THOMAS PRESCHER

HAUTE HORLOGERIE

TABLE OF CONTENTS

THOMAS PRESCHER
HAUTE HORLOGERIE

TEMPUSVIVENDI

TEMPUSVIVENDI «FALCON»

Royal privilege, exclusive recreation, desert prince passion: the exact beginnings of the art of falconry are clouded in mystery. This archaic hunting tradition has accompanied mankind throughout history with the first recorded contact between falcon and man marking the beginning of an eternal bond more than three thousand years old. Two millennia before the birth of Jesus, nomadic equestrian peoples hunted in the central Asian steppes. Spreading outward, falconry became an integral part of many diverse cultures over the course of centuries, stretching from Japan to North America. The Middle Ages marked the golden period of falconry in Europe, where it quickly attained distinctive status, receiving royal recognition as the most noble of all sports.

Arabian Bedouins were the masters of falconry, in many cases teaching western royalty the age-old art. During the Crusades, falconry brought the cultures together like nothing else: Friedrich II of Hohenstaufen, duke of Swabia, was a passionate falconer and imported a falcon expert from the orient to aid him with his opus The Art of Hunting with Birds.

The imagery of a falcon in flight, wings spread in sovereign watchfulness over land stretching from horizon to horizon, was symbolic for the supremacy of kings. The art of falconry bloomed in Europe until the eighteenth century. In the East, however, it continued to flourish under royal attention, with the expansion of Islam bringing falconry into all regions of Arabic culture, where it continues to be practiced today.

The falcon is typically depicted in flight or at rest on a wakir – a portable pedestal. The subuq and mursil – the leashes attached to the falcon's legs – have become symbols of the falcon's submission to the falconer.

The contact between this famed bird of prey and its trainer is intimate and intense, with falcon and falconer understanding each other's gestures, commands, and abilities. Both creatures share in the spoils of the hunt as a reaffirmation of their bond, a bond rooted in an activity once needed for survival, but which today represents pure luxury.
The falcon, a supreme and luxurious symbol of time immemorial.


FALCON N°00
0 · 15 · 30 · 45 · 0
0 · 3 · 6 · 9 · 0
THOMAS PRESCHER

TEMPUSVIVENDI «DRAGON»

The dragon has a special place in the mythology of the Orient, uniting human characteristics with the beauty of nature. It is simultaneously a symbol and a legendary monster, taking part in human fortune and watching over the destiny of its rulers.

This mythical creature has the power of magic; its wisdom supersedes that of all other creatures. It can defy all physical laws and transform itself into innumerable things: a creature as small as a tiny silkworm or a flying lizard large enough to cover the earth. These characteristics made the dragon king of the scaly tribes.

Every watch is unique to fulfil the customers wishes

Its body is a composite of the most terrible, imposing and powerful characteristics of all creatures. The scales of its body number nine times nine, the luckiest of numbers. Claws vary in number according to the dragon's rank, the ordinary dragon having four while the one related to the Chinese imperial household possesses five.

The dragon is usually accompanied by its favorite possession and its glory, the Chinese pearl or the Japanese hõju no tama. It is the jewel of omnipotence and divinity, said to contain the spiritual essence of the universe.

The dragon's breath is charged with fire and water that rise in spiral clouds of a beautiful pattern, said to be the manifestation of active cosmic forces.

Legend has it that dragons live very long lives spanning thousands of years. When the dragon hatches from the egg, it starts life as a water dragon, which is the symbol for learning. Later it turns into the land dragon, the symbol of the statesman. Finally, it will become the dragon of the skies, which was exclusively the symbol of the emperor, the son of heaven.

Today, the dragon is the national emblem of China and a symbol of the legends of the past.


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0 3 6 9 0
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TEMPUSVIVENDI «PHOENIX»

The phoenix is a symbolic animal that stands for resurrection and the renewal of life. After death, legend has it that this animal rises from its own ashes.
The phoenix is a very strong and popular symbol of life in Asian mythology. Much like the dragon, it is a chimerical creature and one of the four divine animals. While the dragon is said to symbolize the male attributes of the emperor, the phoenix represents the female in the empress, following the concept of yin-yang.

Similarly, the ancient Mayas, Toltecs, and Aztecs viewed the phoenix as a sacred bird. As Quetzalcoatl, this wondrous bird was thought to be the benevolent representative of the sun god or even the main god himself.

In Buddhism, on the other hand, the phoenix is said to embody wisdom and energy. The story relates that while meditating, Buddha received these sustaining gifts from the bird – who also protected him from demons by covering him with mighty wings. Both the Buddhist and the Taoist religions claim that the virtuous phoenix is a part of Western Paradise, which is the heaven of purple clouds and great visions that people will reach after death riding the back of the swiftest of all birds: the phoenix.

The phoenix comprises parts of several other animals, uniting their positive attributes and allowing it to rise above the other 360 varieties of our feathered friends. At the age of three, the phoenix's plumage allegedly displays five different colors that symbolize the five cardinal virtues: uprightness, honesty, justice, fidelity, and benevolence.

