

WERNER L. MANG

Manual of Aesthetic Surgery

Second Edition



 Springer



Prof. Dr. Dr. Werner L. Mang
Medical Director of the
Bodenseeklinik, Lindau
Clinic for Plastic and Aesthetic
Surgery
Graf Lennart Bernadotte-Straße 1
88131 Lindau
Tel.: 0049(0)8382-2 60 18-0
Fax: 0049(0)8382-2 60 18-70
www.bodenseeklinik.de
www.mangklinik.ch
E-mail: info@bodenseeklinik.de

APL-Professor at Klinikum rechts der Isar, Munich Technical University,
Ismaningerstraße 22, 81675 Munich, Germany
President of the International Society for Aesthetic Medicine
CEO of the Mang Medical One Clinic Group, Im Teelbruch 55,
45219 Essen, Germany

Biography:

- Consultant at 32
- Post-doctoral qualification at 34
- Medical Director of the Bodenseeklinik at 40
- Founding President of the German Association for Aesthetic Surgery and President of the International Society for Aesthetic Medicine
- Honorary Professor of the University of St. Petersburg
- Author of the most successful *Handbook of Aesthetic Surgery*
- International recognition as a surgeon and guest speaker
- Personally carried out more than 30,000 operations
- Numerous contributions in print and TV media
- 2003 At the peak of his surgical career, he achieved his vision: he opened Europe's largest beauty clinic: Bodenseeklinik
- 2004 DVD Guide on Cosmetic Surgery
- 2006 Ground-breaking ceremony for Mang Klinik Swiss
- 2007 CEO of Mang Medical One Clinic Group (Berlin, Hamburg, Dortmund, Düsseldorf, Wiesbaden, Hannover, Stuttgart, München, Lindau)
- 2008 Opening of Mang Klinik Swiss (www.mangklinik.ch)
- 2009 Honorary Professor of the University of Jasi (ROM)
- 2010 Publication of the new edition of the *Manual of Aesthetic Surgery*
- 2010 Chairman of the International Congress for Aesthetic Surgery
- Honorary member of many international societies

Werner L. Mang

MANUAL OF AESTHETIC SURGERY

Second Edition

- Rhinoplasty
- Rhytidectomy
- Eyelid Surgery
- Otoplasty
- Breast Surgery
- Brachioplasty
- Abdominoplasty
- Thigh and Buttock Lift
- Liposuction
- Hair Transplantation
- Adjuvant Therapies,
Including Spacelift
- Photographic Documentation
in Aesthetic and Plastic
Surgery
- Informed Consent in Aesthetic
and Plastic Surgery

Coauthors

Frank Neidel · Marian Stefan Mackowski · Andrea Becker ·
Jan-Thorsten Schantz · Ulrike Then-Schlagau

337 Medical Illustrations by Hans Jörg Schütze

28 Plates of Surgical Instruments and 184 Photographs

 Springer

ISBN 978-3-540-78794-5 eISBN 978-3-540-78795-2

DOI 10.1007/978-3-540-78795-2

Springer Heidelberg Dordrecht London New York

Library of Congress Control Number 2010929103

© Springer-Verlag Berlin Heidelberg 2010

This work is subject to copyright. All rights are reserved, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilm or in any other way, and storage in data banks. Duplication of this publication or parts thereof is permitted only under the provisions of the German Copyright Law of September 9, 1965, in its current version, and permission for use must always be obtained from Springer-Verlag. Violations are liable for prosecution under the German Copyright Law.

The use of general descriptive names, registered names, trademarks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

Product liability: The publishers cannot guarantee the accuracy of any information about dosage and application contained in this book. In every individual case the user must check such information by consulting the relevant literature.

Cover-Design: eStudio Calamar, Figueres/Berlin

DVD-Video: Video-Transfer, Groß-Umstadt

Printed on acid-free paper

Springer is a part of Springer Science + Business Media (www.springer.com)

Addresses

Professor Dr. med. Dr. habil. Werner L. Mang
Medical Director of the Bodenseeklinik, Lindau
Clinic for Plastic and Aesthetic Surgery
Graf-Lennart-Bernadotte-Straße 1
88131 Lindau / Germany
Tel. +49 (0) 83 82 – 26 01 80
Fax +49 (0) 83 82 – 26 01 87 0
email: info@Bodenseeklinik.de
Internet: www.Bodenseeklinik.de

APL-Professor at Klinikum rechts der Isar
Munich Technical University
Ismaninger Straße 22
81675 München / Germany

Dr. med. Andrea Becker
Plastic and Aesthetic Surgeon
Bodenseeklinik Lindau
Graf-Lennart-Bernadotte-Straße 1
88131 Lindau / Germany

Dr. med. Marian Stefan Mackowski
Plastic and Aesthetic Surgeon, General Surgeon
Bodenseeklinik Lindau
Graf-Lennart-Bernadotte-Straße 1
88131 Lindau / Germany

Dr. med. Jan-Thorsten Schantz
Bodenseeklinik Lindau
Graf-Lennart-Bernadotte-Straße 1
88131 Lindau / Germany

Dr. med. Ulrike Then-Schlagau
Plastic and Aesthetic Surgeon, General Surgeon
Bodenseeklinik Lindau
Graf-Lennart-Bernadotte-Straße 1
88131 Lindau / Germany

This book is dedicated to my parents,
Dr. Karl Mang (†) and Mrs Luise Mang

My thanks go to my wife, Sybille, and my children, Gloria and Thomas.

