

It's Complicated!

with Tejaswi Mellachervu



From watches that simply tell the time, to ones that tell the date or a chronograph which allows one to record time intervals, much like a stopwatch, we move onto the serious business end of watches—the COMPLICATIONS.

Basically these watches are called so because they really are very complicated. The various complications available are the tourbillon, minute repeater, perpetual calendar, worldtime and a few others.

In this issue I'll concentrate on my personal favourite and, in my opinion, the most 'romantic' of all the complications: the perpetual calendar. These sorts of watches are serious 'legacy' pieces and qualify for heirloom status.

The perpetual calendar will display the day, date, month and either leap year or full year along with phases of the moon, and will be able to adjust for the varying days in each month, including leap years all the way up to the year 2100.

Why up to 2100? We follow the Gregorian calendar, which has a leap year every four years. In the year 2100 this is broken, so a perpetual calendar watch needs to be sent for a small correction in that year.



IWC Da Vinci Perpetual calendar chronograph Ref 3750 from 1985

Note in the photo at bottom left the full calendar display, including the year in four digits! A sort of time machine on the wrist. Make your New Year's Eve celebrations even more exciting by watching the year to change on the display.

In the photo below we can clearly see the date display. A tremendous amount of energy is required on Feb. 28 to switch it all the way to March 1.



A well-worn Audemars Piguet Royal Oak perpetual calendar in steel and platinum from 1997



Note the month hand and smaller hand to show the leap year on the Audemars Piguet Royal Oak Perpetual.

So there you have it, ladies and gentlemen—the daddy of all complications. It would make a perfect heirloom watch, especially one with the full year shown. Just imagine a family member in the year

2100 taking it in to the watchmaker for an adjustment—would make for one heck of a story!

Keep a look out for my future articles where I will be discussing the real iconic watches to collect, interviewing the owners of a high-end watch boutique, and video reviews of the latest timepieces! ■

Milton Keynes Classic Car Tour 2017

with Neel Jaiswal

Every year I look forward to entering the Milton Keynes classic rally.

The event supports the 'Little Lives Appeal' and this year more than £12,000 was raised for the neonatal unit at Milton Keynes University Hospital. In fact, last year's event was named Milton Keynes University Hospital Fundraiser of the Year.

The tour was founded in 2007 and it's an enjoyable, nonpretentious occasion with an interesting mix of cars from pre-war to modern classics. It starts off early morning at the Poplars Garden centre, where some people start the day on a full English breakfast while the 215 cars gather and then are waved off at timed intervals. It takes a huge amount of organising and logistical planning.

The tour takes scenic routes across Bedfordshire, Northamptonshire and Buckinghamshire and the highly detailed itinerary requires an able navigator (preferably one who doesn't get carsick reading the map)! The route primarily is from the Millbrook Proving ground where manufacturers do a lot of testing—so no camera phones for spy shots are allowed! Here you experience a taster lap of the famed Alpine pass where 007 dramatically barrel rolled his DBS 7 times with the aid of a gas cannon to avoid the lovely Vesper Lynd.

Leaving Millbrook it was fortunately a beautiful, sunny day, and brunch was at the charming Quainton Railway museum, continuing the appeal of last year at the lovely Rushton Hall and then onward on to the Porsche experience-Silverstone for a short lap and luncheon.

Following lunch a number of special awards were made, including Spirit of the Event which went to a 1935 Austin Seven Ruby, and Car of the Event was a 1961 Lotus Elite.

Millbrook/Aston Martin and the Porsche-Silverstone experience are both available for tutelage days if of interest. Aston Martin, Ferrari and McLaren also host high-end European tours, which is also on my to-do list!

For me, it is a joy driving a lovely car through scenic countryside with the company of friends and visiting the architectural gems that we easily overlook here in our own country.

As a group of enthusiasts, we visited Wales last year and this year we are hosting two weekend drives in Yorkshire. Should any friends and colleagues wish to join us, please let me know.

To donate to the Little Lives Appeal, please follow this link: mkgeneral.nhs.uk/about/donate_to_the_little_lives_appeal.asp. ■



If you're interested in attending the next Milton Keynes Classic Car Tour, check out the Facebook page here: facebook.com/MK-Classic-Car-Tours-215137278498561/

Old & Rare Whisky Show

with Shameek Popat



Events of 1894

- The International Olympic Committee is founded at the Sorbonne, Paris, at the initiative of Baron Pierre de Coubertin.
- Japanese scientist Shibasaburo Kitasato discovers the infectious agent of the bubonic plague and publishes his findings in *The Lancet*.
- Coca-Cola appears in bottles for the first time.
- Vaccine for diphtheria announced by Dr Roux of Paris.
- Manchester City Football Club was formed.
- Tower Bridge in London is completed and opens for use.
- Discovery of first noble gas, argon.
- Scottish dentist Oswald Fergus attends a BDA meeting and gives the first demonstration of the 'Dental Phantom'—a metal rod and two brass 'jaws' which have teeth secured into them, to allow 'crowning to be practiced'.
- Dentist William J. Morrison (inventor of candy floss) became president of the Tennessee State Dental Association
- ***Orkney Whisky is laid down in 1894, to be bottled in 1918, and drunk by us in 2017 at the Old & Rare Whisky show in Glasgow!***

When we realized that we had the opportunity to experience the taste of a whisky created in the 19th Century, how could we pass it up?!

Please see the clip of our editor, Mike Gow, talking about why it was a particularly special moment for him.



The last living person born in the 19th century, Emma Morano from Italy, passed away recently and it was quite poignant that we managed to raise a toast from the unrepeatable 1894 Orkney to our elders and our ancestors.

To me this is what's so important about tasting something like this. Not the expensive price tag or the beautiful bottle it is presented in, but the experience, the history and story behind it, the friends you drink it with and the whole unique

experience around it that you cannot put a price on a memory like that!

So Mike, my cousin and I went to the Old & Rare Whisky Show in Glasgow, which is a festival that celebrates the world of fine, rare and antique single malts and spirits.

It offered us a chance to try unique, unrepeatable drams that we would never get a chance to otherwise taste.

The way whisky has been produced over the decades has changed dramatically and the resulting flavour of Scotch whisky has reflected this change.

The Old & Rare Whisky show was all about discovering and celebrating these older styles and occasionally forgotten characteristics from whisky's past.

We also met some very knowledgeable owners and collectors of whisky and got to soak up their passion for a fine dram.

To me the comparison with dentistry was with the digital revolution that is happening at the moment. Will we look at hand made wax-ups, veneers and crowns made by skilled technicians with nostalgia and awe at their skill as technology takes over the skill set required to create a beautiful smile?

Will we then pay top dollar for this antique skill set for certain patients and will the mass production of smiles be milled or printed?

That's not to say that the new whiskies are not just as good or the digital smiles just as beautiful—just that the values will change.

It can take over 10 years to become a skilled dental technician but it takes only 6 months to train digitally.



The show allowed us to taste a number of whiskies and, to name a few apart from the 1894 Orkney, Rosebank 15-year-old, Talisker 1969, Rosebank True Love, Springbank 21-year-old, Robertson 15-year-old, Isle of Jura 26-year-old, Old Vatted Glenlivet, Oban 14-year-old, Macallan 10-year-old, Old Pultney

26-year-old and many more. Luckily they only gave us 1 CL per dram and there were three of us, so we got to taste many without it getting out of hand.



It was great to meet him and he very kindly sent me a bottle of Rosebank True Love which had sold out as soon as it was released for my collection. I will leave the story for why Rosebank whisky is so special to me for another time. ■



Glenlivet Generations 1940 70-year-Old

The star of the show was the Glenlivet Generations 1940 70-year-old, but at £300 per 1 CL, the only shots we took were with our cameras!

It was a very relaxed and informal atmosphere at the show with limited tickets, which made the experience very enjoyable and exclusive.

I also got to meet and speak with Sukhinder Singh, the owner of Whisky Exchange and one of the organizers of the event. He is a softly spoken man with a great knowledge and passion for whisky.

He has said "Once you are into whisky there's no leaving, the only time you are going to leave whisky is when the doctor says no more, otherwise it's there for life."



We will be going to the 'The Art of Whisky' show in London 30 September–1 October. Please let us know if you are interested in joining us! mike.gow@dentaltownuk.com

Restaurant review: James Sommerin

by Guy Laffan



This is without doubt my favourite restaurant in Wales.

Not only does it hold a Michelin Star, but it just so happens to be on my doorstep! James Sommerin rose to fame in 2010 when he appeared on the *Great British Menu* alongside the likes of Tom Kerridge, Tony Singh and Daniel Clifford, who are all culinary heavyweights. Although his trademark starter 'Pea' didn't make it to the final banquet, it still went down a storm and gave him incredible notoriety.

Born and raised in South Wales, James started his cooking career at age 12 in the Italian restaurant Chez Giovanni, Newport. Aged 16, he moved to Scotland to work at Farleyer House Hotel under the guidance of head chef Richard Lyth, who taught him the understanding of seasonality, quality and the essence of flavour. While in Scotland, he met his now-wife Louise and they now live with their three daughters back in South Wales. James started working at the Crown at Whitebrook in August 2000 as sous chef and became head chef in late 2003. In 2007, whilst at the Crown, he obtained his first Michelin Star that he retained until it closed its doors in 2013. James then decided to open his own restaurant in Cardiff, situated on the Penarth Promenade. Its seafront position boasts the most incredible views of the Bristol Channel and you can even see Weston super mare. The interior décor is clean and well thought-out. Splashes of turquoise give the whole place a very modern and vibrant feel.

Since opening its doors, restaurant JS has been an incredible success. It has a long list of accolades, gained in a very short time. Needless to say, the Michelin Star is its greatest achievement to date. One of James' more recent proud moments was when his 17-year-old daughter, Georgia, asked if she could start



working with him in his kitchen. He had always hoped one of his daughters would follow in his footsteps and so he was over the moon. His wife and daughter are both ever-present in the restaurant and it really does have a family-run feeling about it, which I for one love.

On our most recent visit to JS we decided to tackle the chef's table, a 14-course taster menu. Yes, 14! The sheer diversity and range of ingredients is astonishing and the whole menu is a mystery, as explained by the waitress when you first sit down. The chef's table itself is situated in the kitchen, right in the thick of it. Even when you're sat in the main dining room you can see into the kitchen through a large window. It's a completely open plan, giving the whole place a really spacious, light and airy atmosphere.

With so many cookery programmes on the TV these days, we are always led to believe that behind the calm and collected front of house there is pandemonium in the kitchen. It couldn't be further from the truth at JS. The entire kitchen is as calm as can be, and I suspect it's because the staff is so well versed in everything it does. Absolutely everything is ordered and precise. Each dish has at least five elements on average that are all separately prepared in its own dedicated pan at different sites in the kitchen, which are all magically and

seamlessly assembled at the last minute, plated by the man himself.

They set the tone nicely with a three-element *amuse-bouche*. A cheese profiterole, mild cheese soufflé with puffed seeds on top, and a semolina cracker anointed



with taramasalata and micro herbs. This really sets the bar high from the off. The seasonally inspired, locally sourced dishes start coming thick and fast, but they cleverly leave 20 minutes between each dish just so you don't feel uber stuffed. (If you haven't done the math yet, we spent five hours there.) So it really is a gastronomic marathon, but it doesn't leave you reaching for that top button at the end.



The beautiful James Sommerin restaurant



Pea ravioli

Our first of the starters was James' signature dish, 'Pea,' and it's obvious to see why it did so well on the *GBM*. The dish is a large ravioli filled with a pea volute on a bed of crushed peas, topped with crispy sage, pancetta and a parmesan foam. It is simply sensational and truly a dish you don't want to end.

There are four starters, two of which were completely veggie—which I loved. We had two separate dishes consisting of at least three elements of artichoke and celeriac. Who would have thought you could do so much with such simple ingredients? The constant supply of homemade bread is hard to resist, but I made sure I tried all four kinds on offer. With so many courses it's impossible to not lose track of where you are, and if it weren't for the running commentary of the chefs you would be truly lost.

The mains are just as sublime as what precedes them: multielement, precisely plated and powerfully punchy flavours. One of the dishes was lamb in all its glory with a sauce so rich it made my ears ring. We then had sea brill, which was basically the beach on a plate, and wood pigeon with a variety of berries and textures. Each dish is plated so perfectly that it's almost a shame tucking in.

We had four desserts ("only four?" I hear you say). It's a real dessert lover's paradise. First we had a palate-cleansing lemon dessert enhanced by plumes of citrus dry ice smoke billowing across our table. It had several elements including a sorbet, meringue and oatmeal crumb that worked perfectly together.

We then had flavours of raspberry and blackcurrant, covered by frozen separated raspberry cells that were mind-blowing in their explosive taste and simplicity.

The piece-de-resistance is 'Bakewell'. An almond soufflé tower that rises at least 3 inches out of the ramekin, accompanied by an ice cream quenelle on a spoon. The idea is you plunge the ice cream through a hole in the top and let it melt with the rich cherry base, forming what I can only describe as sweet cherry perfection.

JS is such a calm and unpretentious setting and having eaten in restaurants that have earned two or three Michelin Stars, I can honestly say this place is on par. It doesn't have the theatre like the Fat Duck, but it's refined with no smoke and mirrors.

Sommerin is an absolute master of his art. Sitting, watching and talking to him was an absolute pleasure. The added fact that it's a family-run affair makes it so much more appealing than your average high-end restaurant. They really have propelled this place into the elite world of fine dining and I can't wait to see what the future holds for the team. With a hotel and cookery school in full operation, it's obvious they are an ambitious family.

Next time you're in Cardiff, get yourself to James Sommerin before getting a reservation becomes impossible. ■



Georgia Sommerin serving dessert with James in the background



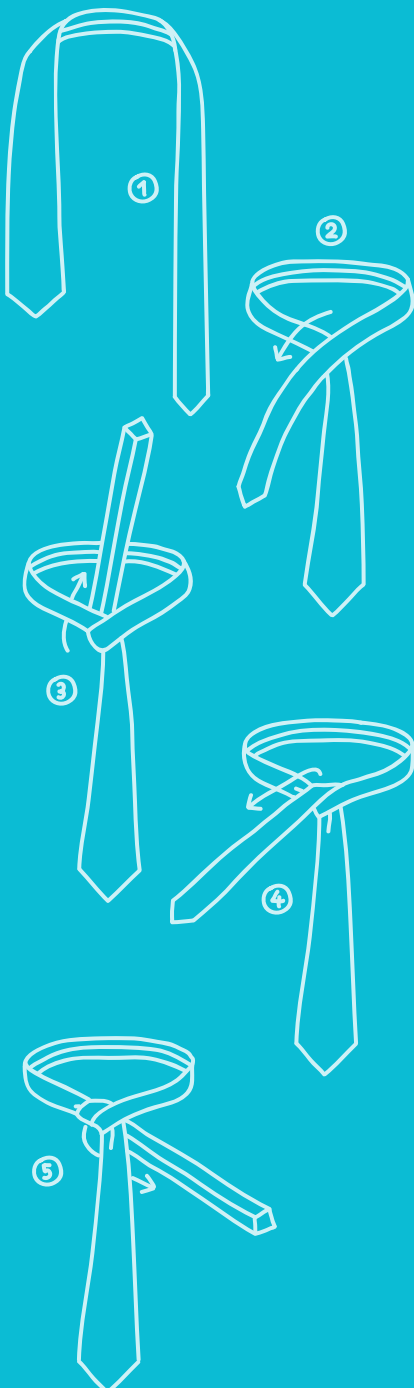
The hotel rooms above the restaurant

All Tied Up

with Shiraz Khan

The gentleman's neckwear represents a quintessential requirement of formality. It's often the difference between what's considered smart and what's considered smart-casual.

This can bear many forms, such as cravats for that country look, or perhaps bow ties for black-tie events. However, a staple classic is the tie. Apparently, the necktie evolution started with King Louis XIII, who hired Croatian mercenaries who wore a piece of cloth around their neck for function (tying up the top of their jackets) as well as for decorative effect.



CROATION NECKTIE

The cravat, as it is now referred to, was the first formal piece of neckwear and went through several modifications to come to the three most commonly worn as above-described. Although it must be said variation does indeed exist, but not always for the better!

Floppy Bow-tie



Photo: Tie Mart (tiemart.com)

As history stated, in the early 1900s a tie was a 'must-have' clothing accessory for men, and I would say it is a 'must-have' accessory for men today still. There are a plethora of different knots and their forms, but this will provide a rough guide to the key main types.



Photo: Tie Mart (tiemart.com)

Four-in-hand knot

This is the simplest of knot types. It literally requires the larger side of the cloth to be longer than the shortest side, and requires one overlap and a thread-through. It provides a small, inconspicuous knot which can often be uneven but looks great with a cutaway collar.



Photo: ties.com

Half-Windsor knot

This is again a common tie form, providing a medium-size knot which is reasonably even and relatively straightforward to do. Usually for semiformal occasions and medium tie widths.

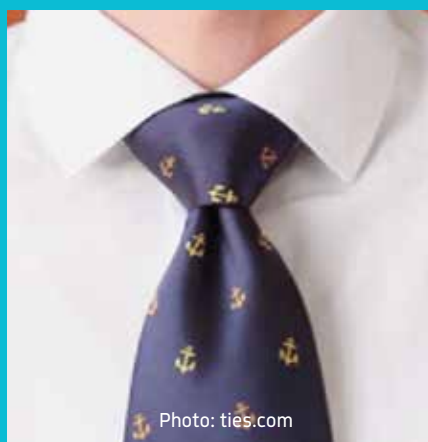


Photo: ties.com

Full Windsor knot

Then the next most common—you guessed it, is the full Windsor. This provides a very symmetrical knot which is large in size and generally is the common 'banker' type knot that you will see.

Works very well with club ties, just as the half-windsor does. Although, doesn't look great with a thin collared shirt.



Photo: ties.com

Café knot

This is where it starts to get interesting: Knots that appear to be inside-out. In these cases it is generally the thinner arm, also known as the tail, that does the majority of the work. This provides a medium-sized knot which is even. Looks great on plain or block-coloured ties.



Photo: ties.com

Eldridge knot

Finally and perhaps my favourite knot—that good old boy, the Eldridge. For those movie fans out there, the first place I saw this was with the Merovingian

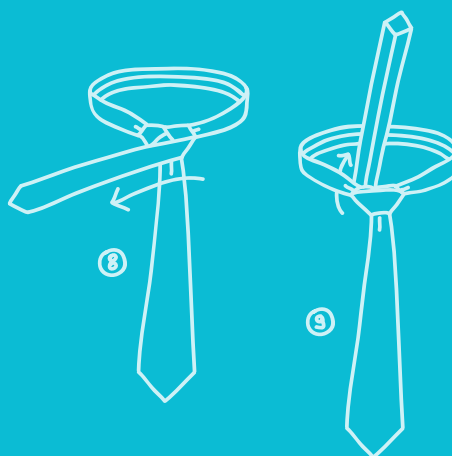
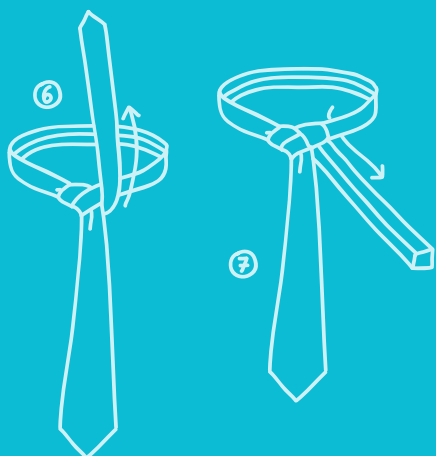


in *Matrix Reloaded*. It was the knot! It is medium-sized, again uses the tail for all of the folds, and requires a bit of patience as it is complicated. It's rather fancy, not really for day-to-day—but, hey, you can wear it to the gym if you like. Here is a picture of it.

So that is my breakdown of tie knots. For those who are interested in learning how to tie these knots, if you pop over to YouTube, there is a channel called TieHole ([youtube.com/user/tiehole/videos](https://www.youtube.com/user/tiehole/videos)) which includes some excellent tutorials on how to do the ties. ■



**Enjoy and see those fancy knots soon.
Shiraz**



Body Types: The Big Excuse

with David Bretton

Introduction

In the last issue of *DentalTownUK*, I wrote about body types, discussing a scientific theory by William Herbert Sheldon, who classified three basic body types: ectomorphs, endomorphs and mesomorphs. This article will now challenge that theory.

If you believe in what I wrote in the April article, I suspect that it's most likely because the article validated some of your excuses. If you're short and chubby you could relax: 'I'm an endomorph; my body



favours fat storage!' Or the tall, skinny people aiming to gain muscle could justify their lack of 'gains' due to their 'high metabolism'. These are just excuses, and I'll use myself as an example.

Which body type am I?

When people meet me, they may see my physical appearance and classify me as a mesomorph—'It's easy for you, you gain muscle easily'. Had they met me when I was just starting out at the gym, they would have thought differently, because I never found gaining muscle easy. Who does? It's my experience to say that everyone I've met has found improvements difficult to make at first, whatever their goal. Nobody I know finds muscle gain or fat loss 'easy'. By making healthy eating and regular workouts an essential part of my life for the past 10 years, I've developed the body I wanted to achieve.

Blame your lifestyle. Blame yourself.

If your lifestyle consists of poor food choices and a lack of exercise, I promise that you will become an 'endomorph'. Develop healthy decisions for the foods you put into your body and become physically active, and you will develop a more desirable physique.

Training and diet are the same for all body types.

In the April article, did you notice that the advice for all body types was pretty much the same? Whatever your body type, food choices should be healthy, 'clean' ones, and training should generally centre around compound exercises, supplemented by isolation exercises and some form of cardiovascular training.



Don't be a victim.

While there is perhaps some truth that some of us are genetically predisposed to storing fat or gaining muscle, this is just a minor factor. The major factors are diet and exercise. If you eat and train the correct way to achieve the body you desire, no matter what your body type, you will achieve it.

Do all patients with diabetes, predisposed to periodontal problems, develop periodontal disease? No! Those who maintain good oral hygiene are often able to maintain health. As Stephen Covey said, 'I am not a product of my circumstances. I am a product of my decisions.'

Conclusion

Perhaps Thomas Jefferson was right—'all men are created equal.' It's the lifestyle choices we make, such as our diet and exercise regimes, that determine our 'body type'. Do not be a victim—take control and responsibility for your life. ■



From Honda to Harley Motorcycles

with Garry Lunn

I purchased my first motorcycle shortly after graduation from Dentistry in 1975. It had always been a dream to own a motorcycle—I mean, what kid doesn't think about it when they have their first bike and how cool it would be to have it motorized? Or put a playing card in the spokes so it makes a sound when riding?

My first bike was a four-cylinder Honda 500. Honda was just getting into motorcycles and was claiming its piece of the action on being smooth and dependable. And my Honda was that.

The bike was strictly for pleasure, not my main mode of transportation. My older brother had also bought a Honda, so we hung together on the bikes. No long trips, no destinations—just riding for the sheer pleasure of cruising around and feeling cool!

In a few years I upped my game to a 750 Kawasaki for a little more power on the highway. I continued to ride this bike for more than 10 years and then sold it as I had moved to a larger city (traffic intimidation), married, and having a child all influenced the decision. Time passed, but the desire to ride continued.

On my 50th birthday I went over to my brother's home in Vancouver to go golfing with him, my wife and my dad. Golf, dinner ... you know the drill. I was excited. When I arrived at my brother's house and



walked into the main entrance, there was a Harley Davidson Springer Soft Tail with a manikin sitting on it, fully dressed in leathers!

My brother had recently bought a Harley Davidson Deuce and I was with him when he made the purchase. As we



were looking at the bikes he asked me which bike I liked ... Springer it was! His Harley was in a custom shop having a major makeover, so when I saw this Soft Tail in his entrance way, I was thinking, "Wow, that is some makeover, and how did you get it back so soon?"

Not! His bike was not out of the shop.

The bike was for me, from him! The leathers and accessories were from the rest of the family. So yep, no golf game. We geared up, (he had rented a Harley for the weekend) and we took a spin. Heaven!

The joy still continues for the last 15 years, but has morphed into weeklong destination rides with the two of us and our cousins touring Western Canada or the U.S. Pacific Northwest annually. The posse was five bikes at its peak, but we are now down to myself and just one of my cousins. My wife drives the SAG wagon (support and gear), while my cousin's wife rides on the back with him. For years my daughter (who now lives in Toronto) rode with me on the trips and still wants to go for a ride when she comes home for a visit.

For me, riding my Harley is such a joy and complete release from everyday pressures. ■



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Luggage

by Kyle Stanley



I've always been fascinated by history. How did people do things before we did? What tools did they use? This fascination gets deeper into the high-class people of yesteryear; I love thinking about the aristocrats, tastemakers and globetrotters of the early 1900s. One thing that has always interested me is how they travelled.

When you look at these old photos or videos you notice two things: Everyone was dressed in semiformal wear, and they had really great, well-built luggage.

The first one surprises many people because if you were to step into an airport today, you'll usually see men in trainers and T-shirts, and women in yoga pants and tank tops. The uniform for most when traveling today is based around comfort: "I'll be sitting on a plane for X amount of hours and I want to make sure I am comfortable the whole time."

I think our ancestors dressing up for travel was based around the fact that traveling back then was more of an exploration of the unknown—they were headed to places they'd never seen before, or maybe only heard of through family or friends. There was no television or internet to get a pre-experience completed.

The other aspect of people dressing well during travel was based around the fact that it was a privilege to be able to afford to travel. Poor people didn't travel much; it was the rich who flew in planes or took trains or limos to their destinations.



Besides my private practice, I also speak to other dentists about 40 times per year, so I'm on a plane almost every week. I've tried to keep this idea of vintage travel in my heart when I get on a plane. I always dress up—I usually wear a suit, nice shoes and even a tie to show my appreciation to be able to travel. When someone is dressed well, they will inevitably get respected more. It's just the way of the world.

Now let's talk luggage: When you see vintage photos, you'll notice the amazing trunks and suitcases that everyone travelled with. Usually these were wood-framed, leather-bound pieces hand-crafted by a local artisan. They didn't have wheels, and often the people traveling weren't the ones handling the bags; in photos, you'll see them being hauled by a bellboy or assistant. I love this type of luggage.

I must confess, I'm a little obsessed with things that look old but function with new technology. This means everything from cars to bags and gadgets. When I started traveling a lot in my early 20s, I wanted luggage that had an old-time look and was built to last for a lifetime, but was practical. I found it in a few different companies.

The first thing I needed was a carry-on bag with rollers. I loved the look of that leather suitcase but it made no sense to have one without wheels for plane travel. Alstermo Bruk and Globetrotter have been making luggage the old-fashioned way, with wooden frames, for more than 150 years and have perfected it through hand-crafted precision. The greatest thing was that they had added discreet wheels to make their luggage more practical while keeping the vintage look.

I've been using my rolling luggage for a decade and they just keep getting better. I even gave my wife a custom Alstermo-Bruk luggage piece for our wedding with our wedding date engraved on it!



Once I had my custom luggage, I needed everyday bags for going to the office, a Dopp kit, etc. I then came across saddleback leather. I had found the holy grail of bags: full-grain leather, a 100-year warranty—yes, you read that correctly—and beautiful designs.

I've ordered many bags which I still have today. I can beat these bags up day-in and day-out whether I'm traveling in Brazil or just on my way to work in Beverly Hills, and their patina only increases with age.

The best part about these bags is their slogan; "They'll fight over it when you're dead." My 3-month-old son will have some nice heirloom bags to travel with someday. ■