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The H-T-P Technique A Qualitative and Quantitative Scoring Manual

JOHN N. BUCK

Lynchburg (Va.) State Colony

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MONOGRAPH SUPPLEMENT

THE H-T-P TECHNIQUE A QUALITATIVE AND QUANTITATIVE SCORING MANUAL

By

JOHN N. BUCK

Lynchburg (Va.) State Colony

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CHAPTER I

THE H-T-P TECHNIQUE

INTRODUCTION

The H-T-P, freehand drawing of House, Tree, and Person is a technique designed to aid the clinician in obtaining information concerning the sensitivity, maturity, flexibility, efficiency, and the degree of integration of a subject's personality; and the interaction of that personality with its environment—both specific and general.

The H-T-P is a two-phased approach to the personality. The first phase is non-verbal, creative, almost completely unstructured; the medium of expression is a relatively primitive one, drawing. The second phase is verbal, apperceptive, and more formally structured: in it the subject is provided with an opportunity to define, describe, and interpret the objects drawn and their respective environments, and to associate concerning them.

The present form of this complex technique has evolved from ten years of study and clinical usage. In 1938 subjects were being asked to draw a House,

Tree, and Person simply because it had been discovered that withdrawn subjects tended to respond more freely to interrogation while they were actively engaged in the act of drawing those particular items, and it was found useful to take advantage of this so-called "pencil release" factor to facilitate verbalization on the part of the subject.

The specific items, House, Tree, and Person, were chosen because: (1) they were items familiar even to the comparatively young child; (2) they were found to be more willingly accepted as objects for drawing by subjects of all ages than other items suggested; and (3) they appeared to stimulate more frank and free verbalization than did other items.

It was soon discovered that although these particular items could be drawn in a very large number of ways, it was possible to gain useful information concerning the subject's intellectual level from an inspection of his drawings, and not long thereafter it was found that val-

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able information concerning important non-intellective aspects of the total personality might also be derived therefrom.

In this chapter the reader will find a condensed account of the studies which resulted in the development of the presently used systems of quantitative and qualitative analysis of the H-T-P which are described at length in chapters III and IV, respectively.

THEORY

Conventionally it is assumed that for a clinical procedure to be called a *projective device* it must present the subject with a stimulus that must be either so ambiguous or so essentially unstructured (in fact or in effect) that the meaning that the subject finds within it must come from within himself. Two outstanding examples of such devices are the Thematic Apperception Test with its ambiguous pictures and the Rorschach with its relatively unstructured blots.

At first sight it might be presumed that the stimuli presented in the H-T-P are too unambiguous and too well-structured for the H-T-P to qualify as a projective device. However, closer examination will reveal that the structuring is essentially superficial, for although the subject is told that he must draw a House, a Tree, and a Person, he is not told *what* House, Tree, and Person to draw, and he is not restricted as to the size, type, or presentation of his House; the kind, age, size, or presentation of his Tree; and the sex, age, race, size, presentation or action of his Person. In short, he must construct a single or a composite picture of a House, a Tree, and a Person from among the very many of each that he has seen or with which he has had more close experience.

To rephrase the postulation, the subject is presented with stimuli which are completely familiar, but at the same time so completely non-specific that in order to respond thereto the subject must project.

It is believed that the constant stimulus words, *House*, *Tree*, and *Person*, respectively, as "class" words can have but little emotional meaning of themselves: therefore, any emotion exhibited by the subject while he is engaged in drawing his

House, Tree, or Person, or shown by him while he is being questioned concerning his drawings, may be presumed to represent his emotional reaction to the fear, desire, relationship, situation, or whatever else it may be that he sees or feels is directly or symbolically represented or suggested by the whole drawing or some part thereof.

It is postulated: (1) that each of the drawn wholes (House, Tree, and Person) is to be regarded as a self-portrait, as well as the drawing of a specific or composite House, Tree, or Person, since subjects are believed to draw only those characteristics of a given whole which they somehow regard as essential, and often those characteristics are found on objective appraisal to bear little resemblance to that which the subject says he has reproduced; (2) that a subject may indicate that a given detail or combination of details or the method of their presentation, proportionally or spatially, individually or as a totality, has special significance for him in two ways: *Positively* by: (a) overtly exhibiting emotion immediately before, during, or after drawing a given detail or combination of details, or while commenting upon it or them in the P-D-I; (b) by presenting the detail or detail complex in sequential order deviant from the average; (c) by exhibiting unusual concern over the presentation as by erasing excessively (and particularly when the erasure is not followed by improvement in form), or as by returning to the detail or detail complex one or more times during the drawing of that or some subsequent whole (and the last is the more pathoformic), or by taking an excessive amount of time in drawing the detail or detail-complex; (d) by presenting the detail or detail-complex in bizarre fashion; (e) by perseveration upon the presentation of a detail; or (f) by his frank comment (spontaneous or induced) concerning a whole or any part or parts thereof. And *negatively* by (a) presenting a detail or detail-complex incompletely; (b) by omitting altogether one or more so-called essential details; (c) by commenting evasively or refusing to comment at all upon a whole or any part or parts thereof; (3) that interpretation of these "significant" de-

tails, detail-complexes, and/or the method of their presentation will provide information concerning the subject's needs, fears, strivings, conflicts, etc.; (4) that it is essential that the subject be afforded every opportunity to aid in interpretation of his productions, because of the clinically observed fact that the so-called universal and absolute meaning of certain symbols may be radically altered in certain configurations (in short, the usually accepted symbolic import of a given item or method of presentation may be almost completely changed by the unique significance ascribed to it by the subject, a significance that may well be overlooked completely if the subject is not given every chance to express it); (5) that adequate interpretation of a specific point can be made only when it is considered in its relationship to the total configuration; (6) that interpretation must be made with great circumspection and in the light of as complete a knowledge as possible of the subject and his environment (both past and present).

It is further postulated: (1) that the H-T-P is a valid measure of adult intelligence, despite its restricted and unconventional approach to such measurement; (2) that the H-T-P appraises intelligence from the standpoints of elemental information (details); spatial relationships (proportion and perspective); and concept formation (as evidenced by the organization and quality of the completed whole and by the subject's spontaneous and/or induced comments concerning it); (3) that the problem presented the subject in the non-verbal phase involves the reproduction as a pencil drawing and in 2-dimensional form of a memory image or a combination of memory images of 3-dimensional form; (4) that because of the relatively primitive method of expression, drawing, subjects who find verbalization difficult may reveal in their H-T-P drawings the presence of an hitherto unsuspected intellectual ability or potential.

