



105^{C.3} **SCULPTURE SKILLS**

THE 7 SCULPTING PROCEDURES
SCULPTING CONSIDERATIONS

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This lesson focuses on the 7 Sculpting Procedures that a designer follows and the sculpting procedures taken into account in order to ensure predictable results.

EXPLORE

Why do you think a haircut can cost \$10 at one salon and \$100 at another salon?

INSPIRE

Pivot Point's proven 7 Sculpting Procedures will help you create consistent, predictable and pleasing results.

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ACHIEVE

Following this lesson, you'll be able to:

- State the 7 Sculpting Procedures in the sequential order they are used to perform a hair sculpture
- Describe each of the 7 Sculpting Procedures
- List additional factors to consider when sculpting hair



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DISCOVER MORE

Predict Your Results!

Success in most things is based on following a tried-and-true sequence of steps. Remember when you learned how to drive a car or make your favorite recipe? Each step was deliberate and thoughtful.

The more often you repeated the sequence, the more second nature it became, and the more predictable your result. Think of the 7 Sculpting Procedures as your recipe for haircutting success: the most logical way to create and duplicate hair sculptures.

THE 7 SCULPTING PROCEDURES

- Unique system for producing predictable sculpture results
- Allow you to experience accuracy and consistency in all your work



1. Section



2. Head Position



3. Part



4. Distribute



5. Project



6. Finger/Shear Position



7. Design Line

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1

SECTION

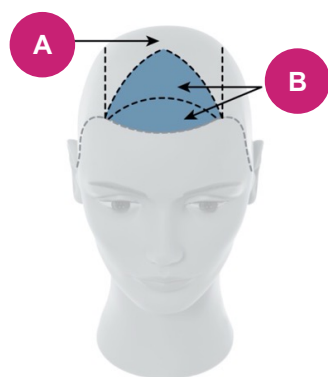


Sectioning: Dividing hair into workable areas for control

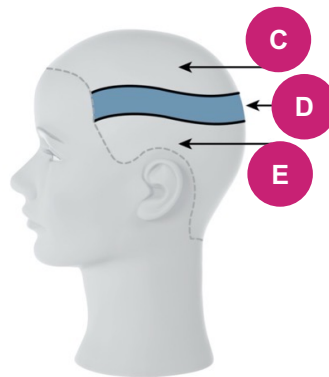
- The number of sections and types of sectioning patterns depend on the type of sculpture being created and are determined by:
 - Changes in design lines, projection angles or distribution
 - Hair's natural growth patterns
 - Each form's proportional relationship within the combination form

The first sculpting procedure is Sectioning. Sectioning is generally performed with the wide-tooth end of the sculpting comb and individual sections are secured with clips.

One common sectioning pattern divides the hair into four sections by parting from the center front hairline to the nape, and from the apex to each ear.



- A. Top:** Upper portion of scalp behind forehead
- B. Fringe Area:** Area in front of apex and extends to outer corner of each eye



- C. Interior:** Area above crest
- D. Crest Area:** Widest area of head
- E. Exterior:** Area below crest

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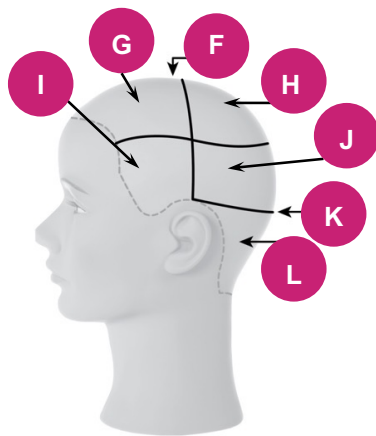
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In order to section the hair appropriately, it is important to be able to think about the areas of the head specifically and accurately.

An easy way to remember the interior, crest and exterior is to think of someone wearing a top hat. The area where the hat rests on the head is known as the crest. The area inside the hat is the interior and the area outside or below the hat is known as the exterior.

