

Jacobin

History: The Jacobin has a long and glorious history in the United States. In "The Pigeon," Levi recounts Jacobin entries at the earliest recorded United States shows, most of them during the mid 19th century, after the Civil War. The Jacobin is one of our older breeds and is described in all of the oldest literature upon pigeons. Cited as "Cyprus Pigeons" (1603) confirms that the original birds may have come from the East by way of Cyprus. Frenchmen Boitard and Corbie (1824) make a connection to Capuchin. Another cites a similarity to the order of Capuchin Friars who affected shaved heads enveloped in a dark hood. Another name sometimes given is Pigeon Carme, Making reference to the Carmelite Friars.

A Review of the Jacobin Standard: by Tom Reich:

Carriage (15 pts): When viewing a finished Jacobin in the show pen (by finished, we mean every feather has been molted in, or finished out) the first and absolute requirement the bird must possess is carriage or (type). When showing, the Jacobin presents itself in a very upright and steady position. It must pose as an every ready stretcher. The significance of this demanding posture displays at best the bird's overall degree of balance. Within this process of stretching, the Jacobin will slightly tighten its neck skin (feather tracts) as it draws its neck into full reach, thus shaping its flowering formation into a firm, blending and evenly fitted appearance throughout.

The head formation must also be set in even perspective with the Jacobin's body. Ideally, if one were to draw a vertical line from the center of the bird's foot it would pass through the middle of the rose. The pigeon should stand this erect and still with the proper "show table" manners while displaying its side profile to the judge.

A free or natural show bird will exhibit this demanding conformation naturally, (the bird's own natural posture) and little or no coaxing with the judging stick is required.

Should the Jacobin crouch or squat, a disqualification may be called. The bird should never overshown, that is, cast its entire body in such a backward motion that it inadvertently stumbles over its own tail and wing lights.

Body (5 pts): The standard stresses that the Jacobin's body must possess an overall slim, contouring appearance, that when viewed from whichever angle, a sleek, slender effect will prevail throughout. The body should gradually taper in, from the Jacobin's breast, down through its tail, and never present a cobby or stout build. This entire shape should offer the viewer a smooth streamline form. The width between the shoulder region must especially promote a narrow breast margin. Both wing butts should be covered with breast plumage.

When showing or stretching properly, the back will arch upward, exhibiting a slightly hollow, dipped or concave effect. Wing flights must be carried above the tail at all times, then length should extend to the end of the tail. The neck must provide good length, or reach, giving its feather formation a tall formation to radiate around. The legs, also of medium length, should be set forward enough, enabling the Jacobin to cast its body vertical or upward with greater ease, when showing. The foot might find proper alignment, parallel with the rose above it. If placed too far back, the bird might be hindered from showing freely for any certain length of time. Correct leg setting gives ease and agility to the showing Jacobin's attentive station. Long, smooth hock feathers help dress up the show Jacobin completing this entire smooth, slender silhouette.

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Head Formation: Before we begin orienting the entire head formation governing the ideal Jacobin's makeup, one must first understand the basic locations of the various feather components along with their identifying terms.

View the Jacobin in side profile, while standing at attention. An imaginary line might be drawn vertically through the center of the rose, extending past the top of the entire formation's height. The chain is that portion of feather extending forward beyond the bird's face. The formation enveloping the back is referred to as mane.

The mane and chain themselves are subdivided. This division exists from a horizontally drawn line which passes through the Jacobin's eye level. The areas above this division are phrased, the upper chain extension and upper mane extension. These two lines provide the head formation with four unequal parts.

Top feather is the amount of length of feather extending upward above the Jacobin's head. So another imaginary line may be drawn across the top of the head to exemplify them.

The hood is that section of feathers located at the back of the head which curves slightly upward and forward toward the back. Simply, the hood is the first row of feathers lying directly behind the back of the Jacobin's white marked head. It's the Jacobin's long "shell crest". All feathers behind the hood, yet above the head are top feathers.

Side Profile: Within both side profiles centered within the formation's narrow whip in region, lie the rose. Defined as that focal area where the outermost side profile feathers originate and radiate around, each rose somewhat resembles the center of a whirlpool. The size and circumference they possess basically reflects how the two entire side profile's outlines will balance and match each other.

If completely circular and set in even relationship with each other, there should exist a happy medium of balance characterizing each side. The small, low profile "baby rose" is also of merit, giving an illusion of size and smoothness throughout the bird's side profile outline.

When viewed from side profile, the entire head formation appears to originate from the base of the neck, since this lowermost extension of mane and chain distinctly comprise the shortest width across the entire formation. Both sides must be set as relatively close to each other as possible while resembling the other evenly in curve and outline in order to produce the necessary trim, tidy appearance distinctly tapered from the body. We refer to this immediate areas the whip in. Its effect will determine how well rounded the entire formation's appearance may display. If aligned in an even, narrow perspective here, the whip-in may then exploit an ideal "foundation" to base the perfect perpetuating circular sweep of outline. The remaining formation may then widen dramatically around the head producing a completely circular finish.