QUANTITATIVE STANDARDIZATION STUDIES

After it was recognized that the H-T-P might well serve as a measure of intelligence, it was decided to construct a system

of quantitative scoring that would be more objective than mere analysis by inspection.

It was not difficult to devise a simple point score system which differentiated rather accurately between relatively gross classification levels of intelligence, but the system was found to have the same flaws as those which, like it, were based upon the premise that the sum of a given number of points constituted an adequate evaluation of intelligence level; further it tended to produce only a relatively sterile figure of constricted meaning, *i.e.*, to permit much that was worthy of specific note to go to waste. For example, it made no provision for scoring that which was not drawn or for providing differential score weight for that which was or was not drawn. Accordingly, it was decided to attempt to establish tentative norms for adult intelligence (an *adult* was arbitrarily defined as an individual who was at least 15 years of age).

Subjects. Because it was impossible for us to secure an adequate random sample from the general adult population, it was determined to use a restricted but carefully selected sample of 120 adults of six intelligence levels (imbecile, moron, borderline, dull average, average, and above average)—later a group of 20 superior subjects was added; to use only those subjects who, so far as could be ascertained, had no marked personality flaw which might cause them to produce "abnormal" drawings. The number of subjects of each intelligence level was arbitrarily set at 20.

The subjects of the imbecile through average level were white residents of Virginia who were either patients or employees of the Lynchburg State Colony, Colony, Virginia, and they were placed in one or another intelligence level group in accordance with the complete clinical picture presented by each following a careful psychological examination and a short period of observation. The ultimate criterion for inclusion in a level was the clinically demonstrated level of intellectual function of the subject and not his score on one or more standard intelligence tests.

The subjects of the above average

TABLE 1. *Showing characteristics of standardization group.*

Intellectual Level	Sex M-F	Educational Achievement Mean	Range Life Age		
			Minimum	Mean	Maximum
Imbecile	5-15	Low 2nd Grade	13:6*	20:1	29:0
Morons	4-16	4th Grade	16:0	20:9	38:11
Borderline	9-11	8th Grade	18:7	27:1	45:0
Dull Average	11-9	2 yrs. High School ...	18:0	25:6	39:11
Average	11-9	3 yrs. High School ...	18:11	25:6	48:4
Above Average ..	11-9	3 yrs. College	17:7	21:1	31:11
Superior	19-1	6 yrs. College	20:0	22:6	26:0

* This subject, a girl, was the only one of the 140 whose life age was less than 15 yrs., 11 mos.; she was included because her clinical picture and psychometric examinations, made two years apart, supported the conclusion that she had attained her intellectual majority.

group were college students of the Universities of Nebraska and Virginia; all of them were in active collegiate standing; all but two of them had already completed successfully more than two years of college work, and one was a graduate student.

The subjects of the superior group were all graduate students (of the medical school of the University of Virginia) in active college standing. Table 1 shows the composition of the standardization subject group by intellectual level as to sex, educational achievement, and life age.

Methods. The 100 sets of drawings produced by the subjects of less than above average intelligence were obtained by the individual examination method. The following technique was adhered to rigidly:

First the subject was given an ordinary lead pencil (Grade No. 2) with an eraser on the end; next a sheet of white paper (8½" x 14" in size) was placed before the subject, folded (as a four-page folder—each page 7" x 8½") so that the second page was uppermost (the horizontal axis of the page [8½"] was the greater), the printed word, "House," was at the top of the page.

The examiner said to the subject, "I want you to draw me as good a House as you can. I don't expect you to be an artist, I just want you to draw me as good a House as you can. You may draw any kind of House you like; you may take as long as you wish; you may erase as much as you like; it won't count against you. Just do the best you can."

As soon as the subject began to draw, the stopwatch was started—the subject was not told that he would be timed, but no attempt was made to conceal the watch. If the subject asked for a ruler, or any other drawing aid, he was told that his must be a freehand production.

After the subject completed his House, the examiner turned the form so that page three was presented to the subject with the vertical axis (8½") the greater, with the word, "Tree," printed at the top of the page. The examiner then said: "Now, I want you to draw me as good a Tree as you can." If the subject asked what kind of Tree he should draw, he was told that he might make any kind he chose.

After the subject had indicated that he was finished with his Tree, the examiner refolded the form sheet so that page four was presented to the subject, with the page's vertical axis (8½") the greater, with the word, "Person," printed at the top of the page. The subject was told to draw as good a Person as he could; the whole Person, however, not the head and shoulders only. For the few persons of limited intelligence who did not know the meaning of the word, "Person," the examiner amended the instructions by saying: "Draw me as good a man, woman, or child as you can, but be sure to make all of it—not just the head and shoulders."

After the subject completed his Person, the examiner recorded the time consumed by the subject for all three drawings, and asked the subject to designate the sex and approximate age of the Per-

son he had just produced; to tell the kind of Tree (evergreen or deciduous—"leaf dropping" to those who did not know the meaning of deciduous) that he had drawn; to state whether his House was a one- or a two-story affair, and whether it was of frame or brick construction.

The drawings of the group of college students were obtained by the group-test method.

The students of the above average group were told by their Professor (and those of the superior group were told by the psychologist who conducted the examination) that they would be expected to make as good a freehand drawing of a House, a Tree, and a Person as they could; that they should draw as rapidly as they could without sacrificing the calibre of their drawings. They were informed that they might erase as much as they liked without incurring any penalty. They were instructed to write (on the line or lines furnished for that purpose in the upper right hand corner of each page) the same information concerning the House, the Tree, and the Person (but to give the information for each item as that particular item was completed) that was sought, in inverse order and following the completion of all three drawings, from the individuals examined individually. The students were directed to notify the Professor (or the Psychologist) as soon as they had completed their drawings so that he might tell them the amount of time they had consumed, and they might record it at the bottom of page four.

The main differences between the individual and the group method were: first, that under the latter the students knew that they were to be timed (but they were specifically instructed not to permit speed to lower the calibre of their drawings); second, the students were asked to give information concerning each drawing as soon as the individual drawing was completed, rather than to give it (as in the individual examination method) in three, two, one order, and after all three drawings were finished; and third, the students were presented with a triple problem at once, rather than a three-step problem presented one item at a time. Actually, however, the problem was basically

but little different, for the pages (in turn) were clearly headed, "House," "Tree," and "Person," and the information sought for each item was indicated on the line or lines provided for its recording on each page.