The legends all agree that a phoenix's appearance was most rare, only occurring during times of peace when people were virtuous and life was prosperous. The phoenix never showed itself in times of destruction, war, or pestilence. A pair of phoenixes was an even rarer sight: when this happened, it was taken as a sign that a wise man was on the throne and prosperity prevailed.

The phoenix symbolized time as happiness, prosperity, and wisdom.


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TEMPUSVIVENDI «SAMURAI»

Miyamoto Musashi was born in 1584 in the village of Miyamoto, near Tokyo. His ancestors came from the powerful Harima-Clan and were all samurai. Musashi grew up in stormy times when Hideyoshi was busy reuniting the country after many years of civil war.

At the age of seven, Musashi's father disappeared and an uncle who worked as a priest took care of the young boy. It was said that he was a tall, willful and rapidly learning child. Whether his uncle or his aggressive nature brought him to Kendyô- sword fighting – is not known.

The first time he killed an opponent in a duel, Musashi was only thirteen years of age. When he was about sixteen he left his homeland and went on a warrior's pilgrimage to perfect his sword fighting skills. More than sixty duels and six wars followed, in which he went without defeat. His unique fencing style with two swords, his bravery, and his courage were already legendary in his lifetime.

According to his written notes, he finally came to fully understand the essence of swordfight at the age of fifty. This same year he and his adopted son Lori settled down on the island of Kyûshû, which Musashi wouldn't leave until his death in 1645. From 1634 to 1643 he lived there as a guest at the castle of Hosokawa Chûri, where he spent his time teaching, painting and writing poems.

Musashi spent the last two years of his life as a hermit in the cave Reigendô where he wrote his famous «Book of the Five Rings,» Gorin-no-sho. He finished this unique work, in which he wrote about the art of the sword fight, strategy, and the method of hand to hand combat only a few weeks before his death.

With this work of art Musashi became a real Kensei, the wise man of the sword. To this day, he remains a symbolic figure of the Samurai's art of Japanese sword fighting.


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THOMAS PRESCHER

TEMPUSVIVENDI «GEISHA»

The high culture of the geisha developed over centuries in Japan. Joyful, lifelong education made the geishas stylish, tradition-maintaining «persons of the arts.» When a child is given to become a geisha, the young girl first becomes a Maiko – or apprentice – for her own geisha.

Geisha take lessons for most of their lives, learning and practicing the basics of the Japanese arts until they are stylishly perfect: playing music instruments such as the shamise, the hayashi flute, and the tsuzumi drum, singing, dancing classic Japanese dances, doing calligraphy and ikebana, and perfecting understanding of literature and poetry. A geisha mastered the art of conversation, and – as a perfect hostess – the tea ceremony as well, of course.

An extensive traditional education also dictated becoming skilled in the perfect appearance. The color, pattern, and style of the traditional silk kimono were always carefully chosen along with belt and ties depending on the season. The same attention to detail was dedicated to the various hair styles and makeup, which also displayed a geisha's rank.

During the seventeenth century, the geishas began to put their hair up in an especially artistic manner, and it was during this time that the traditional hairstyle, shimada, emerged. The hair was embellished with elaborate combs and pins, often symbolizing status.

The origin of the white face makeup originated in China and was adopted by the Japanese court in the eighth century. Instead of keeping eyebrows as they grew, they were artistically painted high on the forehead. For a long time, geishas blackened their teeth and painted their lips bright red and very small. Historically, this mask-like makeup was considered very sensual and especially attractive.

Only after many years of education and learning, can a geisha pupil pass many tests to become an independent geisha. She needs to be graceful, charming, educated, witty, and beautiful as well as perfectly master the rules of etiquette to be successful. She entertains her visitors in a stylish manner with her arts, dedicating herself to her guests with élan: blue bloods, dukes, and emperors have counted among these guests through the years. Geishas often continue learning for their whole lives for the pure joy of art and tradition and to serve her guests as well as possible.

Today, geishas maintain the traditional arts of Japan. In their company, the passage of time is easily forgotten.


0° 45° 30° 15° 0°
0° 3° 6° 9° 0°
THOMAS PRESCHER

TEMPUSVIVENDI «AMERICAN EAGLE»

On June 20, 1782, the bald eagle was declared the American Eagle, the heraldic animal of the United States of America.

The bald eagle – the largest bird of prey in North America – embodies boldness, courage, and strength. Native Americans worship it as a holy animal; with it they create a union with eternity. The olive branch in the right claw of the eagle symbolizes a readiness for comprehensive peace among states and peoples; the proud head looking to the left underscores this exceptional virtue of the American people. The bundle of sticks in the left claw of the eagle shows the warning power and strength of the American nation to every attacker without further ado.

The number thirteen – also the number of the founding states of the union – on and around the eagle becomes a continuing symbol for the cohesion of the community of states. Thirteen pentagram-like stars shine within a hexagram, thirteen arrows, thirteen olive leaves, and thirteen fruits continue the symbolism and unite it with America's special virtues. Thirteen stripes across the breast of the American Eagle build a bridge to the first flag of the United States of America. Thirteen letters in the motto «E Pluribus Unum» – one from many – summarize the meaning of all these symbols.

Thus, the American Eagle became a unique symbol for the special strength, the unique character, and the exceptional virtues of the grand American nation.


