

105C.1
SCULPTURE THEORY

SCULPTURE TRANSFORMATION

HAIR SCULPTURE ANALYSIS

FOUR BASIC FORMS

COMBINATION FORMS

CHANGE THE SCULPTURE, CHANGE THE EFFECT

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This lesson focuses on a basic knowledge of haircutting and why it is important to you as a salon professional to become familiar with the fundamentals of hair sculpting.

EXPLORE

What do you think is the difference between a haircut and hair sculpture?

INSPIRE

Understanding the four basic forms and the techniques used to create them will prepare you to create any popular haircut.

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ACHIEVE

Following this lesson, you'll be able to:

- Identify the three levels of observation as related to hair sculpture
- Describe the two ways to analyze the length arrangement of a hair sculpture
- Illustrate the shape, sculpted texture and structure of the four basic forms
- Classify combination forms within hair sculptures by the four basic forms
- Evaluate the effects of different shapes and surface textures on the same client



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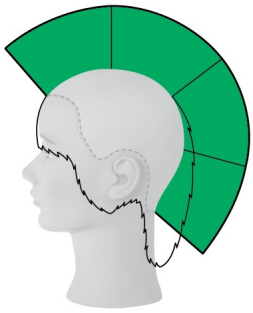
Hair Sculpting

Artistic carving or removing of hair lengths to create various forms and shapes

- Also known as haircutting



Uniformly Layered Form



Uniformly Layered Structure

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Sculpture is the foundation to which texture and color are added.

Hair sculptures, or haircuts, are identified according to their length arrangement, also called structure, which produces the form.

SCULPTURE TRANSFORMATION

- Sculpture transformation is all about changing the shape (or silhouette), the surface texture and the structure of a hair design.
- When creating a sculpture transformation for your client, communication is most important.

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Designers can identify the ways in which hair sculptures differ by analyzing the shape, position of weight or volume, texture, and length arrangement.





Stand alone as a core service

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Hair sculpting can stand alone as a core salon service.





Serve as the foundation for other services such as color or perm

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Hair sculpting can serve as the foundation for other services such as color or perm.