In any event, what might have proven an insurmountable instructional handicap for morons, did not prove so for the college students, as was clearly evidenced by the results. The drawings that the students made (under the group test method) conformed in all major points to drawings obtained (after the study was almost completed) from a number of subjects known to be of above average or superior intelligence and without major personality flaw, and who were examined individually.

The 140 sets of drawings obtained were subjected to minute and careful analysis in an attempt to identify and list as many as possible of the items which might by their presence or absence serve to differentiate subjects on the basis of intelligence. As a result of this analysis it was found that items of detail, proportion, and perspective appeared best to differentiate between subjects of various levels. This should not be surprising, in as much as it has been shown in studies reported by Goodenough⁽⁹⁾ and by Anastasi and Foley^(1, 2, 3, 4, 5) that the very young child presents in his drawings only a few details, shows little recognition of proportion and perspective; that as the child matures he shows first an increasing awareness and expression of the proportional relationship of the details, and then their spatial relationship. Concomitant with this increased recognition of proportion and perspective, the detail depiction of the growing child becomes more accurate and extensive.

Definitions. For the purposes of this report, *detail* is construed to be any discrete, identifiable part of the whole: for example, the roof of a House, the branch of a Tree, the arm of a Person.

By *proportion* is meant: (1) the size (that is height, width, or area) of one *detail* in relation to the size of another *detail*: for instance, the size of a window in relation to the size of a door in the same

wall of a House; the girth of a branch in relation to the girth of the trunk of a Tree; the length of an arm in relation to the length of the trunk of a Person; or (2) the ratio of height to width in a given *detail*: to illustrate, the ratio of height to width in the wall of a House; the ratio of length to girth in a two-dimensional branch of a Tree; the ratio of the width to the length of the nose of a Person.

Perspective refers: (1) to the placement or presentation of one or more *details* in a given whole; as, the location of a door in the wall of a House; the depiction of branch structure by shading in a Tree; the arm with elbow flexed in a Person; (2) the *presentation* of a given whole: as, both ends and the side of a House shown simultaneously; a Tree drawn flat upon the ground; a Person in absolute profile; or (3) the *placement* of a given whole: as, a House drawn in the upper left-hand corner of the form page; a Tree with its top cut off by the form page's upper margin; a Person with the feet cut off by the page's lower edge.

While from a strictly literal viewpoint any line drawn by a lead pencil must be regarded as having two (if not actually three) dimensions, for the purpose of this discussion a line is assumed to have but one dimension, length. A one-dimensional trunk of a Tree, for example, would be a trunk that was represented by a single vertical line only.

After the items of detail, proportion, and perspective which appeared to differentiate best between the various intellectual levels had been identified, they were first assigned numbers: items for the House were numbered 100 through 134; items for the Tree, 200 through 217; items for the Person 300 through 333.

Next the items were grossly segregated as "good" or "flaw." A "good" item was arbitrarily defined as an item of detail, proportion, or perspective which had been employed by at least 50% of the S's in one of the standardization groups from the borderline level of intelligence upward through the superior level and by less than 50% of the subjects of any group below the borderline level; a "flaw"

item was arbitrarily considered to be an item presented by at least 50% or more of the subjects of any group of less than borderline intelligence and by less than 50% of the subjects of all groups from the borderline level upward.

Last of all, each item was assigned a *factor symbol* consisting of a letter and a number on the following basis: the letter *D* was employed for those items of detail, proportion, or perspective used by at least 50% of the subjects of one of the "flaw" groups and by less than 50% of the subjects of each higher group. The letter *A* was assigned to those items used by at least 50% or more of the subjects of one of the levels borderline through average and by less than 50% of the subjects of any lower level, and the letter *S* to those items employed by 50% or more of the above average or superior groups and by less than 50% of the subjects of each lower level of intelligence. Each item was also assigned a number showing the relative quality value of the group designated by the letter. Table 2 shows the factor symbols used and the intelligence level that each represents.

TABLE 2. *Factor symbols used with intelligence levels.*

Intelligence Level	Factor Symbol	
"Flaw"—	Very Inferior	D3
	Imbecile	D2
	Moron	D1
	Borderline	A1
	Dull Average	A2
"Good"—	Average	A3
	Above Average	S1
	Superior	S2

It was necessary to add at the lower end of the "flaw" group the symbol *D3* to denote certain flaw characteristics that were very inferior, but were produced by less than 50% even of the subjects of the imbecile class.

To illustrate factor symbol assignment with two specific items: (1) it was found that 5% of the subjects of the above average group, 10% of those of the average group, 35% of the dull average, 45% of the borderline, and 65% of the moron group drew Trees that had one-dimen-

sional branches only. Since this type of branch depiction was employed by less than 50% of those subjects who were borderline or higher intelligence, this particular item was immediately assigned the letter *D*, because it automatically fell within the arbitrarily defined "flaw" group. It was then assigned the number 1 since the moron group was the highest in which at least 50% of the subjects drew one-dimensional branches only for their Trees. The item then was finally assigned the factor rating *D1*; (2) it was found that 15% of the subjects of the imbecile group, 30% of those in the moron group, 30% of the borderline, 60% of the dull average, 65% of the average, and 95% of the above average and the superior groups drew Houses that had more than two windows. This item, therefore, was first assigned a factor letter of *A*, since it was not produced by as much as 50% of the subjects of any group below the borderline and automatically fell in the "good" group, and since the lowest group in which at least 50% or more of the subjects produced more than two windows for the House was the dull average, the number 2 was added and the factor symbol *A2* was derived.

The intention was to devise a quantitative scoring system which would have real qualitative value; a system which would produce a score that could not be expressed immediately and without careful analysis by a single figure, but would instead provide several measures, the relationships of which would have diagnostic value and would indicate to some extent whether the scores obtained by the subject represented his customary level of function or represented some diminution of function which might or might not be irreversible.

QUALITATIVE STANDARDIZATION STUDIES

Once the quantitative system of scoring the drawings had been set up as described in the preceding section, it was decided to attempt to identify and evaluate those items which in most instances did not appear to differentiate as to intelligence *per se*, but which might serve to differentiate between drawings produced by persons who did not exhibit a

major personality maladjustment, and those produced by persons who were maladjusted, psychopathic, psychoneurotic, pre-psychotic or psychotic, i.e., to replace the former system of "qualitative analysis by inspection" with a more formalized and more objective approach.

