

from "Flesh Wounds - The Culture of Cosmetic Surgery"

by Virginia L. Blum

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also the deeper 'foundation' structures to provide a more predictable and long-lasting result" (Larson 208). Oscar Ramirez holds that the very deepest plane, the subperiosteal, which is virtually against the bone, "allows a better optical cavity than the subgaleal or subcutaneous plane of dissection" (641). Moreover, "the bony landmarks and fascial attachments to specific areas of the bone help the surgeon to get oriented more easily during the subperiosteal dissection as opposed to the subgaleal or more superficial dissection" (641). Sam Hamra, Daniel Baker, and John Owsley, to name some of the most influential innovators in face-lift techniques, argue back and forth over the finer points of both the plane of dissection and the direction of tension. Hamra calls his face-lift a "composite rhytidectomy," which is "a technique based on the elevation of a composite flap of the face. This is a bipedicle musculocutaneous flap that includes the platysma muscle of the lower face, the cheek fat overlying the zygomaticus musculature, and the orbicularis oculi muscle" around the eyes (317). John Owsley uses what he calls a "bi-directional" approach. What one learns from reading through the rhytidectomy literature is that the superficial aspect of appearance has multiple surfaces, all of them at one time or another adduced as *the* plane on which youthful beauty falls apart.