Think of ICE:

Interior
Crest
Exterior



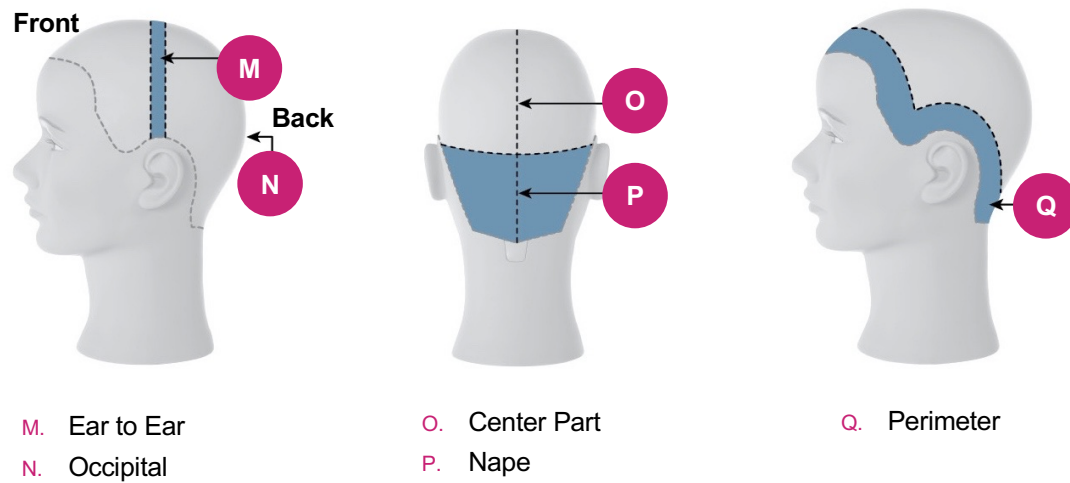
- F. **Apex:** Top or highest point of head
- G. **Top:** Upper portion of scalp, behind forehead
- H. **Crown:** Area in the upper back and above the crest area
- I. **Side:** Area in front and above the ear
- J. **Back:** Area in back of ear
- K. **Occipital:** Protruding bone located below crest, in the back of the head
- L. **Nape:** Area below the occipital

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The crown begins just behind the apex and curves downward to the back of the head. It is generally a circular area that often has cowlicks or whorls.



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Front and back are divided by a line that runs from the apex to each ear.
The perimeter is the area along the entire hairline.

2

HEAD POSITION



- Directly influences the fall of the hair, which affects the texture and direction of the sculpted line
- A constant head position maintains consistency while sculpting a given area

The second sculpting procedure that leads to predictable results is Head Position.

The head position influences the fall of the hair, which in turn affects the texture and direction of the sculpted line. For example, if you are trying to sculpt a horizontal line and the head is tilted forward as you are sculpting the sides, the line will no longer be horizontal when the head returns to an upright head position. Rather, it will be a diagonal-back line.



1 Upright

- Achieves the most natural, pure result



2 Forward

- Stretches the neck
- Lengths are shorter in nape, creating longer surface lengths
- Results in slight underbevel effect
- Used when refining form lines



3 Tilted

- Used when refining form lines

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Upright – Aside from achieving the most natural, pure result, an upright head position allows you to best determine projection angles, either from the curve of the head or from natural fall.

Forward, underbevel effect – When sculpting a solid form sculpture from horizontal partings, the crown lengths have a further distance to travel to the original nape design line. When the head returns to an upright head position, each parting slightly overlaps the previous parting, thus resulting in a slight underbevel effect.

Tilted – Always gently direct the client's head in a desired position. Avoid abrupt or rough movements.

It is important for designers to find comfortable hand and body positions while sculpting. Asking clients to position their heads accordingly will not only aid in sculpting, but it will relieve undue stress on the designer's hands and body.