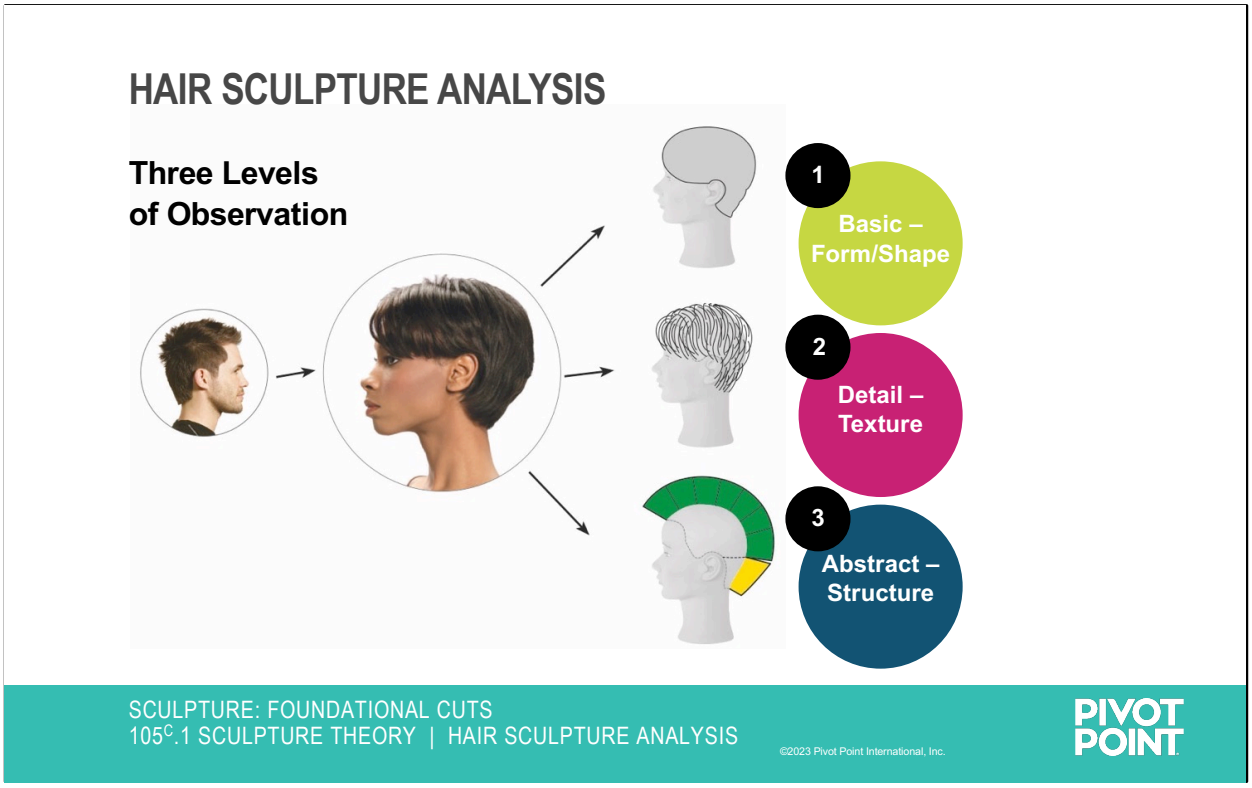




Create a dramatic change in the client's image

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Hair sculpting can create a dramatic change in the client's image.

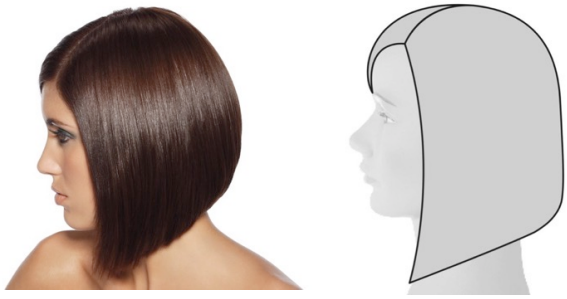


Hair can assume an infinite variety of forms. This includes differences in shape, texture and structure. Hair sculpture analysis begins by using a consistent system of communication, which is based on "selective seeing" through the three levels of observation: basic, detail and abstract.

Another way to think of the three levels of observation is to imagine walking down the street and noticing a building from a distance. At first, you only notice the shape of the building, also known as the basic level. As it gets closer, you begin to notice the details (second level) of the building, such as what type of material it is made from. Finally, to understand how that building was created from an abstract level, which is not visible to the naked eye, you would analyze the blueprint that identifies the inner and outer structure of the building.

FORM/SHAPE

- Analyze silhouette while blocking out extraneous information, such as texture or color
- Observe outer boundary or silhouette, known as the form line



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In hair sculpture, at the basic level you are observing the outer boundary or silhouette, known as the form line, which reveals the shape of the design. At this level, any extraneous information, such as the texture or color is blocked out.

TEXTURE

Identify the detail of the surface or surface appearance

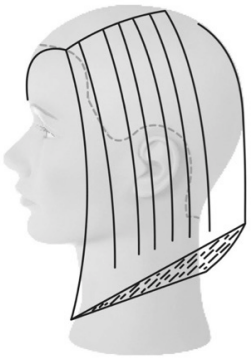
Two categories:

1 **Unactivated**

Smooth, unbroken lines

2 **Activated**

Rough, broken lines with exposed ends



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At the detail level, you are identifying the sculpted texture or surface appearance. There are two categories of surface appearance: Unactivated and activated.

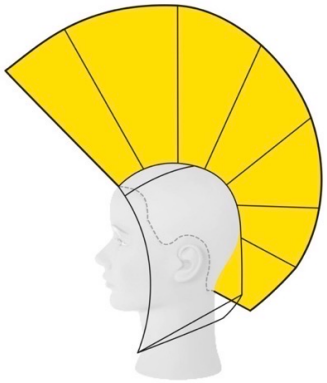
- Unactivated: Smooth surface appearance, unbroken lines; ends of the hair are not exposed
- Activated: Rough surface appearance, broken lines; ends of the hair are exposed

NOTE: the difference between unactivated and activated surface textures is more evident on straight hair than on wavy, curly and/or coily hair.
Many sculptures feature a combination of activated and unactivated textures.