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E PLURIBUS UNUM
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TEMPUSVIVENDI «RUSSIAN EAGLE»

The history of the Russian Eagle, or more precisely the Double Eagle, dates back to 23 BC. It was in this year that representations of this mystical animal first appeared on the flag of the Byzantine Empire, remaining a state symbol for Byzantium for many years.

How did the Double Eagle of Byzantium become the imperial emblem of Russia? In the ninth century, Swedish and Finnish Vikings invaded the land around the rivers Volga and Dnepr, which they began to settle, finally uniting the different principalities into one large kingdom.

The Rus, as these Vikings were now called, were simultaneously frightening warriors and exceptional businessmen and merchants. In order to define the religion of their new kingdom, they sent commissioners to leaders of different religions to evaluate and later report on each religion. When the commissioners got to Byzantium, they were convinced that they had found the exact image of paradise. Only Byzantium, they thought, could be the source of true religion, glory, and civilization. And so, in the year 988, the kingdom of the Rus converted to Orthodox Christianity.

After the fall of the Byzantine Empire in 1453, czarist Russia took over most of the ceremonies of the Orthodox Church of Byzantium. When Ivan III married the niece of the last emperor of Constantinople, he soon found himself to be the only legitimate heir. Thus, in the sixteenth century, he integrated the insignia of Byzantium, the Double Eagle, into the coat of arms and flag of the Russian Empire.

Today, the Double Eagle is once again the traditional symbol of Russia's state coat of arms – interesting how time sometimes literally flies.


60 15 30 45
9 6 3 12
THOMAS PRESCHER

TEMPUSVIVENDI «CRANE»

In Europe, the crane was respected as an instrument of godlike will, greatly admired in antiquity primarily because of its indefatigable ability to fly great distances. At that time, migratory formation flights around the Mediterranean were considered awe-inspiring, and the bird was appropriately revered.

The crane's remarkable process of courtship was considered an exemplary expression of joy in life and love, as well as majesty and pride. This bird was also greatly admired for its ability to exterminate snakes and its invulnerability to harm. These attributes often made it the perfect symbol for the visual language of heraldry, and thus the crane made an appearance in many coats of arms.

In the Middle Kingdom, the ancient characters for the crane have the same pronunciation as the characters for luck and success in many languages spoken in the Chinese empire. It was also thought that cranes lived exceptionally long lives, which earned them mythical attributes. A long life was considered one life's five possible fortunes. The long life referred to in this case was not solely life on earth, but included the afterlife. In the various Chinese belief systems, life did not cease at death, but merely shifted to another, higher level. This is the reason why the crane is also to be discovered embroidered in gold on ancient funereal dresses.

The crane Tsuru is a respected and revered symbolic animal of the Japanese island kingdom. The Japanese, like the Chinese, attributed longevity and many other special qualities to the crane, some also concerning its beauty and character. Its grace and calm demeanor at rest as well as elegance in motion received much attention and acknowledgment.

The proximity of cranes to human dwellings contributed much to its worship – particularly the mother birds protecting their brood in a similar fashion to humans. This contributed to the fact that the animals were always treated with the greatest admiration and consideration. The arrival of the Tsuru was interpreted as a prophetic mark for «great good fortune.»

The Crane, time eternal.


THOMAS PRESCHER

TEMPUSVIVENDI – TECHNICAL DETAILS

Special Technical Details

- Double retrograde indication of time
- Continuously running display of minutes and jumping display of hours (temporal display)
- Special device for switching between the figure displaying the time and being in a non-temporal resting position (activated by button in crown)

Movement Information

Diameter	37 mm, including module
Height	7 mm, including module
Displays	jumping hours (retrograde), minutes (retrograde). each shown by one of the figure's extremities on a semicircular scale
Winding	automatic
Power reserve	40 hours
Number of jewels	25 bearing jewels
Frequency	28800 beats per hour (4Hz)
Escapement	Swiss lever escapement
Balance spring	flat hairspring
Shock protection	Incabloc
Decoration	completely hand-engraved and gold-plated
Rotor	18-karat gold, completely hand-engraved

Case Details

Case material	18-karat gold
Diameter	43 mm
Height	16.1 mm
Glass	sapphire glass on front (convex) and on back (flat)
Crown	contains button for activating time display
Dial material	onyx or precious metal
Figure	18-karat gold
Index plates	18-karat gold
Name plates	18-karat gold
Water resistance	1 atm (10 meters)
Strap	hand-cut and –sewn alligator skin uppers and lowers
Buckle	18-karat gold


THOMAS PRESCHER
SWISS MADE
WOTA
TEMPUSVIVENDI
N° 0134
OG 750
THOMAS PRESCHER

TEMPUSVIVENDI – THE HISTORY

Tempusvivendi originates in the golden era of artistic and technical horology of the eighteenth century. This period was not only renowned for some of the greatest horological inventions in history, but was also an epoch in which a watch combined valuable timekeeping properties with a high level of visual artistry and personal pleasure.

Eighteenth Century Origins

Bras en l'air 1819

The roots of the Tempusvivendi line originate in the early part of the eighteenth century, the golden era of artistic and technical extravaganzas – a time when horologists were developing the first watches with retrograde indications as an alternative to the everyday circular dial.