3

PART



Partings: Lines that subdivide sections of hair in order to separate, distribute and control the hair while sculpting

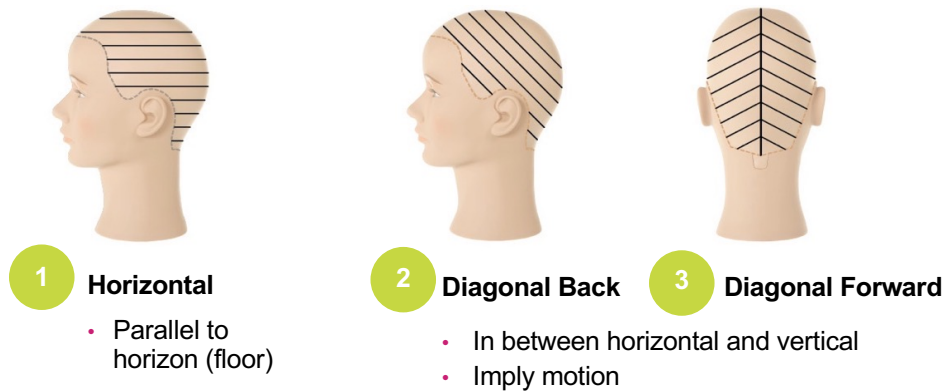
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The third sculpting procedure is Part.

- Generally, the parting pattern is parallel to the design line.
- The size of the parting is determined by the density of the hair.



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Horizontal lines are parallel to the floor or horizon. Designers use horizontal lines when they want to create the impression of stability, weight and calm.

The face is used as a frame of reference when referring to diagonal-back and diagonal-forward lines. Lines that move away from the face are referred to as diagonal back, and lines that move toward the face are referred to as diagonal forward.



4

Vertical

- Perpendicular to horizon (floor)



5

Concave

- Curve inward like inside of sphere



6

Convex

- Curve outward like outside of sphere

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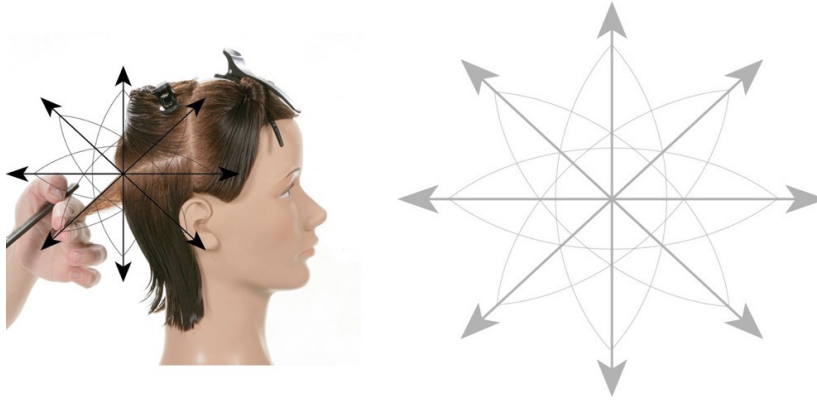
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Vertical partings are perpendicular to the horizon or floor. Designers use vertical lines when they want to imply strength, weightlessness and equilibrium

Concave and convex lines are curved. Concave lines curve inward, like the inside of a sphere. Convex lines curve outward, like the outside of a sphere.

Celestial Axis

Symbol used to identify straight and curved lines, directions and projection angles



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- The celestial axis is used to identify straight lines such as horizontal, vertical and diagonal lines, as well as curved lines such as concave and convex.
- The celestial axis can also be used to identify directions such as up, down, away from the face and toward the face.

