

CHAPTER 9

DRAWING A PERSON AS AN EXPLORATORY MEDIUM

1. THE IMPLEMENTATION

As an exploratory medium, drawing a person has special possibilities, since the child faced with this task has already formed for him/herself a general image of a person based on the numerous relationships he/she has established with others. Because of his/her historicity, each person has his/her own idea of persons, with their abilities, shortcomings, interests, successes, failures, fears, etc.

In drawing a figure, a child can do nothing more than incorporate his/her experiences of persons and, in doing so, he/she provides a static cross-sectional image of him/herself in his/her educative situation.

Nel and Esterhuizen (1977, 26) say that drawing a human figure is a simpler and more direct way of communicating than are the more formal projective procedures, such as the Rorschach and the T.A.T., because it deals with what he/she **does**, rather than with what he/she **says**. For this reason, it is more specifically described as an **expressive medium**.

Placed at the child's disposal are an ordinary (no. 2) and/or colored pencil, ordinary folio-sized (8 1/2 x 11 inches) drawing paper, and an eraser; then, he/she is asked to draw a **person**. Also, his/her attention is directed to the fact that it must be an **entire** person, and that it can be anyone. Moreover, he/she is asked to do his/her best, is told that he/she can take as long as he/she likes, and that he/she may erase if he/she wants to (see 1977, 27-28). The paper is placed before him/her in the usual position on the table. The task should be presented as an **invitation** rather than an assignment. It is noted how long it takes him/her to begin, and how long it takes him/her to finish. These are recorded to the nearest minute.

Subsequently, he/she is asked to draw the opposite gender (in comparison with the first drawing), by saying to him/her, "Now draw a **woman** (or a **man**)." Again, the time is recorded in minutes.

If there are indications that he/she is hesitant, or unwilling to begin, he/she can be told that the concern is not with how well he/she can draw, but

rather with **how** he tries to draw a person. If he asks **how** or **where** he should begin, he is told that he can do as he wishes or thinks.

When the drawing is completed, he is asked, e.g., the age of the figure, if he wants to name it, and what he can tell about it.

With reference to the work of Nel and Esterhuizen, the interpretation of the child's drawings are discussed next.

2. INTERPRETATION

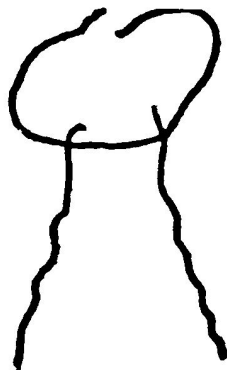
2.1 Introduction

Although a quantitative analysis of the drawings can also be made in terms of the norms compiled by Nel and Esterhuizen (1977, Chapters 4, 5 and 6) which are based on the drawings of a representative group of 10 to 16 year old pupils from the Transvaal urban school population (1977, 26) and especially by using the findings of Machover (1953), Levy (1939) and Buck (1927), a **pedagogic-qualitative** analysis and evaluation of the child's drawings will suffice.

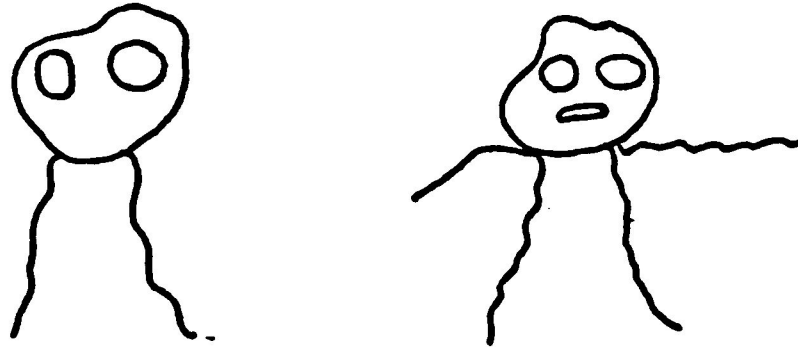
Even though one cannot talk of a **typical** drawing for a particular age group, still there are observable characteristics that correspond to the level of becoming attained by a child and, in this connection, the following should be viewed as a possible general guideline.

