-du-Temple we turn around the corner into Rue Saintonge, an important street in the history of Parisian horology.

In the semi-distance, the stone balcony strutting out is number 20 home to the *Société d'Horlogerie de Paris* prior to their move to Vieille du Temple. Further up on the right is found number 8 (now 38), the home of Pierre Drocourt prior to his move in 1854 and the birthplace of his son and successor Alfred Drocourt in 1847 whilst across the road is number 11 (now 43), the previous address for Raingo Frères prior to their move in 1853.

In the foreground, to the right at number 10 is the showroom of the *Société des Ouvriers Horlogers*, as seen written above the hanging clock. The *Société* had their workshops some half a mile away at Rue du Temple 140. Shown below is a wonderful postcard depicting the women who worked as horologists there in circa 1900 including Marcelle Roumigniac with the cross above. This was also the address, prior to number 43, of Raingo Frères in their early years when known as 8 Rue Touraine.



By taking a right-turn down Rue Poitou we reach the middle of Rue Debelleye, previously Rue Limoges, with number 28, the premises of Drocourt, on the right being just beyond the building that comes out into the pavement with the round lamp attached. The *fabricant d'horlogerie* Rolson had premises at number 24, two doors nearer the camera with the traditional style lamp attached to the wall.

In the far distance, on the corner across Rue de Bretagne, can be seen a large white building beyond which is number 33, the home of Eugène Didier. She was to marry Auguste Lechevallier, a *Directeur de Maison Drocourt*, who moved to Saint-Nicolas d'Alhiermont to manage the newly acquired Drocourt workshop there in 1874. Number 33 backs onto Rue Saintonge 8 (now 28), the birthplace of Alfred Drocourt, being the property with the higher roof visible with the two windows set below the eaves. Next comes number 31 that became for a short period after 1900 the address for Drocourt following the rebuilding of 28 into a school, as seen below.

Drocourt 17647 shown below was originally owned circa 1880 by Alice Hargreaves, née Liddell, the inspiration for Lewis Carroll when writing *Alice's Adventures in Wonderland* following a boat trip together on the River Isis near Oxford when she persuaded him to write down his story. Note the engraved decoration showing reeds and flora as would've been visible on their trip.



Sometime after 1900 Drocourt carriage clocks are seen with a further address at number 31 Rue Debelleye. This was following the takeover of 28 which was then converted to a girls school. The above postcard shows girls at the school in circa 1920 with the original entrance shown prior to a complete rebuild in later years.

During the first world war number 28 was used as an *Hôpitaux du Gouvernement Militaire de Paris*, number Ancien 252, as seen below, opening in 1914 before reverting back to the school in 1918.



We now turn around and retreat back down Rue Debelleye which brings us to number 5, shown here on the left, home of Pontoine & Diette. Diette was to become a partner with Charles Hour and was eventually succeeded by him. The movement backplates are stamped D.H. for Diette & Hour and then C.H for Hour alone.

To the right and just behind the photographer is the home of Monsieur Pitou, who worked with Jacot in their latter years and who was photographed leaning out of his window in the book *Carriage Clocks* by Charles Allix and Peter Bonnert.

A few short steps later we arrive in Rue Turenne where looking down past the church we come across number 62, the second darker building on the left. This was the home and workshops of Albert Jacot from circa 1871. He was the nephew and successor to the great carriage clock maker Henri Jacot and took over the running of the Jacot carriage clock business in 1874 following his father Julien who had been at the helm since 1868, the year of the death of Henri. Following his marriage in 1874 Albert moved from here to the Jacot premises at 31 Rue Montmorency.

Immediately opposite 62 is number 75, the workshops of the clockmakers *Japy, Marti and Roux*. Samuel Marti had previously been in partnership with Georges Moser, another fine carriage clock maker and retailer.

In 1898 Arsene Margaine is recorded at 84 Rue Turenne, a short distance behind the photographer on the left whilst to the right, on the corner with Rue Debelleye we find, in 1908, P.E. Dubois, previously with Margaine..



We now take the road to the right of number 75, Rue Saint-Anastase where number 7, the dark grey building to the left, housed the premises of Charles Hour, an important maker who teamed up with Diette at the end of the 19th century and had additional workshops elsewhere in the area which we will visit shortly.