It was recognized that it would be impossible to set up as precise a study as that which resulted in the identification of factors differentiating as to intelligence only, because the attempt now would be to identify as many as possible of the so-called non-intellective factors that go to make up the total personality, factors many of which would be produced by only two or three of the subjects. We could not specify, for example, that 50% of the subjects of a given type must present a specific point for it to have differential meaning.

Subjects. The final criterion for subject inclusion was the total clinical picture presented by the individual subject. In the spring of 1945 at the University of Virginia Hospital a study was begun of the drawings of adults all of whom presented some marked and definite personality maladjustment; this specific study was continued at the Lynchburg State Colony in 1945 and 1946.

All drawings were obtained by the individual examination method.

Table 3 shows the number and type of the 150 subjects included in the preliminary study. Fifty-two of the subjects were

TABLE 3. Standardization group by gross classification.

	<i>N</i>
Adult maladjustment	10
Epilepsy with personality maladjustment*	29
Psychopathic personality†	22
Psychoneurosis	53
Pre-psychotic state	3
Mental deficiency with psychosis	6
Psychosis :	
(a) organic	11
(b) functional	16
Total	150

* Paranoid and/or neurotic components predominated.

† This "catch-all" classification included psychopathic-like behavior; there were few classical "constitutional psychopaths."

seen at the University of Virginia Hospital, 98 at the Lynchburg State Colony or the Colony's Mental Hygiene Clinics in other cities.

The subject population was not a well-balanced one; it did serve, however, to indicate very definitely that the H-T-P productions of subjects with personality disorders would differ in many respects from drawings produced by subjects who were not maladjusted. It was later possible to analyze drawings of more than 500 other persons exhibiting definite personality maladjustment; to identify other differential factors and to confirm (or occasionally reject) factors discovered in the preliminary study and to make somewhat more reliable their interpretation.

Method. It was found that items which served best to differentiate between the drawings of those who were definitely maladjusted and those who were not maladjusted might most conveniently be designated by the general headings: details, proportion, perspective, time, comments (spontaneous and induced), associations, line quality, self-criticism, attitude, drive, and concept. These general headings, in turn, were broken down into many sub-heads to provide for a more minute and specific analysis.

It had been hoped, at first, that it would prove possible to assign a factor letter and a number to each characteristic as it was identified, as had been done in the quantitative scoring system. It was proposed to accord a rating of P-1 to those factors which appeared to represent only a first-degree deviation from the average; a rating of P-2 to those items which appeared to be definitely pathoformic; and P-3 to those which were so deviant that they must be regarded as pathological. It was soon discovered, however, that this could not be done, for few items were found to have persistent weight and meaning. These non-intellective items could be evaluated adequately only when their relationship to the total configuration presented by the individual subject was considered. The assignment of a P-3 classification on the basis of its apparent weight in case A might well be inadequate in case B. Subject A, for example, might draw

a Person quickly and without plan vacillation, place his Person's hands in his pockets to avoid the difficulty of adequate hand presentation. Subject B might draw his Person slowly, with painstaking care, erase frequently, show much anxiety; draw his Person's hands first in one position, then another, conclude with the hands in pockets. The presentation of "hands in pockets" in these two cases would have very different qualitative meaning.

It was found not only that an item in a given configuration might have a meaning totally different from that assigned to it in another configuration, but that it might have *more than one meaning* in a given constellation. For example, let us consider the chimney of a House (conventionally regarded as a male sex symbol). Subject A, might like many subjects, show that for him a chimney was quite simply a chimney with no special significance, by: (a) drawing it quickly and easily in the customary sequence of detail presentation; (b) not returning to it later in the drawing; (c) showing none of the signs which might indicate that he was preoccupied with the symbol or that it aroused conflict within him. Subject B might show definite concern while drawing the chimney, but in the P-D-I reveal that he had recently constructed a house, the erection of the chimney of which had occasioned him much worry and trouble. Subject C might exhibit strong signs of conflict while drawing the chimney and it might later be learned that he was badly maladjusted sexually. Subject D might show strong signs of conflict while drawing the chimney, and on the P-D-I indicate that he associated the chimney with the fireplace which opened into it from the living-room, a room that he found a source of discontent and dissatisfaction. Subject E might evidence strong signs of conflict while drawing the chimney and later state that at one time he had regarded the chimney as a phallus; at another time he had associated it with the furnace in the basement, a furnace that he had been compelled to fire when he was small; and at still another time he had viewed the chimney as the largest

single item of a House in which he had been very unhappy.

It is obvious: (1) that not all qualitative differential points have been identi-

fied, and (2) that it has not been demonstrated that the present evaluation of the points already identified is necessarily either correct or complete.

CHAPTER II

ADMINISTRATION

The examiner will need the following material: (1) the four-page form sheet of white paper, each page $7 \times 8\frac{1}{2}$ " in size with space provided on the first page for entering the date and certain pertinent data concerning the subject; with the word *House* printed at the top of the second page; the word *Tree* printed at the top of the third page; and the word *Person* at the top of the fourth; (2) the four-page Scoring Folder; (3) the four-page Post-Drawing Interrogation Folder; (4) several lead pencils of grade No. 2 with eraser (grade No. 2 lead is specified because it has been found to reflect more delicately than other grades the subject's motor control and the force-quality of line and to aid in accurate qualitative evaluation of shading); and (5) the manual.

INDIVIDUAL TESTING

In the individual test situation the examiner will first present the subject with the form sheet folded so that only page 2 is visible and so that the word *House* is at the top of the page from the subject's point of view. The examiner will say to the subject, "Take one of these pencils please. I want you to draw me as good a picture of a house as you can. You may draw any kind of house you wish, it's entirely up to you. You may erase as much as you like, it will not be counted against you. And you may take as long as you wish. Just draw me as good a house as you can." If the subject protests, as middle-aged or elderly adults not infrequently do, that he is not an artist; that when he went to school they didn't teach drawing as they do now, etc.; the

examiner will assure the subject that the H-T-P is not a test of artistic ability; that he is not interested in the drawing ability of the subject as such. If the subject asks for a ruler, or attempts to make use of anything else as a ruler, the examiner will tell him that his drawings must be freehand.