2.2 A longitudinal view of characteristics of children's drawings (see 1977, 30)

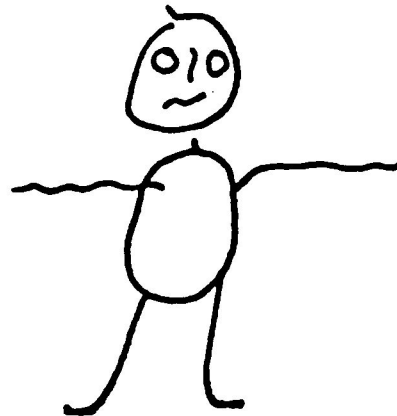
2.2.1 A **three year old** child draws a person with the help of a not very well-executed circle representing the head and two meandering vertical lines underneath it.



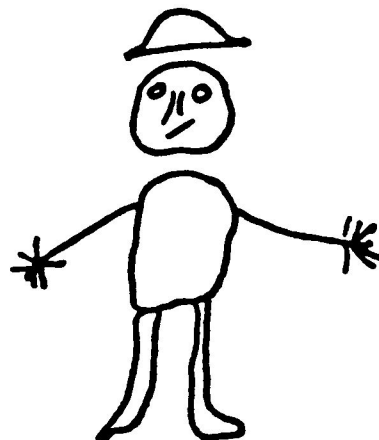
2.2.2 From approximately **four years**, large eyes are added and one-dimensional arms are attached to the head, although sometimes they are disconnected from the figure. Later a mouth is added and then a nose, initially shown by one and later by two straight lines. Much later ears are drawn and often are still omitted at ten years.



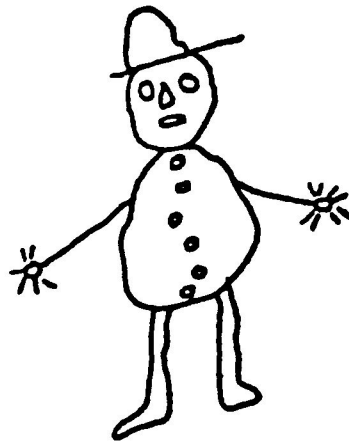
2.2.3 Beginning with approximately **five years**, a torso is also drawn. Initially it is round or oval.



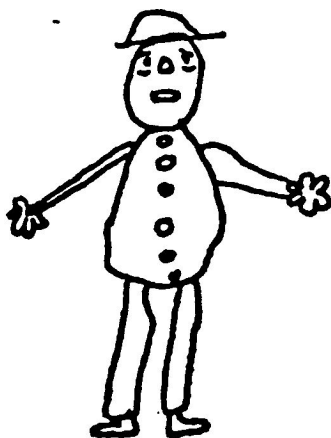
2.2.4 From approximately **six years** on, fingers are usually added.



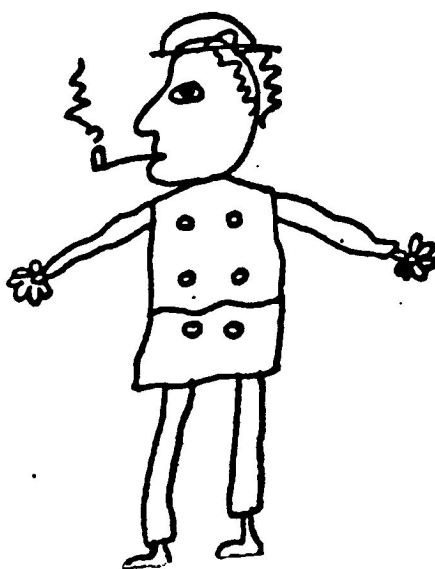
2.2.5 Clothing usually first appears from the **seventh year** on. At first, only a hat is drawn, usually above the head. Later a vertical row of buttons appears on the torso. From **seven years** on, children seldom draw naked figures and, in one way or another, clothing is indicated in the form of buttons, later a belt and other accessories such as a pipe, cigarettes or a cane. After a torso appears, hands are ordinarily drawn, first as a number of fingers and then as fingers on a round hand. After this, two-dimension legs follow and feet, still without toes, are drawn more or less in the form of boot, while the arms are still indicated by a straight line. From approximately the seventh year, detached parts begin to be connected with each other.



2.2.6 Until about **eight years** of age, a child usually draws the front view of a person. Now, however, he is able to begin drawing parts of the body in profile, e.g., the head and feet in profile and the torso in front view. Now there is a gradual improvement in the relationship and proportion of the subparts, and more subparts are added. Until about eight years, transparencies also are relatively general.