Interestingly, in 1900 Hour was a witness to the wedding of Louis-Alphonse Baveux from the clockmaking town of Saint-Nicolas-d'Algermont, but a resident of Paris whilst he attended the horological school with his brother Alfred Raoul Baveux. It was the two brothers who took over the Saint-Nicolas Baveux carriage clock making business to become Baveux Frères in 1891 following the death of their father, the famed carriage clock maker Alfred Baveux whose movements we find signed with the AB monogramme in script.

At the top end of Rue Turenne we take a right turn and walk along Rue de Communes to where it meets the Boulevard des Filles-du-Calvaire. At this point we turn back and look down the street. On the right, the building beyond the low arch is number 15 where Pierre Drocourt was living at the time of his daughter Melanie's wedding in 1873. At this point he had gone into semi-retirement with Alfred Drocourt now running the famed Drocourt carriage clock making business.



Turning completely around we now face Rue Oberkampf, which is situated to the right of the famed Cirque d'Hiver Bouglione. The building with the 'key' attached to the wall is number 10, home and workshops to the carriage clock maker Jules Brunelot. It is of some interest that this address is also that recorded in 1891 as being the Paris offices of the Saint-Nicolas-d'Algermont makers Couaillet Frères, one of the more important suppliers of the period, whilst Brunelot has now moved two doors down to number 14, the darker building beyond the oval *Bains* sign.





Returning back to the Boulevard des Filles-du-Calvaire we turn right as it becomes Boulevard du Temple. Before moving down the latter we go left down Rue des Filles-du-Calvaire, where on the right hand side at number 23, above the striped awning, we come across an intriguing address.

It is that of the carriage clock makers Weber et Cie who, when reading their advert from the 1894 almanach, were using movements supplied from Saint-Nicolas-d'Aliermont for their carriage clocks. Recorded lodging with Weber in 1891 is the previously mentioned Louis-Alphonse Baveux whilst he and his brother were at the school of horology under the tutelage of Alfred Drocourt. This prior to their imminent return to Saint-Nicolas in that year.



The clockmaker Mougin lived and worked next door at number 21, the property with shuttered windows.



Reaching the end of the street we turn back to find number 10 on the right hand side, the building that dips slightly below the others. These were the previous premises of the agent O. Carry, recorded here from circa 1894 prior to his move to Rue Vieille du Temple in 1900.

Note in the background the aforementioned Cirque d'Hiver Bouglione with its conical circular roof.



We return to the Cirque and look up the Boulevard du Temple, where we come across the former workshops and homes of Georges Moser and his family. A well-known name as seen on carriage clocks, Moser was a finisher and retailer of clocks. He originally set up business in 1823 at Rue Grenier-St-Lazare, moving to number 9 Boulevard du Temple in 1837, being in the middle of the row of buildings shown on the left beyond the trees. In 1839 he was known to have opened a workshop in Montbéliard, a substantial clockmaking area near the south of France on the Swiss border. At this time he was in partnership with the *blanc roulant* maker Samuel Marti with their further Paris address recorded at 13 Orleans-Marais. By 1843 the partnership had ended and Moser was now using movements and complete clocks originating from the Saint-Nicolas workshops of Holingue Frères, those stamped with the initials H.L. to the frontplate and whose workshops Alfred Drocourt was to acquire in 1874. In 1846 Moser moved across the boulevard to number 24, just above the three people seen walking in a line along the pavement in the middle foreground, before his final move in 1850 back across the street to number 15. Having become *et Cie* in 1860, there is no longer any record of Moser after 1862.

The Moser clock illustrated was made for the 1855 Paris Exposition and has an Holingue movement.



At the top of the Boulevard we reach number 42, shown here on the right with the flagpole attached to the front, being one of the numerous premises recorded for Moïse Bolviller in Paris. This was his last recorded location with his death here in December 1874, following that of his wife Fanny in July 1873.