Without my wife's strength over the last 30 years, I would not have been able to achieve clinical and scientific prominence in the field of aesthetic and plastic surgery in Europe. Only her understanding for my work gave me the strength, in a 12-hour day with little holiday, to reach my goals.

Preface

At the request of Springer-Verlag, Heidelberg, I have written with pride and pleasure the new edition of the *Manual of Aesthetic Surgery*. Volumes 1 (head and neck region) and 2 (body) have been integrated into one volume, which has been revised and extended with the addition of the topics “Cosmetic Aesthetic Surgery,” “Breast Surgery,” “Mini Lift,” “Mini Abdomen,” “Buttock Lift,” and “Tumescence Liposuction with the MicroAire® System.”

The current trend is towards gentle surgical methods. The ‘Mang School’ has as its motto: Less is more! You should not see cosmetic surgery. Aesthetic surgery is feel-good surgery and not altering surgery. That should be the philosophy of this book. The first editions of both volumes of the *Manual of Aesthetic Surgery* had high print runs and were translated into many languages, including Spanish, Russian, and Chinese.

The new edition bridges a few gaps, namely breast lifting and breast reduction. These operations are described in detail using illustrations and videos, in order to provide also plastic and aesthetic surgeons with standards.

Standards are of crucial importance in aesthetic surgery. Results must be reproducible. Every aesthetic surgeon will then be able to build on this manual and refine his or her methods.

A lot has been going on in recent years and my zest for action has not waned. As CEO of the Mang Medical One Clinic Group, I am responsible for 20 plastic surgeons performing expert aesthetic surgery in Germany every day. As a pioneer and visionary in this area in Germany, I see it as my life’s work to train many young aesthetic surgeons, to give lectures worldwide and to offer good aesthetic surgery in Europe at acceptable prices.

I hope that the new edition of this book with its exciting additions meets with success and I wish happy reading to all of the interested doctors. The new handbook is a comprehensive work on aesthetic surgery and covers all procedures in the area of breast surgery, such as supramuscular or submuscular implantation, lifting, and reduction. Adjuvant treatments have also been brought up to date, even if not all dermatosurgical methods could be mentioned in their entirety.

The book contains many new tips and tricks, all collected during my 20 years of experience as an aesthetic surgeon.

This is therefore not just an entirely new edition of volumes 1 and 2, but it is an integrated volume with current and new surgical methods and standards regarding surgery and adjuvant treatments.

Aesthetic surgery is an interdisciplinary specialist area.

This book is intended for all specialist disciplines which are relevant to aesthetic surgery: ENT, head/neck surgery, oral surgery, dermatology, ophthalmology, plastic surgery, surgery, gynecology, etc. Therefore, it is an interdisciplinary handbook for every interested doctor, specialist, or medical student.

Werner L. Mang

Foreword by M. P. Ceravolo

Every plastic surgeon's desk is invaded daily by leaflets illustrating new books, manuals, and atlases of plastic surgery. It is impossible to buy or read all of them. Therefore, it is important to understand which text is valuable and may enrich our knowledge and which may just represent an ornamental object on our bookshelf. There are at least three good reasons to have Professor Mang's *Manual of Aesthetic Surgery*. The first is its author – a physician who has dedicated his life to studying the perfection and diffusion of aesthetic surgery. His culture, based on multidisciplinary experience, is enriched by a continuous innovative animus which has led him to create intermingling scientific relationships with the most experienced colleagues worldwide. This global vision has allowed Professor Mang to create an opus which goes beyond any frontier and represents a precious gem in the scientific world. The second reason is the up-to-date quality of his opus. Each subject of aesthetic surgery, from rhytidectomy to laser resurfacing, from mammoplasty to botulinum toxin, is approached following the most recent theories and advancements. And last but not least, the third reason is this book's unique characteristic, its multimedia approach: text, illustrations, and video on DVD. The clarity of the descriptions combines with the precision of the drawings and the vivid explanatory imaging of the video. It is a book to read, to study, and to enjoy.

Mario Pelle Ceravolo
Professor of Plastic Surgery
University of Rio de Janeiro, Brazil
Medical College, New York, USA
and Rome, Italy

Foreword by D. L. Feinendegen

Aesthetic surgery has experienced exceptionally rapid growth over the last few years. There has been a continual increase in the number of people requesting such operations and, alongside specialists in plastic surgery, more and more doctors from other specialist surgical fields are now working in this area. Until now, however, it has been possible to acquire sound training in aesthetic surgery within Europe in only a few large hospitals. Doctors interested in this field, therefore, often have to move abroad to obtain experience in aesthetic surgery.

Professor Mang has been working to establish training in aesthetic surgery for many years. His greatest contribution has been to ensure interdisciplinary cooperation between plastic surgeons, ENT specialists, oral surgeons, and other surgeons active in the field of aesthetic surgery. Professor Mang has already made these ideas a reality in his new clinic.

With this manual on aesthetic surgery, Professor Mang has created a foundation for training in aesthetic surgery. The first edition (originally published in two volumes) has already made a strong impression, with its clear structure and excellent, step-by-step diagrams that make even difficult surgical techniques easy to understand. The manual appeals particularly to young doctors who are having their first experience with aesthetic surgery. The additional option of audiovisual learning, provided by the integrated DVDs, underlines Professor Mang's modern teaching concept.