STRUCTURE

- **Structure:** Arrangement of lengths across the curves of the head
- **Structure Graphic:** Diagram that provides an abstract view of the length arrangement to scale and proportion

View hair as if it is standing straight out from the head.



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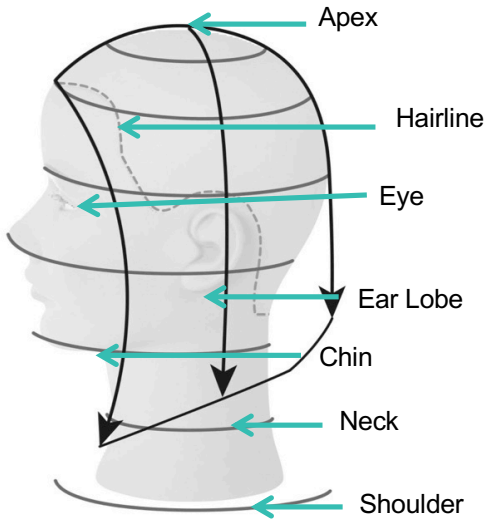
At the abstract level, the structure of the sculpture can be observed.
To identify structure and how it was created, hair is viewed as if it is standing straight out from the head.

A structure graphic is the blueprint for the final sculpture, much in the same way that an architectural blueprint serves as a guide for a building.

Natural Fall

Describes the hair as the lengths lay or fall naturally over the curve of the head

- Allows you to observe and analyze sculpted texture, direction and character of form line and overall shape
- Describes the length or level to which hair falls on the anatomy
- Consider hair shrinkage and expansion if hair is curly or coily



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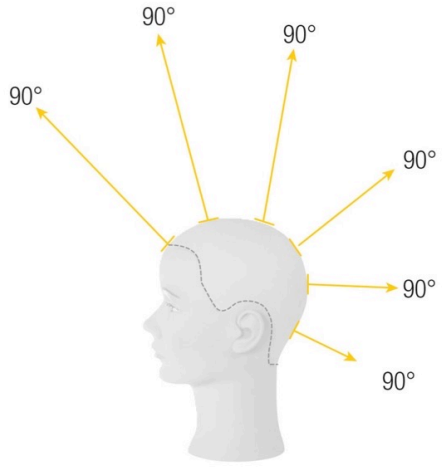
Two basic ways to analyze the structure of a hair sculpture:
• Natural fall
• Normal projection

Another way to think of natural fall is the way the hair falls naturally due to gravitational pull. When analyzing textured hair in natural fall, make sure to consider hair shrinkage and expansion, especially with curly and coily natural hair textures.

Normal Projection

Describes hair viewed abstractly as if it were projected at a 90° angle from the various curves of the head

The combination of natural fall and normal projection allows you to view the abstract representation of the reality you see.



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Normal projection can be more accurate when analyzing the structure of the hair sculpture for tightly curled and coily textured hair.

It's All in a Name

INDUSTRY**CONNECTION**





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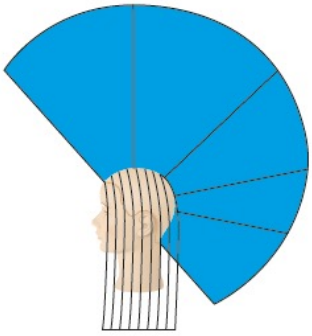
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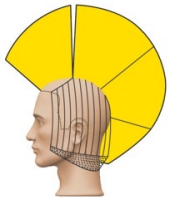
A client may come into the salon and ask you for a haircut such as a "bob." Others will ask you for trendy haircuts, such as the "lob" which is a term made up of two words, long + bob. Other clients may ask you for a haircut made famous by a celebrity. You may even hear about the "frohawk" or the "undercut." It is your responsibility to stay current with the trendy names a client might refer to when describing a haircut!