Moïse Bolviller is first recorded as working in Paris in 1825 at Barre-du-Bec, having married Fanny Alkan in 1822 and had, by 1829, moved a few yards up the street to rue Saint-Avoye 25, both now part of Rue du Temple. As will be seen Bolviller made various moves around the area before arriving here at number 42. He was another horologist who often used *blancs roulants* supplied to him by Holingue Frères as well as a number from Japy Frères.

More of the Bolviller story unfolds as we travel through the Marais.

Turning left we are now looking down Rue Charlot to the left. In the view shown below the building with the *Bronzes* sign is no more, but going further down on the right we come across number 75, the premises of E. Maurice, maker of carriage clocks and especially those decorated with fine enamelling to cases of superb quality. Opposite him, and just out of view, are the workshops of Achille Brocot at 18 (now 62) with Moïse Bolviller next door at number 16 (now 60) from circa 1837 until his move to Rue Bondy in 1845..



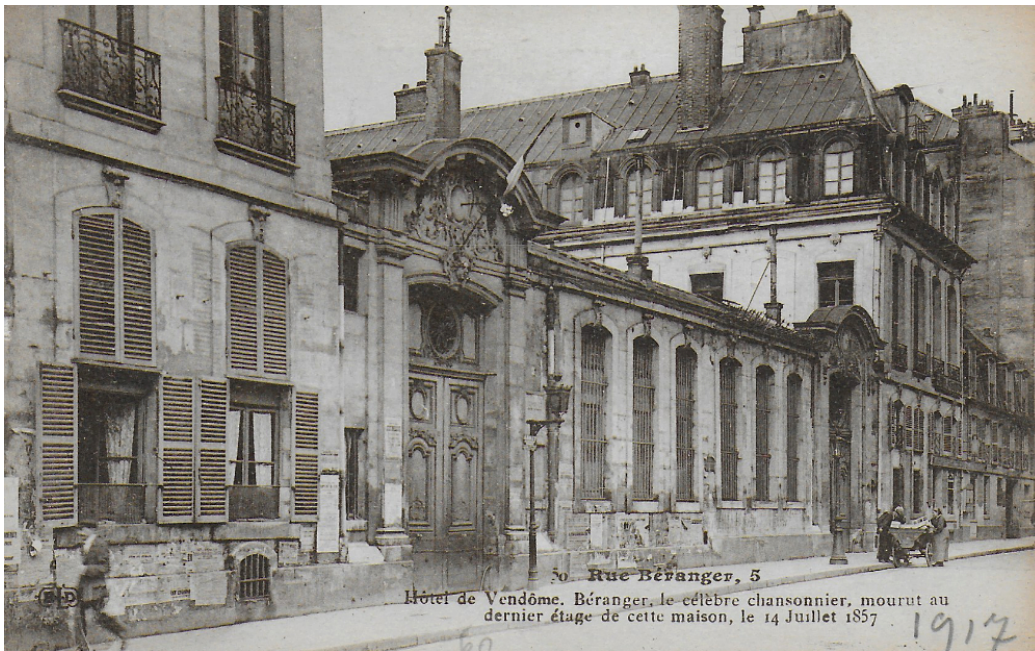
Having walked down Rue Charlot we turn and look back down the road to note the premises of both the Bolviller and Brocot premises in the distance down the right-hand side.

Just behind the photographers left-hand shoulder, in what was originally Rue d'Orleans 13, were situated between 1840 and 1843 the workshops of the short-lived partnership between Samuel Marti and Georges Moser. Next door at number 15 were an early home and workshops of the Brocot family; Louis-Gabriel and his sons Antoine-Gabriel and Louis-Achille Brocot. Another two doors back at number 9 were the workshops of Samuel Marti et Cie following the break-up of the partnership with Moser.

We proceed way half-way down Rue Charlot to reach a strange entrance to an ancient market place on the left, *Marche des Enfants Rouge*. Moving past this and turning the corner into Rue de Bretagne a pair of later entrances to this area become visible. These sat either side of another workshop and outlet of Charles Hour and are depicted on his invoices and letter-heading as seen on the example shown below dated 1900, albeit in a somewhat more fanciful depiction.

The alley seen behind the closed gates ran down the left of his property whilst the alley with the open gates ran down the right, with a partial view of the building shown in both.





