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# THE CLINICAL APPLICATION OF PROJECTIVE DRAWINGS

**Fifth Printing**

With the collaboration of 14 AUTHORITIES in the field

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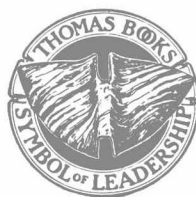
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By

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**To**

**DIANE**

**who was born the same year as this book**

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## *PREFACE*

PROJECTIVE DRAWING PSYCHOLOGY has spoken with many voices in the years since its birth, about twenty years ago—years of, at first, uncertain development and, later, more directed and vigorous growth. There is impressive evidence on all sides, as work continues to go forward rather energetically and enthusiastically in the development and modification of projective drawing techniques, that these methods have begun to outgrow their early, provisional form, and that the time for stock-taking of their present, fuller dimensions has now arrived.

Projective drawings, as a clinical tool, have moved relatively rapidly into a secure niche in the projective battery. By virtue of their time economy, ease of administration, and rich clinical yield, projective drawings appear to be the most frequent supplement, along with the TAT, to the Rorschach in the clinician's work-a-day projective armamentarium.

Although there exists a vast body of literature on the subject of the projective significance of drawings, the assembled study of projective drawing with its infinitely subtle language has never before been integrated in one book. In addition, publication concerning the drawing techniques, Machover (5) observes, "has not kept up with the increasing verification and support which (these techniques) have received in their application to clinical problems for more than twenty years" (p. 89).

The present book has been prepared because of the pressing need that exists today to bring within the confines of one volume, for easy reference, the variety of projective drawing procedures that are part of the growing group of tools of the clinical psychologist. This book essays to explore and survey the continental limits and several offshore islands of the present-day state of projective drawings.

The early explorers of this continent were Paul Schilder (6), and later Lauretta Bender (2), John Buck (3), and Karen Machover (4). From them, psychologists have learned the beginnings of the concept of *body image*—the individual's inner conception of his own body and its functions in the social and physical world, and its relation to motility phenomena. This concept escorted psychologists to the observation-point overlooking the field of projective drawings. There a happy marriage of theory and empiricism was made; and it proved to be a productive union, as well.

In addition to the older siblings of this projective drawing family, Buck's House-Tree-Person and Machover's Figure Drawing techniques, there is the Draw-A-Person-in-the-Rain modification of Abrams which attempts to elicit clues to the self-concept under conditions symbolizing environmental stress, Schwartz's Draw-An-Animal approach (useful for disclosing the biological side of the bio-social coin), Caligor's Eight-Card-Redrawing Test which digs down into the deepest layers of the subject's psychosexual identification, the Draw-A-Family procedure, Harrower's Unpleasant Concept Test, Kinget's Drawing Completion Test, and free doodles.

Nurtured on a rich diet of clinical experience and experimental studies, projective drawings are gradually being accepted for what they surely are—*developing* techniques of persistent and fundamental importance in the clinical battery of the projective tester.

This book attempts to deal with projective drawings primarily from a clinical viewpoint, both as an economic diagnostic method in actual practice, and also as an adjunct to psychotherapy. For the most part, it is a *clinical* book, meant primarily to be of practical use to the clinician and the clinician-in-training. "Often, procedure has been long established as useful empirically before experimental science can prove the validity of the method and supply a consistent hypothesis. Thus, the clinical approach is often ahead of the academic one" (1). Therefore, the empirically-based observations that form the backbone of this book are offered as hypotheses which, for the most part, still await experimental investigation and verification.



In addition to the goal of presenting a clinical book, the author and his collaborators hope to set the stage, via the hypotheses presented in this book, for further validating research. (One section summarizes the research, in the field of projective drawings, to date.) The members of the projective drawing family are well out of their swaddling clothes now, but a rich diet of experimental as well as clinical research is needed to insure their continued robust development.

At the present stage of the development of projective drawings, the usefulness of the hypotheses presented in this book will, for clinical purposes, have to be accepted on predominantly empirical grounds (barring the particular hypotheses already supported experimentally). These hypotheses have been established in clinical practice and, like those of the Rorschach technique, may be used pending the conclusion of the extensive investigations that, in part, are still necessary to establish their full validity.

In spite of more than twenty years of development in the field of projective drawings, the present book is to be regarded as a report bearing many of the earmarks of an exploratory nature—and certainly not yet as the full-dress debut of a wholly mature scientific instrument.

Because the field of projective drawings is a rapidly growing sub-discipline in which many clinicians have a voice, the writer has arranged to have certain of the chapters on several of the projective drawing modifications prepared by leading workers whose competence with those techniques has been outstandingly established. In the roster of collaborators, we are fortunate in having the fathers of several of the different techniques present a contribution to the section devoted to their innovations. The result, the writer believes, is a richer one than might have occurred had he himself presumed to present the field of projective drawings from the background of his experience alone.

The author wishes to acknowledge his special indebtedness to the collaborators who, in their contributions, cut beneath the surfaces of outer personality and sought, painstakingly, carefully, and sensitively to see human beings as they are, and to render them truly and sympathetically.

Appreciation is extended to the students, in my annual summer workshops in projective drawings, whose penetrating questions stimulated much of the thinking expressed in the theoretical sections of this book.

The writer is especially thankful to John N. Buck, teacher and friend, not only for his careful perusal of the manuscript and his many fruitful comments, but also for his constant encouragement and ready collaboration, over the years, on problems in projective drawing interpretation. Thanks are also most warmly expressed to Lila K. Hammer for her patience, ever-present assistance, and germane ideas.

E. F. H.

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