

HJ

Henri Jacot

An Exhibition of Carriage Clocks



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Leigh Extence

Fine Antique Clocks

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A Exhibition of Carriage Clocks by the Parisian *horlogers* Henri Jacot

With a summary of the in-depth research undertaken, using source material, on this famous family
This material is being prepared for full publication at a later date

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“Henri Jacot: This superb Horologist died on the 31st of last July. The whole of Paris horology owes a debt to him as it was to him that we owe the development of the splendid carriage clock industry which today provides a livelihood to a large number of families”

Claudius Saunier, *Revue Chronométrique*, August 1868

“....Jacot supports a reputation that for any other, would be a heavy burden. He continues the dignified tradition of his uncle, Henri Jacot, founder of the house.”

Claudius Saunier, *Revue Chronométrique*, May 1880

“Jacot clocks will be found to have two identifying marks...

The second mark is an oval poinçon varying in form but listing, depending upon when the clock was made, the medals obtained by Jacot at various exhibitions. If it were only possible to collect serial numbers of Jacot carriage clocks and to compare them with the Exhibition medals mentioned on the same pieces, it would soon be possible to form a very accurate idea of the exact date of any Jacot clock from its number alone.”

(Charles Allix & Peter Bonnert; *Carriage Clocks, Their History & Development*)

It was this paragraph that started it all. Whilst reading up on the first Henri Jacot carriage clock I had the pleasure of purchasing back in the early eighties, I thought what a splendid idea. But it was only some years later, having handled and detailed a fair few more, that I started a data sheet of serial numbers against award dates, whilst also adding further information of the actual clocks. Then having bought a quite rare and unusual Jacot clock which I wished to research further, I realised, unlike other major clock makers, there was no real substantial evidence as to who Henri Jacot was as a person, nor any real detail about his nephew. Nor was there much in-depth information written about the clocks they produced, much of which was available being incorrect or incomplete.

A chance reading of a little-known handbook for the 1855 Paris Exposition led me to believe that Henri Jacot was in fact Swiss, from the watchmaking region of Neuchâtel, and that his first name was Henri-Louis. This trail took me to various archives of the area, which proved a somewhat frustrating episode as Jacot was a very common name and it soon became apparent that there were many *horlogers* named Henri Jacot working in the region at this time.

The date of Henri Jacot’s death was known through an obituary written by his friend Claudius Saunier for the *Revue Chronométrique* of August 1868, and so I switched my research and trawled through the archives of the *Maire de Paris* where, within the hand-written ledgers, I found the death certificate for Henri-Louis Jacot-Descombes, including the name of his parents and his place of birth. This information allowed my research to now move forward and on returning to the Neuchâtel archives I was able to undertake a re-construction of the Jacot-Descombes family with all the twists, turns and surprises that this brought.

All the while I was compiling a collection of Jacot carriage clocks, as well as receiving information of others from dealers, collectors and auction houses around the world. The list soon encompassed over five-hundred examples from the earliest known to the last recorded. Interesting patterns were emerging, especially the changes, some quite subtle, to the clocks as the years passed. It also became apparent that certain examples were stamped with additional marks, and research into these markings allowed me, for instance, to find who made the platform escapements on the better clocks and who supplied the young successor with movements in his early years. Most interesting was the realisation that the majority of the clocks known as signed by Jacot were made some thirty years after Henri-Louis founded the business and that he wasn’t working alone.

This small catalogue is merely a summary of the on-going research undertaken on the Jacot-Descombes family and concentrates on the years from the 1860’s. A larger publication due in the near future will add more from both this period and the early years in Paris when Henri-Louis first set up in the Marais region, along with details of his relationships with his brother, the other Parisian clockmakers and the Baveux family in Saint-Nicolas-d’Aliermont.

I am also undertaking in-depth research into the carriage clock makers Pierre Drocourt and his son Alfred, considered the nearest rival to Jacot, which will feature in an enlarged work and exhibition in November 2014. There is a most fascinating early link between the Drocourt & Jacot families that may well show that it was Jacot whose influence persuaded Pierre Drocourt to become a maker of carriage clocks.

Daniel-Henri Guillaume Jacot-Descombes to Albert Jacot-Descombes

It was on the 26th of April 1767, in the Swiss village of Le Locle in the Canton of Neuchâtel, that Daniel-Henri Guillaume Jacot-Descombes was born to Jacob and his wife Jeanne-Marie, née Mathey-Claudet.

In an area rich with *horlogers* it was almost inevitable that Daniel-Henri would follow the route of so many others and become a watchmaker and by 1791 he was working in the village of Fontaines, a short distance from Le Locle. In May of 1793 he married Jeanne-Marie Challandes, a member of another prominent Neuchâtel horological family and fourteen months later their first child, Jean-Henri, was born. He is someone of whom very little is known as none of the normal research archives have him recorded.

Their second son, Henri-Louis Jacot-Descombes, was born on the 6th of July 1796 and it was he who was to go on to found the carriage clock making business that was to bear the name *Henri Jacot*. By circa 1817 he was known to be working alongside his father as an *horloger* in Fontaines.

Two further children were born to the couple including Augustine, who went on to marry late in life and have one child who died in his early years, and Julien Jacot-Descombes born on the 15th of March 1804. It is he and his family that proved to be the most interesting of all in the quest to learn more of the history of the Henri Jacot carriage clock making business.

Daniel-Henri died in June 1823, by which time his son Henri-Louis had crossed the Swiss border and travelled on into Paris.

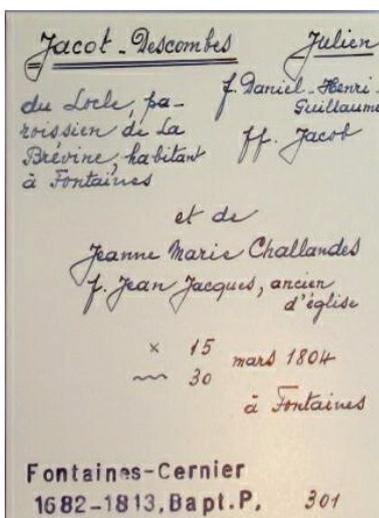
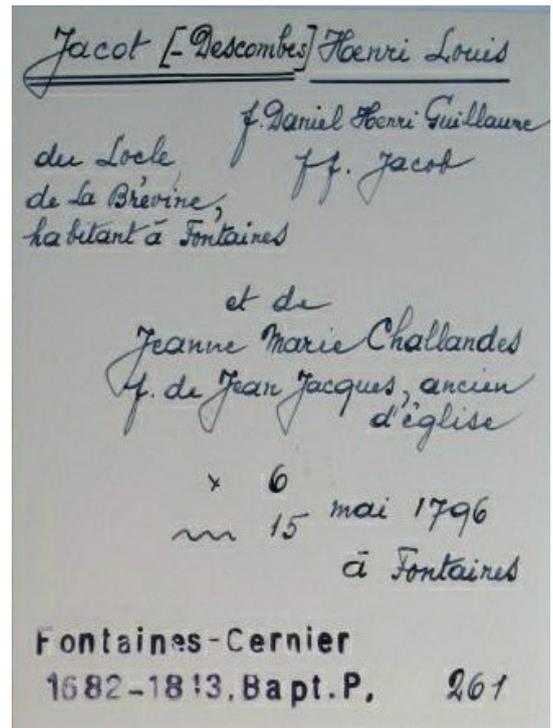
Historian & author Carel du Ham gives us the first, probably incorrect, recorded date for Henri Jacot in Paris when writing an article for the *Le Figaro* newspaper some years later in December 1889, following the Paris Exposition of that year. In this report he writes of the horlogers who exhibited there with a short historical biography of each; the paragraph regarding Jacot reads:

La Maison Henry Jacot, another maker of carriage clocks, founded in 1820 in Marais, is the inventor of the cannalée case,

as well as the system which permits the distinction between hours and quarters.

It was for the showing of attractive carriage clocks that he obtained a gold medal.

It should be noted that part of this description of came from Jacot's own entries in the Paris almanac at the turn of the century stating *Maison Fondée en 1822 Promoteur de la pendule de voyage et inventeur de la boîte cannalée*, the date being two years later than stated by du Ham. Stating that Henri Jacot was the inventor of the cannalée case, in fact means what we now describe as the gorge case, this being the original name for this style before a later mix-up confused the two, as confirmed when viewing the catalogues of carriage clock makers from the period. It is also interesting to see him described as the inventor of a system of distinguishing between hours and quarters; something not recorded anywhere else that I could find.



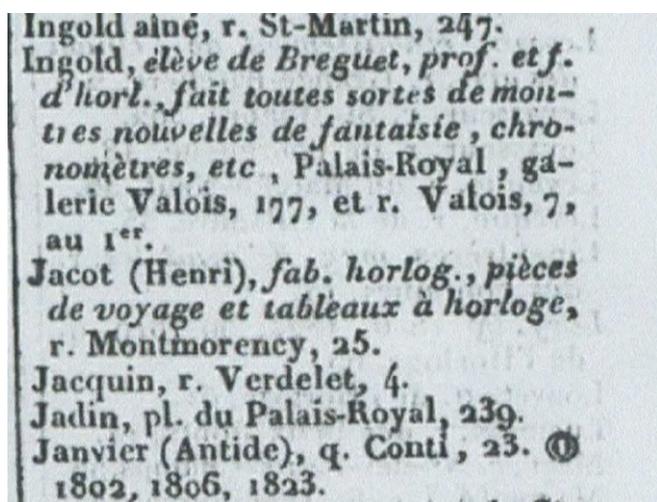
Although interesting to consider, further research suggests to me a mix-up by the author du Ham. Not only that, it also inadvertently provides a link with the Drocourt family.

Considering it was written in 1889, some twenty-plus years after the death of Henri Jacot and over sixty years since he began his business in Paris, then it either came from word-of-mouth or was written down in a document, periodical or book.

A thorough research of the *brevete d'invention* list as registered by the 19th century horlogers in France brings up no actual patent as brought by Henri Jacot; but there is a most interesting one registered in 1846, complete with description and drawings, for quarter-repeat work set to the frontplate of carriage clocks and would seem to fit that described by du Ham. Although not identical to that since used on the majority of French-made carriage clocks, it is close enough to suggest being in all probability the one he writes about.

What is fascinating about this patent is that it is under two names, the first being Jean-Aimé Jacob, the well-known maker who worked in both Paris and St. Nicolas d'Aliermont. Did Carel du Ham, or some other scribe before him, misinterpret the name somewhere along the line and read Jacob as Jacot? It seems too much of a coincidence to be otherwise.

Of great interest is the second name on the patent registration, Jean-Francois Hologue (Hologue fils) who was the son of the maker Jean-Baptiste Hologue and brother of Louis Hologue with whom he was to later form the business Hologue Frères in Saint-Nicolas and whose workshops Drocourt was to purchase in 1875; this after the son of Louis, Louis-Albert, had moved to Paris and married Henriette Reclus, the daughter of the clockmaker Pierre Victor Reclus. This story is covered in more depth in the catalogue for my 2014 exhibition on the clocks and life of the Drocourt family.



The first contemporary record of Henri Jacot is found in the *Almanach du Commerce de Paris* of 1833, edited by Séb. Bottin, where the entry reads:
Jacot (Henri), fab. Horlog., pièces de voyage et tableaux a horloger, r. Montmorency, 25.

The address given is number 25, a previously unrecorded premises as such for Henri Jacot and one which was to become better known as thirty-one. At this time it was in the 7th Arrondissement before the wholesale boundary changes of 1860 saw it become part of the 3rd Arrondissement.

Three years later, in May of 1836, Henri's brother Julien is known to be residing in Paris. This is as shown in the register at Neuchâtel, where the bans for his marriage to Henriette Challandes are recorded and onto which is written a footnote to that effect. At this date his actual Parisian address is unknown, although a year later their son Jules is born and the family address is down on the baptism register as Montmorency 25, where Henri is stated to be uncle and Godfather to Jules, with Augustine his aunt and Godmother. It must be assumed therefore that Julien was both living and working alongside Henri.

The *Bottin* Almanachs of both 1837 and 1842 still give the Henri Jacot address as Rue Montmorency, 25, with his rooms set on the floors above the shop of the working jeweller Adolphe Charles, with, in 1842, the other occupant of the premises being C. Lancereau, *Cordonnier*.