Retrograde displays are currently enjoying a great revival thanks to their clarity and extreme legibility. The hands move along a semi-circular arc; upon reaching 60 minutes or 12 hours, they spring back to the beginning and start all over again. Retrograde indicators are naturally used to present all kinds of information: date, months, days, temperature, barometric pressure, and much more.

In the second quarter of the eighteenth century, the montre en bras represented the second stage of this retrograde development. These types of watches saw retrograde indications combined with etched or cast figures, moving the extreme legibility of the retrograde indication into the world of visual and artistic representation. These early pieces often depicted people, animals and even fully developed scenes.

One extremity of the figure showed the minutes, while the other displayed the hours. For this reason, the montre en bras (literally «watch in arms») was also known as the bras en l'air, or «arms in the air,» and various technical types were developed. Some versions have the figure permanently in motion, always depicting the time. Later, more advanced versions had the figures at rest, in a non-temporal state without indicating the time. When a button was pressed and held down, these figures showed the time on two retrograde scales. When the button was released, the figures returned to their resting state. These watches were a perfect example of how an artist combined legibility with beauty and personality in a fashion rarely seen today.

Created 2002

Reviving and Developing Eighteenth Century Ideals

Thomas Prescher has further developed this exquisite and currently rare concept by allowing the wearer the choice of having the figure continuously show the time or allowing it to simply remain in its non-temporal state until called upon. This is achieved through the use of a complicated and ingenious gearingsystem that he developed. After closely studying and researching many original bras en l'air pieces while restoring them, Thomas Prescher was able to construct his own version, creating a special mechanism.

A High Level of Personalization

Thomas Prescher has always been specialized in the production of small series and custom-made watches to suit a client's particular wish. The Tempusvivendi line allows a variety of figures such as animals, human figures, symbols, emblems, and a great number of other subjects to be used. These can be created using any combination of engraving, enameling, and gem setting.

Individual and unique timepieces are thus created, timepieces as one-of-a-kind as their owners. Each one, a work of art unto itself, tells its own story.

Tempusvivendi – living time.

EVERY WATCH IST UNIQUE TO FULFIL
THE CUSTOMERS WISHES

THOMAS PRESCHER
HAUTE HORLOGERIE

TOURBILLON

TOURBILLON TECHNOLOGY

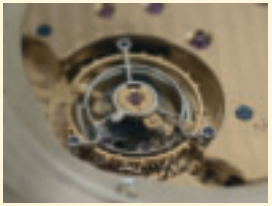
Unique in the World of Watches

In 2003, Thomas Prescher became the first watchmaker to offer a double axis tourbillon pocketwatch. Just one short year later, he exhibited yet another world premiere: a triple axis tourbillon wristwatch as part of the Tourbillon Trilogy.

The Tourbillon Trilogy is a unique set of three tourbillon wristwatches comprising single, double, and triple axis flying tourbillons with constant force escapements. Each, encased in platinum, possesses a distinctive shape and various visual design features that share a common platform.

Although single axis wristwatch tourbillons are no longer rarities today, only occasionally are they flying tourbillons, and it is absolutely unique to find a flying tourbillon with a constant force mechanism within a tourbillon cage.

The Tourbillon Trilogy is only offered in platinum in a limited series of ten sets. However, separate editions of each wristwatch are now available individually and in various case materials.



Created 1991

What is a Flying Tourbillon?

Conceptualizing the difference between a regular tourbillon and a flying tourbillon is really quite simple. Imagine for one moment a stick symbolizing the tourbillon cage. Hold this stick with both hands, one palm placed at each end of the stick. The right hand is the bridge on the dial side; the left is the bridge on the movement side, depicting the positioning of a standard tourbillon. Now it's clear how one hand (the one representing the bridge on the dial side) gets in the way of a clear view of what is underneath it – a miraculously filigreed work of mechanical art.

To conceptualize the cantilevered flying tourbillon, which is only secured to the plate on one side, hold the same stick at the bottom end, between the index and thumb of one hand. You see that the stick is entirely supported at one end, with two points of contact at its base. This affords a clear view of the top of the stick, which represents the flying tourbillon's carriage. In order to underscore this effect, Thomas Prescher chose a very fine stem with two conical gears to transfer energy instead of the usual connection of wheel on wheel. Now there is nothing to hinder a free view of the tourbillon. Keeping hold of your stick on one end, now rotate your lower arm to emulate the second axis and then turn your whole body around if you are interested in illustrating the third axis.

A flying tourbillon is much more difficult to make than a simple, fully bridged version. If you actually performed the conceptual experiment described above, then you will have immediately noticed that the stick held at one end can be easily moved by outside forces compared to the stick held between two hands, which is a far more stable construction. This rather simple conceptualization accurately conveys one of the main difficulties of flying tourbillon construction: balance. A revolving carriage that is not supported at its outer extremities needs especially good balance of all axes as they relate to one another. This is a technical challenge, especially with regard to the double and triple axis flying tourbillons since these parts weigh just mere fractions of a gram. The competence required to achieve this miniscule mechanical wonder is truly exceptional, not to mention the accuracy required of the watchmaker's hand and eye.