4

DISTRIBUTE



Distribution: Direction the hair is combed in relation to its base parting

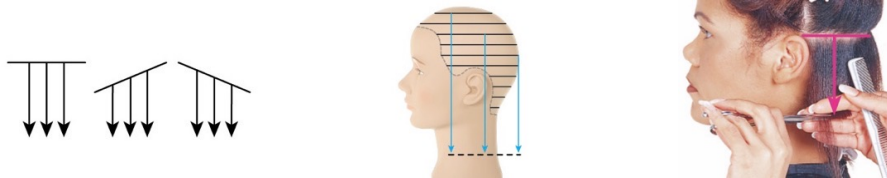
Four Types

1. Natural
2. Perpendicular
3. Shifted
4. Directional

The fourth sculpting procedure is Distribute or distribution. Various types of distribution, coupled with parting patterns and projection angles, are used to achieve basic and advanced sculpted forms. There is a difference between combing or distributing hair in preparation for sculpting a line and the daily routine of combing one's hair.

Natural Distribution

- Direction hair assumes as it falls naturally from the head due to gravity
- Used from horizontal and diagonal partings
- Primarily used to create solid forms



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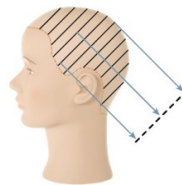
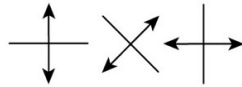
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The hair is neither lifted away from the head nor is it moved toward the head.

Perpendicular Distribution

- Hair is combed at a 90°, or right angle from its base parting
- Used from horizontal, diagonal or vertical partings
- Primarily used to sculpt graduated and layered forms



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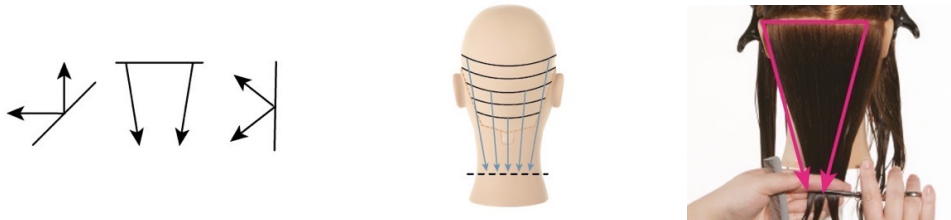
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When determining perpendicular distribution, think of the letter “T.” With perpendicular distribution, the combed hair makes a “T” to the part.

Another way to think of perpendicular distribution is to think of a comb. The spine of the comb represents the part, while the teeth of the comb represent the distribution.

Shifted Distribution

- Hair is combed out of natural distribution in any direction except perpendicular to its base parting
- Used from horizontal, diagonal or vertical partings
- Used for exaggerated length increases and blending within the form
- Used for most forms except solid



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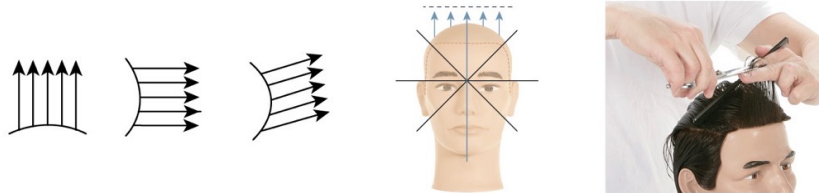
Shifted distribution can be used when sculpting most forms, with the exception of solid forms.

One easy way to remember shifted distribution is to think, “If it is not natural or perpendicular to its part, it’s shifted.”

Shifted distribution is sometimes referred to as overdirection.

Directional Distribution

- Hair is distributed straight up, straight out or straight back from the curve of the head
- Used from horizontal, vertical and diagonal partings
- Results in length increases due to the curve of the head and is often used when sculpting along a plane
- Used in planar sculpting, where the hair is sculpted along horizontal and vertical planes



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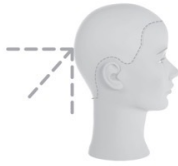
The celestial axis is used to visually gauge directional distribution.

- Horizontal
- Vertical
- Diagonal

Directional distribution is used to sculpt square (rectilinear) forms using the planar sculpting technique.

