

Aesthetic Septorhinoplasty

Barış Çakır

 Springer

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*In memory of my dear father Kemal akir
who passed away in 2012*

Foreword

Dr. Baris Çakır has written a worthy successor to Jack Sheen's monumental text *Aesthetic Rhinoplasty*. As a resident, I remember reading Sheen's textbook and suddenly seeing rhinoplasty in a fundamentally new way. Sheen set specific aesthetic goals and achieved them with a range of new techniques which he had developed.

For the next 30 years, I learned a great deal in the operating room and from lectures by my colleagues. However, I had not had that feeling of excitement of witnessing a new era in rhinoplasty surgery until I attended the Combined Rhinoplasty Meeting of the Turkish and American Rhinoplasty Societies held in Istanbul in 2011. As usual, I was taking notes and trying to stay awake late in the afternoon during the 5 min presentations. Suddenly, I became aware that something dramatic was happening. A speaker was talking about new concepts for tip aesthetics (polygons), bony vault remodeling (bony sculpting), and nostril sill excision. When the session was over, I went up to Dr. Çakır and asked him if he would present the talk again for me the next morning. He did and I had him repeat it three times. I was totally amazed at his concepts, but wondered if he could really do in the operating room what he was presenting. Therefore, I asked him if he could do a case for me. The conversation went as follows: "I'd like to see you do a case." "When?" "Tomorrow." "Okay." The next day, Dr. Çakır did a rhinoplasty employing a wide range of techniques which he had developed and achieved a superb result. Later that day at lunch, my head was still reeling from trying to understand the nasal polygons, his advanced tip suture techniques, and repair of numerous ligaments that I had routinely cut. I reasoned that the only way I could understand his concepts was to help Dr. Çakır write up his techniques which he had thus far been unable to publish. Subsequently, he came to me and said he had more ideas for journal articles. I told him that he would always have too many ideas and too little time. I advised him to go ahead and write a book as it would clarify his thinking and allow others to build on his concepts. Naively, I thought he would be preoccupied for a couple of years. Six months later, he sent me the manuscript and 3 months after that the Turkish Edition was published to be followed by the English Edition.

In reading Dr. Çakır's masterpiece, I am struck anew by how original and advanced his concepts truly are. Something as mundane as nasal photography and analysis suddenly becomes an art form and the use of preoperative "shadow photographs" a brilliant break through. Some of his polygon concepts require multiple readings before one fully understands them. For

example, the concept of a “resting angle” between the lower lateral and upper lateral crura is totally new. At first one may think it is of little importance, but when linked to the long lateral crus and herniation of the lateral crus into the vestibule its relevance becomes obvious. One suddenly has an answer for a previously inexplicable problem as well as a method of treatment and more importantly a method of prevention. The discussion of multiple tip points and definition of the soft tissue facets as well as their relation to specific tip sutures is crucial information. In the surgical technique chapter, the importance of the continuous subperichondrial-subperiosteal dissection plane becomes apparent. The novice surgeon should remember that many of his techniques were perfected through the open approach before Dr. Çakır progressed to the closed approach. There are certain ideas with which I disagree, including scoring of the septum, leaving a 2 mm gap between the septal base and the anterior nasal spine, and resection of the membranous septum. I also recognize that the book may prove daunting to some given the plethora of new concepts and the quality of the English translation.

Yet, this is a book to be savored and read multiple times before returning to specific chapters for greater insight into the challenges of rhinoplasty surgery. For the younger surgeon, the book provides in-depth discussion of how to analyze and photograph the patient while formulating an individualized patient-specific operative plan. The linkage of surface aesthetics to nasal anatomy to surgical techniques is the foundation of this text. For the experienced surgeon, the book will be a revelation of how to set and achieve higher aesthetic standards using the described methods. For the master surgeon, Dr. Çakır challenges many of our accepted principles and techniques ranging from the aesthetic dorsal lines to the need for lateral crural transposition. Every surgeon performing nasal surgery should purchase a copy of *Aesthetic Septorhinoplasty* as Dr. Çakır’s concepts, principles, and techniques represent the future of rhinoplasty surgery.

Newport Beach, CA, USA

Rollin K. Daniel, MD

Preface to the Turkish Edition

Who is Barış Çakır?

After graduating from the Electronics Department of the Çukurova Technical High School, I studied at the Faculty of Medicine upon my parent's wish, and during the fifth year of my studies I had to undergo rhinoplasty, followed by revision surgery six months later. Within my own medical career in plastic surgery, I focused on microsurgery and performed many such operations, but my strongest interest has been in nose surgery because it requires both technical skill and aesthetic understanding. Even for someone like me who has both undergone and then continually performed nose surgery, this specialization continues to present interesting challenges because it is constantly developing. Several years of drawing and sculpting courses have contributed to my own professional development, and in my own practice of eight years—ninety percent of which consists of rhinoplasty—I have made changes to almost half of all the techniques I learned in medical school. For instance, I began nose remodeling surgery with the open technique, but since 2008 turned to closed technique instead—a rather unusual turn, as most surgeons move in the opposite direction. Today, I am performing approximately 200 to 300 closed-technique rhinoplasties per year.

In 2012, at the ASAPS Congress, Dr. Rollin Daniel encouraged me to write this book in the format of an instruction manual, so as to allow others to benefit from my experiences with rhinoplasty as well as visual documentation surrounding this type of surgery, since in the framework of this book, I have defined proper standards for surgical photography and technical drawings. It is my hope that readers will find the present work most useful for their own practice.

What Kind of Book is this?

This book describes closed rhinoplasty in which open rhinoplasty techniques are used. In order to make the information presented here quickly and easily accessible, the writing style has deliberately been kept simple and more emphasis is put on the images, so that the book reads like detailed surgery notes. No extensive explanation accompanies the photographs, but text, photographs, and drawings complement each other and the images illustrate the

preceding text. Photographs of those patients who gave permission of use are in standard format, while the photographs of those who refused permission were cropped to make their faces unrecognizable. Since I wanted to illustrate the effects of closed rhinoplasty, dissection and ostectomy techniques on healing rates, I have also included images with early results.

Acknowledgments

Special thanks are due to Tayfun Aköz, MD, and Mithat Akan, MD, who taught me about nose surgery; Ali Teoman Tellioğlu, MD, and Mithat Akan, MD, who undertook the scientific revision of the book; my wife Çiğdem Çakır; Metin Bahçivan for editing the Turkish text; and Nina Ergin for proof-reading the English translation.

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Preface to the English Edition

Aesthetic Septorhinoplasty: The English Edition

The English edition of this book was planned while the author was still writing the Turkish original text. As with the original, the intent was to offer the reader an introduction of aesthetic rhinoplasty similar to an instruction manual, with abundant images but much less text. My task as translator was to convey the original content of aesthetic concepts and surgical techniques, while at the same time choosing plain language, keeping in mind that the reader may be a junior plastic surgeon who is not a native speaker of English. Being familiar with all the concepts and surgical techniques, I attempted to make the instructions understandable, yet simple and practical. I hope that I have achieved this goal and that the English edition will serve its purpose.

Ali Rıza Örerođlu, MD

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