Constant Force Mechanism

Understanding a constant force mechanism in a tourbillon is not as difficult as one might imagine since the problem involved is very straightforward. The tourbillon's carriage – comprising escapement wheel, pallets, balance spring and balance wheel – possesses what might seem like an unbelievably small amount of weight. However, it is actually quite heavy in relation to the energy at its disposal. Thus, in more extensive constructions such as multiple axis tourbillons, it is impossible to get the necessary amount of impulse energy from the escapement wheel to the balance via the pallets.

To solve this problem, the escapement wheel and its pinion must be placed next to each other, which is not their usual arrangement. A little spring outfitted with initial tension is placed between them. The watchmaker limits the spring's ability to rotate with a small pin so that it doesn't wind up. Now when the escapement creates energy, the relatively light escapement wheel is set in motion by the initial tension of the small spring. The heavy gear train and tourbillon cage follow suit slowly, re-tensioning the small spring. This process repeats itself six times per second, at a frequency of 3 Hertz, which is the same frequency at which the watch's movement beats.

Single Axis Tourbillon

The single axis tourbillon was invented by Abraham-Louis Breguet in 1801 to counteract the effects of gravity in pocket watches and improve their rates. Pocket watches were generally carried in the vest pocket in a vertical position, which was why Breguet's invention only worked on pocket watches in this position. Once the watch was laid flat, on a table for instance with the dial up or down, the entire effect of the tourbillon was voided and no longer affected the rate.

Created 2003

Double Axis Tourbillon

In the 1970s, an Englishman named Anthony G. Randall created a double axis tourbillon for clocks – more as an intellectual exercise than to actually address the issues of rate deviation mentioned above. He built a carriage clock based on these principles, adding the double axis tourbillon.

In a double axis tourbillon, the second axis revolves parallel to the dial, influencing the rate positively when the watch or clock is positioned with the dial up or down. Thus, this mechanism has an advantageous influence on the rate of all six positions.

Since the double axis tourbillon can only realize its full potential in wearable watches, Thomas Prescher first examined his possibilities in a pocket watch so that the feasibility of his vision could be examined and later added to a wristwatch version. It turned out that directly miniaturizing the same arrangement of components was not possible. Problems concerning weight distribution, gearing, and friction of the micro mechanisms led to completely different reactions than in Randall's clock since the smallest component of the new mechanism weighed a mere 0.0009 grams. The tourbillon had to be designed entirely new, most especially because Thomas Prescher wanted to create a flying tourbillon version.

Created 2004

Triple Axis Tourbillon

The creation of a set of three types of tourbillons required Thomas Prescher to invent a third individual construction. Inspired by Randall's work, Richard Good became the first clockmaker to add a triple axis tourbillon to a carriage clock in the 1980s. Thomas Prescher took out his old apprenticeship notebooks containing his sketches and interpretation of Good's work in creating a triple axis tourbillon carriage clock. He wanted to modify this for use in a wristwatch.

Spurred on by the success of his pocket watches, Thomas Prescher set to work further miniaturizing these multiple axis mechanics. He met the challenge and added a third axis that revolved once every hour. The construction of such a tourbillon wristwatch was considered long impossible: it was thought that the movement height would be too great for practical use and that the weight of the additional components would not let enough energy get through to the balance. However, Thomas Prescher found a number of solutions to address these issues.

The meaning of such a complicated timepiece is much more art for art's sake than the search for any improvement of a rate. A triple axis tourbillon with its spiral-shaped movement takes up far more room in the space of a case than either the single or the double axis tourbillons. It is especially the unencumbered view that makes the tourbillon seem to hover in the air on its three flying axes.

A triple axis tourbillon is not only a technical masterpiece of the art of watchmaking, but it is above all a piece of art that draws our eyes to it – magically – a kinetic sculpture of time.

THOMAS PRESCHER
HAUTE HORLOGERIE

TRILOGY OF TOURBILLONS


12
No 1
THOMAS PRESCHER

FLYING SINGLE AXIS TOURBILLON

WITH CONSTANT FORCE

Special features

- Flying tourbillon construction
- Movement, Caliber TP 3W6A.1, designed and constructed in-house
- First single axis tourbillon wristwatch with constant force mechanism in the carriage
- Tourbillon is secured in a specially designed flexible spring to absorb shocks

Movement Information

Diameter	37 mm
Height	5.43 mm
Number of components	277
Weight of smallest screw used	0.0009 grams
Number of jewels	37
Frequency	21600 beats per hour (3 Hz)
Number of spring barrels	two
Plates and bridges	gold-plated brass, hand-engraved with Guilloché Triangulair
Balance wheel	copper-beryllium CuBe2
Balance spring	flat hairspring
Power reserve	40 hours
Number of subdials	two
Functions	hours, minutes, seconds

Tourbillon

Number of axes:	one
Height of tourbillon rotation	12.2 mm
Revolution time:	one minute
Constant force mechanism	in tourbillon cage
System of constant force	inertia acceleration according to Jaenneret
Constant force reloading	6 times per second
Diameter of balance wheel	9.5 mm
Diameter of cage	13.4 mm
Tourbillon weight	0.347 grams

