



Whispers of Time: Walking the Cellars of Jacquesson

History leaves its traces in Champagne not in monuments, but in choices. At Jacquesson, the headquarters in Dizy feels less like a museum than a workshop, a place where continuity is crafted daily. I was welcomed at the door and guided into the cellars with a calm precision that mirrored the philosophy of the house itself: no noise, no ornament, only what matters.

Jacquesson's story reaches back to 1798, when Memmie Jacquesson established the house that would later win praise from Napoleon himself. Yet the real transformation came much later, when brothers Jean-Hervé and Laurent Chiquet took over in the late 20th century. They stripped away the excess, narrowed focus, and made one radical choice: instead of chasing expansion, they reduced production and let philosophy guide the wines.

That philosophy was as clear in the cellars as in the glass. The 700 series, which we tasted together, is not a single blend repeated endlessly for consistency, but an evolving portrait of each year. Each new release builds on the previous one — not replacing it, but extending the conversation. The wines are not identical; they are part of a lineage, numbered like chapters in a long, unfolding book. In another corner of the cellar rested the DT bottles — *dégorgement tardif*, wines aged far longer on lees than convention demands. They speak less of the urgency of the market and more of patience, of what time alone can bring. To taste them is to glimpse the philosophy that animates the house: Champagne not as luxury, but as truth slowly revealed.



The domaine's cellars extend deep under Dizy, with natural chalk walls that regulate humidity and temperature without the need for heavy intervention.



Jacquesson maintains old-vine Chardonnay and Pinot Noir parcels across Avize, Aÿ, and Dizy — vineyards that anchor both blends and single-parcel wines.

Jacquesson bottles are easily spotted: they're individually numbered, a subtle detail that reinforces each wine's identity within the 700 series.



The house uses oak foudres rather than small barrels, allowing gentle oxygen exchange without imparting heavy oak flavors.



Fewer than 300,000 bottles are produced annually — a fraction compared to major houses — making scarcity an inherent feature of Jacquesson.



The domaine composts grape marc (pressed skins and seeds) and returns it to the vineyards, closing the natural cycle of soil nourishment.



Disgorgement dates are clearly printed on every label, an uncommon transparency that helps collectors track development and maturity.