2.2.7 From about **nine years**, the torso of a boy figure is drawn as a rectangle or square and that of a girl figure is drawn as a triangle.



2.2.8 Usually the neck is introduced from about **10 years** of age and perspective and spatial renderings are really mastered at **12** or **13 years**.

The following, borrowed from Nel and Esterhuizen (177, 34), are characteristics of the human figure which are usually distinguishable in drawings of children **10** to **11**, from **12** to **13** and from **14** to **16 years** of age.

Characteristics of drawings

Subparts of body

- 10 to 11 years: not precisely done; e.g., nose, eyes, ears, head, hands and feet.
- 12 to 13 years: done better, but still difficulties with hands and feet.
- 14 to 16 years: true to life; more detail and accurate, and elaborately done.

Proportions of subparts

- 10 to 11 years: many parts still out of proportion; e.g., head too big for body, arms and legs too short or too long for the body.
- 12 to 13 years: improving.
- 14 to 16 years: factually correct.

Perspective

- 10 to 11 years: very faulty; e.g., feet in profile and body in front view.
- 12 to 13 years: improving.
- 14 to 16 years: factually correct.

Transparencies

- 10 to 11 years: clearly evident; e.g., with hair and outline of head, with clothing and lines of the body.
- 12 to 13 years: disappears altogether.
- 14 to 16 years: none.

Erasures

- 10 to 11 years: not often or seldom.
- 12 to 13 years: many.
- 14 to 16 years: usually present.

Coloring (shading) in

- 10 to 11 years: not often, seldom.
- 12 to 13 years: sometimes.
- 14 to 16 years: often and darker and heavier than in the above group.

Movement

- 10 to 11 years: little movement, stiff and rigid.
- 12 to 13 years: some movement and action.
- 14 to 16 years: movement and activity usually evident.

Clothing

- 10 to 11 years: not in detail; especially as buttons and belt.
- 12 to 13 years: more complete and detailed; beginning of sketches and patterns.
- 14 to 16 years: more complete, accurate, elaborate; decorations usually present.

Sexual symbols

- 10 to 11 years: generally none.
- 12 to 13 years: usually present.
- 14 to 16 years: usually present.

Drawing time

- 10 to 11 years: eight to 10 minutes.
- 12 to 13 years: 10 to 12 minutes.
- 14 to 16 years: 12 to 14 minutes.

Size of figure

- 10 to 11 years: large figures more often than small.
- 12 to 13 years: average; length = 5 to 7 inches; width = 1 1/2 to 3 1/2 inches.
- 14 to 16 years: average.

Sequence of parts

- (same for all groups): first the head and facial lines, the neck, the torso, the arms or legs or feet

Use of lines

- (Same for all groups): can be solid, broken, fragmented, strong, dull, vague or heavy, thick or thin.

Once again, it must be stressed that the interpretations are phenomenologically refined and, in this regard, special attention is given to such matters as the child's bodiliness. Among others, a question is whether he/she accepts or rejects his/her own body,

whether perhaps, in one way or another he/she has difficulties with it. Consequently, the idea is not that the drawings are to be taken literally but symbolically. In general, the concern is with anything in the drawing which is conspicuous, and this is cross checked with the results from other media.

Considering what can be viewed as characteristic of the drawings by children of a particular age, the following summary is offered as a possible guideline for interpreting the drawings of a child restrained in becoming adult (see 177, 49-71).

2.3 Analysis and interpretation

2.3.1 Observations and possible interpretations

- * Doesn't begin to draw immediately or within half a minute after asked to do so: affectively labile, uncertain, tense, anxious, generally insecure.
- * Drawing of own gender considerably older than him/herself: good identification with parental image, possible over-dependence, uncertain, affectively labile.
- * Drawing of own gender considerably younger than him/herself: dissatisfaction with current educative situation because of possible rejection, unrealistic demands, etc.
- * Opposite gender drawn first: identification problem with parent of same gender, greatly dependent on or devoted to parent of the opposite gender.
- * One gender is drawn technically much better than the other: rebellious against the gender more poorly drawn, and against the parent corresponding to that gender, conflict with that parent.
- * Paper turned diagonally: disposed to be different, rebellious, aggressive.
- * Repeated erasures resulting in improvement: affectively stable, ready to distance self to gnostic-cognitive level, over cautious in exploring the world.
- * Repeated erasures leading to no improvement: affectively labile, experiences parts of body erased, anxious, motor restlessness, depressed.
- * Used a great deal of time: over-precise and perfectionist, favorable or unfavorable feelings toward the figure as such (or what it symbolizes).
- * Used very little time: rejects task or figure as such, the research situation, insecure, rebellious, dissatisfied, unwilling to explore.