FOUR BASIC FORMS

There are 4 basic forms that, when used alone or in combination, make up all hair designs:



Solid Form



Graduated Form



Increase-Layered Form



Uniformly Layered Form

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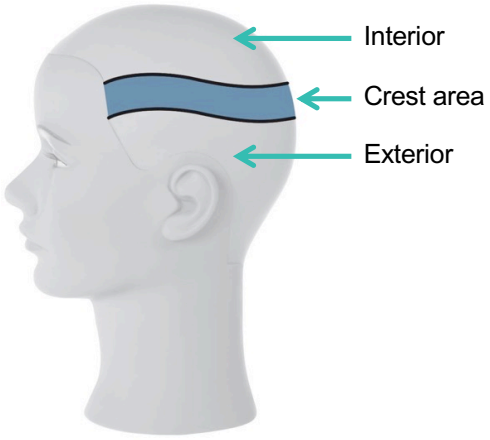
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Each form has a unique shape, structure and texture, and each can be sculpted at a variety of lengths.

Each form is identified by a color-coded structure graphic:
- Solid form, color-coded blue
- Graduated form, color-coded yellow
- Increase-layered form, color-coded red
- Uniformly layered form, color-coded green

Weight and Crest Area

- The shape of a hair sculpture is largely determined by where the weight is positioned.
- *Weight* is created by the concentration of lengths within a given area.
- The *crest area*, which is the widest area around the head, divides the *interior*—the area above the crest, from the *exterior*—the area below the crest.



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SOLID FORM



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Solid form consists of lengths that progress from shorter in the exterior to longer in the interior

SOLID FORM

Shape: Rectangle

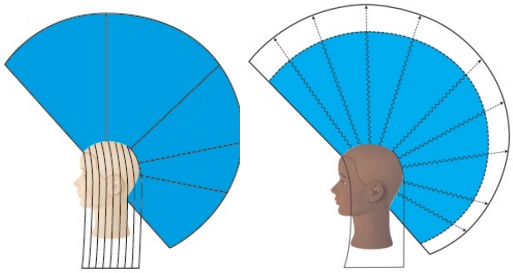
Sculpted Texture: Unactivated

Structure: Shorter exterior progressing to longer interior

Weight: Maximum weight at the form line

Also known as one-length cut, bob, Dutch boy, blunt cut, 0° angle cut





Structure/ Sculpted Texture



Shape/Weight

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In natural fall, all lengths fall to one level, resulting in an unbroken, unactivated surface texture. Near the top, the shape echoes the curves of the head. At the bottom, the shape reflects the buildup of weight at the perimeter.
With textured hair, weight at the perimeter results in greater expansion.
For tighter curl patterns, resulting length reduction may appear more graduated; perimeter can be refined to enhance solid from appearance.

The solid form may also be referred to as a one-length cut, bob, Dutch boy, blunt cut or a 0° angle cut.

The solid form is color-coded blue.

GRADUATED FORM



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The graduated form consists of shorter exterior lengths that gradually progress toward longer interior lengths. In natural fall, the ends appear to stack up along an angle.

GRADUATED FORM

Shape: Triangle

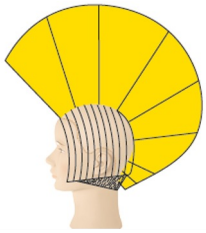
Sculpted Texture: Unactivated/activated

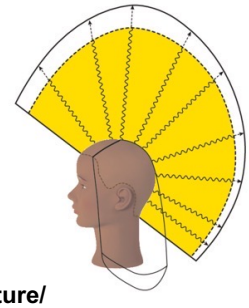
Structure: Shorter exterior gradually progressing toward longer interior

Weight: Above perimeter form line, where unactivated and activated textures meet

Also known as a wedge or 45° angle cut







Structure/ Sculpted Texture



Shape/Weight

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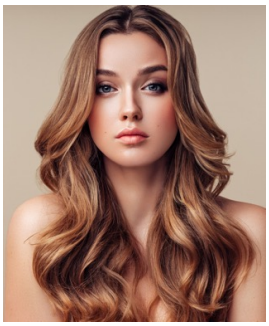
In natural fall, the ends appear to stack up along an angle. The line that divides the two textures is known as a ridgeline. A concentration of weight occurs where the two textures meet, creating a natural expansion in the form and the visual impression of a triangular shape.