This new manual reflects Professor Mang's tireless dedication to the task of continuing to establish the field of aesthetic surgery. I myself have come to value Professor Mang as a teacher and wish him continued success in making his ideas a reality. I hope that as many doctors as possible will be able to profit from these ideas, ultimately contributing to the welfare of patients.

Dr. med. Dominik L. Feinendegen
Plastic, Reconstructive, and Aesthetic Surgeon
Zollikon, Switzerland

Foreword by P. F. Fournier

It is a great pleasure and a great honor for me to write a foreword to the second edition of Professor Werner L. Mang's book.

Professor Mang and I have been acquainted for many years and have attended many meetings together. He must be congratulated on having presented his great experience in aesthetic surgery in his book in a dynamic way with a video included in a DVD. All experienced aesthetic surgeons or surgeons learning aesthetic surgery who have not had the privilege to observe Professor Mang in his clinic at Lake Constance can be informed about the latest and best procedures used by Professor Mang. The text and illustrations are of exceptional quality and reading the various chapters is a real pleasure.

All chapters have been written with great care and with the desire to be of the highest interest for the readers. There is no doubt that this second edition will have the same deserved success as the first edition.

We are greatly indebted to Professor Mang for all the time he has spent in offering both seasoned and novice aesthetic surgeons eager to learn or refine a surgical procedure a true mine of precious and safe techniques. He is extending the horizons of our specialty by providing the readers with his contributions and the improvements he has brought to conventional techniques. He emphasizes details that continue to make our specialty creative and very practical at the same time. All such precise information is an incentive to read and learn more in order to achieve excellence in our daily work, in patient selection, in planning, and in performance.

Again, we should be very grateful to Professor Mang for sharing his great knowledge, experience, creative mind, and insight.

I have known Prof. Mang for more than 20 years. Following his surgical training, he gained an international reputation as a specialist in ENT and plastic surgery and, through the first edition of *Manual of Aesthetic Surgery*, he reached beyond the boundaries of Europe. In 1987, Prof. Mang founded the German Society for Aesthetic Medicine and was a pioneer in this field in Germany. I have frequently attended his wonderful conferences in Lindau on Lake Constance, listened to his excellent lectures, and become acquainted with interesting aesthetic surgeons from all over the world. My wife and I have been pleased to accept private invitations from the Mang family and these have given us the pleasure of meeting Professor Mang's enchanting wife, Sibylle, and his children, Gloria and Thomas.

Prof. Mang's clinical activity and his services to society are remarkable. He is a workaholic and pursues his goals in aesthetic surgery determinedly, properly, and with a lot of self-sacrifice. In many discussions with him, we wanted to find out what beauty really is. Cosmetic surgeons have heavy responsibilities and must be creative.

For the *Manual of Aesthetic Surgery*, therefore, I have attempted to define the term beauty:

Initially we are expected to believe that beauty has something to do with proportion, balance, and symmetry. Thus, I would like to attempt to explain beauty objectively by looking back to the starting point of the ancient Egyptians, Greeks, and Romans.

What Is Beauty?

Beauty is a combination of form and proportion that brings us pleasure and that we can admire. The perception of beauty, however, varies between different cultures. Beauty is a balance between form and volume. Beauty produces in us an aesthetic feeling, an admiration, by pleasing the eye. Some people even claim that beauty is a visual phenomenon.

Beauty is a combination of qualities, such as form, proportion, the color of the human face (or other objects) that charm the gaze.

Over 200 years ago, David Hume (1711–1776), a Scottish philosopher, remarked, "Beauty is essentially a private and personal experience. Beauty is in the eye and mind of the beholder." He also said, "Beauty is not a quality of the thing itself but that which exists in the mind of those who contemplate it." Beauty is an individual emotion.

A few philosophers have concluded, "Beauty is good, and what is good, is beautiful."

A long time ago, the philosopher Sapphie said, "That which is beautiful is good and he who is good will soon become beautiful."

Our early experiences influence how we judge now. Particularly because beauty does not captivate through detail but through the whole, which is greater than the sum of the individual parts, our parents, partners, ex-partners, wives, and friends remind us of experiences. In the same way, our current experiences will affect our feelings of tomorrow. The happy and unhappy phases of our lives leave behind traces that shape our inclinations. Faces that we loved during our youth, which gave us warmth and security, live on in our thoughts.

Beauty does not only have to do with the face, the voice, the body, or a charming appearance. A person is beautiful because of their character, their personality, their ability to feel joy and give pleasure to others, and their capacity for love.

If we like a face, we like the mood which that person conveys. A person can be attractive in many ways.

Beauty and charm are often confused. Cleopatra, George Sand, Louisa de la Vallière and Theodora were famous for their beauty. In truth, they were very beautiful but also had a lot of charm. Beauty is more an illusion than a reality.

Beauty exists not only for the eye but also for the mind.

A beautiful personality emphasizes the beauty of the face. There are numerous ways of defining beauty and it is often associated with charm. Charm, however, differs from beauty because it is permanent, whereas beauty fades. The English say, "Charm lasts! Beauty passes!" Ultimately, we can see that it is not only the eyes which judge whether someone is beautiful or not but the mind which plays a much greater role and judges the heart and inner beauty.