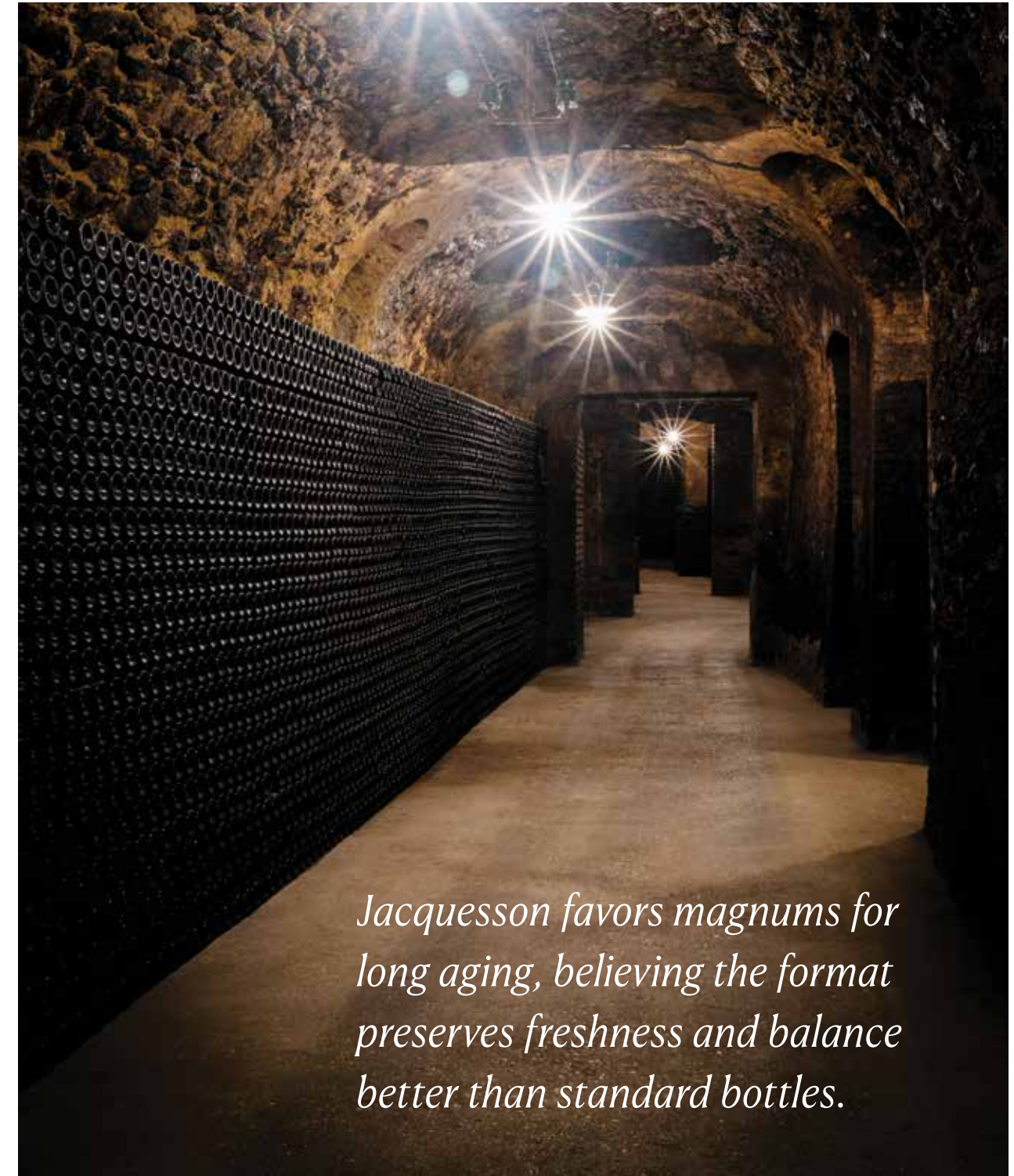
Jacquesson is philosophical without ever being abstract. Its methods — parcel-by-parcel vinification, restrained use of dosage, rigorous vineyard work — all serve clarity. Each decision reduces the gap between vineyard and glass. In this sense, the cellars are not just storage but a laboratory of fidelity, where the voice of the land is preserved rather than decorated.

What struck me most was how much restraint defines Jacquesson. They could grow bigger. They could make more. They could smooth the edges. Yet they don't. Each bottle is an argument for depth over breadth, for patience over hurry. Visiting the house, one senses this not as marketing posture, but as lived conviction.



Many bottles rest years longer than Champagne's legal minimum — some well beyond a decade — reflecting the house's obsession with time.

In the 19th century, Jacquesson invented the muselet — the wire cage that holds a cork in place — now standard across the world of sparkling wine.



Jacquesson favors magnums for long aging, believing the format preserves freshness and balance better than standard bottles.

When we returned from the cellars to taste, the wines themselves carried the message. The 700 series was vibrant yet grounded, while the DT cuvées brought a haunting complexity, a sense of time itself compressed into bubbles. Nothing shouted. Everything whispered. And the whispers, if you listened, were enough. Jacquesson doesn't offer spectacle. It offers continuity — a line from past to present, drawn in chalk, vine, and patience. To walk

its cellars and share its wines is to understand that Champagne need not dazzle to endure. Sometimes, it only needs to persist. That persistence is now reinforced by new stewardship: in 2022, Jacquesson joined the Artémis Domaines family — the group that also cares for Château Latour, Clos de Tart, Domaine d'Eugénie, Château-Grillet, Bouchard Père & Fils, Eisele Vineyard, Beaux Frères. It is not a shift in direction, but an affirmation.