Returning back to the north end of Rue Charlot we turn into Rue Béranger which runs adjacent to Boulevard du Temple.

The postcard above shows number 5, the tall building accessed through the far arch, being the premises of Lefebvre Frères who are recorded as having workshops here in 1891. They were fine makers of carriage clocks with their trademark being the initials, L.F. Paris .

This can cause some confusion as *Allix & Bonnert* in *Carriage Clocks* suggest that this mark , or one similar, belongs to Louis Fernier of the Fernier clockmaking family with workshops in Besançon.



Making our way up Rue Béranger we come to a heavy black cast-iron balcony situated on the building to the right. This is number 22, home to Arsène Margaine from 1880 to 1889 prior to his move to Rue Bondy across the far junction at the end of the street.

A couple of buildings back behind the right of the photographer we would again come across Bolviller who in circa 1854 would be found working at number 12 when the street was still named Rue Vendôme.



We now cross over the Place de la Republique to arrive at Rue de Bondy, today known as Rue Boulanger, where a selection of carriage clock makers were working.

In the postcard shown above Rue Bondy is to the left of the hotel, with number 32, the premises of Richard et Cie, being the white building behind the prominent tree. Founded in 1848 as Lemaitre & Bergmann, by 1867 they had become Richard and Co with a branch in London and received an Honourable Mention at the 1889 Paris Exposition. They were excellent makers of *pendules de voyage* whose trademark, the initials R&C either side of a coiled serpent will be familiar to most collectors.

Next door at 30 are seen yet further premises of Moïse Bolviller who was known to be here from circa 1845 until 1854, prior to his move to Rue Béranger 12 as previously noted.

Further along again, at 26, is the site the home of Auguste Lechevallier, who moved from here in 1874 to take on the management of the Drocourt workshops in Saint Nicolas d'Almermont.



Turning around and now standing near to the premises of Richard et Cie, we look down Rue Bondy to the right with number 54 being the building next along from that pointed at by the L of the Lecomte sign and seen in the left-hand image on the far left behind the tree. It was here that Arsène Margaine was working from circa 1904 until at least 1914, following his move from Rue Béranger. The work books of Japy Frères show that at this date Margaine was using their *blancs roulants*.



A short detour takes us to an iconic address amongst collectors of French carriage clocks. 31 Rue de Montmorency, home and workshops to Henri Jacot and his family.

This wonderful postcard of circa 1900 shows the exterior of Rue Montmorency at the time of Albert Jacot, nephew and successor to the great Henri Jacot. After a fair amount of editing I was finally able to decipher the brass plaque to the side of the door, underneath the P of Paillon, which is engraved: H. Jacot Horlogerie et Magasin.

Further signage to the front of the building shows two of the other businesses that shared the premises with Jacot at this time: the *doreur* F. Paillon and *vintner* Trolle.

Paillon, in various guises, had been at number 31 with the Jacot family for some years, first appearing in the Paris Almanach of 1872 as Veyrat & Blanc. In 1894 Francois Paillon is shown as taking over the business having married into the Veyrat family. In 1898 the business was recorded as F. Paillon, (Maison Augettand-Blanc Claude). By 1907 Francois had obviously passed away as the business was now known as Paillon, F. Vve. Paillon et fils succ, being run by his widow and his brother. They were still working there in 1911 and so therefore for most of Albert Jacot's time at number 31 the Paillon business was a part of the landscape.

Having examined both the census and family records I feel certain that the bottom row shows Albert 'Henri' Jacot, his family and workforce.