According to the American sociologist Frumkin, a woman is judged in relation to her sexual charisma. Whether she is judged beautiful or not beautiful depends not only on the symmetry of her proportions but also on whether these attributes suggest potential sexual possibilities.

The sensual emotion is then transformed into an aesthetic feeling.

Following these classic explanations, we can conclude that the perception of beauty differs among cultures and individuals and that it is not only a question of form and symmetry. A person's personality, charm, and inner beauty play an important part in giving a person a pleasing image. The eyes alone do not make a judgment, but the head and the heart as well. The mind is influenced by our past experiences, which affect our judgment, just as our current experiences influence the future. One of Buddha's teachings tells us, "Today is the son of yesterday and the father of tomorrow." Beauty is like an iceberg; only one small part is visible.

Konrad Lorenz, Nobel Prize Winner for Medicine and Physiology, has made a special contribution to our understanding of the biology of behavior. This has helped us to understand human beauty.

When someone feels drawn to a face, this is because the face has childlike features. Everyone instinctively feels attracted to a childlike face.

The sight of a childlike face evokes an emotion that is automatically linked with a desire to protect. It is the same in both humans and animals. Konrad Lorenz explained this in the following terms: the desire to protect one's offspring is prompted by something which the offspring sends out, a physical peculiarity, a sound, a smell. It is the same in man. There are signals which provoke protective instincts, sympathy, and tenderness. What are they, asks Konrad Lorenz? In infants, the signals come from the head. The roundness and fullness, the prominent forehead, the full cheeks, a small snub nose; all these infantile characteristics provoke a protective instinct. A child's face is associated with purity, friendliness, honesty, and vulnerability.

We know that women keep their curves, whereas men lose them. A good plastic surgeon should therefore ensure that, during surgery, he optimizes the characteristics which, as in a baby, provoke affection, tenderness, and a desire to protect.

Softness and roundness = tenderness.

Once again, to give the impression of beauty, it is of fundamental importance to be able to recognize childlike features in an adult's face. Features, however, are not the sole cause of the protective reflex; expressions are also important. These at least have the advantage that they are within the reach of everyone. A few people know how helpful expressions can be in getting someone to do something or in pleasing someone.

The emotions which were elicited by Brigit Bardot's childlike features were helped particularly by her famous "spoilt child"-like pouting.

Just as well known are the childlike expressions used, or abused, by Marilyn Monroe and Audrey Hepburn. It has even been rumored that Marilyn Monroe deliberately made herself up badly to give the impression that she was a small girl who still did not know how to get ready properly and, even after long sessions at the hairdressers, immediately rumbled her hair to restore the disheveled appearance of a small girl who had just come in from playing. Men have no desire to protect women who do not have a childlike appearance and want to dominate men, and feel reminded more of their mother than their wife.

Women are more concerned with beauty than men and, consciously or subconsciously, display this childlike behavior. They are consciously or

subconsciously shy, fragile, weak, innocent, naïve, ignorant, temperamental, admiring, inquisitive, etc. A few women even emphasize weaknesses to trigger the protective instinct. Have I already mentioned that apparent weaknesses in women are also their strengths? All this to strike a man directly in his heart. Napoleon said, “Women’s two weapons are make-up (the significance of this will be discussed later) and the tears of a small, helpless child.”

It is easy to understand why childlike features in an adult can move someone, in the same way as freckles, full red cheeks, long eyelashes, blond curls, and well-defined and full lips. Among men, as we can see in a few of the great sex symbols, the side parting (Clark Gable, Gary Cooper), an untidy mane of hair (Leonardo de Caprio), and daily shaving can only be explained as the desire for a childlike appearance. It is not necessary, however, to have all these attributes; one is usually sufficient.

Every individual can display childlike features at any time. As regards particular features, if someone does not have these, he or she can usually acquire them with the help of cosmetic surgery. Beauty is not merely a completely natural phenomenon; instead, it has been a cultural phenomenon for a long time and this is the case particularly in the present day. People try to improve themselves and women, to whom beauty is more important than it is to men (men tend to try to obtain power), try to improve their beauty and charm with make-up and accessories like spectacles, false eyelashes, earrings, hair styles, permanent make-up around the lips, eyelids and eyebrows, hats, necklaces, and the invisible accessory, perfume. A few modern accessories have been developed by beauty professionals to disguise beauty defects, e.g., wide spectacle side pieces hide crow’s feet, a high frame emphasizes the length of a nose that is too short and, conversely, a lower frame disguises a nose that is too long. All these strategies are discussed discreetly and in detail in women’s magazines. An old proverb describes this perfectly: “Thirty percent of beauty is natural, seventy percent is created by vanity.” The disadvantage of this resource is that it is not possible to look young and beautiful without it.

Make-up has always been around and if a face is to be beautified, it should be made to look natural and the face should resemble a young face. Lipstick, for example, creates the intense color of young red lips, which is a sign of a more rapid metabolism. Blusher is a reminder of childlike red cheeks and powder gives the face the pale, velvety skin of youth. Desmond Morris called this “over-stimulation.” Long false eye-

lashes remind us of the long eyelashes of children. If applied badly, however, make-up can also ruin the beauty of a face. It can be both friend and foe. In ethnological books, we can read that in former times, witches improved the appearance of sick people so that the relatives were not shocked when they saw them.