Recording. While the subject is drawing his House, Tree and Person the examiner will always:

1. Record the following aspects of time: (a) the amount of time elapsing between the examiner's giving the instructions to the subject and the subject's starting to draw; (b) any time latency (pause) occurring during the drawing (relating it to detail sequence); (c) the total time consumed by the subject from the time the instructions have been given to him until he indicates that he has finished the drawing of a given whole (as House).
2. Record by name the details of the House, the Tree, and the Person as they are presented by the subject, numbering them sequentially. Deviations from the sequence of detail presentation commonly employed by well-adjusted subjects have been found usually to have significance; accurate recording of such presentation is essential lest the deviation be lost in the completed whole in which case it cannot be evaluated adequately qualitatively.
3. Reduce to writing (verbatim if possible), all spontaneous com-

- ments, whether question or statement made by the subject during his drawing of House, Tree, and Person and relate each comment to the detail sequence. The act of drawing these items may produce comments which, although seemingly quite irrelevant to the item being drawn, may reveal much concerning the subject.
4. Note down any emotion (however minor) exhibited by the subject during his drawing of House, Tree, and Person, and relate that emotional expression to the detail sequence. The act of drawing frequently arouses within the subject strong emotional manifestations and these must be recorded.

In order to record these various items, more advantageously, the examiner should sit so that he may have an unobstructed view of the drawing being produced by the patient. It has been found most convenient for the examiner to sit to the left of a right-handed subject, to the right of a left-handed subject. In certain instances, however, subjects who are very anxious or very suspicious will conceal their drawings, and in such instances it will presumably be best not to antagonize the subject by compelling him to let the examiner view the production as it develops.

In order to record more simply detail sequence, spontaneous comments, etc., the examiner should make use of the system of recording which is illustrated below, using the case of K. N. (the first sample case in the manual) as an example.

House

1. Roof.
2. Window, with panes, in roof.
3. Porch roof (main wall)—"I can take tools and make a much nicer one," (laughs with embarrassment).
4. Porch pillars.
5. Door.
6. Window, upper right, with panes.
7. Window, lower left, with panes.
8. Window, upper centre, with panes.
9. Windows (left and right) flanking door, with panes.
10. Window, upper left, with panes.
11. Window, upper centre, with panes.
12. Roof material.
13. Side porch roof and pillar.

14. "That's about all you need to do besides build the garage."
15. Foundation.
16. Latency 18 seconds.
17. "A couple of trees."
18. Tree to left; then tree to right.
19. Driveway from side porch.
20. Walkway from front porch.
21. "Say one here"—shrub. Time 5:13

If there had been an initial latency it would have been recorded as item No. 1 and the first detail drawn would have been recorded as No. 2, etc.

The relationship of the spontaneous comments and/or the emotional expressions to the drawn items is determined by the position of the spontaneous comment and/or the emotional manifestation in the recorded material. For example, if the spontaneous comment or emotion were recorded *before* the detail but within the same numbered item, it was made while the subject was beginning to draw the detail in question. If the comment or emotion were recorded in the same numbered item with the detail *but following the detail*, it was made after the subject had begun to draw the detail in question and before he completed it. If the spontaneous comment or emotion were assigned an item number all its own, it occurred after the preceding detail had been completed and before the subsequent detail was undertaken.

Post-Drawing Interrogation. After the non-verbal phase of the H-T-P has been concluded, the examiner will wish to afford his subject an opportunity to define, describe, and interpret the objects that he has just drawn and their respective environments, and to associate concerning them. He will also wish to take advantage of the clinically-observed fact that the act of drawing the House, Tree, and Person often arouses strong emotional reactions; that upon completion of his drawings it is frequently possible for the subject to verbalize material which he has hitherto found inexpressible. Obviously the less withdrawn, the less hostile, and the more intelligent the subject, the more productive this second phase of the H-T-P can be.

In all there are 64 questions which are purposely spiraled so as to help avoid

the establishment of an "answer set," and to make it that much more difficult for the subject to remember what he has said previously concerning a given whole. The questions vary in type from direct and concrete to highly indirect and abstract.

The P-D-I is not intended to be a rigidly defined procedure. The examiner is expected always to conduct such further interrogation as may seem likely to him to be most productive. He will wish in all instances to determine just what the constant stimulus words *House*, *Tree*, and *Person* have meant to the subject.

The questions to be employed follow (in certain cases alternative phrasings are suggested) and their rationale is discussed. It will be noted that the questions are initialed *H* for House, *T* for Tree, and *P* for Person to facilitate later segregation of response for qualitative analysis and interpretation.

The examiner will say, "Now we are through with the formal part of the test; just sit back and relax while I ask you a few questions about what you have drawn." He will then turn the drawing form so that the just completed Person is before the subject with the word *Person* at the top of the page from the subject's point of view. He will ask:

P1. *Is that a man or woman (or boy or girl)?* If the sex of the Person appears obvious, the question should be rephrased to: "Is that a boy or a man?" or "Is that a girl or woman?"

Patients who are markedly withdrawn, or who are highly disturbed emotionally, not infrequently state that the Person is of the sex the opposite of that which it appears objectively to be to the examiner. In certain instances, it may be difficult for the examiner to determine the sex of the Person. The subject may have drawn, for example, an effeminate looking figure in male clothing. The drawings of low grade mental defectives are occasionally so inferior and so lacking in details that the sex of the Person could not possibly be determined in the absence of the subject's statement concerning it.

P2. *How old is he?* The gender of the pronoun is to be altered, of course, for

this and subsequent questions if the Person is said to be a female. Two things are attempted here: (1) to acquire evidence which may aid in determining the true identity of the Person; (2) to determine the age of the individual whose valence (positive or negative, or both) has been so strong as to result in his or her having been drawn by the subject.

P3. *Who is he?* This somewhat blunt attempt to settle at once the question of the identity of the Person is answered often with "I don't know." Frequently at this point of the P-D-I the Person may suggest no one to the subject; and only later, and as the result of less direct questioning, is it possible for him to make positive identification. In a number of instances the Person will be found ultimately not to be the individual named in response to this question. It has been found qualitatively useful, however, to pursue a line of interrogation designed to reveal whether the Person represents a multiplicity of personalities or a single personality only.

P4. *Is he a relation, a friend, or what?* If the answer to P3 indicates that the Person is a self-portrait, this question need not be asked. Where the Person is identified as someone other than the subject, this question may help to establish the relationship between the subject and the Person. When P3 has been answered by "I don't know," this question sometimes serves to elicit more positive identification now, or to facilitate such identification later in the P-D-I.

P5. *Whom were you thinking about while you were drawing?* This question should be asked in all instances. In certain cases it will be found that the individual named in answer to this question is not the one named in answer to P3. The answer, "No one," does not necessarily represent either evasion or falsification, for the subject may well not have thought of anyone consciously while he was producing his Person.