5

PROJECT



Projection: Angle the hair is held in relation to the curve of the head prior to and while sculpting

- Also known as elevation

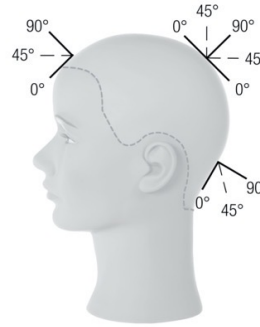
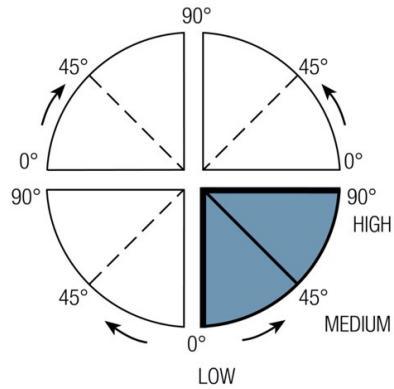
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The fifth sculpting procedure is Project. Projection is also known as elevation. The most common projection angles used in hair sculpting are 0°, 45° and 90°.

Most common projection angles include 0° , 45° , 90°



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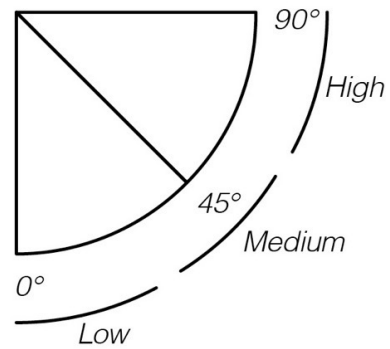
- A quadrant of the celestial axis is used to determine projection angles.
- Once 0° has been established, 45° and 90° angles can be determined in any direction.

Projection Angle Ranges

- **Low Projection:**
Angles between 0° and 30°
- **Medium Projection:**
Angles between 30° and 60°
- **High Projection:**
Angles between 60° and 90°

Below 90° produces weight.

90° and above layers hair and diminishes weight.



Projection for Solid Form

- Natural fall is the natural position hair assumes due to gravitational pull and hair is neither lifted away nor moved toward the scalp
- 0° – Hair is held flat to the surface of the head
- In some areas of the head 0° and natural fall is the same



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Projection for Graduated Form

- Standard angle used is 45°
- The higher the angle, the greater amount of graduated texture



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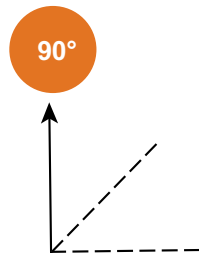
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The higher the projection angle, the greater the amount of graduated or activated texture. Projection for the graduated form is measured from natural fall instead of from the surface of the head like the other forms.

Projection for Increase-Layered Form

- Angle of stationary design line (0° , 45° or 90°) establishes location where all other lengths are converged
- Projection angle of the first parting is the most important because it serves as a stationary design line to which all other lengths are converged



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Projection for Uniformly Layered Form

- 90° projection angle from the curve of the head
- Also called normal projection



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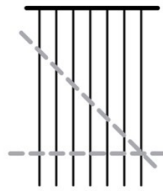
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The only projection angle that is used to sculpt the uniformly layered form is 90° from the curve of the head.

Any deviation from a 90° angle will result in length increases or decreases (inconsistencies) depending on the area sculpted.

6

FINGER/SHEAR POSITION



Finger/shear position: Position of the fingers and the shears relative to the base parting

1

Parallel

2

Nonparallel

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The sixth sculpting procedure is Finger/Shear Position. The two types of finger/shear positions are parallel and nonparallel.