The graduated form may also be referred to as a wedge or a 45° angle cut.

The graduated form is color-coded yellow.

INCREASE-LAYERED FORM







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The increase-layered form consists of shorter interior lengths that progress toward longer exterior lengths.

INCREASE-LAYERED FORM

Shape: Oval

Sculpted Texture: Activated

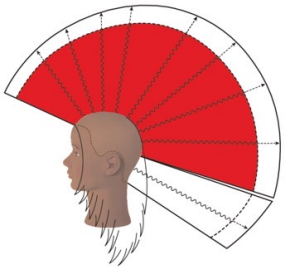
Structure: Shorter interior progressing to longer exterior

Weight: No concentration of weight

Also known as a shag or 180° angle cut







Structure/ Sculpted Texture



Shape/Weight

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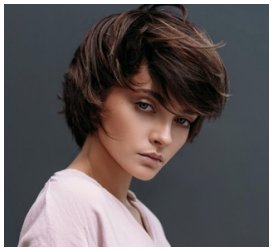
In natural fall, this progression creates a totally activated surface texture with no visible weight. The increase-layered form generally has an elongated, oval shape.

The increase-layered form is also referred to as a shag or 180° angle cut.

The increase-layered form is color-coded red.

UNIFORMLY LAYERED FORM







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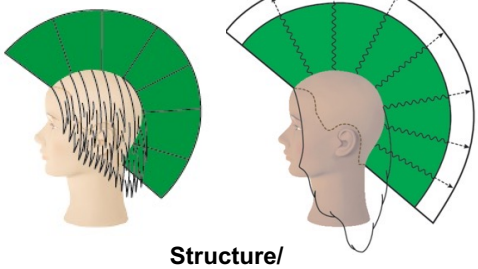
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The uniformly layered form consists of the same lengths throughout the design.

UNIFORMLY LAYERED FORM

Shape: Circular
Sculpted Texture: Activated
Structure: Consistent lengths throughout
Weight: No concentration of weight
Also known as a layered cut or 90° angle cut





Structure/ Sculpted Texture



Shape/Weight

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In natural fall, the repetition of lengths produces a totally activated texture with no discernible weight, resulting in a circular shape.

The uniformly layered form may also be referred to as a layered cut or a 90° angle cut.

The uniformly layered form is color-coded green.

COMBINATION FORMS

Two or more of the four basic forms within a sculpture

The proportional relationship of each form within a combination produces the shape, texture and position of weight in the final design.

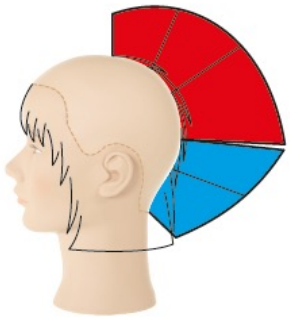
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A large percentage of the designs created will consist of combination forms. An understanding of how to combine the four basic forms enables the creation of customized designs suited for each individual client.

INCREASE/SOLID

Increase-layered interior combines with solid exterior to create the illusion of activated surface appearance while maintaining maximum perimeter weight.





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One way to soften the appearance of a solid form is to add interior layers. The proportion of one texture to the other depends on the desired amount of activation and perimeter weight at the form line.

INCREASE/UNIFORM/GRADATION

Gradated exterior lengths create a close-fitting contour and blend with the uniformly layered lengths. The increase-layered fringe elongates the form and creates height and fullness.