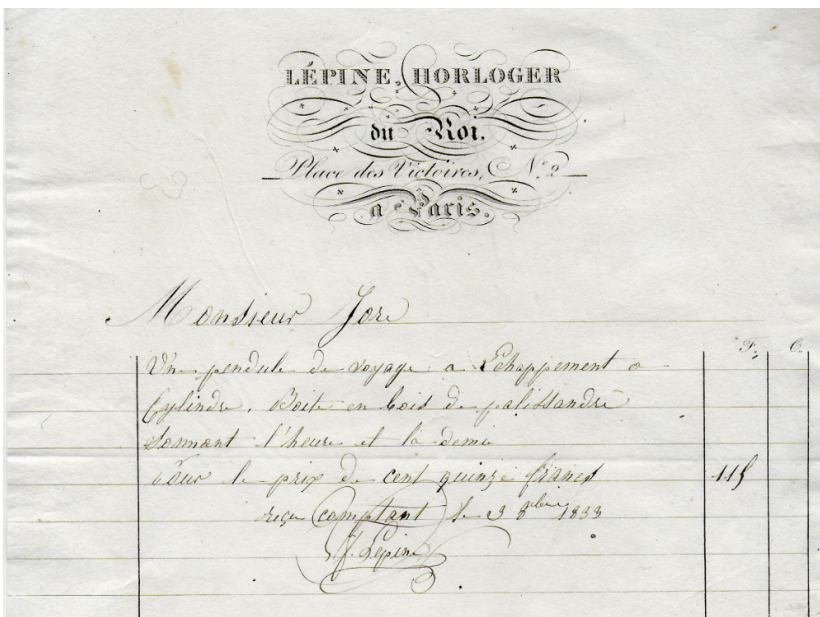




585 PARIS. — Place des Victoires. — J. L. C.

A short walk west would bring us to the Place des Victoires with number 2 being the three left-hand arches on the building to the left of the statue of Louis XIV. It was here that an early maker of both clocks and carriage clocks was situated, the fine horologist Jean-Antoine Lépine. Born in Switzerland, he moved to Paris in 1744 where he was to teach Abraham-Louis Breguet. Lépine is recorded at various addresses until finally settling at 2 Place des Victoires in 1789. He died in May 1824 having established himself as one of the great horological innovators including the development of the Lépine calibre for watches in 1765 which allowed for greater mass-production of movements. After his death the business continued until 1916 being succeeded at first by Deschamps.

In my archive I have an invoice showing the sale of a *pendule de voyage*, a carriage clock, in October of 1833 with a quite wonderful description. This date is very much in the formative years of the carriage clock industry.





A short traverse into the 9th arrondissement and we come across the prior premises of a name familiar to all collectors of carriage clocks. That of the pioneer Paul Garnier, inventor of the chaff-cutter escapement and a man who is often described as the first to bring carriage clocks to a wider clientele rather than the nobility, royalty and wealthy who patronised Abraham Breguet.

My research into Garnier would suggest that he used movements supplied to him from a select few makers, settling on Jean-Baptiste Hologne from circa 1830 followed by Hologne Frères from circa 1845. A large number of Garnier clocks I've examined are stamped with the H.L. Hologne trademark to the frontplate, including the clock shown here, serial number 2659.

His home, office and workshops were housed within a number of buildings at 4, 6 and 8 Rue Taitbout, the first three buildings seen in this postcard depicting the later Hotel Adelpi which itself was within numbers 2, 4, 6 and 8. Garnier actually died further up the street at number 16 in 1869 and was succeeded by his son also called Paul.



Taking a right turn and walking down Boulevard des Italiens we arrive at the top end of Rue de la Paix, a highly regarded shopping street that now houses some of the world's great luxury brands.

The above image is from half-way down and depicts numbers 10 and 8 down the left.

Number 8 was the Paris premises of the Geneva carriage clock makers J.F. Bautte et Cie, as seen on the invoice dated 1837 and who, certainly in the 1850s, were known to be retailing clocks under their own name but supplied by the Henri Jacot workshops in Saint Nicolas d'Algermont.

Next door is number 10, the original premises of Athanase Bourdin who succeeded the horologist and jeweller Souriau in 1837 and was located here prior to his move to number 24 in 1839. He would've been at here at the same time that Bautte was at 8.

In 1847 number 10 was renumbered 12 and in 1880 became the retail premises of Breguet with the business now in the hands of the former workshop manager, the Englishman Edward Brown. His son Edouard, who took on the ownership of Breguet, purchased the country house of Alfred Drocourt in Rangiport in 1904 to where he retired.

Note the Vendôme Column in the distance that stands in Place Vendôme and where the present Breguet boutique is now situated.