DISTRIBUTION OF BEARING JEWELS

First axis	
Balance	5
Escapement	4
Constant force mechanism	4
Axis	2
Drive shaft	
Arm	2
Movement	
Time indication system	10
Drive mechanism	10

Case details	
Case	platinum 950 or 18-karat gold
Crystal	convex sapphire crystal on front and back, anti-reflective on both sides, hand-engraved with individual number
Dimensions	43 mm x 43 mm
Dial	1.2 mm solid silver, hand guilloché with Guilloché Triangulair 18-karat gold applied indexes 18-karat gold dauphine-style hands 18-karat gold hand-engraved name and number plate
Height	12.3 mm
Water resistance	1 ATM (10 meters)
Strap	hand-cut and –sewn black alligator skin uppers and lowers
Buckle	platinum 950 or 18-karat gold


№1
THOMAS PRESCHER

FLYING DOUBLE AXIS TOURBILLON

WITH CONSTANT FORCE

Special features

- Flying tourbillon construction on both axes
- Movement, Caliber TP 3W6A.2, designed and constructed in-house
- First single axis tourbillon wristwatch with constant force mechanism in the carriage
- Tourbillon is secured in a specially designed flexible spring to absorb shocks

Movement Information

Dimensions	37 x 37 mm
Height	5.43 mm
Number of components	279
Weight of smallest screw used	0.0009 grams
Number of jewels	37
Frequency	21600 beats per hour (3 Hz)
Number of spring barrels	two
Plates and bridges	gold-plated brass, hand-engraved with Guilloché Triangulair
Balance wheel	copper-beryllium CuBe2
Balance spring	flat hairspring
Power reserve	40 hours
Number of subdials	two
Functions	hours, minutes, seconds

Tourbillon

Number of axes:	two
Height of tourbillon rotation	12.2 mm
Revolution time:	one minute
Constant force mechanism	on first axis in tourbillon cage
System of constant force	inertia acceleration according to Jaenneret
Constant force reloading	6 times per second
Diameter of balance wheel	9.5 mm
Diameter of cage	13.4 mm
Tourbillon weight first axis	0.347 grams
Weight of first and second axes	0.766 grams

DISTRIBUTION OF BEARING JEWELS

First axis	
Balance	5
Escapement	4
Constant force mechanism	4
Axis	2
Second axis	
Flying arm	2
Movement	
Time indication system	10
Drive mechanism	10

Case details	
Case	platinum 950 or 18-karat gold
Crystal	convex sapphire crystal on front and back, anti-reflective on both sides, hand-engraved with individual number
Dimensions	43 mm x 43 mm
Dial	1.2 mm solid silver, hand guilloché with Guilloché Triangulair 18-karat gold applied indexes 18-karat gold dauphine-style hands 18-karat gold hand-engraved name and number plate
Height	16.1 mm
Water resistance	1 ATM (10 meters)
Strap	hand-cut and –sewn black alligator skin uppers and lowers
Buckle	platinum 950 or 18-karat gold


THOMAS PRESCHER
TRILOGY
TRIPLE AXIS TOURBILLON
PT 950
10m/1atm


12
THOMAS PRESCHER

FLYING TRIPLE AXIS TOURBILLON

WITH CONSTANT FORCE

Special features

- Flying tourbillon construction on all axes
- Movement, Caliber TP 3W6A.3, designed and constructed in-house
- First triple axis tourbillon wristwatch with constant force mechanism in the carriage
- Tourbillon is secured in a specially designed flexible spring to absorb shocks

Movement Information

Diameter	37 mm
Height	6.46 mm
Number of components	327
Weight of smallest screw used	0.0009 grams
Number of jewels	47
Frequency	21600 beats per hour (3 Hz)
Number of spring barrels	two
Plates and bridges	gold-plated brass, hand-engraved with Guilloché Triangulair
Balance wheel	copper-beryllium CuBe2
Balance spring	flat hairspring
Power reserve	36 hours
Number of subdials	two
Functions	hours, minutes, seconds

Tourbillon

Number of axes:	three
Height of tourbillon	rotation 12.2 mm
Revolution time:	one minute
Constant force mechanism	on first axis in tourbillon cage
System of constant force	inertia acceleration according to Jaenneret
Constant force reloading	6 times per second
Diameter of balance wheel	9.5 mm
Diameter of cage	13.4 mm
Tourbillon weight first axis	0.347 grams
Weight of first and second axes	0.766 grams
Weight of first, second, and third axes with ball bearing	2.879 grams

DISTRIBUTION OF BEARING JEWELS

First axis	
Balance	5
Escapement	4
Constant force mechanism	4
Axis	2
Second axis	
Flying arm	2
Reduction gear	2
Third axis	
Drive mechanism	4
Setting mechanism	4
Movement	
Time indication system	10
Drive mechanism	10

Case details	
Case	platinum 950 or 18-karat gold
Crystal	convex sapphire crystal on front and back, anti-reflective on both sides, hand-engraved with individual number
Diameter	43 mm
Dial	1.2 mm solid silver, hand guilloché with Guilloché Triangulair 18-karat gold applied indexes 18-karat gold dauphine-style hands 18-karat gold hand-engraved name and number plate
Height	16.1 mm
Water resistance	1 ATM (10 meters)
Strap	hand-cut and –sewn black alligator skin uppers and lowers
Buckle	platinum 950 or 18-karat gold

THE CONCEPT

THE TOURBILLON TRILOGY

The Tourbillon – Filigreed Work

The creation of a tourbillon is considered the highest horological achievement for a watchmaker. Extremely high tolerances in combination with an extremely low weight factor required for the manufacturing and assembly of the miniscule parts demand an especially balanced hand and precise eye. Working on a tourbillon is one of the greatest challenges in watchmaking – a challenge that is magnified by double and triple axis tourbillons.