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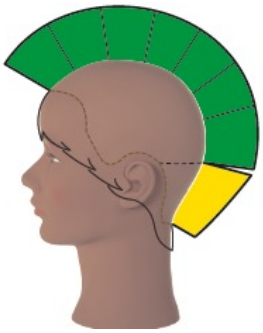
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Uniform and increase-layered forms are often combined with graduated or gradated forms to create a close-fitting contour with height, fullness and an all-over activated surface appearance.

UNIFORM/GRADUATED

Shorter exterior lengths blend to uniformly layered interior lengths, creating a totally activated surface texture.





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One way to alter the pure circular shape of the uniformly layered form is to combine it with the graduated form in the nape.

UNIFORM/INCREASE

Combines uniform interior with increase-layered exterior for a highly activated surface and elongation toward the perimeter.





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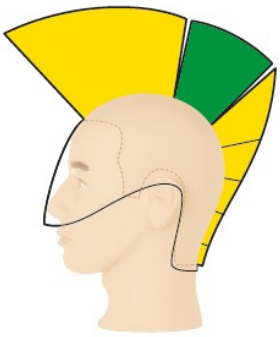
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Uniform/increase combination forms are generally used when a rounded interior shape is desired.

GRADUATION/UNIFORM/GRADATION

Gradation creates a close-fitting exterior and blends to uniformly layered lengths creating a rounded interior. Graduated interior lengths create weight and a focal point toward the face.





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SQUARE (RECTILINEAR) FORM

In this combination form, a weight area is created where the increase-layered form meets the graduated form, resulting in a square form.

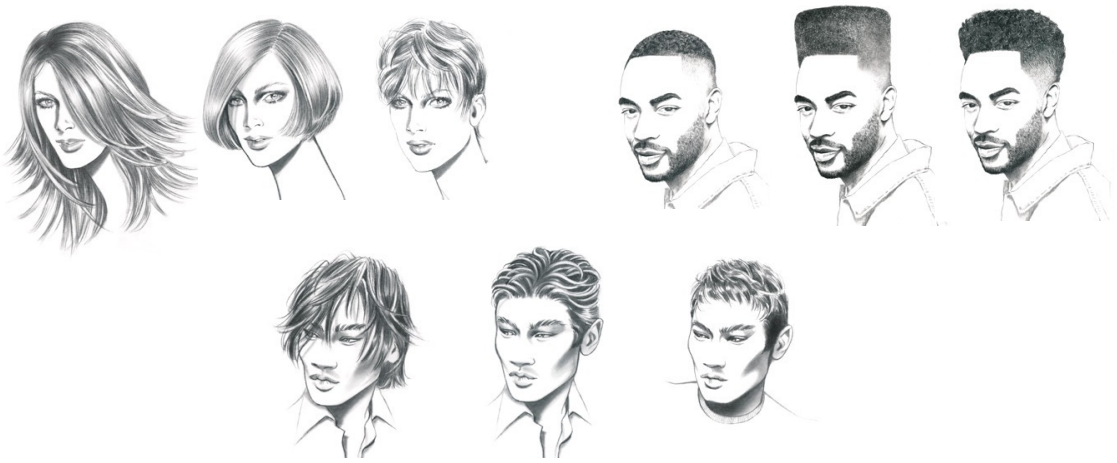




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CHANGE THE SCULPTURE, CHANGE THE EFFECT

A change in hair sculpture can change a client's look in a number of ways.



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A designer can enhance each client's personal style or help clients evolve their look through hair sculpture. Becoming more sporty, sophisticated, professional or cutting-edge are just a few examples of how a client's look can be transformed.

DISCOVER MORE

Iconic Haircuts

Did you know that many trends are inspired from popular haircuts of the past? Search the internet for iconic haircuts that set trends in your generation and share your favorites with your classmates.

CHECK WHAT YOU KNOW

1. TRUE FALSE Texture can refer to the length arrangement of hair.

2. TRUE FALSE Natural fall describes the length or level to which the hair falls on the anatomy

3. The surface texture of a hair design can be observed and analyzed in _____ _____.

4. The concentration of length within a given area is known as _____.

5. The widest area of the head is known as the _____.

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Check What You Know questions help affirm understanding of key points.