No.7 with Bechot movement



The postcard above shows the scene looking down Rue de la Paix and depicts the Bourdin showroom at number 24, three shops down on the left behind the street lamp. With the street renumbering in 1847 his premises became 28 which given that nearly all Bourdin clocks have his address placed on both the dials and cases give a good indication for dating.



No.4469 with Holingue Frères movement

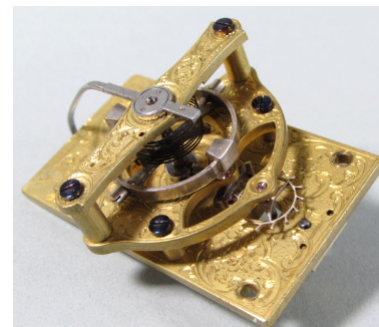
A selection of Bourdin retailed carriage clocks are of a fairly distinctive design with a form of double-scroll handle rarely seen elsewhere except for a small number signed for Drocourt. This isn't surprising when knowing that Bourdin was yet another who was supplied carriage clocks by the Holingue family. My research shows that the early Bourdin clocks came from the workshop of Bechot, followed by Holingue Frères from circa 1845. The early Bechot clocks are fitted with a duplex escapement, often stamped for Julien Hilaire Rodanet of Rochefort, father of Auguste-Hilaire Rodanet.

In 1868 a new boulevard was opened leading away from the opera house, the Avenue de l'Opera being situated on the site of the Boulevard des Italiens. As such the top end of Rue de la Paix was demolished.

This wonderful Ibumen print by Louis-Émile Durandelle shows number 28, the nearest of the three arched shops, being razed to the ground. To my delight, when I worked on the image I was able to make out the name Bourdin across the top of the showroom window.

Athanase Bourdin moved premises to Rue Castiglione and was known living in Rue Sèze in 1870 where his wife died in 1876. He retired to be with his son in the town of Orléans, where he died in 1894.





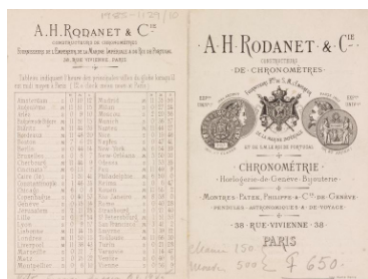
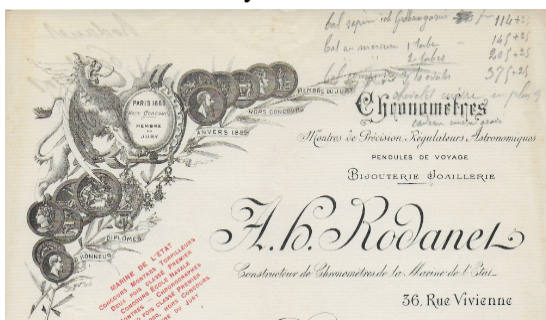
Moving back toward the Marais region we come across a small side street, Rue Saint-Hyacinthe.

This postcard view shows the Hôtel Tuileries at number 10 with a glimpse of a premises next door, number 12, which in 1849 were the workshops of the famed escapement maker Celestine Phillipe Gontard at a time when he was in partnership with Moïse Bolviller. In this year they held a patent for a detent escapement with this address being on the registration for both makers although Bolviller was still registered at his own address of Rue Vendome (Béranger) 12.

I have examined a number of carriage clocks signed on the dial for Gontard & Bolviller, Paris but they are always just signed for Bolviller on the movement. The actual movements were supplied to them by both Japy Frères or Hologue Frères.

Gontard was an extremely fine escapement maker and for many years fitted his platforms to movements from the Henri Jacot workshops with excellent results as recorded in Saunier's *Treatise on Modern Horology in Theory and Practice*, published in 1861, where he describes a Gontard escapement stating: 'Many years' experience seems to show that when carefully made it gives good results; Monsieur Henri Jacot, one of our best makers of carriage clocks, has assured us of this fact'.