This latter year, 1842, was also memorable for Julien as he was married for the second time; Henriette having died prematurely. His new bride, Rose-Adèle, née Jeanrenaud, was also from the Swiss canton of Neuchâtel and a member of a well-known horological family. The notice of the bans for marriage were once again issued at Fontaines where again the registrar added a further note showing him to be *domicile à Paris*. By 1846 Julien had moved to the country with his now pregnant wife; the entry in the census from the village of Guitrancourt, situated some thirty miles outside of Paris, reads:

Jacot, (henri) Julien, Rentier, Chef de Manage, 41

Jeanrenaud f. Jacot, Adèle, sa femme, 26

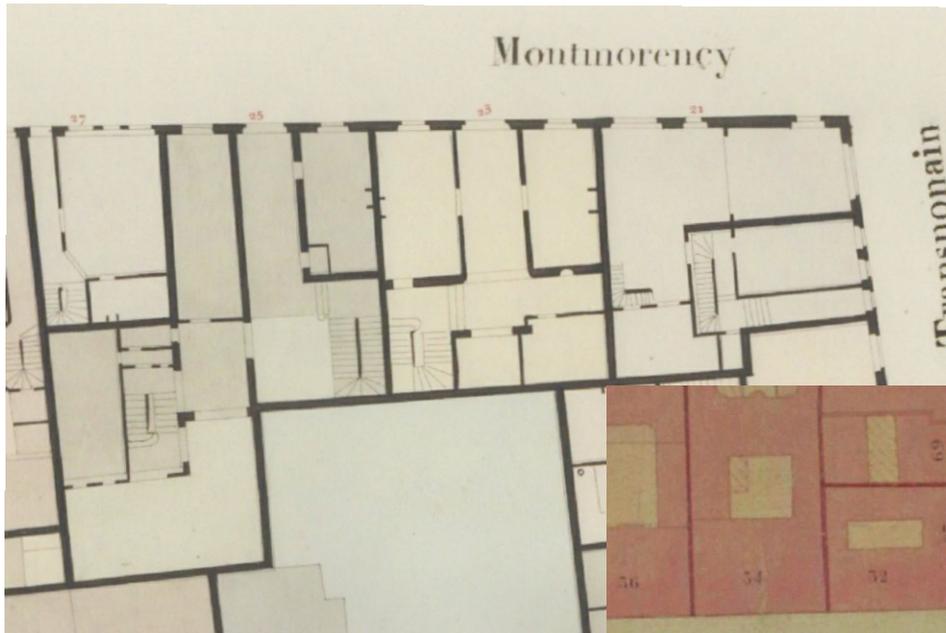
Colbin, Jules, domestique 12 ans ½

It is interesting that Julien gives *Henri* as part of his name, despite not having it recorded on his birth certificate. He has also dropped the *Descombes* at the end, effectively giving his name as *Henri Julien Jacot*. Furthermore he is described as *Rentier*; a person of means but with no apparent employment earning money through rental of one form or another, and *chef de manage*; head of the house. Their address is given as Rue de Prevoste, probably the most affluent street in the village, and the couple have hired a *domestique*, all of which gives the impression of a family of some wealth. This is confirmed when noting the land registry documents which shows the Jacot family owning a large number of plots of land in the village. Presumably his son Jules had passed away as he isn't registered. By the 1851 census Julien had dropped *Henri* from his name and the family no longer have a *domestique*, although they do now have a further addition to the family, a four-year old son Albert, *enfant vivant du travail des parents*, and the only living nephew of Henri-Louis Jacot. Albert was born in December 1846, by coincidence eight months before the birth of Alfred Drocourt who was to become his great rival and whose family lived in the next village to the Jacot family, Gargenville, less than a couple of miles down the road.

6	12	Jacot	Henri Julien	rentier chef de ménage
	13	Jeanrenaud f. Jacot	Adèle	sa femme
	14	Colbin	Jules	Domestique

By 1851 the Henri Jacot address is recorded as rue Montmorency, 31, that most associated with him. Although the same property as previously numbered 25, up until and including, 1850, this change in numbering occurred when the large building at the end of the road, number one, was split into four separate houses, meaning all numbers were increased on that side, with twenty-five becoming thirty-one. The *bijouterie* Adolphe Charles and the *cordonnier* (*bottines*) C. Lancereau are still recorded as being there.

30 Villette, boiseries.
 31* Charles (A.), bij. en doré.
 Lancereau, f. chaussur.
 pour dames.
 Jacot (Henri), horloger.
 32 Belval, meubles, et Beau-
 bourg, 67.



Rue Montmorency 25, from a floor plan dated circa 1834, at the time of Jacot, showing the layout of the premises and the large area it covered.

A map from circa 1866 showing proposed changes after the Hausmann plan, including the widening of the roads and angling of the corners; not all changes were carried out. Number 25 is now designated as number 31 and covers the same space today as then.



Since the original publication of this catalogue I have undertaken further research on this period and found recorded proof that Jacot had interests in Saint-Nicolas-d’Aliermont from at least 1854, but not before 1852, up until at least 1863. This may well coincide with the time when Baveux was setting-up his workshops there and adds to the theory that Jacot & Baveux were working closely with each other, either in partnership or Baveux as workshop manager. Added to this, the Guitrancourt census for the year 1856 shows Julien no longer described as *Rentier* but, at the age of 51, an *horloger* and it is therefore probable that he had taken a further interest in the business, possibly overseeing the Saint-Nicolas side of the Jacot concern. There is no Baveux listed as running a business in the town prior to 1860 but by 1866 Antoine (Louis) Baveux is shown to be working there as an horloger, although not necessarily as a *proprieteur*, whilst the name of Jacot is no longer listed.

The front cover shows a photograph of the house and workshops used by Baveux in Saint-Nicolas, but which were in all probability built by Henri Jacot; note the large window set out from the building to catch the light for the horologist to work.

At this time Julien's son Albert was at school at Guitrancourt where he would have been in a class with Marie-Alphonsine Drocourt, a girl his age and a relative of the Garganville Drocourt family which included the *horlogers* Pierre & Alfred.



A few years on and the 1866 Guitrancourt census also makes interesting reading, especially in light of the change-over of the Saint-Nicolas workshops as mentioned previously:

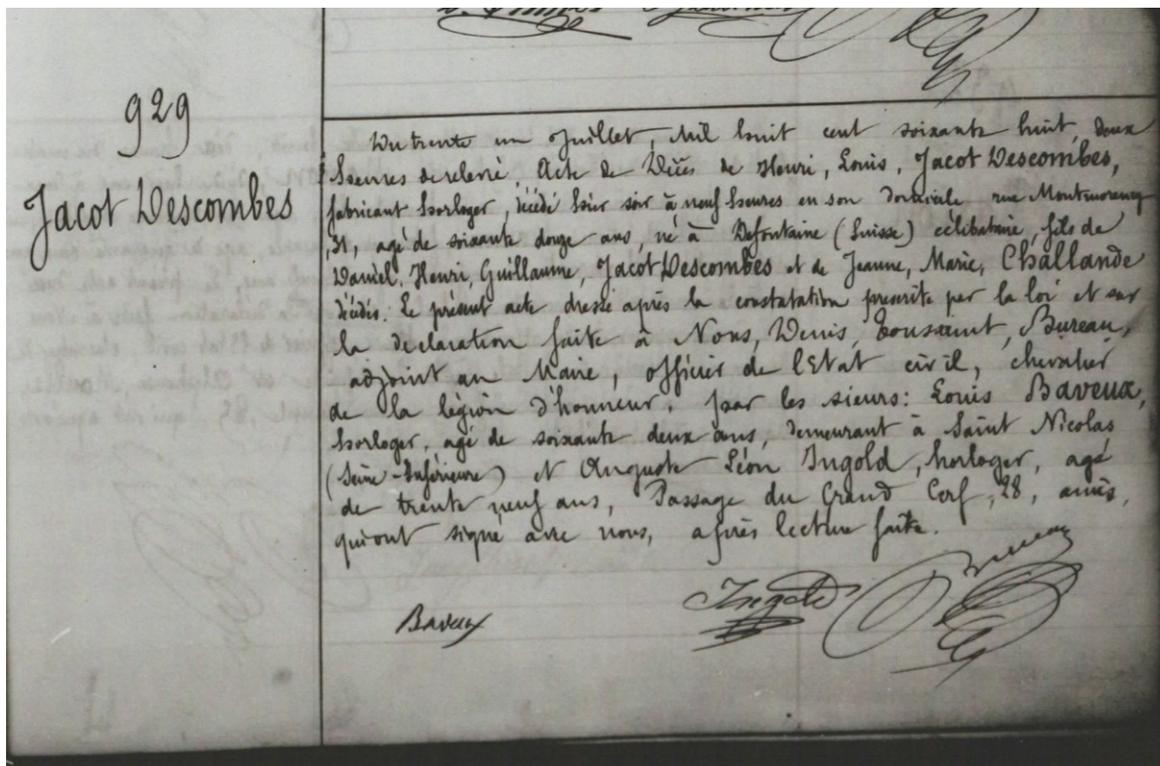
Jacot, Henri, horloger, 61

Jeanrenaud f. Jacot, Adèle, sa femme, 46

Once again Julien calls himself *Henri*, but now *without* the Julien part of his name. That it must be him, and not his brother, is shown by his correct age, 61, and that Adèle is described as *sa femme*, his wife. Albert is no longer on the census having last been recorded in 1861, aged 13. He would've left school the following year and now, at the age of eighteen, would've been in employment for some four years. It comes of little surprise to find him working in the centre of Paris as an *horloger* in later years; but did he first undertake time in Saint-Nicolas-d'Aliermont?

Of note, considering that Julien is now recorded with the name Henri, is that the dating of this corresponds with the first of the *Period III* carriage clocks being manufactured. These were mainly gorge-cased models, or rather cannelée to use the true description, and stamped with the award oval between the plates, with the typical Jacot inner ring and *HJ* parrot stamp appearing a few years later. This change in their working practices occurred as Henri-Louis was entering old age and quite possibly having little to do with the actual day-to-day running of the business.

Listed by Didot-Bottin in the 1862 *Annuaire-almanach du Commerce* as working at number 31 alongside Henri Jacot was Levasseur, *graveur sur métaux*, an engraver who specialised in working on metal. It may be possible that it was he who engraved the gorge cases coming from the Jacot workshop and that were of a design peculiar to Jacot; see numbers 997 and 1664 as representative. On every case I have seen from this period the engraving is almost identical in design and obviously from the same hand. Drocourt also produced gorge cased carriage clocks at the same time as Jacot and on first viewing it is not easy to distinguish between the two styles of either case or engraving, but close inspection show there to be a number of differences, as laid out later in the catalogue.



On the 31st of July 1868, at nine o'clock in the evening, Henri-Louis Jacot-Descombes was pronounced dead at his home in Rue de Montmorency, aged seventy-two.

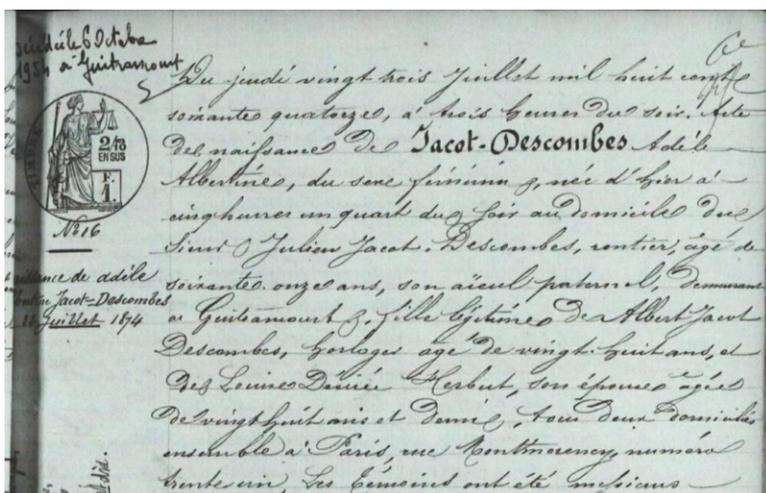
His death certificate not only provides his full name and his known address but also the names of his parents, and shows he was born in Fontaine in the Swiss canton of Neuchâtel. The witnesses as signed on the document are *Auguste Leon Ingold, horloger, age de trente-neuf ans, Passage de Grande Cerf, 28* and *Louis Baveux, horloger, age de soixante-deux ans, demeurant à Saint-Nicolas*. The sixty-two year old Louis Baveux is a wonderful link as it has always been thought that Jacot had a relationship with the Baveux family; indeed it is recorded by a number of horological historians that when Jacot mentions his workshops in Saint Nicolas d'Aliermont he is really referring to those of Baveux and, as will be seen later, his son Alfred certainly had a working relationship with Albert Jacot soon after the death of Henri.

Returning to the Guitrancourt census for the year 1872, Julien's entry has once again altered, due quite possibly to a change in his circumstances following the death of his brother. He is no longer either *Rentier* nor *horloger*, but for the first time he is described as *Proprietor*, owner of a business. The fact that he is recorded as such becomes even more interesting in the following year, 1873, when his son Albert marries Louise-Desirée, née Herbut. The marriage certificate reads, in part, as follows:

Albert Jacot Descombes, horloger, demeurant à Paris, Rue de Turenne, 62

fils de Julien Jacot Descombes et de Rose-Adèle, Jeunrenaud, horloger, demeurant à Paris, Montmorency, 31.

Julien and Rose-Adèle's address is given as Rue Montmorency, 31, the premises of *Henri Jacot*, whilst the Rue de Turenne address given as that of Albert, and a few hundred yards from Rue Montmorency, was an address he was recorded at as an *horloger* from just after the his uncle's death, until his marriage, after which he was living and working at rue Montmorency. The presumption must be that Julien took over the running of the Henri Jacot business from 1868 until 1873, after which Albert took a more active role. The well-known Parisian clockmaker A. Thieble also had his address at 62, Rue Turenne, albeit at a slightly later date.

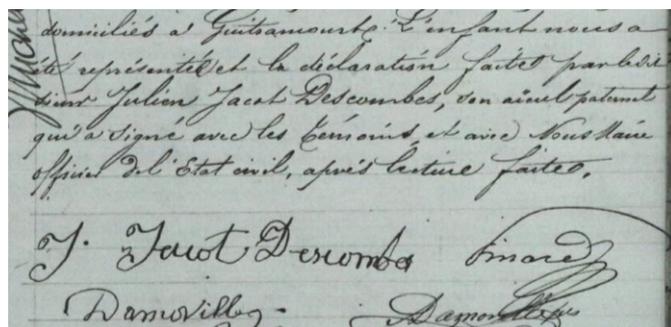


A year later, on the 22nd of July 1874, Albert and Louise-Desirée gave birth to a daughter, Adèle-Albertine Jacot-Descombes.

By now the couple are *domicile a Paris, Rue Montmorency, 31*, where Albert is described as an *horloger*. Furthermore their baby is shown to be *au domicile du sieur Julien Jacot Descombes, rentier, age de soixante-onze ans, demeurant à Guitrancourt*, being born at the home of her grandparents on Rue Prevoste, rather than in Paris.

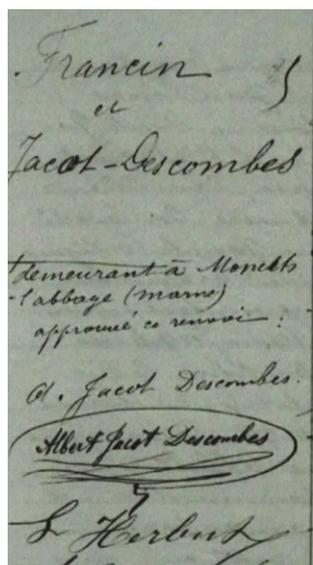
Louise-Desirée was obviously living with her in-laws in the build up to the birth, with the certificate signed by Adèle-Albertine's grandfather Julien; not her father Albert. That the young child was being raised at the home of her grandparents in Guitrancourt is shown with her entry in the village census of 1876, which reads:

Jacot Descombes, Adèle-Albertine, leur petite fille, 2 ans



Adèle-Albertine is still recorded as living with her grandparents in 1881, but no longer in 1886, having presumably returned to Paris and Rue de Montmorency. By this point Julien and Adèle-Rose were well into old age; indeed Julien died in May 1892 aged eighty-eight. His *maison* on Rue Prevoste, plot 1817 on the plans, was transferred into Albert's name in 1894.

The next record of Adèle-Albertine is on the 31st January 1900, the day of her marriage to *Marcel Gabriel Francin*, where her marriage certificate describes her:



Adèle-Albertine Jacot-Descombes, née a Guitrancourt (Seine d'Oise)... domicile à Paris, Rue de Montmorency 31 avec ses pere et mere... de Albert Jacot-Descombes et de Louise-Desirée Herbut, son epousé, fabricant d'horlogerie...

On this document is seen one of the very few known instances of the signature of Albert Jacot-Descombes.

Adèle and Marcel Francin moved to live in the village of Moncetz l'Abbaye although a footnote to the register records her divorce from him in March 1903. She then appears back in Guitrancourt in 1906 where she is living with, and presumably looking after, her grandmother Adèle-Rose Jacot-Descombes, who died in May 1909. On the 18th of December of that year she married Anatole Folleville at Prunay-le-Temple with whom she had no children. The last known record of Adèle-Albertine is her own death recorded in Guitrancourt on the 6th of October 1954, aged eighty.



31 Rue de Montmorency

circa 1900

H. Jacot Horlogerie et Magasin

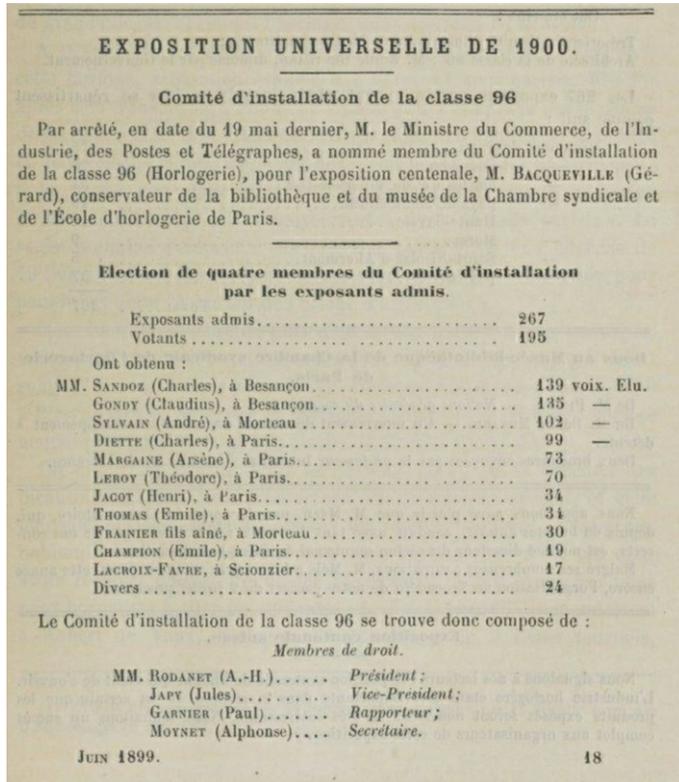
As engraved to the applied plaque to the left of the door, beneath the P in Paillon,

With further signage showing two of the other businesses that shared the premises with Jacot: 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, before Claude Augettand-Blanc is recorded alone by 1881. 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/s. They were still working there in 1911 and therefore for most of Albert Jacot's time at rue Montmorency 31 the metal-working business was a part of the landscape.

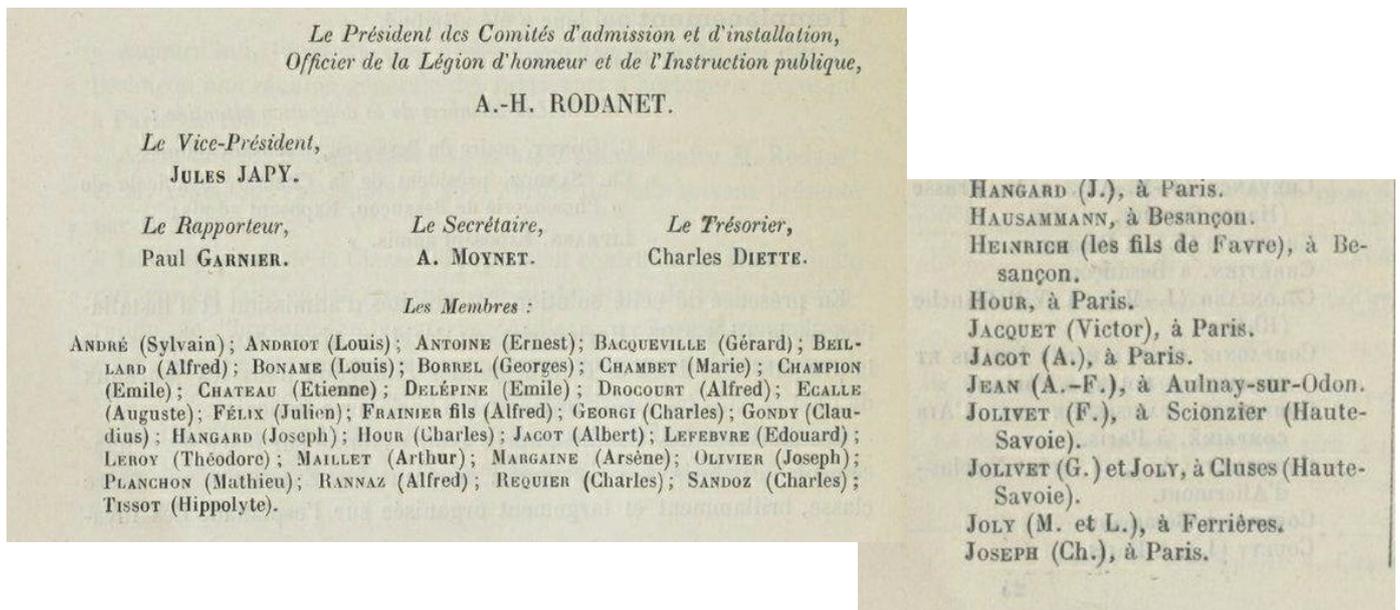
Albert 'Henri' Jacot

The 1900 Paris Exposition was held in conjunction with the Olympic Games that had been awarded to the city, and it is to the *Revue Chronométrique*, the journal dedicated to horology in France and originally published by Claudius Saunier, that we turn for a conclusion that shows Albert Jacot to be the nephew and successor to Henri Jacot.

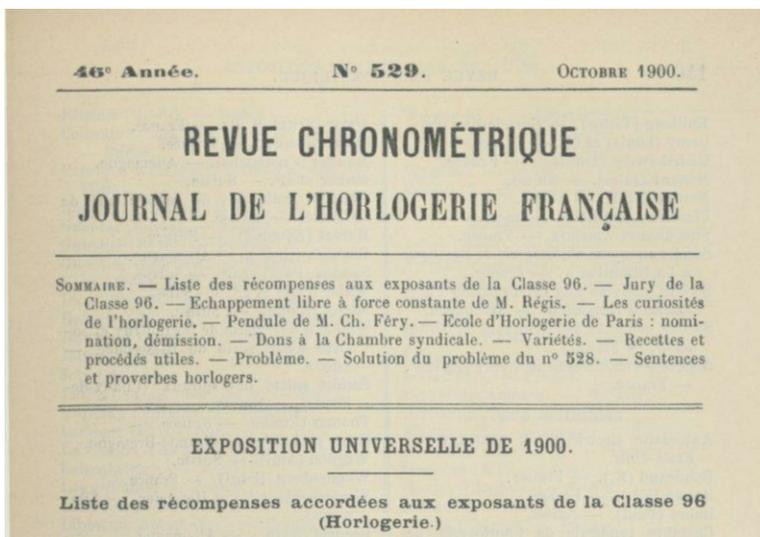


In the *Revue* of June 1889 a list is published of the *Comité d'Installation de la Classe 96* for the *Exposition Universelle de 1900*, being the group of members to be involved in the French horological section, one of them being *Jacot (Henri) à Paris*. This group was headed by a committee consisting of President, *Rodanet (A.-H.)*; vice-President, *Japy (Jules)*; Rapporteur, *Garnier (Paul)* and Secrétaire, *Moynet (Alphonse)*.

In October of 1899 a further list was published in the *Revue*, updating the original, where it is to be noted that Jacot is now shown as *Jacot (Albert)*.



Then two months later, in the December edition, we find a report from the committee in which they produce a final list of those to exhibit, *Ire Liste de 176 Exposants définitivement admis*, with Jacot recorded as *Jacot (A.) à Paris*.



A year later, after the conclusion of the Exposition, both the *Revue* of Octobre 1900 and the August edition of the *Journal Officiel of de la Republique Francais* supply a list of all the award winners in *Classe 96*, the horological section, in which it is known that 'Henri Jacot' was awarded a *Medaille d'Or*.

In these lists he is registered as *Jacot (H.-A.) – France*. Presumably *Henri-Albert Jacot*.

The final mention of the Henri Jacot business is in the 1925 edition of the *Annuaire Industrial*, the entry of which reads:

Jacot (Henri), 31, r. de Montmorency, Paris, 3rd, Fabrique de pendules de voyage.

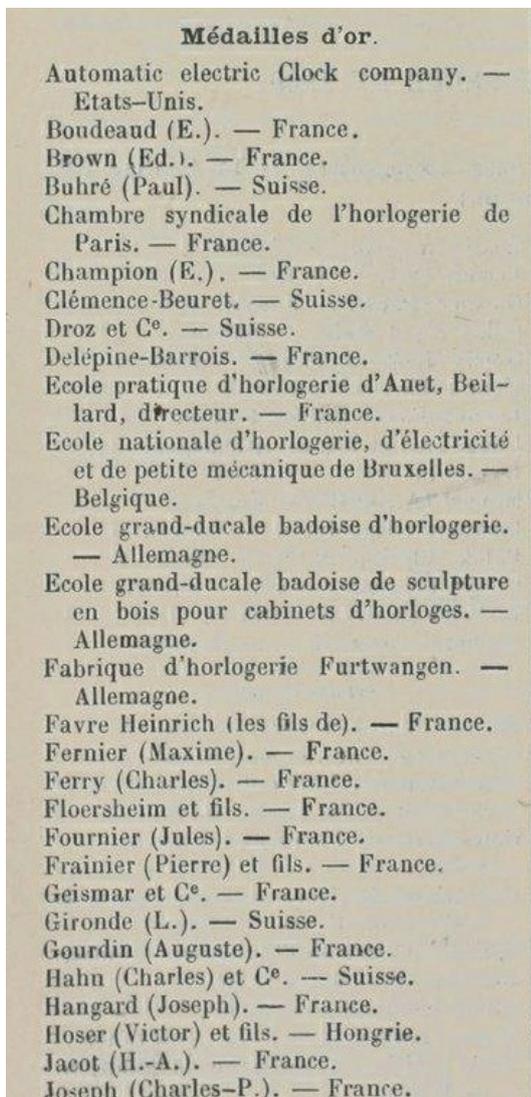
Albert & Louise-Desiree returned to live in Guitrancourt some time after the death of his mother, although they are not on the census for 1911.

On the 30th of March 1913 the death of Louise-Desiree is recorded in the village records, which would suggest that she was certainly now living there, although Albert is still on the census records in Paris in 1914; this would all seem to tie-in with the last recorded clock, serial number 19713, having been produced in circa 1914, despite the Henri Jacot business being shown in the *Annuaire Industrial*, as seen above, still running in 1925; but in what capacity?

When in Paris researching his book, Charles Allix met Monsieur Pitou, who was living in rue Saintonge and still finishing the blancs roulants that were left over when the Jacot business came to an end 'in the 1920s', having been a worker with Jacot at that time. It is quite possible that Albert Jacot had taken a step back once he returned to Guitrancourt.

Albert Jacot-Descombes died in Guitrancourt on the 19th of April 1926.