CHECK WHAT YOU KNOW

6. The area above the crest is known as the _____.

7. The area below the crest is known as the _____.

8. The form that progresses from shorter exterior lengths to longer interior lengths with maximum weight at the form line is the _____ _____.

9. The increase-layered form consists of shorter interior lengths that progress toward longer _____ _____.

10. Two or more of the 4 basic forms within a sculpture is known as a _____ _____.

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Check What You Know questions help affirm understanding of key points.

CHECK WHAT YOU KNOW

1. TRUE FALSE Texture can refer to the length arrangement of hair. Page 7

2. TRUE FALSE Natural fall describes the length or level to which the hair falls on the anatomy. Page 7

3. The surface texture of a hair design can be observed and analyzed in __natural__ __fall__. Page 7

4. The concentration of length within a given area is known as __weight__. Page 9

5. The widest area of the head is known as the _____crest_____. Page 9

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Check What You Know questions help affirm understanding of key points.

CHECK WHAT YOU KNOW

6. The area above the crest is known as the ___interior___. Page 9

7. The area below the crest is known as the ___exterior___. Page 9

8. The form that progresses from shorter exterior lengths to longer interior lengths with maximum weight at the form line is the ____solid____ ____form____. Page 11

9. The increase-layered form consists of shorter interior lengths that progress toward longer _exterior_ _lengths_. Page 15

10. Two or more of the 4 basic forms within a sculpture is known as a _combination_ _____form_____. Page 18

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Check What You Know questions help affirm understanding of key points.

105C.1 REVIEW

SCULPTURE TRANSFORMATION

- Sculpture transformation is all about changing shape, texture and structure

HAIR SCULPTURE ANALYSIS

- Three levels of observation:
  - Basic - Form/Shape – Observe outer boundary or silhouette
  - Detail - Texture – Identify surface appearance
  - Abstract - Structure – View hair as if it is standing straight out or projected at a 90° angle from the curve of the head

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Validate learning by celebrating what has been learned.

105C.1 REVIEW

HAIR SCULPTURE ANALYSIS

- Structure Graphic: Diagram that provides an abstract view of the length arrangement of a sculpture to scale and proportion

- Two ways to analyze the structure of a hair sculpture:
  1. Natural Fall – Lengths lay or fall naturally over the curves of the head
  2. Normal Projection – Hair is viewed abstractly as if it were projected at a 90° angle from the curves of the head

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FOUR BASIC FORMS

- Solid Form
  - Color-Coded: Blue
  - Shape: Rectangle
  - Sculpted Texture: Unactivated
  - Structure: Shorter exterior progressing to longer interior
  - Weight: Maximum weight develops at the form line since all lengths fall to the same level

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FOUR BASIC FORMS

- Graduated Form
  - Color-Coded: Yellow
  - Shape: Triangle
  - Sculpted Texture: Unactivated/Activated
  - Structure: Shorter exterior gradually progressing to longer interior
  - Weight: Found above the perimeter form line, where the unactivated and activated textures meet

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FOUR BASIC FORMS

- Increase-Layered Form
  - Color-Coded: Red
  - Shape: Oval
  - Sculpted Texture: Activated
  - Structure: Shorter interior progressing to longer exterior
  - Weight: No concentration of weight since lengths disperse across the curves of the head

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105C.1 REVIEW

FOUR BASIC FORMS

- Uniformly Layered Form
  - Color-Coded: Green
  - Shape: Circular
  - Sculpted Texture: Activated
  - Structure: Same length throughout
  - Weight: No concentration of weight since lengths disperse across the curves of the head

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105C.1 REVIEW

COMBINATION FORMS

- Include 2 or more of the 4 basic forms within a sculpture
- Combining the properties of the 4 basic forms produces an infinite number of personalized designs

CHANGE THE SCULPTURE, CHANGE THE EFFECT

- A change in sculpture can transform a client's look in any number of ways: sporty, sophisticated, professional, cutting-edge

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Validate learning by celebrating what has been learned.

PIVOT POINT FUNDAMENTALS: COSMETOLOGY

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