P6. *What is he doing? (and where is he doing it?)* If the response is, "He's just standing," the examiner will want to know where the Person is standing (as

indoors and in what room, or outdoors); for whom the person is waiting, if anyone; what the Person has been doing and what he plans to do. If the Person is said to be walking, or otherwise to be in motion (as riding), the examiner will want to know not only where the Person is going and what he is going to do there, but where he has been and what he has been doing. If the Person has a hand raised or an arm outstretched, questions should be asked to determine the reason for that position of the hand or arm. If the Person appears to have his gaze focussed at someone or something, the identity of that someone or something should be sought. At this point, subjects with organic deterioration or severe personality maladjustment may exhibit concrete thinking by an inability to accept the fact that the Person is anything but a pencil drawing upon a piece of paper.

In the event that the examiner receives the reply, "How should I know what he's doing?" or, "It's only a drawing, it's not doing anything," he should continue with, "Oh, I know, it's only a drawing, but it's a picture of someone. Let's make up a story about it. What do you think that he (or she) might be doing? What does he appear to be doing there?"

The absence of motion (as indicated by unusual rigidity) or the presence of motion and the type of movement (as fighting or playing), may have definite significance.

P7. *What is he thinking about?* At this point frank projection frequently begins. The examiner will do his best to obtain a frank statement and to determine what has produced the particular topic the subject says his Person is thinking about. Evidence of obsessive and/or delusional thinking may be elicited by this question.

P8. *How does he feel?* Here one appears usually to get the feeling of the subject himself toward the situation in which the Person is presented. In addition, however, the question itself may provide sufficient stimulus to produce direct comments concerning the subject's feeling about his present state or about matters which have not been discussed previously. The supplementary question,

"Why?" should always be asked unless, in the examiner's opinion, rapport is so poor that the challenge of the question might engender resistance which would interfere with further verbalization.

After he has recorded the subject's response to P8, the examiner will refold the drawing form page so that the Tree is presented to the subject and he will ask:

T1. *What kind of Tree is that?* If the subject cannot identify the Tree as a specific type (as maple or cedar, for example) the examiner will ask whether the Tree is deciduous or evergreen. To subjects of limited vocabulary the examiner will say, "Is it the sort of tree that stays green the year 'round, or does it drop its leaves?"

It has been found that subjects tend to draw Trees of the kind most prevalent in the area in which they live. However, that is a matter of manifest content only, for apparently the Tree has the same general latent meaning to all subjects: that is, a living, or once living thing, in an elemental, dynamic environment.

T2. *Where is that Tree actually located?* Subjects tend to draw Trees located near their homes, or Trees with which they associate some past experience of personal importance. Once again, however, this is a matter of manifest content only, for the Tree is always to be appraised as a self-portrait. The examiner will understand that the characteristics portrayed will usually be symbolically presented and they will ordinarily be psychological rather than physiological characteristics. Occasionally, however, the Tree will have definitely human configuration and when this is the case the traits or elements so presented will be found to be revealing.

If the subject states that the Tree is located in a woods or in a forest, the examiner should determine what connotation the word *woods* or *forest* has for the subject. Is the forest, for example, a place of peace, quiet and solitude to which the subject likes to go to be alone, a place which he finds restful (which would suggest a tendency to withdraw from un-

pleasant external stimuli); is it a place of dread and threat, a place holding unknown and strongly felt danger (which would suggest (1) a fear of the unknown, (2) a need for the companionship of others); or is it just another place which has no particular emotional connotation?

T3. *About how old is that Tree?* Most commonly the age of the Tree is either (1) the chronological age or the felt age of the subject himself; (2) the number of years that the subject has lived past puberty; (3) the number of years during which the subject has felt his environment to be definitely unsatisfying; or (4) the age of the person whom he sees his Tree as representing or symbolizing.

T4. *Is that Tree alive?* Thus far almost no well-adjusted subject has answered this question in the negative. Negative answers to this may be found on further questioning to express a feeling that the Tree is dormant rather than dead. Subjects exhibiting rigid concrete thinking, have great difficulty regarding the Tree as anything more than a pencil drawing on a piece of paper. A negative answer to question T4 has long been regarded as indicative of physiological feelings of inferiority and/or psychological feelings of inadequacy, futility, guilt, and so on. Question T5 is divided into two parts. Section A is to be used if the subject says the Tree is alive, and the questions therein follow:

(a) *What is there about that Tree that gives you the impression that it is alive?* The answer to this question may be the first indication the examiner has that the subject actually sees the Tree in motion (motion which may range from a mild tremor of the leaves to swaying of the trunk). Other responses indicate that such qualities as strength, vigor, and so on create the impression of life. The most obvious reply, of course, is that the Tree must be alive, since the Tree has leaves.

(b) *Is any part of the Tree dead? What part?* It has not been proven that the concept of a wholly dead Tree is necessarily indicative of greater maladjustment than the concept of a partially dead Tree, but thus far such has seemed to be

the case. Most commonly the branches or the roots are regarded as the dead or dying part (the validity of this interpretation has not been proven, but it appears that the branch destruction symbolizes environmentally sustained trauma; death of the root structure implies an intra-personal imbalance or dissolution).

(c) *What do you think caused it to die?* Worms, insects, parasites, blight, lightning, wind, and occasionally maliciously aggressive action on the part of children or adults are ascribed as the cause (something extra-personal is blamed). Occasionally, however, the death is attributed to the rotting of the Tree's roots, trunk, or limbs (the felt self is rotten).

(d) *When do you think it died?* The attempt here is to determine the subject's impression of the duration of his disability or maladjustment. It is not to be expected that this time will necessarily coincide with the figure derived from the patient's history. Whenever a specific date is given by the subject—as January, 1942—the examiner might continue with a casual, “Well, what about January, 1942?” and the examiner would do his best to ascertain what fixed that particular date in the subject's memory.

Section B of T5 is to be employed if the subject says that the Tree is dead. The questions are:

(a) *What do you think caused it to die?*

(b) *When do you think it died?* The general import of both questions is the same as that of (c) and (d) under Section A.