* Figure transparent after nine years of age (excessive): inadequate gnostic-cognitive distance, poor critical judgment.

2.3.2 Formal characteristics and possible interpretations

2.3.2.1 Position of the figure on the paper

- * **To the left:** introvertive, self-conscious, basically insecure
- * **To the right** (seldom appears): extrovertive, rebellious
- * **In the upper half:** directed to achieving, experiences self as inadequate, feels insecure.
- * **Slightly below:** despondent, affectively stable.
- * **Considerably low** and the edge of the paper is the base for the figure: basically insecure, dejected, pathically (emotionally) flooded.
- * **In the middle:** stubborn, tense, basically insecure, harsh in interpersonal relationships.
- * **In top left corner:** feels very insecure, anxious, unwilling to explore.

2.3.2.2 Use of lines

- * **Firm, substantial:** ambitious, self-accepting, aggressive.
- **Heavy, vigorous in a specific part:** experiences body, hostile, dissatisfied with this subpart of self, or as a symbol
- * **Only outline thick, heavy, vigorous, or unbroken:** generally anxious or tense, problem with interpersonal relationships.
- * **Faint, indistinct lines:** shy, reserve, insecure.
- * **Fragmentary:** anxious, generally insecure, feels inadequate, hesitant, weak-willed, unwilling to explore.
- * **Continued use of sketchy, broken lines:** precise and conscientious.
- * **Very short, sketchy lines:** anxious and generally insecure.
- * **Fluctuating pressure:** impulsive and affectively labile, tense, moody.
- * **Stiff, straight lines:** rebellious and aggressive.
- * **Light ground line:** insecure.
- * **Heavy ground line:** anxious, insecure.

2.3.2.3 Coloring in (shading)

* **Powerful and excessive over the whole figure:** anxious, tense (also regarding sexual insecurity).

- * **Scratched out to hide something:** rebellious, impulsive, dissatisfied with own body, feels inadequate, experiences being ill.
- * **Light, faint, uncertain over the entire same gender figure:** generally insecure, anxious, tense.
- * **Powerful regarding opposite gender:** intensely anxious about sexual problems and in general about relationships with the opposite gender.

2.3.2.4 Size of the figure

- * **Small, thin, frail in general:** feels inadequate, rejected, needs to withdraw, insecure, dejected.
- **Small, thin, frail regarding own gender:** unfavorable body experiences, real dissatisfaction with own body build, experiences own body as weak and inadequate, also experiences self as too fat, etc.
- * **Tall and/or broad:** experiences educative situation as problem, tense, snobbish, antagonistic, aggressive, feels inadequate.

2.3.2.5 Appearance, attitude, perspective

- * **Large, in middle of paper, front view:** aggressive, rebellious, suspicious, big and strong in fantasies.
- * **Poor proportions:** affectively impulsive and labile, unable to distance self to gnostic-cognitive.
 - **Front view (feet may be in profile):** extroverted, dependent, candid, generous, ready to communicate.
 - **Complete profile:** hostile, interpersonal problems, unwilling to explore, distance or emancipate adequately, need to hide real self.
- * **Head in profile, body in front view:** inclined to be dishonest.
- * **Head in profile, body in front view, feet in profile:** unable to distance to gnostic-cognitive level, poor judgment, problems thinking, bodily experiences.
- * **Feet in opposite directions:** experiences educative situation as problematic and is dissatisfied and unhappy about it.
 - **Figure with back to the front:** turns away from demands of life and isn't willing to differentiate his possibilities for becoming adult, underactualizes his psychic life, unwilling to explore and withdraws—also from interpersonal relationships.