And so the long line of Jacot horologists, starting with his grandfather Daniel-Henri back in Fontaines in 1791 and continuing with his uncle Henri, the founder of the Henri Jacot business, father Julien and then himself, finally came to an end



Baveux of Saint-Nicolas-d'Alhiermont



Claude-Louis Napoléon Baveux (Louis) was born in Dieppe on the 6th of September 1806, the son of the watch dealer Antoine Baveux. He was a *fabricant horloger* in Saint Nicolas d'Alhiermont, a town a few miles from Dieppe where many clockmakers worked making parts for the Paris *horlogers* to finish. Louis was known to have signed the death certificate of Henri-Louis Jacot-Descombes and the style of movement used by Henri Jacot for his better clocks would suggest Baveux was a supplier to Jacot, quite probably having worked alongside him, or as manager, of the workshops in Saint-Nicolas in the 1850s; especially when comparing the later movements and complete clocks supplied by his son, Louis-Alfred Baveux (Alfred), born on the 16th of May 1846, who supplied Albert Jacot with *blancs roulants* for the more complicated movements; those such as the petite & grande-sonnerie striking examples used with the finer platform escapements. His mark is found stamped on the front and dial plate of each movement, being the monogramme *AB*. From 1883 the movements he supplied were no longer stamped, presumably as this was when he was joined by other members of his family. The business became Baveux frères after his death in December 1891 when his sons Alfred Raoul & Louis-Alphonse-Edouard Baveux both returned from a highly successful and award winning horological education at *l'Ecole de l'Horlogerie* under the tutelage of Alfred Drocourt. A disastrous fire destroyed the workshops and their wonderful house in 1917, but they carried on running the business from their homes in Dieppe before taking over the bankrupt Couaillet carriage clock making business in 1925.

It is relatively unusual to find a movement of the *standard* type stamped for Baveux, with few exceptions, 3224 being one, a corne strike/repeat example stamped *AB* and with the *blanc roulant* number 3422.

With the publication of this catalogue I can finally prove that *AB* was the stamp of Alfred Baveux having examined a number of birth certificates for the children of Alfred's cousin Antoine, Alfred Baveux being a witness on each and therefore adding his signature; a signature that has the distinctive *AB* in the exact style as seen on the clock plates.

In undertaking research on the Drocourt family an interesting connection was found between the Baveux family and Auguste Lechevallier, the manager of Alfred Drocourt's Saint-Nicolas-d'Alhiermont workshops, discussed in the catalogue published on Etienne-Pierre & Alfred Drocourt in November 2014.



Carriage Clocks

This exhibition deals with those Jacot clocks made after Julien Jacot, and then his son and Henri's nephew, Albert, took a more active role in the business and the clocks that they produced were stamped by them with the award poinçon and then the HJ parrot mark, and numbered in sequence. Of course Henri Jacot had been working for many years before this time, alongside his brother, and I have some examples of his earlier work, which I've placed in *Period II*, signed for Henri Jacot in a different way to the more common later pieces. For example see serial numbers 324 & 489. I also have other 'unsigned' examples which, after some in-depth research, I am now able to attribute to his workshops, and which date from the 1850's onward, and which will form part of a future publication.

The first *Henri Jacot* carriage clocks as commonly known, which I have called *Period III*, and which in this work reference is generally made to, were manufactured from the mid-1860's with number 21 the earliest so far recorded. This clock has the usual oval stamp to the front plate, with the dates for the winning of bronze medals at the 1855 Paris Exposition and 1862 London Exhibition, where they exhibited *15 pendules de voyage*, which gives some confirmation to the start-up date. The majority of clocks seen from this early period are housed in a gorge (cannelée) case, as would be expected from the 'inventor' of this style, with moon hands and the backplate lettering stamped in a capital block style. The platform escapement will have two bridges at ninety-degrees to each other. A fair number of carriage clocks made in this first decade have dials signed *Henri Jacot*, something rarely seen after this time and then only on a few examples which may well have been old stock being used up by Albert. This early period also saw the use of various styles of platform including, on a number of examples, those with a club-tooth to the escape wheel. It is also noted that various early numbered movements were not used until a few years after their manufacture; for instance number 837 has a date stamp for 1878 when it was clearly made in the 1862-1867 period.

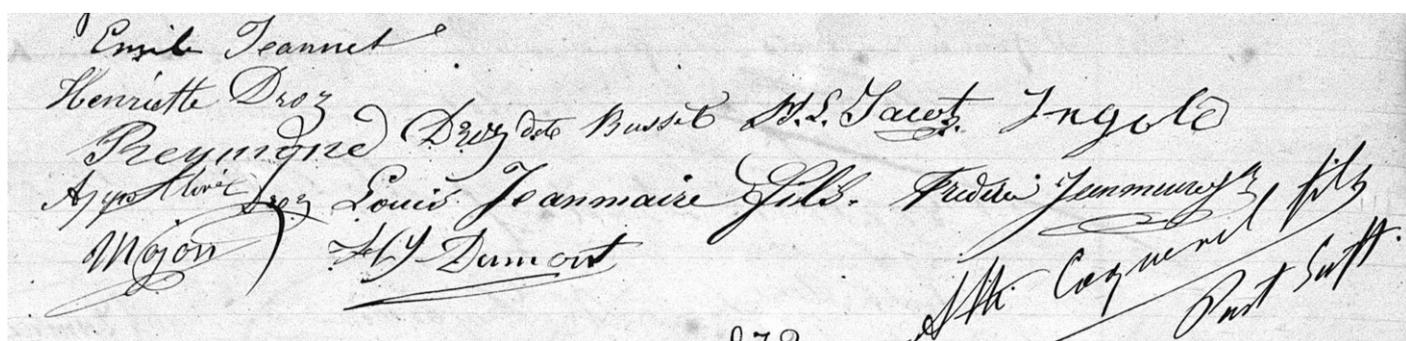
Movements were of obvious high quality and came in a number of variations. Some early *Period III* clocks were equipped with a half-hour *sonnerie* which had been suggested as seemingly peculiar to Jacot, but after some research it appears a few others utilised this strike method. After 1880 the majority of the more complicated movements, those with *grande-sonnerie*, *petite-sonnerie* and *quarter-striking*, were supplied by Alfred Baveux, having taken over the business from his father Louis, who in turn probably took over the business from Henri Jacot on the latter's death. It has been suggested that Jacot used various makers of *blancs roulants*, and this may be the reason that in the latter years, mainly from circa 1900, the rear contrate wheel bridge on the backplate is often placed horizontally, rather than the normal vertical arrangement, being the method used by a new supplier. This supplier was quite possibly Couaillet with whom Alfred Baveux junior had a close connection at this time, the research for which is on-going.

The style of engraving of various wording used on the backplate of the early *Period III* movements was much different to that employed after circa 1870; indeed it is almost identical to that used by Drocourt being block capitals rather than the script style adopted later. The style of 'tight' arrow for hand adjustment indication is also reminiscent of that used by Drocourt and Drocourt's original *blanc-roulant* maker Holingue Frères (H.L.)

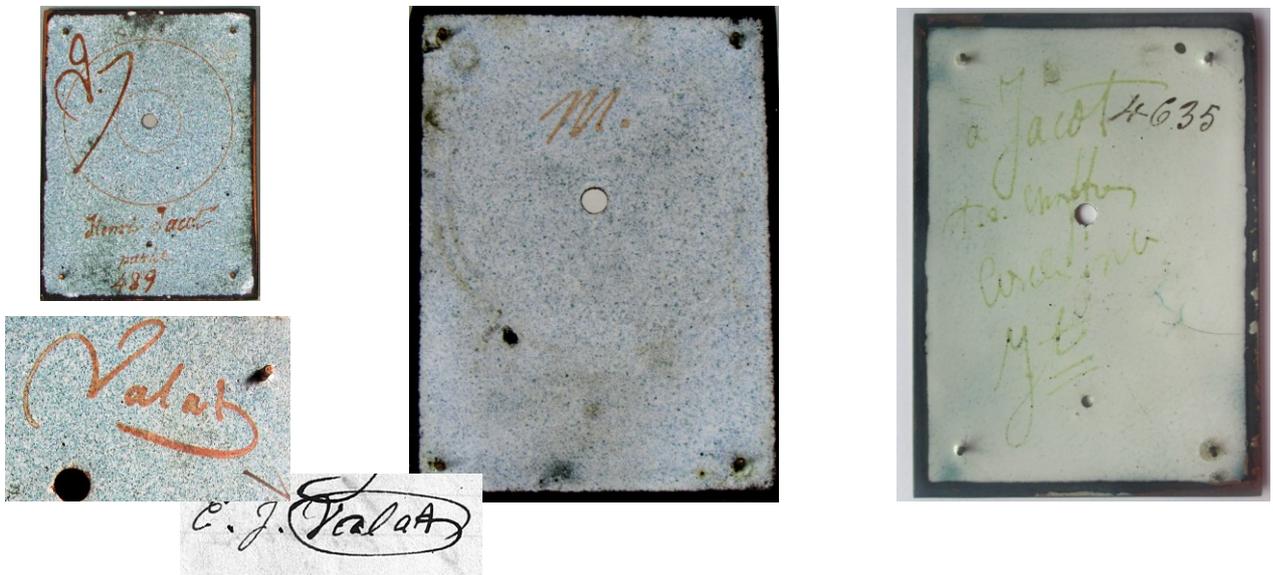
The majority of carriage clocks made in the first decade utilised bells for striking, but after this date Jacot made use of a gong, quite often supplied with the brass block stamped *F.D.* As a note of interest, later blocks seen on carriage clocks of the late-Victorian/early-Edwardian period, including those by Drocourt, but not by Jacot, have a similar oval design but are stamped *A.D.* rather than *F.D.* which was presumably a change from father to son. There are a number of early Jacot clocks recorded having the *F.D.* block and therefore with gong striking rather than on a bell; for example number 937 which has an 1862 date stamp. A change in style becomes noticeable after serial number 2008, when the oval stamp is upgraded to show the award of silver medals at the 1867 and 1878 Paris Expositions. From this period Jacot introduces script lettering to the backplate along with the HJ parrot trademark and the Jacot inner ring to the dial. There is a change from moon to spade hands and a gradual shift from the use of a two-piece bridge platform to that with a crescent bridge.

A greater variety of case styles were now being utilised and with the introduction of the corniche case we see the design that was to become the most common type used by the firm. At first the corniche case was fairly plain, with those housing timepiece movements having a cushion moulding to the base and a simple ball-stop to the handle; number 3767 being a good example which retains some earlier features including the small number punch and angled two-piece bridge to the platform. By number 7485 a small step was incorporated in the arch of the base, there was a more substantial handle stop and the mouldings to the top and bottom were more refined. Other styles of case introduced by Albert included an Anglaise-riche example with either fluted or knurled pillars and often with a dial peculiar to Jacot, being silvered with deep v-profile engraving. Another was the Bambu case with ringed decoration to the pillars and handle and generally a masked dial. Around the turn of the century cases were manufactured that represented a simplified style of the Art Nouveau period, often with serpentine mouldings top and bottom, although the aforementioned designs are by no means the only produced by Jacot. Throughout the years of production a number of elaborate clocks were made, but these were few and far between and were quite possibly one-offs. Jacot also produced three types of miniature clock, the main two being a Corniche and an oval, whilst a true bamboo style was also made.

Carriage clock makers used two types of fitment on the rear doors to hold in the glass. The normal style, as used on Corniche cases, had two screws to holding in the side bar that came down through from the top & bottom, which slid out sideways enabling the glass to then be removed. The better method involved a bar screwed to the bottom of the door which was held in by two screws, but which was more substantial, keeping the door's shape at all times, and didn't have the 'movement' that the other style did. The majority of makers only used this latter type for the gorge cases, and the former for the Corniche; but Jacot also used the 'better' type for many of his early Corniche cases as well, something no other maker seemed to do. The clocks serial number was always stamped to the lower left hand side of the backplate and is seen in two main styles; the early examples with fairly small, quite fine numerals, later pieces having larger, bolder numerals.



The marriage certificate of Émile Jeannet, dial painter, with the only known signature of Henri Jacot; alongside those of another dial maker Adolphe Mojon, showing his distinctive initial as seen on the rear of carriage clock dials, and that of Jacot's good friend, Auguste Ingold.



Valat

Mojon

Jeannet

The majority of dials were of white enamel with black Roman numerals; those used up until around serial number 12,000, produced circa 1899, had an outer minute aspect with a diamond at each quarter and dots at the remaining five-minute intervals. After this number, and with a small period of transition, the minute aspect had batons at all the five-minute intervals.

There were some exceptions, mainly with the more elaborate pieces, with some having all dots, such as number 19713, and others triangles at the quarters, such as number 12193. A few examples have four small dots grouped at the quarters, serial number 15677 being one, and this must be considered the third most used design and one used on clocks with the more elaborate cases. Numerals were always black Roman, with few exceptions, until the latter part of the century when stylised Arabic numerals were also utilised. The first Jacot dials were made by Étienne Valat, who worked just down the road at Montmorency 7 as an *émailleur* and who is known to have made dials for other makers such as Georges Moser and the exceptional Bourdin, as well as those clocks made by Henri Jacot for others. Finding his marriage certificate from August 1825 allowed me to compare his signature, as seen above, to that on the dials and confirmed my belief that this was indeed the correct Valat. The last recorded dial he made for Jacot was in the early 1870's, which would correspond with the death of Valat in 1874 after which dials seen have been signed with the mark of Adolphe Mojon, being almost identical in appearance and with numerals of the same slim proportions. Mojon was the son-in-law to Phillipine Petremand, né Sandoz, widow to *émailleur* Aimé Petremand, who had died in 1843, Mojon had married their daughter Lise-Olympe Petremand in 1844 and they all lived at the same address in rue de Temple, alongside Émile Jeannet. Aimé Petremand supplied many of the earlier makers including Moser, Bovet and Bolviller, with his wife continuing the business for a number of years after his death.

Later Jacot dials are signed Jt for Émile Jeannet with whom the Jacot family were obviously close; indeed Henri Jacot signed Jeannet's marriage certificate in 1855, who in turn was to witness the marriage certificate for Albert Jacot.

A number of early dials were actually signed for *Henri Jacot* but this practice had all-but died out within a few years after which we sometimes see the name of the retailer placed on the dial, including an early example numbered 155 signed *Edward Briggs, Pavilion Buildings, Brighton*, a jeweller & watchmaker who is recorded as working at 13, Pavilion Buildings from before 1858 until at least 1878; and another early piece numbered 177 signed *Brace Bridge, 119, New Bond Street, London*, who is known to have been at this address from before 1865. Numbers including 1148, 1590 and 1591 are all signed for *Klaftenberger* or *Aubert & Klaftenberger*, well-known retailers in Regent Street, with those signed solely for *Klaftenberger* also signed on the backplate. In later years the recording of a retailers name on the dial became less common.

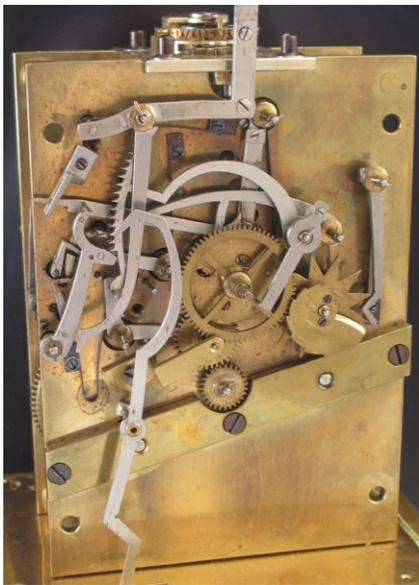
Movement Frontplates



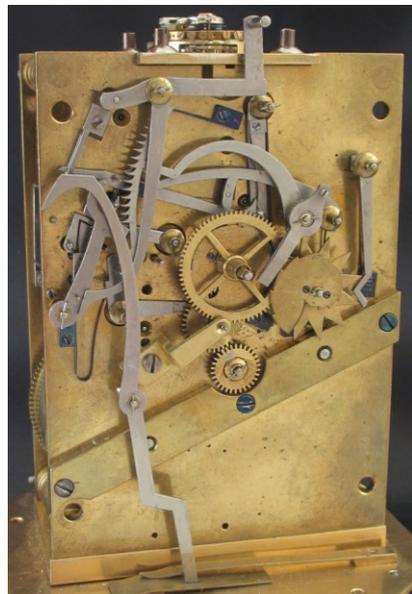
837 Half-Sonnerie with alarm (Baveux)



1062 Quarter-striking (Baveux)
with 'V' shaped barrel bridge



4156 Petite-Sonnerie (Alfred Baveux)



11948 Grande-Sonnerie (Baveux Frères)



16334 Timepiece



19713 Strike-Repeat

Platform Escapements

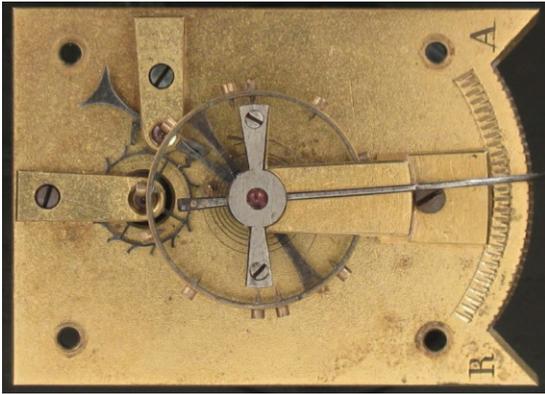
The platforms used by Jacot were always fitted with lever escapements; early examples had a two-piece right-angled bridge with later examples generally having a crescent bridge, both types with pointed-tooth escape wheels. Club-tooth escapements were rarely used except for a few examples in the early years of production.

Some of the escapements made for the better clocks were from a different supplier; they have an escapement maker's serial number punched on the underside and are of slightly different construction. Others seen have a steel 'safety bridge' set above the index to stop it lifting and moving, with those studied often stamped with a serial number and a trademark depicting a Gothic Y; 11948 being an example. One maker of fine platform lever escapements that this may well refer to is Yersin, most likely a member of the watch-making family of that name from Neuchâtel. He is mentioned by Julien Tripplin in the report of the 1878 Paris Exposition, at which Jacot was awarded a silver medal, as being a maker of well made lever escapements and follows with; *All his work finds its way to Paris or St. Nicolas d'Aliermont.*

Other platforms fitted to grande-sonnerie movements are stamped with a fish trade-mark and the wording *Travers*. This latter mark has been described by some as being for the English chronometer escapement maker John Travers, but is more likely the Swiss maker Agassiz as it is his registered fish trademark with Travers being the town in the Neuchâtel region from where these platforms originated. It may not be coincidence that Albert Jacot's mother, Adèle-Rose, wife of Julien, was born and raised in Travers and was a part of a well-known watchmaking family from there.

An example to have the Travers escapement is the rare Gorge *grande-sonnerie* made for the German market, number 4635. This has a movement supplied by Alfred Baveux, as are all those recorded with either the Travers or Agassiz platform.

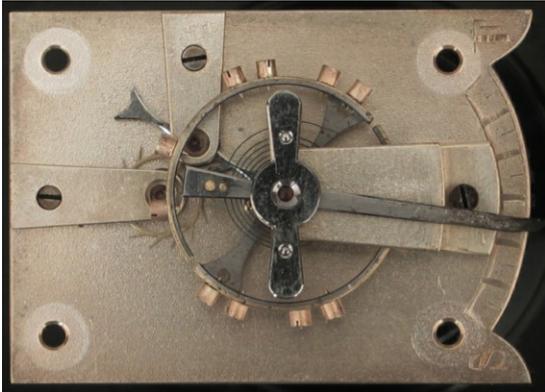




837 Half-hour Sonnerie with Club tooth escape wheel
This is a platform style as also used on earlier Period II clocks



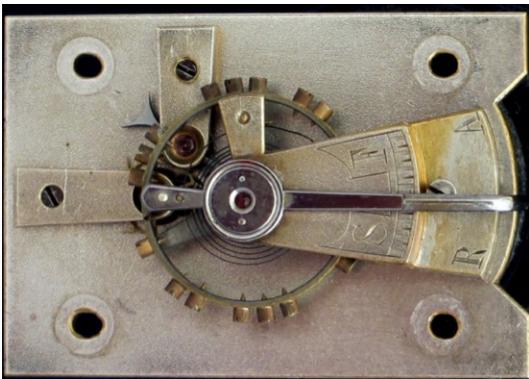
1148 Strike/repeat with Club tooth escape wheel



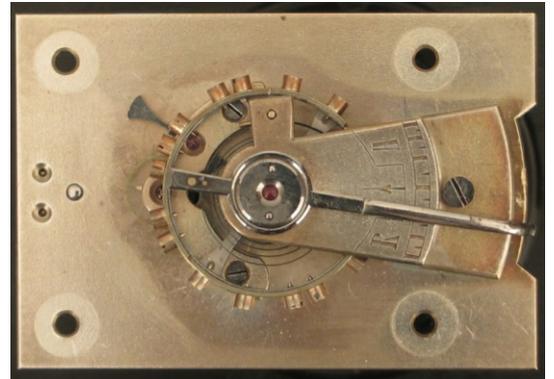
1949 Half-hour Sonnerie



3083 Straight-line with club-tooth and Slow/Fast engraving



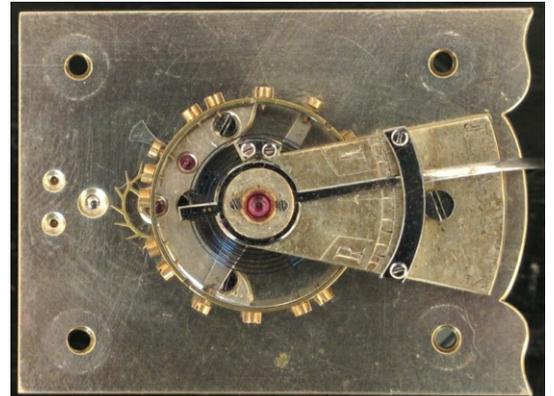
3767 Standard early platform



4156 Standard later platform



4635 Grande-Sonnerie stamped with Fish & Travers



11948 Grande-Sonnerie stamped with Gothic y

The HJ Parrot Trademark

The HJ parrot trademark, along with the typical Jacot inner ring to the dial, was first seen on Jacot carriage clocks from circa 1878, the first recorded being serial number 2189, and was used continuously from then on, with a few exceptions being between number 5216 and 8204 when more clocks are recorded without the parrot mark than with. It has often been suggested that the mark was left off, with only the oval punch giving away the clock having been made by Jacot, because the retailers didn't want a makers mark on the clock, wanting it believed that it came from their own workshops, the oval therefore becoming the so-called 'secret' mark between the plates. But the majority of these clocks without the parrot mark are also without a retailers name on the dial. There is just this one period of production, between circa 1882 and circa 1890, of this pattern and it doesn't occur again; certainly after serial number 8400 it would appear all the movements where given the HJ stamp. And why a parrot? Jacot is the French word for the African Grey parrot.

It is interesting that a few Jacot carriage clocks from Baveux, serial numbers 1333 (see below) and 2069 for example, made before the parrot mark came into existence, are known with just the initials HJ hidden behind the ratchet wheel bridge in the same script as used later; obviously a transition period between keeping the backplate anonymous and then adding a trademark.



Paris & Made in Paris

Later Jacot clocks will have either *Paris* or *Made in Paris* stamped on the backplate.

Paris was the first style of stamp used, with serial number 6583 the first clock in the database known to have this. It is a very weak mark, unlike the normal bold ones seen in later examples, and is at an angle as if placed on the backplate as an after-thought. We know number 6522 wasn't stamped, so 6583 is one of the earliest to be so. 5972 is dated 1882 so it must be that 6583 was made in 1883, quite possibly due to an amendment in that year of the *Merchandising Act* of 1862 which further protected the trademarks on goods.

A further amendment to the *Merchandising Act* of 1887, which had replaced that of 1862, came into force in 1899 which stated that all pieces imported into Great Britain should be marked *Made in...* with the place of origin. For this reason the backplates on Jacot carriage clocks are now seen to be stamped *Made in Paris*, with the earliest recorded being a grand-sonnerie number 11948, as exhibited here. This would date from 1899 as it is known that 12022, also stamped with this mark, was presented in late 1899.

The Oval Award Trademark



The entrance to the Horological Hall at the Paris Exposition of 1889

The oval trademark is usually stamped between the plates and repeated on the back of the dial plate, although some early examples have it visible on the actual backplate. The mark was upgraded for the various awards won at the *expositions* of the time, although it wasn't changed after each award, just the three times. The first used, as recorded on clock number 21, shows the award of the bronze medals from the Paris Exposition of 1855 and the London Exhibition of 1862; the next stamp shows these with the addition of the award of silver medals from Paris exhibitions in both 1867 and 1878 and finally the last updated mark shows these four with the addition of the award of a Medaille d'Or, gold medal, from Paris in 1889.



Bronze 1855



Silver 1867



Gold 1889

Comparison of Clocks

Two relatively early engraved gorge examples made by Baveux for Jacot and HL for Drocourt

On first viewing the carriage clocks made by Louis Baveux, and then his son Alfred, for Henri Jacot and those made by HL for Pierre and Alfred Drocourt would appear to be nearly identical; but there are a few subtle differences as the following will show. Both were making these clocks in Saint Nicolas d'Aliermont in the mid-1870's.

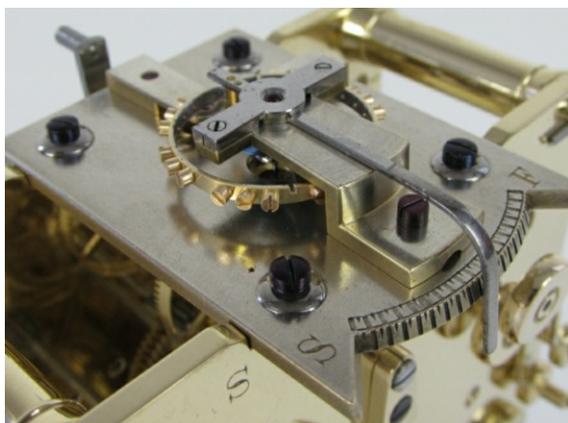
The Baveux case has a more upright handle than that of HL; the top moulding on the Baveux has a more pronounced corner and with differences to the form of the moulding on both the top and base; the foot on the Baveux clock carries on further under the case; the engraving to both is different but typical of the design used on both at this period with just a few subtle changes; both dials are from the same workshops, Valat & Mojon, as are obviously the hands, although Jacot would change to spade hands. The platforms are very similar in appearance, and although the HL is slightly more 'refined', the index engraving would suggest they may have both gone through the same workshop at some point to be finished.



Baveux for Jacot



H.L.





Baveux for Jacot



H.L.

At this period the Hands instruction is written in a very similar style before Jacot switched to a more flowing type; the rear contrate wheel bridge is horizontal on the HL but vertical on the Baveux; the HL ratchet wheels have a deeper groove to them; the HL has the regulation index written 'SLOW/FAST' as opposed to 'S/F' on the Baveux, although this was to change when Drocourt took on the Saint Nicolas workshops in 1875 and also used 'S/F'; both serial numbers have used a similar punch, the Jacot type would become larger within a few years; the main difference is that Baveux (and Jacot) blued all the steelwork on the backplate.

The tops of the cases show how Baveux & Jacot used a rectangular glass whilst HL & Drocourt used an oval glass.



324: GRANDE-SONNERIE WITH DAY & DATE

Serial No: 324

Case: Cast & chased decorative

Movement: Grande-sonnerie on two bells; with day and date apertures; with alarm

Dial: Diamond & dots; no inner ring; signed *Henri Jacot, 31 Rue Montmorency, Paris*

Hands: Gilt brass trefoil

Award Date: No stamp

Backplate: Number; No HJ stamp

With lockable wooden travelling box.

The cast and chased case is a style seen on other clocks of this period; not all signed by Jacot, although with near-identical features. It was a flamboyance rarely seen in the later Jacot clocks.

That others have been seen unsigned indicates that Henri Jacot made this style for a number of makers, an area of research I am now studying with some interesting results.

This clock was made prior to the stamped poinçon examples, and therefore before the 'commercialisation' of the business in the mid-1860s; the serial number being from the previous run in *Period II* of the Jacot business.

Courtesy of Antiquorum, Geneva



489: Early Henri Jacot

Signed for Henri Jacot on both the backplate and the Valat dial, this clock was made circa 1855. The case is quite obviously from the same maker as 324 above.

This clock has enabled me to follow my research into the *Period II* examples by making comparisons with unsigned carriage clocks that I have in my possession and which I felt showed all the features of being by Henri Jacot prior to the mid-1860s, after which date the Jacot clocks that we most associate with the name were made by his successors and which I have concentrated on in this catalogue.

Although not a part of the theme of this exhibition, these earlier unsigned carriage clocks are now proven to have been made by Henri Jacot and were supplied to others including Bautre of Geneva, C.J. Dent of Paris and Scherer of Paris, during the period from circa 1852 until 1866, all of which have no actual markings to suggest being from his workshops, just the style throughout being pure Jacot.

My findings into his early manufacturing will be the subject of a later paper and will include the Jacot *Period I*; the era from 1825 to 1850 which so far very little has been known about.



837: GORGE WITH JACOT'S HALF-HOUR SONNERIE

Serial No: 837

Case: Gorge

Movement: Half-hour sonnerie on two bells, with alarm (See frontplate page for image)

Platform: Angled two-part bridge with club-tooth escape wheel and original gilded finish (See platform page for image)

Platform number: 4475

Dial: Diamond & dots; no inner ring; signed by the retailer *Devienne Lamy a St Quentin*.

Rear of dial: signed for the *émailleur* Valat, who it is known also made enamelled dials for Bourdin and Roblin amongst others.

Hands: Moon

Award Date: 1878

Backplate: Number; No HJ stamp



The escapement is particularly interesting in being another of the few early examples seen with a club-tooth escape wheel; with a balance wheel a little finer than the norm and a thinner balance cock than used on later pieces. Another almost identical example, albeit with a pointed-tooth wheel, was used on Jacot number 825, a grande-sonnerie Gorge of similar design illustrated in *Allix & Bonnert*, 'Carriage Clocks, Their History & Development', plates V/14 & VII 8.

The movement is identical to that seen in Jacot number 1949, another half-hour sonnerie, excepting this model is on bells rather than gongs, and obviously came from the same *blanc roulant* maker, Louis Baveux.

The underside of the case has a lever for 'sonnerie/silent' as is usual with this half-hour sonnerie arrangement and which differentiates it from other forms of strike on the quarters.

This case has a five-bail centre to the handle, which was to become the common style on a Gorge case, but at this point was still competing with various other types, most noticeably the three part example as seen on 937.

The dial is signed for the retailer *Devienne Lamy à St Quentin* who were recorded as working at St-Quentin in 1850 with premises in Paris at Rue des Moineaux.

The award date is stamped 1878, in the middle of a run of movements stamped for 1862, when the serial number would indicate a late 1860's manufacture. This adds to the theory that a number of the *blancs roulants* were used later than the year they were made. It isn't until number 1949 that the last recorded 1862 stamp is used, with 2189 being the first recorded using the 1878 stamp. That this has a Valat dial adds to this theory as Valat died in 1874.



912: GORGE PETITE-SONNERIE WITH STAMPED BACKPLATE

Serial No: 912

Case: Gorge

Movement: Petite-sonnerie on two bells; with alarm

Platform: Angled two-part bridge

Dial: Diamond & dots with black Roman numerals; no inner ring; signed *Henri Jacot*

Hands: Moon

Award Date: 1862

Backplate: Number; No HJ stamp. Unusually has the Jacot oval award stamp placed on the backplate

Gong block: F.D.

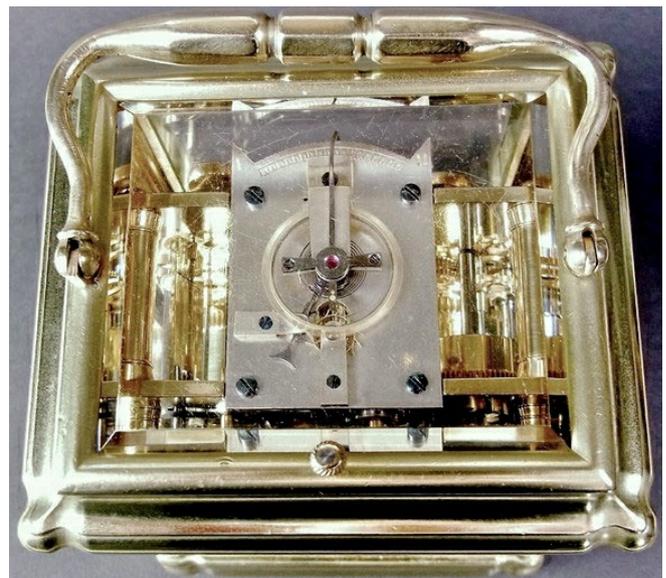
This case is typical of many of the early Jacot gorge cases with very strong and sharp lines. The handle has similarities to number 1949, being one of a number of variants used in the early production of gorge cases before the five-bail style became the norm.

Another early example signed on the dial for Henri Jacot

The movement is most probably made for Jacot by Louis Baveux, father of Alfred, as it has all the features associated with him including the larger than normal dial pillars.

It is most unusual to observe the Jacot oval award stamp placed on the backplate, as it usually placed between the plates. Interestingly a known early Drocourt from the same period is also stamped on the backplate with the Drocourt poinçon rather than between the plates as is the norm.

Courtesy of Grande Auctions, Folkestone



HJ

937: GORGE WITH SLOW BEAT

Serial No: 937

Case: Gorge

Movement: Strike/repeat on a gong

Platform: Angled two-part bridge

Dial: Diamond & dots with black Roman numerals; no inner ring; signed for the retailer *Volk, 40 Western Road & 51 Preston Road, Brighton*

Hands: Moon

Award Date: 1862

Backplate: Number; No HJ stamp

Gong block: F.D.

With original box

This case has similarities to number 1148 with the same handle, being a variant used in the early production of Gorge cases before the five-bail style became the usual, and with the mouldings to the case less pronounced than other, sharper examples of the period. The rare similarity between the two is that the escapement runs slower, at 15,000 beats per hour, than would be expected on a clock by Jacot, which normally run at 18,000 beats, and this changes the wheel count within the train.

A further difference on this case not seen on any others, is the top window which doesn't cover the whole of the area as is the norm.

Magnus Volk is recorded as a watch and clockmaker, as well as a retailer, working in Brighton, Sussex .

He was originally from Langenbach, Baden (now part of Germany) and moved to Brighton in circa 1845 when it is known he had a shop at 11 Union Street. He married in 1850 at around the time he moved to either 35 or 45 Western Road, moving to number 40 in circa 1858, then again to 51 Preston Street in circa 1867. He died in 1869 which dates this clock to within these two years.

Interestingly, he was the father of the engineer, also named Magnus Volk, born at Western Road in 1851, who built the famous electric railway, *Volks Electric Railway*, that runs along Brighton seafront, as well as building the Brighton clock tower. Magnus Jnr was also the first person in Brighton to equip his home with electric lighting.



997: ENGRAVED GORGE GRANDE SONNERIE

Serial No: 997

Case: Engraved Gorge

Movement: Grande-sonnerie on two gongs

Blanc roulant number: 64 (For Louis Baveux)

Platform: Angled two-part bridge

Dial: Diamond & dots with black Roman numerals

Rear of dial: stamped for Mojon

Hands: Moon

Award Date: 1862

Backplate: Number; No HJ stamp

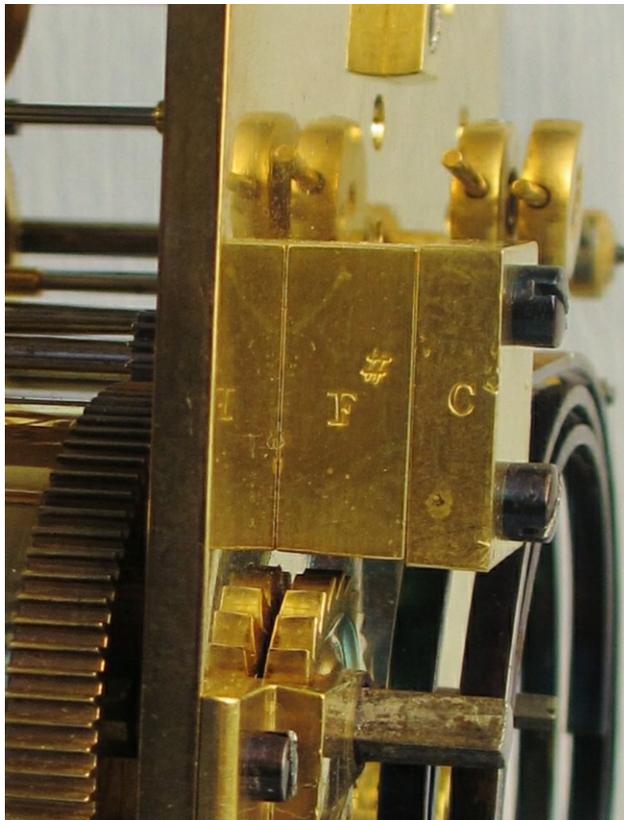
Gong block: F.D. With gong notes to the side; F# & C
With original numbered key

A stunning engraved gorge case housing a grande-sonnerie movement, attributable to Louis Baveux, father of Alfred.

A rare feature is seen on the two gong blocks, signed as usual on the early Jacot clocks 'F.D' but with the addition to the side of the block of the actual note of the gong; F# to the inner block, C to the outer.

The key is of the usual Jacot style but stamped with the number in a different position to the norm; tucked into the curve on the edge.

An identical case is seen used with 1664, as well as other early engraved gorge models.



1148: BELL STRIKING GORGE WITH A SIGNED PLATFORM

Serial No: 1148

Case: Gorge

Movement: Strike/repeat on a bell with alarm, signed for Klaf-tenberger

Blanc roulant number: 295 (for Louis Baveux)

Platform: Crescent bridge with a club-tooth escapement, signed for T. Martin, Regent Street, London. (See platform page for image)

Platform Number: 90476

Dial: Diamond & dots with black Roman numerals; no inner ring; signed for Klaf-tenberger

Hands: Moon

Award Date: 1862

Backplate: Number; No HJ stamp

Having a platform signed by T. Martin in this manner is more generally found on some clocks by Drocourt or Henri Capt, but rarely on pieces by Jacot, another being a late example, number 16530. This is a typical Jacot platform, with the crescent bridge and Jacot style of engraving.

This is obviously another example of an early made movement which has been finished at a later period as Martin was not recorded at this Regent Street address at this time.

The escapement runs at 15,000 beats per hour, rather than 18,000 which is the norm on Jacot clocks. Another example to do so being number 937.



1949: JACOT'S HALF-HOUR SONNERIE

Serial No: 1949

Case: Gorge

Movement: Half-hour sonnerie on two gongs

Blanc Roulant Number: 791 (for Baveux)

Platform: Angled two-part bridge (See platform page for image)

Dial: Diamond & dots; no inner ring

Hands: Moon

Award Date: 1862

Backplate: Number; no HJ stamp

Arrow mark as seen on movements by Delépine, close associate of both Jacot and Baveux.



This style of strike would appear peculiar to Jacot, in which there is *grande-sonnerie* strike, but only on the half-hour rather than all the quarters, as is normal, although a few other examples by other makers have since been examined. This allowed for an extra complication without the need for the larger barrel required for the extra strike on a *grande-sonnerie*. On inspection it is noted that this movement is identical to the other half-sonnerie, 837, except that 837 is on a bell and has alarm work; both obviously from the same workshop.

1664: ENGRAVED GORGE QUARTER STRIKE

Serial No: 1664
Case: Engraved Gorge
Movement: Quarter-strike on two bells
Blanc roulant number: 516 (For Louis Baveux)
Platform: Angled two-part bridge
Dial: Diamond & dots with black Roman numerals
Rear of dial: stamped for Mojon
Hands: Moon
Award Date: 1862
Backplate: Number; No HJ stamp

Another stunning engraved gorge case housing a quarter-striking movement, attributable to Louis Baveux, father of Alfred.

Obviously made at a similar date to number 997, this case is identical in its construction and obviously engraved by the same hand with only slight variations in the design.

Both this and 997 have dials signed on the rear with the mark of Adolphe Mojon, who also made dials for Drocourt at this time.

The rear of the dial has, along with the Mojon mark, instruction that this clock was to be for Dent, quite probably via the Paris & London supplier and retailer Valogne for whom it is also marked.

In 1884 Valogne an *horloger à Londres* was introduced to the *Chambre Syndicale de l'Horlogerie Paris* by Drocourt as a possible member, *adherent*, a time that Drocourt was also supplying Dent with carriage clocks. This may well have been Charles Valogne, who supplied clocks made by Drocourt, Jacot and others and whose stamp was the initials C.V. often placed on a movement backplate, or his son Louis who it is known was working with Dent in London.

The movement is stamped to the top of the front plate with the numbers 23 11 77 which ties in with the date that this clock was probably made; the 23rd of November, 1877.



3083: QUARTER STRIKE WITH CLUB-TOOTH ESCAPEMENT

Serial No: 3083

Case: Gorge

Movement: Quarter strike with alarm; AB monogramme for Alfred Baveux.

Baveux serial number: 3154

Platform: Unusually being a straight-line with club-tooth escapement. (See platform page for image)

Platform numbered: 843

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Moon

Award Date: 1878

Backplate: Number; No HJ stamp

Another example of an earlier clock with an escapement different from the norm being a straight-line escapement with club-tooth, which was used by Jacot on only a very few examples. One of the *blancs roulants* from the remaining Jacot stock was finished off by M. Pitou before 1974, as shown in *Allix & Bonnert*, 'Carriage Clocks, Their History & Development', and has an almost identical platform. The style of *fast/slow* engraving is seen on the platforms of other clocks that are not signed by Jacot, but have similar features; one example being an anonymous *bambu* cased clock numbered 2108, the platform certainly coming from the same workshops as those used on Jacot clocks.

This is one of the last recorded examples to have moon hands, with spade hands now the norm with the odd exception, 3852 being one, and is also the last recorded without the HJ parrot trademark, excepting a small intermittent run later in production. With a presentation in India for 1889; obviously being later than the clock itself.



3767: EARLY CORNICHE TIMEPIECE



Serial No: 3767

Case: Corniche with no step to base

Movement: Timepiece

Platform: Angled two-part bridge (See platform page for image)

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp

With the original numbered travelling box

This example differs from later corniche models in having a 'cushion' moulding to the base and a simpler form of ball blocks to hold the handle; a form used for timepiece corniche clocks for a number of years, but not for striking examples. For a comparison see number 5216.

The backplate is still stamped with the small sized serial numbers as used from the earliest clocks.

Jacot now using spade hands.

3852: GORGE CASED PETITE-SONNERIE

Serial No: 3852

Case: Gorge

Movement: Petite-sonnerie with alarm, and with the AB monogramme for Alfred Baveux.

Baveux serial number: 3918

Platform: Crescent bridge, serial number 1954

Dial: Diamond & dots with black Roman numerals; No inner ring.

Rear of dial: à Jacot, Jt (for Émile Jeannet)

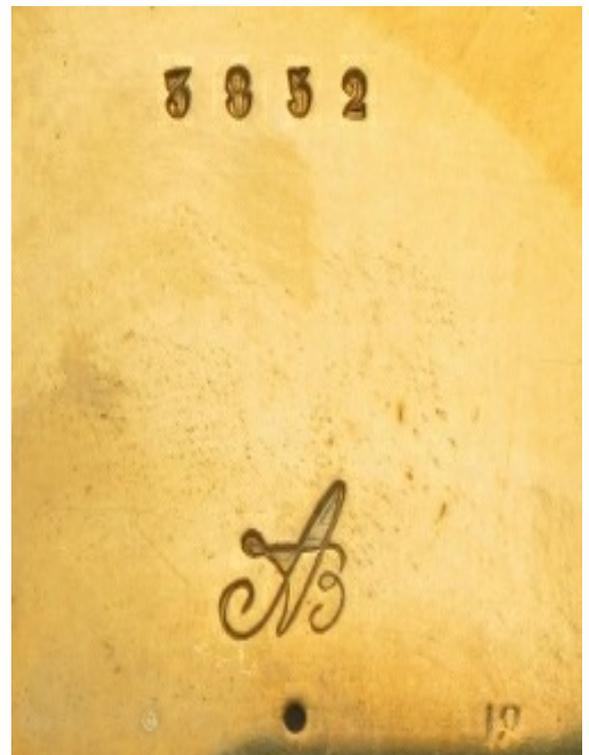
Hands: Moon

Award Date: 1878

Backplate: Number; HJ stamp

Gong block: F.D.

This clock has the original marked Jacot glasses to all sides.
At present this is the last recorded Jacot recorded with moon hands before the full changeover to spade; being the end of the transitional period.



4156: PETITE-SONNERIE ANGLAISE RICHE

Serial No: 4156

Case: Anglaise-riche with fluted columns having Corinthian capitals and a Greek key handle

Movement: Petite-sonnerie on two gongs, with the AB monogramme for Alfred Baveux. (See frontplate page for image)

Baveux serial number: 4229

Platform: Crescent bridge (See platform page for image)

Platform serial number: 2903

Dial: Triangles at the five minutes intervals, with half-hour gold asterisk decoration between each of the Roman hour numerals; with a deeply engraved silvered mask that is only seen on carriage clocks by Jacot; inner ring

Hands: Spade

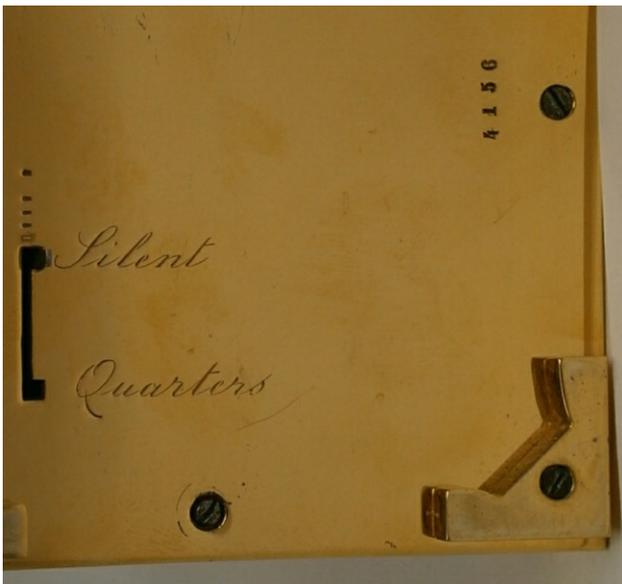
Award Date: 1878

Backplate: Number; HJ stamp

Gong block: F.D.



This style of case and dial, with the heavy engraving then gilded and on a grooved silvered background, was particular to Jacot at this time and often housed movements with complications such as grande & petite-sonnerie.



4635: GRANDE-SONNERIE FOR THE GERMAN MARKET

Serial No: 4635

Case: Gorge

Movement: Grande-sonnerie with alarm, and with the AB monogramme for Alfred Baveux. All markings, on the backplate and underside, are in German. (See frontplate page for image)

Baveux serial number: 4358

Platform: Crescent bridge, stamped Travers with the Agassiz fish trademark and with a steel bridge. (See platform page for image)

Agassiz serial number: 2762

Dial: Diamond & dots with black Roman numerals. Signed for the retailer: E. Kutter, Hofuhrmacher, Stuttgart.

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp

Gong block: F.D.

With numbered travelling case & key

Unusual in being stamped with Germanic lettering. Ernst Kutter was a recorded watchmaker, jeweller and retailer in Stuttgart, with the business still operating today. He was born in March 1824 and died in February 1905.



5175: MINIATURE BAMBU

Serial No: 5175

Case: Miniature Bambu

Platform: Crescent bridge

Dial: Dots at each five-minute interval, with black Roman numerals and blue Arabic outer numerals; with a matt silvered mask; inner ring

Hands: Spade

Award Date: None

Backplate: Number; HJ stamp

A more unusual style of miniature case with bamboo top & bottom mouldings as well as feet, along with bamboo pillars and handle.

There is actually a mistake on the dial in that all the five minute intervals are shown as dots with the exception of XI o'clock which has a baton marking as on the remaining minutes.



5216: CORNICHE STRIKE

Serial No: 5216

Case: Corniche with no step to base

Movement: Strike

Platform: Angled two-part bridge

Dial: Diamond & dots with black Roman numerals; inner ring

Rear of dial: 5216 à Jacot J.D.R. N (ink) (for Émile Jeannet)

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp

Gong block: F.D.

With numbered key

By this period Jacot was using the crescent platform as the norm but this still has the two-piece angled example, although this is a fairly early clock for a Corniche.

The movement has no markings for a *blanc roulant* maker and was made during the Baveux period, which suggests that Baveux was only supplying the more complicated movements.



5238: ANGLAISE WITH A DECORATIVE DIAL

Serial No: 5238

Case: Anglaise with beaded corners

Movement: Strike repeat

Platform: Crescent bridge

Platform serial number: 9593

Dial: Arabic numerals within gilt roundels with a decorative centre and a cream ground.

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp; Paris

Gong block: F.D.

An example of Jacot sometime using a fancy dial, although fairly uncommon at this earlier period compared to the beginning of the 1900's.



5362: CORNICHE TIMEPIECE

Serial No: 5362

Case: Corniche with no step to base

Movement: Timepiece

Platform: Angled two-part bridge

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp

The handle has the ball block stops, and earlier style 'cushion' different mouldings to the case, as used on timepieces and as seen on number 3767.



7275: GORGE STRIKE

Serial No: 7275
Case: Gorge
Movement: Strike
Platform: Angled two-part bridge; numbered 10507
Dial: Diamond & dots with black Roman numerals; inner ring
Hands: Spade
Award Date: 1878
Backplate: Number; No HJ stamp; Paris
Gong block: F.D.

With numbered key

No HJ parrot stamp on the backplate, this occurred for a short period between 1882 and 1890 with over half the movements recorded being without the mark.



7485: CORNICHE STRIKE/ALARM

Serial No: 7485
Case: Corniche with step to base
Movement: Strike with alarm
Platform: Angled two-part bridge
Dial: Diamond & dots with black Roman numerals; inner ring
Hands: Spade
Award Date: 1878
Backplate: Number; No HJ stamp; Paris

With numbered key

Another movement without the HJ parrot stamp on the backplate, as with 7275.



7764: A HIGHLY DECORATIVE CAST CASE & DIAL

Serial No: 7764

Case: Decorative chased & cast brass, gilded

Movement: Strike/repeat

Platform: Crescent bridge; numbered 10769

Dial: Diamond & dots with black Roman numerals; inner ring with a cast silver mask.

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp

With numbered key



A quite magnificent Jacot clock and possibly a one-off. The case is of finely cast and chased work with a silver mask to the dial of equal quality. The Jacot workshops had produced some wonderful pieces in the first few years of the 1860's, with finely cast cases housing fairly complicated movements, but this is the first recorded in the Albert era.

8903: CORNICHE STRIKE

Serial No: 8903

Case: Corniche with step to base

Movement: Strike

Platform: Crescent bridge

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp; Paris



9560: DECORATIVE CASE WITH ART NOUVEAU FEATURES

Serial No: 9560

Case: Rectangular with barley-twist columns, filigree fretted panels to the sides and dial.

Movement: Strike/repeat

Platform: Crescent bridge

Dial: Diamond & dots with black Arabic numerals; inner ring

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp; Paris

One of the earliest recorded to have Arabic numerals in a style that Jacot used later in his carriage clock production. This clock would date to 1893, just at the start of the Art Nouveau period.



9610: CORNICHE STRIKE

Serial No: 9610

Case: Corniche with step to base

Movement: Strike

Platform: Crescent bridge

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1878

Backplate: Number; HJ stamp; Paris

With numbered key



10993: MINIATURE CORNICHE TIMEPIECE

Serial No: 10993

Case: Corniche with no step to base

Movement: Timepiece

Platform: Crescent bridge

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: None

Backplate: Number; HJ stamp; No Paris stamp

With numbered key & leather travelling box



The majority of miniature clocks didn't have the award oval between the plates nor a *Paris* stamp on the backplate as normal size carriage clocks of this period did; more than likely due to lack of space, although a few made later are recorded with *Made in Paris* stamped on them. This was most likely due to the stricter ruling on goods being imported into Britain after the 1899 amendment to the 1887 *Merchandising Act* which required all goods to be so marked, this clock being made in circa 1895.

11211: NICKEL PLATED CORNICHE STRIKE REPEAT

Serial No: 11211

Case: Corniche with step to base

Movement: Strike/repeat

Platform: Crescent bridge

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1889

Backplate: Number; HJ stamp; Paris

One of the very few nickel plated carriage clocks by Jacot recorded, although there have been a number that combine this plating with gilding to complete a two-tone effect.

Other examples of this style of decoration have been seen on the cases of clocks signed for Drocourt.



11948: GRANDE-SONNERIE WITH A YERSIN PLATFORM

Serial No: 11948

Case: Corniche with step to base

Movement: Grande-sonnerie with a Baveux movement. (See frontplate page for image)

Platform: Large platform with a crescent bridge and a steel bridge, Brequet overcoil hairspring and stamped with a gothic 'y'; possibly Yersin. (See platform page for image)

Dial: Diamond & dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1889

Backplate: Number; HJ stamp; Made in Paris

Gong block: F.D.

This grande-sonnerie has a movement identical to those supplied to Jacot by Louis Baveux, when working together before 1883, followed by Alfred Baveux until his death in 1891 and then Baveux Frères; although it is unsigned, as those made after 1883 always were.

The platform is stamped with the gothic 'y'; quite probably for Yersin, a well known escapement maker who was working in Neuchâtel.

This is the first number on the list to have the full *Made in Paris* stamped on the backplate, rather than just *Paris*, although the latter continued for a short period as stock was obviously used up. This would date the clock to 1899.



12193: GORGE WITH TRIANGLE MARKINGS

Serial No: 12193
Case: Gorge
Movement: Strike
Platform: Crescent bridge
Dial: Triangles at all fives with black Roman numerals;
with inner ring
Hands: Spade
Award Date: 1889
Backplate: Number; HJ stamp; Paris

The only clock as yet recorded that has inverted triangles at the quarters and then dots at the remaining five minute intervals rather than the usual diamond & dots or later batons, interestingly this comes between the change from the former to the latter, so presumably something transitional when Jacot may've been working out where to go next with this decoration.

This example is also one of the last to be recorded with the *Paris* stamp, although the *Made in Paris* style had been in use for a short period beforehand.



12749: MINIATURE WITH BATON NUMERALS

Serial No: 12749
Case: Corniche miniature
Movement: Timepiece
Platform: Crescent bridge
Dial: Baton five-minute markings with black Roman numerals; inner ring
Hands: Spade
Award Date: None
Backplate: Number; HJ stamp; No Paris

One of the first examples to have batons at the five minute markings as opposed to the earlier style of diamond & dots. As with other miniature clocks there is no oval award stamp nor a *Paris* stamp.



13363: CORNICHE TIMEPIECE

Serial No: 13363
Case: Corniche with step to base
Movement: Timepiece
Platform: Crescent bridge
Dial: Batons with black Roman numerals; inner ring
Hands: Spade
Award Date: 1889
Backplate: Number; HJ stamp; Made in Paris



13640: CORNICHE TIMEPIECE

Serial No: 13640
Case: Corniche with step to base
Movement: Timepiece
Platform: Crescent bridge
Dial: Batons with black Roman numerals: inner ring. With heavier than normal numerals
Hands: Spade
Award Date: 1889
Backplate: Number; HJ stamp; Made in Paris



14079: MINIATURE OVAL TIMEPIECE

Serial No: 14079
Case: Oval miniature
Movement: Timepiece
Platform: Crescent bridge
Dial: Batons with black Roman numerals; inner ring
Hands: Spade
Award Date: None
Backplate: Number; HJ stamp; Made in Paris

With numbered key and box

As with other miniature examples there is no oval award stamp between the plates, although *Made in Paris* is now stamped on the backplate, quite probably, as discussed previously, due to the enforcement of the 1899 amendment to the 1887 Merchandising Act requiring goods imported into Britain to be marked as such.



14193: BAMBU CASE WITH ARABIC NUMERALS

Serial No: 14193
Case: Bambu
Movement: Strike repeat
Platform: Crescent bridge
Dial: Baton with gold stars at the quarter hours and black Arabic numerals; inner ring; with a gilt matt mask
Hands: Spade
Award Date: 1889
Backplate: Number; HJ stamp; Made in Paris

With numbered travelling box.

A style very much associated with Jacot, although this type of bambu case is nonetheless seen with either no makers mark or stamped by other Parisian makers, although the movements are virtually identical. Examples recorded include those stamped for Leroy, and Gay, Lamaille et Cie only differing slightly in the movement style.

There is recorded a Drocourt grande-sonnerie, serial number 19101, which is housed in an identical case.



15677: PILLARED CASE

Serial No: 15677

Case: Anglaise with fluted pillars and cushion mouldings

Movement: Strike repeat

Platform: Crescent bridge

Dial: Four dots grouped at each quarter, diamonds for the additional five minutes, with black Arabic numerals; inner ring. With a matt mask

Hands: Spade

Award Date: 1889

Backplate: Number; HJ stamp; Made in Paris

This clock can be dated fairly accurately as it has a presentation inscription to the front for the year 1903.



16025: CORNICHE STRIKE

Serial No: 16025

Case: Corniche with step to base

Movement: Strike

Platform: Crescent bridge

Dial: Batons with black Roman numerals; inner ring

Hands: Spade

Award Date: 1889

Backplate: Number; HJ stamp; Made in Paris

With numbered key

By this period, the early 1900's, the standard Corniche style had evolved from that of twenty-five years previously by having the slightly more moulded case, the more efficient handle stops and the step within the arch of the base.



16334: CORNICHE TIMEPIECE

Serial No: 16334
Case: Corniche with step to base
Movement: Timepiece (See frontplate page for image)
Platform: Crescent bridge
Dial: Batons with black Roman numerals; inner ring
Rear of dial: 16334 Jacot Ord J= (for Jeannet)
Hands: Spade
Award Date: 1889
Backplate: Number; HJ stamp; Made in Paris



17015: SMALL CORNICHE STRIKE

Serial No: 17015
Case: Corniche with step to base
Movement: Strike
Platform: Crescent bridge
Dial: Batons with black Roman numerals; inner ring
Hands: Spade
Award Date: 1889
Backplate: Number; HJ stamp; Made in Paris

This is a smaller version than normal as can be seen in the comparison. Jacot also produced this size variant in a gorge case as can be seen with number 19713 shown later in the catalogue.



18125: CORNICHE MINIATURE WITH PORCELAIN PANELS

Serial No: 18125

Case: Corniche miniature with step to base

Movement: Timepiece

Platform: Crescent bridge

Dial: Batons with black Roman numerals; inner ring

Hands: Decorative gold pierced

Award Date: None

Backplate: Number; HJ stamp; Made in Paris

In general Jacot tended toward the less decorative and flamboyant clocks, leaving that to his rival Drocourt, so it is uncommon, although not unknown, to find a miniature clock with porcelain panels such as this. Each is beautifully painted with females within a garden setting and all are signed and numbered to the rear.



19713: SMALL GORGE WITH THE LAST RECORDED NUMBER

Serial No: 19713

Case: Gorge

Movement: Strike repeat (See frontplate page for image)

Platform: Crescent bridge

Platform number: 1592

Dial: All dots with black Roman numerals; inner ring

Hands: Spade

Award Date: 1889

Backplate: Number; HJ stamp; Made in Paris

With numbered key & travelling box



The last known recorded Jacot serial number, this clock would've been manufactured circa 1914, a number of years before the last record of the Henri Jacot business in rue Montmorency; years that, due to the outbreak of the Great War, were to be dormant for the Jacot business.

It has dots at the five-minute markings rather than the usual batons, in the manner of Drocourt at this time, and a horizontal rear contrate wheel bridge rather than the vertical usually used by Jacot, indicating a later movement possibly made by a different supplier.

The instructions in ink on the rear of the dial appear to have been written in the same hand as that on number 1949 made some forty or so years previously.

This is another carriage clock of the slightly smaller than normal size, as also seen with the Corniche example 17015.

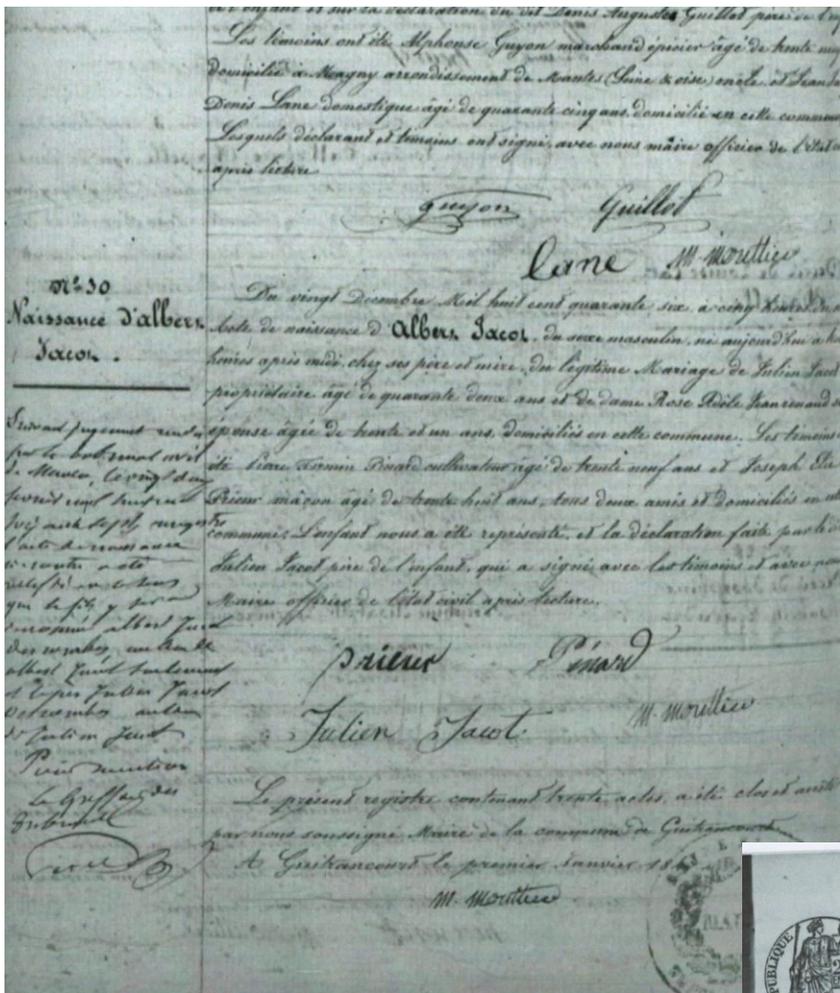


1333 - A MISSING LINK: JACOT - BAVEUX - DELÉPINE

Although not part of the original exhibition, I have added this, and the following Jacot clock, to the catalogue as both are highly unusual examples and show the relationships within the Saint-Nicolas-d'Aliermont *horlogers* and, with this example, the relationship with the Delépine family. The Jacot workshops, becoming those of Baveux, were in the centre of the town, a brick wall dividing them from those set-up later by Armand Couaillet and across the road from Delépine-Barrois, previously Delépine-Canchy the successors to Honoré Pons. It is recorded that Clémence-Aldérique Baveux, the sister of Louis Baveux who worked alongside Henri Jacot, was married to François-Joachim Delépine, brother to Charles-Boromé Delépine, founder of Delépine-Canchy, making Françoise-Joachim the uncle-in-law to Alfred Baveux, who took on the Baveux business and worked closely with Albert Jacot. A number of Jacot carriage clocks from the period prior to 1880 appear to have come from the Delépine workshops, or certainly a collaboration between Delépine and Baveux, the hand indication arrow on these being typical of their production, with 2193 being a good representative example. It was only after completing my research for this catalogue that a further, rarely used, Jacot trademark came to light and which was current around the time that the previously mentioned Delépine/Jacot clocks were being produced. This mark being the initials H.J. and generally hidden away behind the going side ratchet wheel set on the backplate, with one example known also stamped on the frontplate with the initials *A.B. & D.*; who I now be assume to be Alfred Baveux and Delépine. This clock shown here is not only stamped with the regular Jacot poinçon within the movement, although without the *A.B. & D.* mark, but was found to have this unusual H.J. stamp hidden on the backplate. But what makes this clock most interesting is the backplate markings, including the style of lettering used for the S/F regulation index, is pure Delépine and not at all as would be expected from Jacot, and also has the Delépine hand indication arrow and their style of lettering for the wording *Hands*. Not only that, it also has typical Baveux steel under-dial work as opposed to the normal brass and the Baveux striking rack with a double-gap for insuring correct half-hour striking. It also employs 'Baveux' double-finned dialplate pillars, which is important to note as the only other carriage clocks I have seen with this type of pillar happen to be either anonymous examples stamped with the Delépine arrow or those also having the Delépine *Pons* trademark. This Jacot also has a Baveux *blanc-roulant* serial number which runs in sequence with other clocks on the database. So a direct link between Jacot, Baveux and Delépine and one that therefore makes the earlier Jacot clocks seen with Delépine style arrows and hand setting to be a probability rather than just a possibility as coming from 'across the road'.



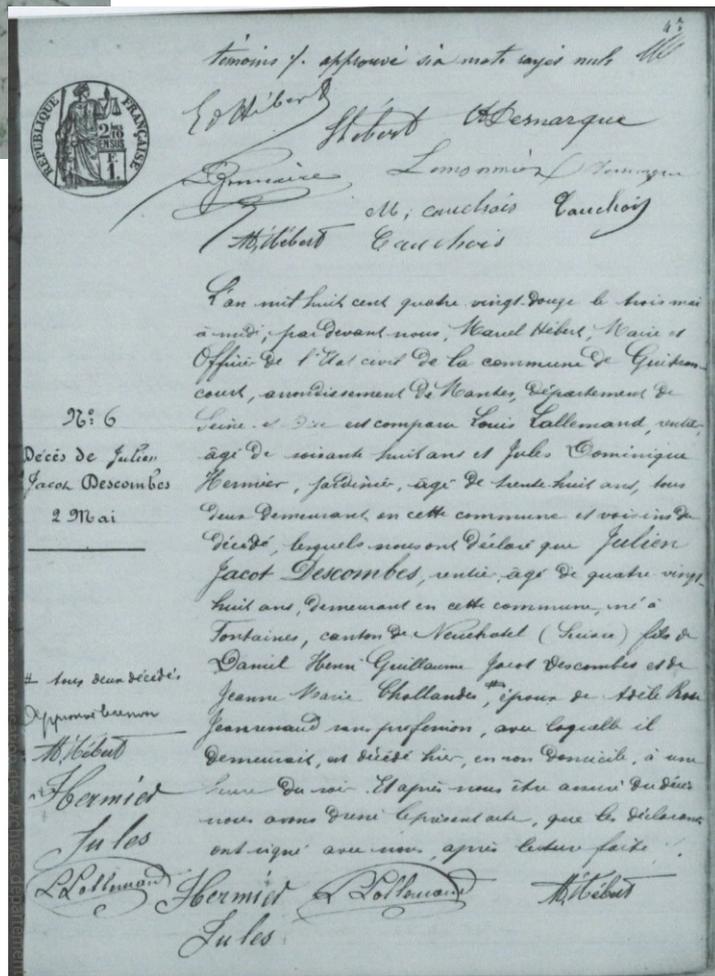
HJ



The birth certificate of Albert Jacot-Descombes

Dated 20th of December 1846

With an interesting side note explaining that in this document the names Jacot and Jacot-Descombes are understood to be the same and which is confirmed on a further document issued in



Death certificate of Julien Jacot-Descombes

at Guitrancourt

Dated: 3rd May 1892