T6. *Which does that Tree look more like to you; a man or a woman?* For subjects whose rigid, concrete thinking prevents them initially from grasping the question's full meaning or from abstracting masculine or feminine components from the Tree, the examiner should continue with, “Oh, I know, it's just a Tree; but suppose you had to say that it was either a man or a woman. Which would you say?” If that does not suffice to produce a response, the examiner should continue with, “Oh, I know quite well

that trees do not have sex as people do, but I think you know what I mean. For example, you've probably seen rugged, powerful, robust trees that have made you think of a man and you've seen other trees, I suspect, that looked either trim and graceful, or large, protective, and motherly, and resembled a woman. Now which does *this Tree* make you think of, a man or a woman?" If this still does not suffice, the examiner should ask, "Does any part of this Tree look like a man or woman to you?" and ask him to point to that part with his finger.

The purpose of this question is to derive information concerning: (1) the subject's ability to deal with sexual symbols; (2) to determine the subtlety or grossness of his selection of symbols.

T7. *What is there about it that gives you that impression?* Most commonly the sex ascribed to the Tree seems to be determined by: (1) certain aspects of the Tree which to the subject resemble parts of the body of a man or a woman; examples: (a) the long hanging branches of an evergreen may remind the subject of a woman's hair (his mother's hair); (b) a maladjusted little girl explosively said that she saw in the middle of a well-drawn maple tree her father's fist, "just as he used to raise it to strike my mother"; (2) such characteristics as strength, size, etc.; (3) associating the Tree with a given person (as with the subject's father because he used to chop down trees or with the subject's mother because he used to sit under that Tree with his mother when she told him stories. In this last instance the examiner will explain that he wishes to know whether the drawn Tree itself looks more like a man or a woman to the subject not what he associates with it.

A female patient of above average intelligence stated that the Tree she had drawn made her think of a woman, "Because it is deciduous." This somewhat unusual reply called for and received further exploration. It eventuated that she felt that all deciduous trees were feminine because, "they change their purpose periodically." It was soon elicited that the dropping of the leaves sym-

bolized menstrual function for this individual. To this same patient "ornamental" trees were essentially feminine; "wild" trees essentially masculine.

T8. *If that was a person instead of a Tree, which way would the person be facing?* Since a tree can have neither front, side, nor back except as it is so seen by the viewer, it is believed that the subject's response to this question may often be the projection of the subject's view of the attitude adopted toward him by the person or persons whom the Tree symbolizes for the subject. A nostalgic, small boy, for example, saw the Tree as a motherly figure facing him. A neurotic, male adult saw his Tree as a rugged, rejecting father figure with his back turned to him.

T9. *Is that Tree by itself, or is it in a group of trees?* Answers to this question cannot be regarded as having too much significance unless they are strongly tinged with emotion, since the Tree must of necessity be either by itself or in the company of others (even though those others were not drawn because of lack of instruction to do so). However, feelings of isolation and/or a need for association with other people are frequently elicited by this question.

T10. *As you look at that Tree, do you get the impression that it is above you, below you, or about on a level with you?* Questions P1, P2, P6, T1, T3, and perhaps T6 may all be regarded as questions measuring (however crudely) the subject's grasp of reality. That grasp may be regarded as weak if the subject states in answer to T10, "It's above me," when to the examiner the Tree is obviously below, or vice versa.

To some the Tree shown growing on top of a hill is symbolic of tense striving toward a distant and perhaps unattainable goal; to others it represents a position of autonomy and dominance. For many, the Tree drawn as partly sheltered by a hill is indicative of a need for protection and succor. A Tree drawn as definitely below the viewer almost invariably connotes depression of mood as well as depression of position. If the subject exhibits rigid, concrete thinking

and is unable to see (the Tree) except as "down" on a piece of paper in front of him, the examiner should ask: "As you look at the Tree as you've drawn it there, does it appear to be a little bit above you, as if it were up on a hill, or does it seem to be below you, as if it were in a hollow or a valley?"

T11. *What is the weather like in this picture?* It is postulated that the Tree symbolizes the individual's feeling (conscious or subconscious) of himself in relation to his environment. Since external forces affecting a living tree are largely meteorological, it is not surprising that many subjects have been able to express through their answers to this question their feeling that their environment in general is supportive and friendly, or oppressive and hostile. Subjects may make minute descriptions of very unpleasant weather conditions, despite the complete absence of anything in the drawing itself that would indicate such a condition. A subject's description of stormy weather which duplicates exactly or almost exactly the weather actually pertaining outdoors at the time of the interview may be influenced solely by that weather; the examiner must not accept that presumption as conclusive proof *per se*; instead he must attempt to determine the degree of influence by further questioning.

T12. *Is there any wind blowing in this picture?* Wind has been found to symbolize feelings of being subjected to pressure by force over which one has relatively little control.

T13. *Show me in what direction it is blowing.* Usually the wind is seen as blowing from left to right, which is interpreted as revealing (in the absence of unusual intensity) no more than the general psychological field tendency of locomotion from past (left) to future (right), and the wind is seen as blowing horizontally across the page. Winds of more than a mild intensity, and any deviations from this more or less conventional direction, appear always to have significance. One acutely disturbed individual stated that the wind was blowing in all direc-

tions simultaneously! For one rigid neurotic, who pictured the Tree as his paramour and described in minute detail his feelings when she first disrobed in front of him, the wind was blowing from behind the Tree toward him. By this he implied (in highly narcissistic fashion) his feeling that he was so irresistible that she was impelled to come to him.

Wind "seen" by the subject as blowing from ground level to Tree-top (diagonally upward and across the page, that is) has been found to symbolize a strong desire to escape from reality into phantasy and the reverse for winds blowing from an upper to a diagonally opposite lower corner (and the temporal aspects—left for *past*, right for *future*—appear to hold true).

T14. *What sort of wind is it?* The subject's description of the velocity, humidity, and the temperature of the wind can be strongly revealing. A wind said to be blowing with great force, to be very damp or very dry or to be very hot or very cold, or some combination thereof, would be presumed to symbolize the fact that the subject felt pressure from one or more sources within his environment (with the degree of felt pressure presumably corresponding to the degree of variance from a calm weather state). But the examiner must not accept the assumption that such extremes necessarily represent unpleasantness to the subject. Instead he must institute whatever further interrogation is needed to identify the emotional tone accompanying the meteorological state described by the subject.

T15. *If you had drawn the sun in this picture, where would you have put it?* This question, of course, is not to be used if the sun has actually been drawn. It is asked so that the subject can define still further and from the standpoints of time and position the relationship of the Tree to its source of warmth and power in the environment.