- * **Figure sitting, kneeling, lying:** unwilling to explore, weak direction toward future, affective lability.
- **Profile facing opposite what is "normal" for a right or left hander** (figure looks to the left for right hander, to the right for left hander): tries to hide feelings of hostility behind apparent friendliness, problems with interpersonal relationships.
- **Distorted figure:** bodily experiences, defective knowledge of body, inadequate distancing to gnostic-cognitive, affective lability.
- * **Only upper part of body drawn:** feels rebellious, pathic flooding.
- * **Stick figure:** feels dissatisfied, insecure, anxious, feels rebellious against investigator and others in general.
- * **Stereotypic figures** (e.g., soldier, boxer, ballet dancer): identifies self with this type of figure in fantasy.
- * **Caricature or silly figure:** affectively impulsive and labile, rebellious and hostile in interpersonal relationships.
- * **Extreme symmetry:** aloof, cold, perfectionist.
- * **Deviations in symmetry** (e.g., distorted shoulders, knuckles, etc.): experiences body, experiences own body as inadequate, pathically-affectively labile, and impulsive.
- * **Very detailed:** worried about own educative situation and acceptance by others, compulsive.
- **Perfectionist** (e.g., elaborate clothing, shoelaces, etc.): Very sensitive to criticism and opinions of others.
- **Deviates from conventional sequence of drawing parts:** impulsive and labile affect, indecisive, unwilling to explore.
- * **Head last, legs and feet first:** problems with interpersonal relationships, dejected, despondent.
- * **"Moving" or "active" figure:** restless, ready for motor exploration.
- * **"Stiff", "passive" figure** (e.g., arms straight down along body): self-conscious, tense, anxious, reserved, problems with interpersonal relationships.

2.3.2.6 Accessories

- * **For example, trees, house, table where person sits, etc.:** general insecurity.
- * **Clouds:** dejected, anxious, bodily experiences.
- * **Pipe, cigarette, pistol, knife, flowers, cane:** possible

sexual preoccupation, anticipates sexual inadequacies.

2.3.2.7 Particular content

2.3.2.7.1 Clothing

- * **Naked figure:** infantile, egocentric, puberty problems.
- * **Naked and muscular:** self-centered, egocentric (if child himself is small and thin), dissatisfied with body build.
- * **Naked with genitals:** rebels against conventional, puberty problems.
- * **Naked with genitals intentionally omitted:** puberty problems, insecure regarding sexual matters.
- * **Over-clothed:** infantile and egocentric, puberty problems, extratensive, weak emotional bonds, domineering, seeks approval.
- * **Only a hat:** infantile, feels inadequate.
- * **Handkerchief and necktie emphasized:** puberty problems, anticipates sexual inadequacies, sexual fantasies.
- * **Buttons emphasized:** feels dependent, infantile, and inadequate.
- * **Greatly emphasized buckle or button by navel:** very dependent on mother.
- * **Belt emphasized:** puberty problems, anxious and insecure about the sexual.
- * **Pockets emphasized:** infantile, dependent, deprived of love (e.g., mother deceased).

2.3.2.7.2 Parts of figure

- * **Omission of essential parts:** experiences body, infantile, anxious, insecure.
- * **Small head:** despondent, introvertive, uncertain in social relationships, self-conscious.
- * **Large head:** snobbish, aggressive, intellectual aspirations, bodily experience (e.g., headache).
- * **Hair emphasized (by a boy):** feels bodily inadequate, aggressive, puberty problems, problems in interpersonal relationships.
- * **Beard, mustache (by a boy):** insecure about own masculine possibilities.
- * **Facial drawing:**
 - **omission of parts:** superficial, cautious, antagonistic about social relationships, careless, pathically-

- affectively labile.
- * **over-emphasized:** experiences, via fantasy, his own inadequacies revised, can't hold his own in everyday situations.
 - **outline of head emphasized but facial area dim:** timid, reserved, doesn't assert himself, problems with interpersonal relationships, unwilling to explore.
- * **The mouth:**
- * **omitted:** evasive, superficial, antagonistic about interpersonal relationships.
 - * **outline emphasized:** depressed, moody, experiences body in terms of food fancies and upset stomach, swears, etc.
 - * **emphasis by hard pressure:** aggressive, vindictive.
 - * **thick, horizontal straight line:** inclined to reprimand others, over-critical, vindictive.
 - * **oval or open:** friendly, seeks approval in interpersonal relationships.
 - * **with teeth:** infantile, aggressive.
- * **The chin:**
- * **omitted:** infantile, feels inadequate.
 - **erasures; highlighted:** strives to be socially dominant, powerful and aggressive, feels weak, inadequate, dislikes responsibility.
- * **The eyes:**
- * **omitted:** infantile, shallow interpersonal relationships, evasive.
 - * **emphasized, menacing, dark:** suspicious, hostile, aggressive.
 - * **pupils omitted:** pathically-affectively labile, egocentric, bodily experience (weak sighted).
- * **The ears:**
- **emphasized:** bodily experience (hard of hearing), over-sensitive to criticism and other's opinions, suspicious, seeks social approval.
- * **The nose:**
- * **omitted:** puberty problems, anticipates sexual problems.
 - * **prominent:** aggressive, tries to influence by bodily strength.
 - * **flat:** rejected, contempt for symbol.
 - * **nostrils:** aggressive.
- * **The neck:**

* **emphasized:** bodily experience (e.g., breathing difficulties).

* **long and thin:** inadequate distancing to a gnostic level, feels inadequate, bodily weakness, aggressive.

* **The torso:**

* **female figure drawn excessively:** moody.

* **intestines showing:** bodily experience.

• **massive, muscular shoulders on a man** (drawn by boy): feels uncertain about own masculine possibilities, physical inadequacies, affectively labile.

* **muscular woman** (drawn by girl): feels insecure and protests own sexuality.

* **breasts emphasized** (by boy): puberty problems. (By girl): strong identification with a domineering mother-image.

* **Particular attention to hips and buttock:**

homosexuality.

• **particular attention to lower parts:** puberty problems.

The limbs:

* **The arms:**

* **omitted** (not accidentally): feels dejected, guilty, rejected (especially if a boy omits them only in drawing a woman).

* **excessive coloring in, erasures, transparent, faulty placement:** puberty problems, feels guilty about sexual fantasies.

▪ **muscular:** feels body inadequate and a need for physical strength.

* **slender, emaciated:** feels physically weak and unable to achieve.

* **very short:** unwilling to explore, no "get-up-and-go", poorly directed to future.

* **very long:** self-confident, ready to explore, need for more physical strength.

* **folded (crossed):** feels rejected.

* **outstretched:** need for love, acceptance, protection, basically insecure.

* **hang straight down the body:** tense, withdrawing, unwilling to explore, passive, affectively labile.

* **The hands:**

- * **both omitted:** feels helpless, insecure and unable to achieve.
- * **vague, dim:** lacks self-confidence in interpersonal relationships.
- * **behind the back:** evasive, relationship problems, feels guilt re improper use of hands.
- * **in pants pockets:** evasive.
- * **inordinately large:** feels weak, interpersonal relationship problems, feels guilt re improper use of hands.
- * **powerfully colored (shaded) in:** aggressive toward conventional, anxious, feels guilt about aggressiveness, etc.
- * **glove-type:** evasive, suppressed aggression.
- * **The fingers:**
 - * **omitted:** socializing problems.
 - * **colored (shaded) in or emphasized:** feels guilt about improper use of hands (e.g., stealing).
 - * **sharp-pointed:** openly aggressive.
 - * **with nails and joints (knuckles):** compulsive, neurotic, aggressive.
 - * **more than five:** ambitious, greedy, aggressive.
- * **The legs and feet:**
 - * **omitted from both figures:** dejected, feels helpless, generally insecure.
 - * **feet inordinately emphasized or cut off by edge of paper:** feels helpless and insecure.
 - * **small and dim:** feels inadequate, anxious, insecure.
 - * **toes:** aggressive.
 - * **ankles:** dependent on mother, affectively labile.

Below some drawings are offered as examples:

Drawing number 1 was done by John, 10 years, 7 months in grade 4 (after he had to repeat grade 3). (IQ = 78, V = 75, NV = 87).

His educative situation is extremely stressful because of poor progress in school (especially attributed to limited intellectual ability) and a father whose demands are too high. His father, who himself is of limited intellectual potential, requires that his son be

"perfect". When he fails, John's father breaks into a rage and literally attacks him. On two occasions, he was accused of stealing, and he withdraws himself from establishing interpersonal relationships to such an extent that he now has no friends. Also, he will not freely communicate with his parents.

This drawing is characteristic of those who are intellectually restrained. Especially conspicuous are the emphasized biceps and the pants colored **red** that can be related to his father's harsh actions and the corporal punishment he receives. Also, the muscles represent his striving to be physically stronger and to be able to hold his own against the "danger" that threatens him.

Drawing 1

Characteristics of the drawing and possible interpretations

1. **Head in opposite direction from what usually occurs with right-handers:** Feels rebellious, which he tries to suppress.
2. **Head in profile and body front view:** intellectually restrained, tends to be dishonest.
3. **Impression of rigidity, passivity:** tense, self-conscious.
4. **Coloring in of arms and pants:** anxious, tense, insecure.
5. **Solidly formed lines:** aggressive, generally tense.
6. **Buttons and pockets emphasized:** infantile, feels inadequate, dependent on mother.
7. **Buttons on belt:** feels dependent.
8. **Mouth colored:** aggressive.

9. **Muscles emphasized:** feels body inadequate, strives for physical strength.

10. **Ear emphasized:** sensitive to criticism and avoids establishing interpersonal relationships.

11. **Short arms:** unwilling to explore.

12. **Fingers in the form of a flower:** aggressive, infantile.

13. **Feet amplified:** feels helpless and insecure.



in Mens

Drawings 2 and 3 were done by Suzy, 15 years, 2 months of age and in 10th grade.

In terms of religion, her mother is very conservative and forces her principles and beliefs on Suzy. To try to keep the peace, her father submits to her mother's decisions without ever taking his own standpoint. Because he never exercises any authority and assumes an "understanding" relationship with Suzy, he is really idealized by her.

As a "late lamb" she is very lonely because her father's work is of such a nature who he must carry out a number of social obligations and because her brothers or sisters are no longer at home.

She readily shows serious behavior problems and is continually in conflict with her mother. She is extremely permissive in her relationships with the opposite gender and in her style of dress. In school she is a discipline problem and summarily rejects **all** authority.

By comparing her drawings of a man and a woman with each other, her identity confusion speaks clearly: the man is only distinguished from the woman drawing by the emphasis on the eyebrows and the way the hair is represented. The man figure's mouth was colored bright red while that of the woman was not colored in. The only way the woman and man figures are differentiated is by the two "beauty marks".

Drawings 2 and 3 Characteristics and possible interpretations

1. **The entire sheet was used:** feels trapped in her educative situation, hostile, a feeling of aggression appears to compensate for feeling personally inadequate, pathically-affectively impulsive.
2. **Front view:** extrovertive.
3. **Only the head is drawn:** rebellious, emotionally blocked.
4. **Male figure drawn first:** strongly identifies with her father and rejects her mother, puberty problems, problems with identity confusion.
5. **Hair emphasized:** puberty problems.
6. **Both genders drawn similarly:** problems with identity confusion.

7. **Attention to facial area:** fantasizes about own self image to compensate for feeling inadequate.
8. **Shape of mouth emphasized:** puberty problems, sexual interests.

9. **Chin dim and erased:** indecisive, feels inadequate, strives to be socially dominating.
10. **Eyelashes on male figure:** problems with identity confusion, preoccupation with the sexual.
11. **Nostrils:** aggressive.
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Drawings 4 and 5 were done by Jane, 14 years 8 months and in grade 9. (IQ = 111, V = 113, NV = 107).

She has grown up in a problem-filled educative situation in which conflict stems from nearly every direction. Her mother is neurotic and addicted to medications, and has repeatedly said that she hates

her, that she is going to disinherit her, that she can't stand women and that she doesn't care for her. Her father has withdrawn himself entirely from **educating** her. Hence, Jane rejects him as an authority figure, although in other ways he still communicates with her.

Jane has already run away from home for a time and her parents didn't know where to find her. In her mother's presence she is extremely tense and irritated. She has few friends and readily lapses into daydreaming.

Drawing 4

Characteristics and possible interpretations

1. **Paper rotated diagonally:** rebellious, obstinent, tense.
2. **Draws *two* figures instead of "a person":** rebellious, obstinent.
3. **One figure in front view, the other in profile:** experiences ambivalence, but also hostility and evasiveness. Socially dependent but also unwilling to resist circumstances. Seeks acceptance but also desires to hide herself and establish relationships on her own conditions.
4. **Only upper part of body drawn:** affectively blocked, rebellious.
5. **Wavy hair:** puberty problems.
6. **Facial area (eyes) emphasized:** fantasizes about self image to compensate for feeling inadequate.

7. **Mouth emphasized:** puberty problems, excessive interest in the sexual.

8. **Eyes emphasized:** hostile, mistrusting, aggressive.

9. **Ears omitted:** sensitive to criticism.

10. **Breasts over-emphasized:** strong awareness of female body.

11. **Arms erased:** problems communicating, dejected, possibly guilty about sexual matters.



To the assignment to draw a person, Jane drew two female figures **next to but not in dialogue with each other** because they look away from each other. This can be interpreted as a problem lived experienced about her own identity as well as a search for acceptance and understanding in interpersonal relationships. The arrangement of the two figures as a unity, where one figure looks ahead, suggests a readiness to accept life challenges, while the face in profile represents an avoidance of life tasks and everyday reality. The **tense** face in both drawings emphasizes her lived experience of loneliness and a yearning for strong emotional bonding.

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accept life challenges, while the face in profile represents an avoidance of life tasks and everyday reality. The **tense** face in both drawings emphasizes her lived experience of loneliness and a yearning for strong emotional bonding.

Drawing 5

Characteristics and possible interpretations

1. **Figure placed in lower left of drawing paper:** self-oriented, introverted, self-conscious, insecure, dejected, feels imprisoned in her educative situation.
2. **The bottom of the paper cuts through the figure:** has trouble in her educative situation, hostile, aggressive in compensating for feeling inadequate.
3. **Front view:** extroverted, show-off.
4. **Only upper part of body drawn:** rebellious, emotionally blocked.
5. **Excessive erasing of face:** problems with interpersonal communication, anxious.
6. **Sketchy lines:** need for precision, seeks security.
7. **Displays muscles and physical strength:** strives for self-worth, searches for acceptance by a strong man.
8. **Attention to facial area:** fantasizes about self image to compensate for feeling inadequate.
9. **Eyes emphasized:** hostile, aggressive, preoccupied with the sexual.
10. **Omission of lower part of body:** problems in handling heterosexual relationships.

To the request to "draw a man" she drew a powerfully built young man who clearly represents a contemporary young man (e.g., the pendant around his neck and the close-cut little shirt). The

impression of dissatisfaction is clear in this drawing. In it she suggests that really she is a problem to herself, in particular regarding establishing favorable educative and social relationships.



Drawings 6, 7 and 8 were done by Frank, 10 years 4 months and in grade 5 (IQ = 137, V = 145, NV = 117).

Frank's parents were divorced when he was three years old. A year later his mother, in whose care he was placed, remarried. A solid relationship with his stepfather never developed. At first, his mother tried to withdraw herself from him and there was no solid emotional bond between them. Frank loves his own father very much and it was very routine for him to visit him during weekends and vacations until a few months before he remarried. As a result, he entered a radically changed relationship with Frank who apparently no longer is welcome to visit him.

Frank has stuttered since the second grade and this has become aggravated since his father remarried. A penetrating person image shows a yearning for affective warmth and there is convincing evidence of emotional flooding based on anxiety and insecurity. In his projective stories, men and animals that scream, yell and roar are very prominent.

Regarding all three drawings, the mouths are conspicuously open. They are large and colored in bright red and are evidence of bodily lived experience and anxiety about his stuttering.

Drawings 6, 7 and 8

Characteristics and possible interpretations

1. **Drawings at bottom of sheet:** generally insecure and dejected.
2. **Small male figure:** feels inadequate, rejected, unwilling to explore.
3. **Slender male figure:** feels inadequate.
4. **Front view:** extrovertive.
5. **Feet of male figure point in opposite directions:** feels imprisoned in current educative situation and longs for this to change.
6. **Clothing and mouth colored (shaded) in:** anxious, tense and insecure.
7. **Mouth excessively emphasized:** bodily experiences, feels rejected.
8. **Ears omitted:** sensitive to criticism, feels inadequate.
9. **Thin neck on male figure:** feels bodily inadequacies.
10. **Arms outstretched:** seeks acceptance, warmth and love.
11. **Fingers and hands in the shape of a flower:** aggressive.



Tekening 6
DRAWING

in Mens



Tekening 7
DRAWING

in Vrouw

Ma.



Tekening 8
DRAWING