From the whip in area the mane and chain must continually rise outward in opposite directions forming a solid arc, further and further distant from each other, as wide as possible yet maintaining the identical and proportional outline of the other. As the two sweeps reach the Jacobin's eye level, (the widest area with formation) each must especially display a high fullness of outline (as these portions are somewhat prone to slack off here) where they begin their curve upward toward the top feather region. Both gradually continue, rising evenly while providing their full contribution to top feather and blending together, set as high above the head as obtainable.

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The hood consists of those feather lying toward the back of the Jacobin's skull, directly behind its white marked head. When viewed from front profile, this portion of top feather will resemble a shell crest, only longer. It must rise solid, firm and evenly placed above the head, while extending forward toward the beak. Its forward curving reach should extend at least above the eye region. When viewed from above, the hood will appear as an even line from eye to eye extending around the upper contour of the skull.

As the stay feathers travel along both the outermost sides of the top feather formation, beyond the hood's reach, they begin forming the upper chain extensions; lying above and directly in front of the bird's head. The hood, seated behind this chain area must rise forward high above the head, bridging each chain side with itself. These two stay feather shields should aid this portion of the head setting here by curving or bowing toward each other leaving a gap no wider than the width between the bird's two eyes. The hood itself must possess the proper feather texture, sufficiently strong enough to resist the pressure exhibited by these top feathers directly behind. These same top feathers when firmly held high, curve forward enough, reaching well above the hood's restraint adding a profuse display of illustrious feather finish while blending in throughout the top of each chain side leaving this area above the head with a smooth, well rounded, solidly fitted appearance. If this development can maintain all these requirements, your Jacobin will then possess what we term, the proper "cap fit". To help better understand the Jacobin's top view, curve each hand slightly and part the fingers a little. Now bring your hands together in this position touching each finger from one hand with the respective finger of the other. Also bring each wrist together and part the thumbs so you can look through.

This is what the entire top view of the ideal Jacobin's mane and top feather should resemble. Your finger tips should not be pointed, rather they should curve to resemble the rounded ends of stay feathers rising from the bird's two sides. Your wrists will symbolize each rose and the space between each will demonstrate the Jacobin's feather wealth and thickness. When viewing a Jacobin's mane and top formation from above, stay feathering from the bird's two roses should not grow or extend right up, leaving the Jacobin's sides with a flat appearance.

Rather, these stay feathers should be so curved or bowed, and the two sides so uniform, that the roses cannot be visible. The tips of the stay feathers should be properly curved, leaving the immediate top of the mane, hood and top feather with a rounded appearance. We refer this effect as "roll in" and should prevail evenly throughout these entire formations.

Chain (20 pts): Viewing the Jacobin's side profile, the entire chain extension should in size and length duplicate the same full reaching outline offered by the mane's structure, producing a full compliment of "twin" outlines. These two major formations must promote a complete blending balance of outline throughout, corresponding precisely with each other while demonstrating outstanding total width and height. Stay feathers radiating along the immediate outsides of the top feather's formation form each separate chain side as they curve outward high above the bird's face. While standing parallel to each other, each side contributes the same solid feather length, unison with the top feather's reach. This high development must gradually curve around the bird's front, shadowing its head and beak within its development.

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Whites should give an even, smooth, silvery appearance. When viewed at close range, a white should give off a scant bluish feather sheen. Colored feathers should never accompany the white's self, labeling it an AOC.

Blue must obtain a bright even blue color providing a green metallic feather luster. Smoky blue appearance must not be present nor should the aforementioned ticked effect mark up the blue's color, with black flecking. The blue's ultimate goal is to obtain a light pastel damson (damascene blue) with the two thin distinct bars ending each wing shield.

The silver, (blue dilute) should possess a soft, very light even luster, promoting an overall silvery appearance. The metallic green color should also be present in this color with two well defined brown bars extending along the bird's secondary flight feathers.

The AOC class is an abbreviation for any other or class those colors not accepted by the Jacobin clubs are shown in this class.

Markings (7 pts.): Jacobin markings specify a white head, extending from a horizontally drawn line just below each eye. The wing flights must be white and number ten and ten on each wing. The tail and rump must also be white and extend upward along the Jacobin's back. These markings must be even and pure, free of any color.

In review, the basic overall view of a Jacobin representing the standard should present a type show off, stretching at attention while lifting a full display of smooth, sound feather, balanced throughout with clear, crisp, well defined outlines, laden full, with a heavy, evenly controlled mass of feather density...truly a living art form.

PROPER PROFILE HOOD AND MANE