Parallel Finger/Shear Position

- Fingers positioned an equal distance away from parting while sculpting
- Results in purest reflection of chosen line
- Also known as parallel sculpting



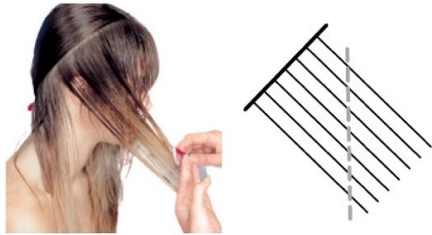
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Nonparallel Finger/Shear Position

- Fingers are positioned unequally away from the parting while sculpting
- Creates exaggerated length increases to blend between contrasting lengths



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7

DESIGN LINE



Design Line: Artistic pattern or length guide used while sculpting, which can be stationary or mobile

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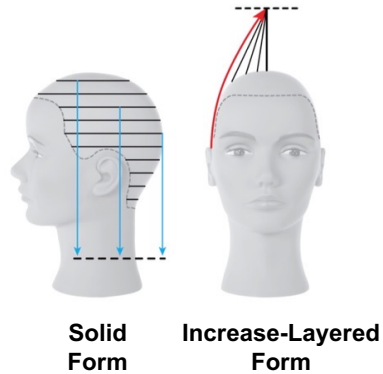
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The seventh and final sculpting procedure is the sculpting Design Line. There are two types of design lines—stationary and mobile.

Any straight or curved line from the celestial axis can be used to create or analyze a design line.

Stationary Design Line

- Constant, stable guide to which all lengths are directed
- Used when progression of lengths in the opposite direction is desired
- Used to sculpt solid and increase-layered forms and a weight area in graduated forms



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A stationary design line is also used to achieve a weight area in graduated forms.

Mobile Design Line

- Movable guide that consists of a small amount of previously sculpted hair used as a length guide to sculpt subsequent partings
- Also known as traveling guide
- Used to sculpt graduated and layered forms and square combination forms



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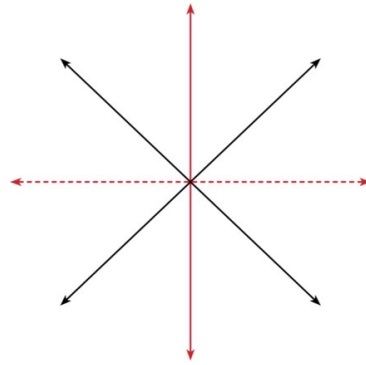
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Once the initial design line is sculpted, a portion of it is used as a length guide for the next parting to be sculpted.

Cross-Checking

- Final stage in sculpting
- Balance and accuracy are checked using the line opposite the original parting pattern
- Unwanted lengths found while cross-checking should be sculpted using original parting pattern



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For example, if a vertical parting pattern is used to create the hair sculpture, a horizontal parting pattern is used to cross-check the sculpture for accuracy.

If an error is found, the original parting pattern is used to refine the hair.

Sculpting Skills for Today and Tomorrow



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This lesson sets the foundation of a logical, yet creative approach to the skills needed to re-create the classic designs in this program. Even more important to you, this foundation will enable you to compose your own designs and create trends you see in the future. Knowing the rules and why they were established allows you to know when you can bend the rules, and what the result will be if you do.

SCULPTING CONSIDERATIONS

- Growth patterns
- Fringe and nape variations
- Hair texture considerations



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Sculpting considerations include:

- Growth patterns
- Fringe and nape variations
- Hair texture considerations

GROWTH PATTERNS

- Determined by the angle and direction in which hair grows out of the scalp
- Natural parts may influence the overall design proportions and symmetry

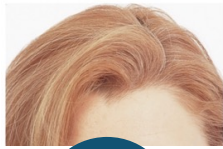


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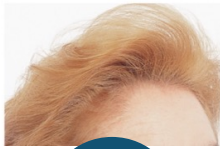
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When creating hair sculptures for clients, the stylist will need to consider how various growth patterns can affect the overall design and adapt your sculpting techniques accordingly. Strong growth patterns may cause the hair to “stand up” if sculpted too short. In many instances, growth patterns in the nape will need to be considered, especially when sculpting shorter forms. In these instances, nape lengths may need to be left slightly longer to conceal the various growth directions.