A short walk north brings us to Rue Vivienne and the premises of one of the more important Parisian horologists, Auguste Hilaire (A.H.) Rodanet, son of the eminent maker Julien Hilaire Rodanet. He is recorded at both 36 and 38 where he was not only a finisher and retailer of fine carriage clocks, but also supplied complicated chronometers and regulators, as seen on an invoice I have in my archive. The influence of Rodanet was far-reaching being a founder and president of *l'École d'Horlogerie* in Paris, president of the *Chambre Syndicale l'Horlogerie de Paris* and editor of the *Revue Chronométrique*. He died in 1907 at number 82, the home of his son Albert and I came across his substantial tomb in the Père Lachaise Cemetery on a visit to Paris in 2019.





Taking a short walk down from Rue Vivienne we enter the gardens at the Palais Royal with this postcard showing the noon gun being fired giving those within distance the exact time.

Gallerie Montpensier, the row to the left, was home to two famous carriage clock makers and retailers. Leroy et Fils at 13 & 15 and Charles Oudin at 51 & 52. On a visit to Paris I was surprised to find that the marble pavement outside Oudin's shop still had his name set into it.



Charles Oudin was trained in the workshops of Abraham-Louis Breguet and the work he produced in the following years are a testament to this schooling. One stunning example made when in partnership with Charpentier was a giant carriage clock with grande-sonnerie strikework and a rock crystal dial produced for the 1862 Universal Exhibition in London. In later years he 'bought-in' the finer carriage clocks produced by Louis & Alfred Baveux, Baveux Frères and Henri Jacot and had them signed with the Oudin name.

By the time of the Leroy headed invoice shown here, the majority of their carriage clocks were being made for them by others including both Jacot and Drocourt and previously by the Holingue Frères workshops, whereas the early one-piece carriage clock shown below was made in their own workshop.





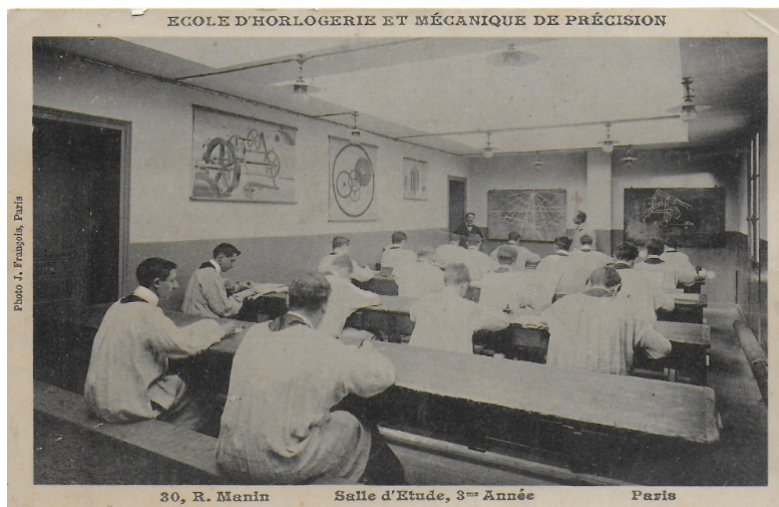
To finish we move to the north of Paris which brings us to 30 Rue Manin and the purpose built building housing *L'École d'horlogerie de Paris*, the school of horology, opened in March 1887 by a group of Parisian horologists including the first president Auguste.H. Rodanet. He had a major influence over the design of the school which included four workshops, three classrooms, an amphitheatre for technical demonstrations, an important museum & library, a boarding school and the necessary areas for the various departments of the school administration.

The school was originally founded in 1880 being situated at Rue du Faubourg-du-Temple 99, but its success and lack of space for further expansion meant a move to the purpose built facility at Rue Manin.

Following Rodanet's death in 1907 the presidency of *L'École* was handed to Charles Hour.

Alfred Drocourt was very much involved in the school being *Tresorier of Conseil d'Administration* from 1887/88 and vice-president in 1897. He is pictured in the doorway of the classroom in the postcard below.

As previously noted, amongst the pupils who attended the school were Alfred-Raoul and Louis-Alphonse Baveux who became Baveux Frères who on their return to Saint-Nicolas-d'Aliermont continued to make carriage clocks for Jacot, as had their father Alfred and grandfather Louis.



A.H. Rodanet 1837-1907