Watchmaking at this level requires matching visual distinction to complement the extraordinary mechanisms.

THE VISUAL CONCEPT

Case Design

At an early developmental stage of the Tourbillon Trilogy, Thomas Prescher decided not to use the same case shape for each piece, but to differentiate each tourbillon with its own personal visualization. The basic design elements that each of the watches share ensure recognition of the fact that they belong to together in the Trilogy set.

Thomas Prescher devoted the first sketches to the search for various basic geometric forms that would still retain formal harmony among the three tourbillons. From these sketches, the perfection of the circle for the extraordinary triple axis and the simple square shape for the single axis were defined as the two basic shapes of the set – like magnetic or electrical impulses; the plus and minus. The carrée cambrée shape of the double axis tourbillon's case represents the metamorphosis of the square to the circle, a transient in motion between two extremes.

Dial Design

The so-called divine proportions form the mathematical rule of perfect harmony, which originates in the most beautiful geometrical examples found in nature. Thomas Prescher followed this rule to come up with the proportions of the main dials and little subdials. The smallest unit is the second, so the subsidiary dial for seconds is logically the smallest, with the hour and minute subdials proportionally

larger according to the rule of divine proportions. The perfect size of the tourbillon window, which allows a view of the open heart of the movement itself, was determined in exactly the same manner.

Guilloché generally evokes an old-fashioned, classic eighteenth century atmosphere on a watch dial – logical, since this form of embellishment was used on watch dials made by the hands of the great masters from that period and beyond. For the dials of the timepieces in the Tourbillon Trilogy set, Thomas Prescher invented a new guilloché pattern that allows the eye an undistracted view of the tourbillon's highly complex motion. The traditional creamy silver, even patterned guilloché décor would have been too «antique» in feeling. The solution was found in the creation of a unique handmade guilloché pattern especially designed for the set that Thomas Prescher christened Guilloché Triangulair. Here, another basic form, that of the equilateral triangle, was chosen for the guilloché pattern's cell structure, providing a higher number of sides to the viewer that seem to «change direction» under different lighting situations – always in motion, just like the tourbillon itself.

Flying Tourbillon

The majority of tourbillon wristwatches on the market today are not of the flying variety; that is to say, they are generally outfitted with a fairly large tourbillon bridge on the dial side. Even if these bridges are beautiful in shape, they continue to block the view of the tourbillon. The flying tourbillons created by the Thomas Prescher have no need for such a bridge, thus providing a supremely clear view of the tourbillon escapement. This is accentuated by the fact that the tourbillon opening is transparent on both the dial and movement side, providing a view of the tourbillon so clear that it seems suspended in space.

Movement Decoration

Many different forms of decoration are traditionally available for gracing the movement, or back, of the watch. Once the decision was made to create a new guilloché pattern for the dial, Thomas Prescher abandoned more traditional decorative patterns such as Geneva stripes as they did not fit his whole artistic vision for the Tourbillon Trilogy.

In detailed studies of the dial and movement decoration, he developed a solution in which both are joined to form a unit. Inspired by music, the existing triangular pattern of the dial was repeated three times in slightly different variations, like in a sonata. Thus, the pattern characterized by art deco developed into an ever more complex form as it progressed from the single axis version to the triple axis model. It climaxes in the floral design elements of the bridge on the triple axis tourbillon, which acts, similar to a sonata, as a counterpoint. In this way, each individual dial fully harmonizes with its movement decoration, and the three models of the Tourbillon Trilogy melodiously harmonize with each other.

THOMAS PRESCHER
HAUTE HORLOGERIE

SCULPTURA UNA

TEMPUSVIVENDI «SCULPTURA UNA»

Days, weeks, months, years – time passes from eternity into eternity. Mankind continues to divide the infinite band of time into ever finer divisions – hours, minutes, seconds. Time is formed by man's repetition of it, giving it a new form – SCULPTURA UNA. Minutes and hours are created from the smallest unit within the infinite band of days – with man circling down into it again and again.

LIFE FINDS A UNIQUE FORM, CLEARLY ALIVE, VARIED, REPEATING, CONTINUOUSLY PROGRESSING – SCULPTURA UNA.