Childlike features and expressions are therefore important in provoking the protective instinct, but the voice should also be soft and pleasant, like a child's. A hard, metallic voice, such as smokers have, is not reminiscent of that of a child.

Clothing should be pleasing to the eye and mind and it should have a good cut. The mini skirt makes us think of the long legs of an adolescent. Colors remind us of childhood; light colors, like blue or pink, are always chosen by older women. Naturally, black should be avoided.

In conclusion, all human senses should be stimulated: sight, hearing, smell (children do not have a smell – thus we use deodorant), and touch. The firmness of the skin is also important.

Beauty institutes have understood this for a long time and apply it enthusiastically. Do we not read in women's magazines: ladies have beautiful breasts, a flat stomach, and good legs, but are they also firm?

The firmness and elasticity of tissue are fundamental qualities of a child's skin and a part of their beauty. Beauty is costly. It is easy for wealthy people to get jewelry and beauty accessories, but these are more difficult to acquire without money. This is one explanation of the popularity of aesthetic medicine and surgery among the less well-off and among those who cannot please merely with their natural gifts or with the artificial resources of the wealthy. As they are only able to please with their body, the less wealthy will more readily pay for an operation to remove acquired or existing supposed defects so that they can continue to be admired.

The idea of using the child formula is well known. The heart should be receptive to generosity, and this is used for reasons other than just noble ones. Thus, for example, a child's face next to the product in an advertisement increases sales and turnover. Whether these are medications or other products, if the consumers are sensitive, sales will increase.

Naturally, a way to the heart is sought but also, and predominantly, a way to the wallet. The child formula strategy is likewise used to direct public attention to countries in need, to collect donations, and to fight

poverty and suffering. A begging child will always get more money than an adult. The Disney films, of which audiences are so fond, use ever smaller and ever more vulnerable animals; we always see the young mouse, the puppy or the fawn, never the fully grown animal. This also applies to toys. Usually, small animals and babies are used as dolls. As Saint Exupéry said, “One can only see well with the heart.”

It is also important to know that a physical defect also provokes a protective reflex. A few celebrated personalities and women involved in politics keep a slight squint, which could be easily corrected, to provoke this famous protective mechanism and thus strengthen their influence and power of persuasion. They do not want an operation. It is just as well known that if one part of the face is not perfect and other facial features are consciously highlighted, then the defect is less striking, as the eye is drawn to the emphasized features. If, for example, the eyes are beautiful and the nose is not, the eyes should be emphasized even more to disguise the unattractive nose. Make-up artists advise this even though they are not familiar with Konrad Lorenz’s theories and nevertheless know how to beautify a face. A scar can deflect attention from the beauty of a face. To conceal public embarrassment, Passot says, “Give him a medal and he will be taken for a hero.”

Similarly, make-up artists do not know about the Muller-Lyer illusion of two lines of equal length with arrows pointing in different directions at either end. Nevertheless, they know how to give eyes the appearance of being closer together, by applying make-up to the inner corner or, conversely, increasing the distance between the eyes by applying make-up to the outer corner.

The same applies to cheek bones in a face that is either too long or too short. Blusher is applied either further apart or closer together as appropriate.

Why be beautiful? The reasons suggested are pride and a desire to be admired and seen positively by others.

The cult of beauty is actually cultural. Humans are the only life form who do not accept their fate but try to improve it. Preserving beauty means improving the quality of life to beautify life. The progress of civilization in all areas has led to increased life expectancy. This does not seem to be sufficient; the quality of life must also be maintained and a life must be “beautiful” for longer. Some people say that medicine has given a few more years to life; aesthetic medicine and surgery have given life to these years.

Beauty and fashion are external signs of our inner need to express and redefine ourselves. Fashion is only a stylistic device in the work of art which is life.

Beauty does not last forever but everyone knows that, at the same time, beauty does not have an age. It is possible to look good at 20 but it is also possible to remain irresistible for an entire lifetime, as Coco Chanel remarked.

Madame de Pompadour said, “The first requirement of a woman is to please.” It is more and more difficult to fulfill this requirement with increasing age. This reminds me of an old woman who came to me and asked for a facelift. When I showed that I had little interest in performing this procedure because of her age, she said, in a quiet voice, “When one has ceased to please, one doesn’t have to displease for long.”

Ultimately, the desire to be beautiful is not a desire to be admired but a desire to be loved. In addition, this desire for love is ultimately the only thing that the followers of the cult of beauty want to communicate.

Konrad Lorenz acknowledges this, “Everyone loves children and wants to protect them, this is hereditary.” Can you resent someone for wanting to be like them in order to be loved more? There is no doubting this theory. We should remember that the plastic surgeon should reconstruct childlike features in his work, if this is possible and desired, in order to provoke positive feelings and admiration. We recognize the link between beauty and admiration and the intense fluctuations of the spirit and the mind. Theodore Gautier summarized this well, “To admire is to love with the mind, to love is to admire with the heart.”

Konrad Lorenz’s theory is strengthened with details. To provoke a protective instinct, an adult’s face must resemble that of a child; this is considered to be beautiful. The perception of beauty is subjective; the personality and qualities of the individual play a part. In those who experience this, this perception is influenced by earlier experiences.

Pierre F. Fournier, M.D.
Honorary President of the French Society
of the Aesthetic Surgery (National Society)
Paris, France

Foreword by R. Kaufmann

In the past few decades, aesthetic surgery has witnessed outstanding progress. This has been mainly driven by a growing public demand for corrective surgical procedures together with an increasing awareness and the highest expectations for the best quality. Today's understanding of aesthetic surgery, its technical and developmental stages, and the level of performance reflects the results of ongoing and combined inputs made by leading physicians and pioneers from diverse subspecialties working in this field, including plastic surgeons, dermatologists, ENT specialists, maxillofacial surgeons, ophthalmologists, and others. However, although many procedures in the face are routinely performed within these subspecialties, major aspects of the art of cosmetic surgery are usually not covered by subspecialty training alone. Professor Mang, one of the most experienced experts in aesthetic medicine and surgery today, has undertaken the challenge to provide colleagues interested in this fascinating area with a modern state-of-the-art manual, showing a step-by-step approach to aesthetic surgical techniques. Chapters 3–6 deal exclusively with facial procedures. The conceptual frame of the present manual promises the best and easiest access to this demanding field by combining explanatory texts with video sequences on DVD and stepwise illustrations. I am convinced that Professor Mang's work will be of great value to colleagues from various subspecialties, and I hope that it will have the success that it deserves.

Roland Kaufmann, MD
Professor and Chair of Dermatology
J.W. Goethe University
Frankfurt/Main
Germany

Foreword by S. Malakhov

I first became acquainted with Prof. Mang in 2002 when he performed surgery at the St. Petersburg Medical Academy at the invitation of Prof. Zapessotsky. Many plastic surgeons watched him doing this and were fascinated by his atraumatic operation technique. One of my assistants went to Prof. Mang's clinic at Lake Constance for further study and reported back on the friendly and excellent training received in Prof. Mang's clinic.

On the occasion of his visit to St. Petersburg, Prof. Mang presented me with the first volume of the first edition of *Manual of Aesthetic Surgery*. I was impressed by the clear and concise way in which cosmetic operations were explained. This concept of audiovisual teaching was unknown at that time in Russia. All of my colleagues who have an interest in the subject of aesthetic and plastic surgery were also impressed with this manual.

The first volume dealt with cosmetic operations in the head/neck area, while the second volume described cosmetic operations in the trunk area in a way that was equally clear and comprehensible. This second edition, which combines the two volumes into one book, is an ideal textbook for learning about aesthetic surgery; this type of operation has not previously been taught in this form, particularly in Russia.

I witnessed Prof. Mang's hospitality on the occasion of the International Conference for Aesthetic Surgery in Lindau in July 2003. I was impressed not only with the scientific part of the conference in which 600 people participated, but also with the social event on the occasion of the opening of Prof. Mang's new clinic.

There are plans to further strengthen and intensify this relationship between the clinic at Lake Constance and the Medical Academy in St. Petersburg. I wish Prof. Mang much success for the new *Manual of Aesthetic Surgery*.

Finally, I would like to complete my foreword by providing a little information on the history of plastic surgery in Russia:

Plastic and Aesthetic Surgery in Russia – the Past and the Future

The development of plastic surgery in Russia is closely associated with the name of the great Russian surgeon, N.I. Pirogov. It was he who first paid attention to the aesthetic results of surgery on open areas of the human body. In his famous book, *Basis of General War Field Surgery*,

he touched on the topics repeatedly. One of his followers wrote the thesis on rhinoplasty. In 1865, another brilliant follower, Y.K. Shimanovskii, published the first manual in the world for practical surgeons, *Human Body Surface Surgery*, for which he was awarded the I. Bush prize. This unique book contains more than 150 drafts and schemes of plastic surgery procedures made with the author's own hand, many of them still relevant.

A little later in 1869, the young Russian surgeons, S.M. Yanovich-Chainski, A.S. Yatsenko, and P.Ya. Pyasetskii, took up the idea of J. Reverdin concerning free transplantation of autodermal microflaps for closing wound defects and implemented their experience in Russia. In 1898, K.P. Suslov worked out the original method for the elimination of nose defects by transplantation of free skin–cartilage transplants from the ear.

Unfortunately, during the first decades of the twentieth century, there were three revolutions and the First World War, which did not favor the development of plastic surgery in Russia. Nevertheless, in 1916 the worldwide recognized work by V.P. Filatov was published. The work was dedicated to the results of using round fat-dermal flaps developed by V.P. Filatov. This method was the only possibility for tissue complex transplantation right up to the second half of the twentieth century when flaps with axial blood supply came into use. Other famous Russian surgeons who played an important role in plastic surgery development include: P.I. Diakonov, N.A. Bogoraz, A.A. Limberg, A.E. Rauer, B.I. Vozchek, B.S. Preobrazhenskii, I.M. Mikhelson, among many others.

After World War II, a special system was organized for the treatment of burn patients; this played a particular role in the formation and development of plastic surgery in Russia. During this research and organization work, several generations of plastic surgeons grew up, who have a good knowledge of the most up-to-date methods of free and local skin plastic surgery procedures, including those using microsurgery.

The methods of skin reconstruction by means of different variants of combined autoallodermoplastics were developed and implemented.

The most significant names in this field were Y.Y. Dzhanlidze, T.Y. Ariev, M.I. Shraiber, N.I. Atiasov, B.S. Vihriev, among others.

In 1930, in Moscow increasing interest in plastic surgery led to the creation of the Institute of Beauty, which is now called the Institute for Plastic Surgery and Cosmetology. In 1961, a similar clinic was opened in Leningrad. In the following decades this trend developed rapidly,

and there are now hundreds of centers working in the field of beauty surgery in Russia.

At the end of the last century, many specialists understood that plastic surgery is an independent and complex specialty that requires the long-term education of individual surgeons. That is why, at the end of the 1980s and the beginning of the 1990s, the first structure for the training and retraining of plastic surgeons was included in the system of continuous medical education in Moscow. In 1997, at the Saint Petersburg Medical Academy of Postgraduate Studies, the first special department and clinic for plastic and aesthetic surgery was created. Specialists in this department have experience in all methods of plastic surgery and educational work. The department provides long-term programs for the basic training of young specialists (3–5 years) and short-term programs for continuing medical education. The intensive research work of the departmental staff allows training programs to be refreshed and ongoing improvement of the surgery procedures.

All of the above means that the education of plastic surgeons is continuous and that their professional level is constantly renewed.

The following events have favored the development of plastic surgery in Russia: creation of the All-Russian Society of Plastic, Reconstructive and Aesthetic surgeons; publishing of several periodicals; organization and holding of scientific conferences, seminars, and master-classes in different regions of Russia; constant contact with international societies of plastic surgeons.

My colleagues and I believe that aesthetic surgery in Russia has a great future.

Professor S. Malakhov
Head of the Clinic for Plastic
and Aesthetic Surgery
Saint Petersburg Medical Academy
of Postgraduate Studies, Russia

Foreword by H. Massiha

Aesthetic plastic surgery is perhaps the fastest growing area in the field of surgery. As more and more surgeons spend more time performing aesthetic operations, it becomes increasingly evident that authoritative instructions are needed to extend the competence of the surgeon.

Although it looks simple, aesthetic surgery is very demanding technically and artistically. The task of becoming a good aesthetic surgeon could be greatly eased by observing and working with masters in the field. Since the option of working with these experts is not practical for most surgeons, reading their works and becoming familiar with their ideas becomes even more important. A major advantage of this book is not only the large number of elegant diagrams, but also the inclusion of a video presentation.

Professor Mang has undertaken the monumental task of bringing together the most advanced and practical techniques of aesthetic surgeons in the *Manual of Aesthetic Surgery*. This book is the result of long years of research, observation, and hard work in the pursuit of excellence in aesthetic plastic surgery. In addition to his extensive education in the field of head and neck surgery, Professor Mang has traveled all over the world to visit, observe, and exchange ideas with the greatest aesthetic surgeons. On numerous occasions he has invited these authorities to his clinic to share his ideas and perfect his concepts and techniques through creative interactions and exchanges. The purpose of the book is not only to teach young aesthetic surgeons about basic operations and how to avoid pitfalls and complications, but also to emphasize what is currently the state of the art in aesthetic surgery.

This book will satisfy all types of aesthetic surgeons and will help to improve their results with the ultimate beneficiary being “the all-important patient”. I highly recommend this wonderful book of aesthetic surgery to all surgeons who seek the opportunity to improve their results. I congratulate Professor Mang in providing this vital service to the field of aesthetic surgery and to the young aesthetic surgeon.

Hamid Massiha, MD, FACS
Professor of Plastic Surgery
New Orleans, Louisiana, USA

Foreword by D. Millesi

Aesthetic surgery has developed with enormous velocity over the past decade. Owing to the growing number of patients undergoing aesthetic surgery, it is not only more and more accepted in a wider range of our population, but also has to fulfill the growing expectations of very critical patients.

Many new techniques are at our disposal and the number is constantly growing. Apart from basic techniques, detailed technical points become more and more important for successful outcomes.

It is nearly impossible to provide a complete survey of all techniques available today in a single textbook, not to mention the variety of technical details that are frequently not described. It is to W. L. Mang's credit that he elected the forum of a manual instead of a large textbook to present his great personal experience. His techniques and tricks are presented in the form of very instructive sketches, and any surgeon who wants to enter the field of aesthetic surgery can do this easily following the impressive illustrations. Now the new edition of the *Manual of Aesthetic Surgery* is available. It covers liposuction, breast implants, hair transplantation, aesthetic surgery of the extremities, and abdominal plastic surgery. These chapters on surgical techniques are complemented by a chapter on adjuvant therapies, including lipotransfer. The new edition is designed according to the same principles as the first edition. Again, the main focus is on the illustrations, which are easy to follow and help the reader to understand the individual surgical steps. In addition to the excellent optical presentations, a DVD is included, providing audiovisual presentations. I personally have profited enormously from the brilliant images, and I am sure that this new edition will help beginners in this field in the same way. It would be advantageous if all prominent surgeons in aesthetic surgery would present their professional experience in a way similar to W.L. Mang.

Prim. Dr. med. Dagmar Millesi
Fachärztin für plastische und ästhetische Chirurgie
Vienna, Austria

Foreword by I. Pitanguy

In his *Manual of Aesthetic Surgery*, Professor Mang provides a clearly written and comprehensible book that can be read by all physicians who may have an interest in the field of aesthetic plastic surgery. Prof. Mang shares with us his vast experience in aesthetic surgery and presents the techniques that have proven useful in his hands.

Together with his team of collaborators at the clinic at Lake Constance, Prof. Mang describes operations clearly and explicitly. Especially for the younger surgeon, the book offers the opportunity to become acquainted with aspects of surgery of the abdominal and breast regions, as well as the upper and lower limbs.

When Prof. Mang first visited me in Brazil in 1972, he impressed me as a particularly hard-working colleague, eager for knowledge. Through his numerous visits to my clinic in Rio, and during my own visits to Germany, I have grown to know Prof. Mang and his delightful family well and to value the friendship that we have developed, which is characterized by that special charm all Germans are capable of giving.

With the completion of his clinic at Lake Constance, Prof. Mang fulfilled his life's dream. I wish both his clinic and this book much success.

Prof. Ivo Pitanguy, FACS, FICS
Head Professor of the Post-Graduate Courses
in Plastic Surgery of the Pontifical
Catholic University of Rio de Janeiro
and the Carlos Chagas Post-Graduate Medical Institute.
Member of the Brazilian Society of Plastic Surgery,
the Brazilian National Academy of Medicine,
and the Brazilian Academy of Letters

Foreword by R. Schmelzle

The *Manual of Aesthetic Surgery*, written by Professor W.L. Mang from Lindau, presents aesthetic and plastic surgery from the perspective of one of the leading practitioners in the field. Although the manual is intended for young physicians and representatives of many different medical specialties, it is also an important reference work for members of the field of aesthetic surgery itself.

The excellent illustrations provided by a graphic artist from Springer-Verlag are accompanied by brief explanatory texts. Together they allow the entire field of aesthetic surgery to unfold in a clear and easy-to-understand manner. A point worthy of special mention is the audiovisual character of this textbook, which presents the most important operations in the head and neck area via text, illustrations, and video.

This second edition will also serve as a guide in the area of “quality assurance,” a goal which is frequently cited today.

I hope that the *Manual of Aesthetic Surgery* will reach a large audience.

Dr. Dr. Rainer Schmelzle
Professor of Maxillo-facial Plastic Surgery
University of Hamburg
Germany

Foreword by H. U. Steinau

This new textbook of Werner L. Mang's *Manual of Aesthetic Surgery* brings together his group of experienced plastic surgeons and specialized ENT and maxillofacial colleagues to share their profound personal knowledge in treating the most common aesthetic problem areas.

Anatomical landmarks and potential pitfalls are clearly depicted and discussed. The publisher has provided coloured pictures of excellent quality with accompanying schematic drawings.

The chapters explain the selection of optimal surgical strategies and details are given on their basic instrumental supplementation, surgical principles, and potential problems. Advanced planning and selection of safe solutions are followed by various anesthetic regimens including tumescence techniques, which are now used routinely in ambulatory surgery.

Taken as a whole, this second edition represents a valuable contribution that will provide novices during residency with a broad-based training program. Its interesting case collections and methodologies afford experienced aesthetic surgeons the opportunity to critically compare their preferred treatment options with convincing "second opinions."

Professor Mang and his multidisciplinary team are to be commended for their continuous educational efforts and outstanding didactic accomplishments.

Professor Dr. med. Hans U. Steinau
Department of Plastic Surgery and Burns
BG-University Hospital "Bergmannsheil"
RU-Bochum, Germany

Introduction

Aesthetic surgery is an interdisciplinary specialty. Its members are recruited from the fields of surgery, gynecology, orthopedics, otolaryngology (ENT), maxillofacial surgery, plastic surgery, ophthalmology, and dermatology. In most cases, they are specialists who have become interested in practicing aesthetic surgery after completing their specialist training.

Aesthetic surgery is not synonymous with plastic surgery. During their training in aesthetic surgery, aspiring aesthetic surgeons have to learn special surgical techniques, which are unfortunately not adequately described in the postgraduate training catalogues.

This manual has been prepared as an audiovisual medium. It presents the most important standard operations in the field of aesthetic surgery in a clearly understandable style. We hope that the manual will help young surgeons to learn the techniques of aesthetic surgery and – equally important – to avoid mistakes and complications.

The manual is primarily aimed at specialists in aesthetic surgery. However, it is also suitable for physicians who become interested in aesthetic surgery after finishing medical school who would like to find out about the field, as well as for the natural target group of physicians who want to learn the techniques of aesthetic surgery after completing their specialist training.

In line with the author's didactic concept, the manual is accompanied by a DVD containing a video film of each operation and by a surgical atlas with 337 color illustrations. In the surgical atlas, the individual steps are shown again and explained in detail in the accompanying text. This structure allows the physician to reproduce each surgical step precisely and to master the associated techniques.

There are obviously several variations of each surgical technique. The author has deliberately concentrated on the standard operations as his contribution toward "demystifying" the field of aesthetic surgery. This reflects his conviction that aesthetic surgery, like any other kind of surgery, is a reproducible discipline which can be learned.

The manual is designed to serve two purposes: the education of young surgeons and quality assurance in the field of aesthetic surgery. It is the only work of its kind available internationally.

The manual is intended to be a basic tool and is not for professionals and doctors who have been practicing in this specialty for a long time.