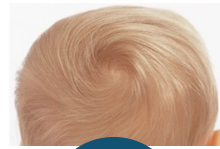
**Widow's
Peak**

Forms from a point at front hairline and curves to one side



Cowlick

Straight or wavy hair at front hairline or crown that moves to right or left



Whorl

Strong circular directional growth on either side of nape or crown

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Common growth patterns include the widow's peak, cowlick and whorl. Leave areas with these growth patterns slightly longer, especially at the fringe area, nape and crown to avoid a spiky effect.

In many instances, it is best to sculpt growth patterns last and on dry hair to get a true reading of how the hair will lay.

FRINGE AND NAPE VARIATIONS

Fringe: Hair that partially or completely covers the forehead in a hair design



Layered fringe
adds texture,
fullness and height



Longer fringe can be
swept to the side to
expose the forehead



Solid fringe can
frame the eyes

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Additional sculpting considerations include the fringe and nape. Fringes may also have a functional role in the design, such as to keep hair off the sides of the face or from falling into the eyes. Regardless of the reason, fringes, or the lack of them, must be considered with every complete sculpture.

Nape: Hair that covers area at back of the neck



Variations can be customized according to hair's growth patterns and dimensions of the client's neck and shoulders.

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The nape is another important consideration when designing hair sculptures, especially with shorter hair sculptures.

Always take natural growth patterns into consideration before sculpting.

HAIR TEXTURE CONSIDERATIONS

- Sculpting techniques can be applied to any texture of hair
- Curly, tightly curled and coily hair may require a more customized approach
- Sculpting technique or method dictated by unique patterns
- Professionals determine whether to sculpt curly hair dry or damp based on client's unique texture and hairstyle goals

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The sculpting techniques presented in this lesson can be applied to both straight and curly (natural or permed) hair.

By straightening curly hair first, you can see how long the hair actually is before sculpting.

Curly Hair Sculpting

- Shrinkage is a key factor to consider
- The tighter the curl pattern the more the hair will contract as it dries
- Moving hair or intentionally sculpting it longer will prevent sculpting too short
- Hair that has been cleansed and dried will allow the natural curl pattern to form so you can see significant texture differences



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Freehand sculpting is often a preferred method. Experienced professionals often begin sculpting curly hair damp then let it dry to its natural texture state before detailing the sculpture.

Hair that has been cleansed and dried will allow the natural curl pattern to form so you can see significant texture differences.

By straightening curly hair first, you can see how long the hair actually is before sculpting.

Maintaining consistent dampness and letting the hair fall and contract freely while sculpting will produce a more accurate result.

Sculpting the hair partly wet and partly dry will result in an uneven effect.

Curly Hair Sculpting

Some guidelines:

- Wide-tooth comb controls length with less tension
- Not advisable to use a razor
- Avoid sculpting hair with product in it
- Curls should be trimmed every 6-8 weeks



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Guidelines for sculpting curly hair:

- A wide-tooth comb will help control lengths while using less tension.
- While it's not generally advisable to use a razor to sculpt curly hair, some skilled professionals do use a razor.
- Product influences curl formation so avoid sculpting curly hair with product in it.
- Weakened ends can begin to knot easily so trim curls every 6-8 weeks.

By straightening curly hair first, you can see how long the hair actually is before sculpting.

Sculpting curly hair while damp rather than wet reduces the amount of stretching and allows you to observe how the hair will naturally react.

Sculpting the hair partly wet and partly dry will result in an uneven effect.

Coily Hair Sculpting

- If the hair will be primarily worn straight, shampoo and air form the hair straight before sculpting
- If the hair will be worn naturally curly, shampoo and air form to release most of the coiled pattern
- For clients with short coily hair, who wear it naturally, sculpting with a freehand technique is ideal



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By straightening curly hair first, you can see how long the hair actually is before sculpting.

Leaving hair longer while sculpting allows for the degree of shrinkage that occurs in its natural state. After sculpting, moisten hair to allow coiled texture to form, then make needed adjustments. Sculpting the hair partly wet and partly dry will result in an uneven effect.