60
45
30
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No 0010
THOMAS PRESCHER

SCULPTURA UNA – TECHNICAL DETAILS

Special Technical Details

- Double retrograde indication of time
- Continuously running display of minutes and jumping display of hours (temporal display)
- Special device for switching between the hands displaying the time and being in a non-temporal resting position (activated by button in crown)

Movement Information

Diameter	33 mm or 37 mm, including module
Height	7 mm, including module
Displays	jumping hours (retrograde), minutes (retrograde), each shown by one hand on a semicircular scale, central seconds indication
Winding	automatic
Power reserve	40 hours
Number of jewels	25 bearing jewels
Frequency	28800 beats per hour (4Hz)
Escapement	Swiss lever escapement
Balance spring	flat hairspring
Shock protection	Incabloc
Decoration	completely hand-engraved and gold-plated
Rotor	18-karat gold, completely hand-engraved

Case Details

Case material	18-karat gold
Diameter	39 mm or 43 mm
Height	16.1 mm
Glass	sapphire glass on front (convex) and on back (flat)
Crown	contains button for activating time display
Dial material	coloured, painted precious metal
Hands	steal-blue, -white or in different colours
Inlay	18-karat gold plated
Name plates	18-karat gold
Number plates	18-karat gold
Water resistance	1 atm. (10 meters)
Strap	hand-cut and –sewn alligator skin uppers and lowers
Buckle	18-karat gold

THOMAS PRESCHER
HAUTE HORLOGERIE

COMPANY HISTORY

COMPANY HISTORY

Twann 2007

GP Tourbillon under three bridges Ø30 mm – Restoration

Located on Lake Biel's shores, picturesque Twann lies nestled at the foot of steeply terraced hillside vineyards. This scenic area of Switzerland has not only been home to winemaking for centuries, but also various small and highly specialized watch manufacturers. The solitude and atmosphere of tradition surrounding the town, the natural beauty of its waterfalls and forest, made it an ideal location for the founding of Thomas Prescher Haute Horlogerie in 2002.

This decision to found an independent Swiss watchmaking workshop was naturally preceded by many years of intense study and apprenticeships. Having entered the German Navy at the age of 19 and finishing with the rank of captain six years later in 1991, Thomas Prescher decided the time had come to turn his passionate interest in watchmaking into a tangible reality.

Using the well-developed sense of discipline and planning attained during his time in the navy, he spent more than a year buying up dozens of old, broken clocks and watches, teaching himself to repair them, and reading technical books and articles in order to be able to compete for the single apprenticeship position that became available each year at IWC. Thomas Prescher was accepted, completing the four-year apprenticeship in only three as the year's top student.

Thomas Prescher's first real job in the industry was at Audemars Piguet's German service center, where he remained for about one and a half years. This was followed by four years at Gübelin in Lucerne, where he not only specialized in the restoration of antique and complicated watches, but also the manufacture of custom-made timepieces. These tasks strengthened Thomas Prescher's interest in complicated watches, which had already become a personal passion during his apprenticeship period. His sketchbooks from this period are filled with detailed drawings of single, double, and even triple axis tourbillons, which he was to later realize, as well as original designs for perpetual calendar and sidereal time movements.

By the time he founded his workshop, he was already well known in collector's circles for his predilection for complicated watches. Complicated antique timepieces by the likes of Abraham-Louis Breguet, Thomas Earnshaw, Girard-Perregaux, Ferdinand Adolf Lange, John Arnold, Patek Philippe, Urban Jürgensen, LeRoy, Thomas Mudge, and Thomas Tompion regularly arrived in Twann for restoration. Therefore it is not surprising that complications also form the basis of Thomas Prescher's own wristwatch collection, which has yet to include a «normal» three-handed watch. His first creations, chris-

Baselworld

tened Tempusvivendi, were of the bras en l'air genre, based on a double retrograde complication first developed in the eighteenth century that features an artistically engraved or enameled scene on the dial, usually focusing on a centrally placed human or animal figure. When the button hidden in the crown is pressed, the extremities of the figure on the dial move to show the correct hours and minutes. When the button is released, the scene returns to its non-temporal resting state, the most attractive and anatomically correct position.

In 2003, Thomas Prescher was accepted as a candidate member of the illustrious AHCI – Académie Horlogère des Créateurs Indépendents (Horological Academy of Independent Creators). That year at Baselworld, he exhibited both a double axis tourbillon pocket watch and a double axis tourbillon wristwatch, the first of their kind, and a bras en l'air wristwatch of the Tempusvivendi line at the AHCI booth.

The tremendously positive reactions to these works convinced him that the time was ripe to develop the Tourbillon Trilogy for Baselworld 2004. A triple world premiere, the set contained single, double, and triple axis tourbillons powered by in-house movements conceived and constructed by this independent master watchmaker. Not only did these wristwatch tourbillons include a constant force mechanism, the set also premiered a triple axis tourbillon wristwatch.

Thomas Prescher meanwhile offers individual tourbillons outside of the Tourbillon Trilogy, always completed according to the special wishes of his customers. The Tempusvivendi line now includes seven exquisite base models that can be customized as the client desires.

Thomas Prescher plans on continuing his work in this basic philosophy in the future, creating complicated timepieces with exceptional designs.

CONTACT

If you would like to visit us or to ask for further information, please do not hesitate to contact us.
It will be a pleasure for us to receive you in our workshop in Twann, near Biel-Bienne, Switzerland, after making an appointment.

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Impressum: