



Graphic Expression under Musical Induction

by Chantal Desmoulins

| <u>PATIENT'S NAME:</u> | | <u>THERAPIST:</u> | | | | | | | | | | <u>DATE:</u> | |
|---|-------------------|-------------------|---|---|---|---|---|---|---|---|----|--|--|
| V. SURFACE OCCUPIED BY THE DRAWING | | | | | | | | | | | | | |
| <i>CAP CD # 1 to 10</i> | | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| 1. Surface Occupied by the Drawing | | | | | | | | | | | | | |
| • less than 10% of the space on the sheet is used | | | | | | | | | | | | | Inner emptiness, isolation. Relationship problems. |
| • between 10% and 50% of the space on the sheet is used | | | | | | | | | | | | | Same but nuanced. |
| • between 50% and 90% of the space on the sheet is used | | | | | | | | | | | | | Normal. See how the space is used. |
| • 100% of the space on the sheet is used | | | | | | | | | | | | | Obsessive concern. Lack of perspective. |
| 2. Surfaces Not Occupied by the Drawing | | | | | | | | | | | | <i>See organization of Space diagrams p. 58-59</i> | |
| • Upper Left (UL) | | | | | | | | | | | | | Inhibition, withdrawal, fear, buried memories. |
| • Left Center (LC) | | | | | | | | | | | | | Repression. Fear of the inner life. |
| • Lower Left (LL) | | | | | | | | | | | | | Monopolizing family conflicts. |
| • Upper Center (UC) | | | | | | | | | | | | | Problem of the father image and authority. |
| • Center (C) | | | | | | | | | | | | | Problem of assertiveness. |
| • Lower Center (LC) | | | | | | | | | | | | | Refusal of incarnation. Fear of instinctual life. |

CLINICAL OBSERVATION GRIDS

CAP

Clinical observation grids for the analysis of patient's **Drawings – 706** Criteria

Detailed Analysis

with suggestions for interpretation



CatharsisApplication
Program

Graphics in
FIGURATIVE Drawings
excerpts

| <u>PATIENT'S NAME:</u> | | <u>THERAPIST:</u> | | | | | | | | | | <u>DATE:</u> | | |
|--|-------------------|--------------------------|---|---|---|---|---|---|---|---|----|---------------------|----------------|--|
| A. PATIENT RESPONSE TO DRAWING INSTRUCTIONS | | | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | Reference Drawing | CAP CD # 1 to 10 | | | | | | | | | | Reference Drawing | INTERPRETATION | |
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | | |
| • sheet used on both sides | | | | | | | | | | | | | | Decision to not follow instructions. Rebellious nature or need to maintain independency. Borderline personality. |
| • sheet is blank (nothing on it) | | | | | | | | | | | | | | Blockage, inhibition, denial or necessary pause. |
| • added writing in addition to drawing | | | | | | | | | | | | | | Willingness to be understood. Need to explain. |
| • writing in place of drawing | | | | | | | | | | | | | | Fear of symbolic expression, retreat to the mind for safety. Intellect. |
| • folded sheet | | | | | | | | | | | | | | Feeling of insecurity. Sometimes a problem with the body image. |
| • other drawing materials used | | | | | | | | | | | | | | Need to be recognized as a unique and special person. |
| • drawing instructions respected | | | | | | | | | | | | | | Either secure with following instructions or displays lack of imagination. The good student who wants to do it right. Conformism. Need for appreciation. Seriousness. Stric-tness. |
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| PATIENT'S NAME: | | THERAPIST: | | | | | | | | | | DATE: | | |
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| B. OVERALL IMPRESSION | | | | | | | | | | | | | | |
| | | CAP CD # 1 to 10 | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| 1. Balance | | | | | | | | | | | | | | |
| • balanced, harmonious representation on the whole page | | | | | | | | | | | | | | Sense of proportions often linked to an artistic nature. Sign of sociability. |
| • out of balance, inharmonious representation on the whole page with ardent movements | | | | | | | | | | | | | | Excessive nature and indiscriminate passion. |
| • out of balance, inharmonious representation on the whole page with slow movements | | | | | | | | | | | | | | Laziness, carelessness, improvidence and neglect. |
| 2. Clarity and Care Given to the Drawing | | | | | | | | | | | | | | |
| • clear, simple representation, moderation with forms, ease | | | | | | | | | | | | | | Clarity, intelligence and honesty. Sense of order. |
| • confused, complicated representation | | | | | | | | | | | | | | Equivocal, complicated, imprecise character. |
| • careful drawing | | | | | | | | | | | | | | Concern for aesthetics, attention to detail. Sometimes rigidity. |
| • botched drawing | | | | | | | | | | | | | | Inattention. Obsessions. Very careless. |
| 3. Originality and Banality | | | | | | | | | | | | | | |
| • original drawing | | | | | | | | | | | | | | Personal expression. |
| • banal drawing | | | | | | | | | | | | | | Avoidance strategy in order to not be unveiled. Fear. |
| 4. Content | | | | | | | | | | | | | | |
| • precision that makes the message clear | | | | | | | | | | | | | | Ability for conscious exploration. Sincerity. |
| • ambiguity that makes the message unintelligible | | | | | | | | | | | | | | Fear, guilt. Sometimes haste and impatience. Lies to others or oneself. |

| <u>PATIENTS NAME:</u> | | <u>THERAPIST:</u> | | | | | | | | | | <u>DATE:</u> | | |
|--|-------------------|--------------------------|---|---|---|---|---|---|---|---|----|---------------------|----------------|---|
| B. OVERALL IMPRESSION – Continued | | | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | Reference Drawing | CAP CD # 1 to 10 | | | | | | | | | | Reference Drawing | INTERPRETATION | |
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | | |
| 5. Movement | | | | | | | | | | | | | | |
| • large, wide | | | | | | | | | | | | | | Imagination and freedom. If excess, overcompensation. |
| • small, skimpy | | | | | | | | | | | | | | Inhibition, retained, embarrassment, hesitation. Guilt. Depressive state. |
| • stable in form and style | | | | | | | | | | | | | | Posed, ordered character. Sometimes desire to please and lack of originality. |
| • multiform: many changes of form, style | | | | | | | | | | | | | | Fragility, dissipation, duplicity, deceit, hypermotivity. |
| • rapid | | | | | | | | | | | | | | Activity, energy, culture, ease. |
| • slow | | | | | | | | | | | | | | Weakness, illness, feebleness, ignorance or complication. |
| 6. Line | | | | | | | | | | | | | | |
| • supported line, heavy pressure | | | | | | | | | | | | | | Powerful energy, vitality. |
| • light line, low or irregular pressure | | | | | | | | | | | | | | Low energy, lack of vitality, suggestibility. |
| • neat and precise line | | | | | | | | | | | | | | Will, self-control. |
| • uncertain and inaccurate line | | | | | | | | | | | | | | Hesitation, doubt, problems with choices. |
| • rigorously precise line | | | | | | | | | | | | | | Rigidity. |
| • heavy and rough line | | | | | | | | | | | | | | Sensuality, rudeness. |
| • crumbly, hesitating line | | | | | | | | | | | | | | Nervousness, anxiety. |
| • fine, barely visible line | | | | | | | | | | | | | | Tend to step aside. |
| • very angular line | | | | | | | | | | | | | | Often surly and stubborn character. |

| PATIENT'S NAME: | | THERAPIST: | | | | | | | | | | DATE: | | |
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| B. OVERALL IMPRESSION – End | | | | | | | | | | | | | | |
| | | <i>CAP CD # 1 to 10</i> | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| 7. Colors and Effects | | | | | | | | | | | | | | |
| • dominant warm color (red, yellow, orange) | | | | | | | | | | | | | | Vitality and dynamism, extroversion. |
| • dominant cold color (blue, green, violet) | | | | | | | | | | | | | | Rest, withdrawal, dreamer, introversion. |
| • dominant bright color | | | | | | | | | | | | | | Warmth, cheerfulness, energy. |
| • dominant dull color | | | | | | | | | | | | | | Desire to go unnoticed, poor self-esteem. |
| • watercolor effect | | | | | | | | | | | | | | Lightness and fragility, nuances of feeling. |
| • pastel effect (bold crayon) | | | | | | | | | | | | | | Dry technique: aesthetic mind taking distance from the emotions. More material than the watercolor. |
| • blurring effect | | | | | | | | | | | | | | Aesthetic concern to express oneself in a tempered way, sometimes vague expression. |
| • use of water | | | | | | | | | | | | | | Direct expression of emotions. |
| • no use of water | | | | | | | | | | | | | | Sometimes harder and colder effect. Reflects the desire to better highlight plans and accentuate certain details. |
| • less than 5 colors used | | | | | | | | | | | | | | In children, an expression of psychological distress, an emotional imbalance. |

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| <u>PATIENT'S NAME:</u> | | <u>THERAPIST:</u> | | | | | | | | | | <u>DATE:</u> | |
| C. ABSTRACT OR FIGURATIVE DRAWING | | | | | | | | | | | | | |
| | <i>CAP CD # 1 to 10</i> | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| • abstract drawing | | | | | | | | | | | | | Expression of mental, general concepts. |
| • figurative drawing | | | | | | | | | | | | | Makes the inner universe visible and accessible. |
| • mix of figurative and abstract | | | | | | | | | | | | | Creating distance from reality to avoid conflict or strong emotion. Attempts to make visible a difficult inner reality. |
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Graphics in
NON FIGURATIVE Drawings
excerpts

| PATIENT'S NAME: | | THERAPIST: | | | | | | | | | | DATE: | | |
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| K. GRAPHICS IN NON FIGURATIVE DRAWINGS | | | | | | | | | | | 1. Simple Figures | | | |
| CRITERIA OF ANALYSIS | Reference Drawing | CAP CD # 1 to 10 | | | | | | | | | | Reference Drawing | INTERPRETATION | |
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | | |
| 1.1 Dots | | | | | | | | | | | | | | |
| • small dots scattered across the page | | | | | | | | | | | | | | Invasive obsessions. |
| • small dots dispersed in a well defined area | | | | | | | | | | | | | | See the symbology of the space. |
| 1.2 The Right Line | | | | | | | | | | | | | | |
| • simple | | | | | | | | | | | | | | The right line reflects a straightforward direct nature. Exhibiting concern for simplifications which is sometimes at odds with the complexity of the work of exploring the inner world. |
| • dotted | | | | | | | | | | | | | | When dotted, line reflects hesitation and unsteadiness in the effort. |
| • stepped | | | | | | | | | | | | | | Stepped forms can symbolize a search for meaning. See the symbology of the space and examine if the movement indicates a climb or a descent. |
| • serrated | | | | | | | | | | | | | | This movement indicates nervousness and internal oscillation. |
| 1.3 Angles | | | | | | | | | | | | | | |
| • the right angle | | | | | | | | | | | | | | Angles provide hardness and stiffness. They often express a curt and inflexible temperament. |
| • the sharp angle (under 90°) | | | | | | | | | | | | | | |
| • the obtuse angle (over 90°) | | | | | | | | | | | | | | |
| 1.4 Curves | | | | | | | | | | | | | | |
| • simple | | | | | | | | | | | | | | The curve softens an angle and can express kindness, sociability, grace and imagination. Corrugated, it reflects instability. As a daisy chain, it evokes softness and suppleness. In an arcade, it reveals a need for protection. |
| • dotted | | | | | | | | | | | | | | |
| • undulated | | | | | | | | | | | | | | |
| • garland, highly curved concave shape | | | | | | | | | | | | | | |
| • arcade | | | | | | | | | | | | | | |

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| K. GRAPHICS IN NON FIGURATIVE DRAWINGS - Continued 1 | | | | | | | | | | | | 2. Composed Figures | | |
| | | | | | | | | | | | | | | |
| <i>CAP CD # 1 to 10</i> | | | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| 2.1 Combination of Right Lines | | | | | | | | | | | | | | |
| • the crossing of several right lines | | | | | | | | | | | | | | These composed figures have the effect of creating a built, rigid space. These are figures that appeal to reason and where emotions are absent. Horizontally it is reassuring and stable; it evokes power; crossed lines create instability and imbalance. |
| • parallel lines | | | | | | | | | | | | | | |
| • rays | | | | | | | | | | | | | | |
| • a grid | | | | | | | | | | | | | | |
| • horizontal lines | | | | | | | | | | | | | | |
| • vertical lines | | | | | | | | | | | | | | |
| • oblique lines | | | | | | | | | | | | | | |
| 2.2 Geometric Figures | | | | | | | | | | | | | | |
| • isosceles triangle (3 equal sides, 3 equal angles) | | | | | | | | | | | | | | The triangle gives a hard and curt nature to the drawings. However, it creates movement. Ascending, it evokes a desire for action and elevation. Descending, it creates a feeling of insecurity and depression. Pointing up it symbolizes the feminine and down the masculine. |
| • right triangle (one right angle) | | | | | | | | | | | | | | |
| • any triangle | | | | | | | | | | | | | | |
| • square | | | | | | | | | | | | | | Quest of perfection. |
| • lozenge | | | | | | | | | | | | | | They are imperfect forms, reflecting a kind of imbalance (of the sides). They indicate a situation that is not long lasting. A horizontal rectangle brings coldness and heaviness. A vertical rectangle portrays power and strength. |
| • rectangle | | | | | | | | | | | | | | |
| • pentagon, pentagram (5 sides) | | | | | | | | | | | | | | Symbolizes the balance of the realized human. Image of the microcosm. |

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| K. GRAPHICS IN NON FIGURATIVE DRAWINGS - Continued 2 | | | | | | | | | | | | 2. Composed Figures - continued | | |
| | | CAP CD # 1 to 10 | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| 2.2 Geometric Figures - Continued | | | | | | | | | | | | | | |
| • hexagon, hexagram (6 sides) | | | | | | | | | | | | | | The two inverted triangles of Solomon's seal symbolize the balance of masculine and feminine. It is a symbol of the Self. These two triangles united in one figure symbolize the balance of matter and spirit, and the balance of the two forces: evolutionary and involutory. |
| • non identified geometric figures | | | | | | | | | | | | | | They are often carrying imbalance and confusion. Sometimes these figures show negligence and letting go. |
| 2.3 Combination of Curved Lines | | | | | | | | | | | | | | |
| • round | | | | | | | | | | | | | | Round, spheres are symbols of totality. |
| • oval | | | | | | | | | | | | | | The oval is a distorted representation. |
| • spiral in 2 dimensions | | | | | | | | | | | | | | The spiral is a figure of movement that can be evolutionary or involutory, either moving toward the center or in the contrary being driven away from the center. The multi-dimensional spiral is built around several centers, and thus reveals a lack of refocusing. |
| • spiral in 3 dimensions | | | | | | | | | | | | | | |
| • centrifugal spiral | | | | | | | | | | | | | | |
| • centripetal spiral | | | | | | | | | | | | | | |
| • involutive spiral, clockwise | | | | | | | | | | | | | | |
| • evolutive spiral, counterclockwise | | | | | | | | | | | | | | |
| • non identified geometric figures | | | | | | | | | | | | | | Observe if the drawing is harmonious or disharmonious, wide or narrow. |

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| K. GRAPHICS IN NON FIGURATIVE DRAWINGS - Continued 3 | | | | | | | | | | | 2. Composed Figures - end | | | |
| | | <i>CAP CD # 1 to 10</i> | | | | | | | | | | | | |
| CRITERIA OF ANALYSIS | | Reference Drawing | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Reference Drawing | INTERPRETATION |
| 2.4 Geometric Symbols | | | | | | | | | | | | | | |
| • ascending arrow | | | | | | | | | | | | | | Indicates a progressive direction. |
| • descending arrow | | | | | | | | | | | | | | Emphasizes a movement of regression. |
| • Latin cross (vertical line higher than the horizontal one) | | | | | | | | | | | | | | Symbol of trials and pain. As the two branches are unequal, it also symbolizes the masculine and feminine imbalance. |
| • Cross with equal arms | | | | | | | | | | | | | | Symbolizes the balance of masculine and feminine. |
| • Ankh cross (Egyptian cross) | | | | | | | | | | | | | | Originally Pharaonic, it is a symbol of life and expansion. It provides a key, an answer on a subtle plane. |
| • Red cross | | | | | | | | | | | | | | It is often used to signal danger, a problem. In some situations, it symbolizes rescue or relief. |
| • Cross in the form of an " X " | | | | | | | | | | | | | | If "crosses" something, it indicates a conflict zone. The form of a large X symbolizes a search for inner balance. |
| • Solar cross (a regular cross in a circle) | | | | | | | | | | | | | | Symbol of inner balance and awareness. |
| • Mariner's cross (anchor) | | | | | | | | | | | | | | Symbol of hope and strength. It can withstand the emotional waves. In Christianity, symbol of the strength of faith. |
| • Swastika (equilateral cross with its arms bent at right angles) | | | | | | | | | | | | | | Its use by the Nazis changed the meaning of this cross which originally came from Dharmic religions such as Hinduism and Buddhism. In Asia, it is still a strong esoteric symbol of eternal life. Hence, one of the representations of the wholeness (Jungian psychic stage). |
| • Crossed lines forming crosses in the non-figurative drawings | | | | | | | | | | | | | | Symbolizes conflict and the resulting aggressiveness. |