Dry Hair Sculpting

Some guidelines:

- Allows you to see resulting shape, texture, movement and airiness while sculpting
- Approach is not the same for all clients
- Many professionals sculpt hair while wet, then air form into intended design before dry sculpting to personalize texture and movement



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CHECK WHAT YOU KNOW

1. TRUE FALSE The 7 Sculpting Procedures are section, head position, part, distribute, project, finger/shear position and design line.
2. TRUE FALSE The interior is the area below the crest.
3. Many successful hair sculptures begin with _____.
4. The lines that subdivide sections of hair in order to separate, distribute and control the hair while sculpting are called _____.
5. Distribution is the direction the hair is combed in relation to its base _____.

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105©.3 SCULPTURE SKILLS | CHECK WHAT YOU KNOW

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**PIVOT
POINT**

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

CHECK WHAT YOU KNOW

6. The hair is neither lifted away nor moved toward the scalp in natural fall _____.
7. A nonparallel finger/shear position is used to create exaggerated length increases to blend between contrasting _____.
8. When a progression of lengths in the opposite direction is desired, the chosen design line is _____.
9. A movable guide that consists of a small amount of previously sculpted hair is called a(n) _____.
10. A strong circular or directional growth pattern on either side of the nape or crown is called a(n) _____.

SCULPTURE: FOUNDATIONAL CUTS
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**PIVOT
POINT**

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

CHECK WHAT YOU KNOW

1. **TRUE** FALSE The 7 Sculpting Procedures are section, head position, part, distribute, project, finger/shear position and design line. Page 44
2. TRUE **FALSE** The interior is the area below the crest. Page 45
3. Many successful hair sculptures begin with sectioning. Page 44
4. The lines that subdivide sections of hair in order to separate, distribute and control the hair while sculpting are called partings. Page 47
5. Distribution is the direction the hair is combed in relation to its base parting. Page 48

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

CHECK WHAT YOU KNOW

6. The hair is neither lifted away nor moved toward the scalp in natural fall
 projection. Page 49
7. A nonparallel finger/shear position is used to create exaggerated length increases
 to blend between contrasting lengths. Page 50
8. When a progression of lengths in the opposite direction is desired, the chosen design
 line is stationary. Page 50
9. A movable guide that consists of a small amount of previously sculpted hair is called
 a(n) mobile design line. Page 50
10. A strong circular or directional growth pattern on either side of the nape or crown is
 called a(n) whorl. Page 51

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

105^C.3 REVIEW

THE 7 SCULPTING PROCEDURES

- The 7 Sculpting Procedures used to create predictable results are: section, head position, part, distribute, project, finger/shear position, and design line
 - **Section:** Sectioning divides the hair into workable areas for control
 - **Head Position:** Directly influences the fall of the hair; includes upright, forward and tilted
 - **Part:** Partings subdivide sections of hair to separate, distribute and control the hair while sculpting; includes horizontal, vertical, diagonal, convex and concave

Validate learning by celebrating what has been learned.

105^C.3 REVIEW

THE 7 SCULPTING PROCEDURES

- **Distribute:** Distribution is the direction hair is combed in relation to its base parting; includes natural, perpendicular, shifted and directional
- **Project:** Projection is the angle at which hair is held prior to and while sculpting; includes common angles of 0°, 45° and 90°
- **Finger/Shear Position:** Position of the fingers and shears relative to the base parting; includes parallel and nonparallel
- **Design Line:** An artistic pattern or length guide used while sculpting; any straight or curved line from the celestial axis can be used; includes stationary and mobile

Validate learning by celebrating what has been learned.

105^C.3 REVIEW

SCULPTING CONSIDERATIONS

- Common growth patterns to consider are widow's peak, cowlick and whorl
- Fringe and nape variations are adapted to client's face and neck shape
- Hair texture considerations – Sculpting techniques may need to be adapted when sculpting curly or coily hair (damp or dry)

Validate learning by celebrating what has been learned.

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