This relationship frequently symbolizes the relationship felt by the subject to exist between himself and a dominant figure in his own environment. When the sun is said to be behind the Tree, it has

been found occasionally that the subject interpreted the Tree either as representing someone in his environment whom he saw standing between him and a warmth-giving person whose attention he sought or as someone standing protectively between the subject and someone from whom the subject was trying to escape. A setting sun has been found to connote feelings of depression. A sun drawn with a cloud between it and the Tree implies an anxious, unsatisfying relationship between the subject and some warmth-giving or hostile-threatening person.

T16. *Do you see the sun as being in the north, east, south, or west?* This again is in a sense a reality question. For example: (1) the subject may have said in reply to T13 that the wind was a west wind, indicating the left of the page as the west, but in answer to T15 he may have said that he would have put the sun on the left of the picture and then state that the sun is in the east (which may or may not indicate more than a decrease in memory function); (2) he might say that the sun is in the north (which might indicate limited intelligence [information] or might deny reality).

Several highly intelligent subjects have said that they saw the sun in the north. It was found in each instance, that this connoted a feeling of coldness, since a northern sun was seen as having little warmth.

1

After he has recorded the answer to T16, the examiner will turn the drawing form so that the House only is visible to the subject, with the word *House* at the top of the printed page from the subject's standpoint.

H1. *How many stories does that House have?* This is a reality testing question. It is also in a sense a measure of attention, for withdrawn or highly disturbed subjects frequently answer the question without even looking at the drawing.

Since certain mentally deficient subjects often place the windows of their Houses on such ill-defined levels that it is difficult indeed for the examiner to

determine what the subject's intent was, this may also be regarded in a sense as a "must" question, for neither quantitative nor qualitative scoring of the drawings can be done with accuracy and validity if the examiner is in doubt concerning the subject's intent. Certain subjects do not understand what is meant by *story*: the examiner can usually make clear what he means by substituting *floor* for *story* and making suitable gestures with the hands to indicate levels.

H2. *Is that a frame House, a brick House, or what?* In certain sections of the country the brick house has prestige which the frame house often lacks. In other sections it is the stone house which is regarded as socially the most desirable, and so on.

H3. *Is that your own House?* If the answer is, "No," the examiner continues with, "Whose House is it?" Most frequently subjects attempt to draw their own homes, but they seldom reproduce them accurately for several reasons besides the fact that most people are unable to draw with architectural exactitude; for example: (1) because they tend to emphasize those aspects of the home which have had the most pleasant or unpleasant meaning to them (and emphasis here may include either exaggeration or diminution of detail and proportion); (2) because the House will usually be found to represent, in part, several dwellings of the past, present, and future.

H4. *Whose house were you thinking about while you were drawing?* This question is designed (as was its counterpart P5) to attempt to elicit information which might lead to more accurate identification. The drawn House, like the drawn Person, often has a multiplicity of personalities.

H5. *Would you like to own that House yourself? Why?* The examiner will try to determine: (1) why the subject would or would not like to own this House (the subject who says he would not like to own it, "Because it is rotten or torn up inside," "It's filthy," etc., may be giving direct expression to his feel-

ings concerning himself); (2) what differences there may be between the drawn House, and the house now occupied or owned by the subject, as to size, convenience, etc.; (3) the likelihood of the subject's ever owning such a home, and the intensity of his desire to own it; (4) his emotional reaction to the House (as a possible source of conflict).

H6. *If you did own that House and you could do whatever you like with it*

(a) *Which room would you take for your own? Why?* The expressed desire of withdrawn subjects to seek refuge in a back room of an upper story is rather striking at times, and suspicious individuals tend to seek a room from which full observation of the approach to the door can be had.

The examiner will wish always to compare the location of the desired room with the location of the room that the subject now has, and if there is a difference, to attempt to ascertain the reason therefor.

(b) *Whom would you like to have live in that House with you? Why?* The subject exhibiting rigid, concrete thinking may find it impossible to accept this question until it has been explained to him that he must imagine that the House is his and his alone, and no one else has anything to do with it, that all that the examiner is interested in learning is whom the subject would like to have live with him. Certain patients may detect the implications behind this question and attempt to evade a direct answer, but that very evasion itself may be revealing.

H7. *As you look at that House, does it seem to be close by or far away?* This is another "reality question" and responses which flatly contradict objective reality must have significance. It has been found that (1) proximity appears to equate attainability or a feeling of warmth and welcome, or both; (2) distance suggests striving or a feeling of rejection or rejecting, or both. The examiner will attempt to learn in such instances whether the distance "seen" by the subject is psychological or geographic.

H8. *As you look at that House, do you get the impression that it is above you,*

below you, or about on a level with you? Answers to this question appear to have approximately the same significance as those to H10, but in this case to refer to the more specific area of personal relationships, with emphasis upon the home and the family.

H9. *What does that House make you think of?* With this question the interrogation tends to become more abstract and more general in character, and for the first time relatively free association is sought.

H10. *What does it remind you of?* Experience has shown that in general H9 implies a direct association with the House to most subjects, that H10 implies a much less direct association.

H11. *Is that a happy, friendly sort of House?* For rigid, concrete thinkers it may be necessary to ask, "Haven't you ever gone into a house where you felt very much at ease and at home? Is this House that you have drawn that kind of house, or is it the sort of house that seems to have something definitely unpleasant or unhappy about it?"

H12. *What is there about it that gives you that impression?* Occasionally a subject will attempt to justify his response to H11 by giving a description of certain physical details of the House; by stating, for example, that it is happy because it has curtains at the windows, smoke coming from the chimney, and so on. But in the main, the answer to this question will presumably be a direct expression of the subject's feeling about the people who occupy the House that he has drawn, and his opinion of them and/or their feeling toward him. In any event the examiner will wish to ascertain why the particular aspect described conveyed the impression of happiness or friendliness.

H13. *Do you feel that way about most houses? Why?* The attempt here is to see to what extent friendly or hostile feeling toward the drawn House and its occupants has been generalized. This question may serve to produce further elaboration of the response to H12 and thus to help structure the subject's attitude

toward home and inter-personal relationships in general.

H14. *What is the weather like in this picture?* The examiner need not be surprised to find the subject giving a description of weather that has little resemblance to his reply to T11, for if the theory as to the areas of the personality tapped by the disparate wholes of the H-T-P is at all correct, the House and the Tree should often produce widely different reactions.

After having recorded the subject's answer to H14 the examiner will turn the drawing form so that the drawn Tree only is visible to the subject with the word *Tree* at the top of the page from the subject's standpoint.

T17. *What does that Tree make you think of?* The subject is now presented with the Tree again, but 14 questions concerning the House have intervened since he last saw the Tree.

T18. *What does it remind you of?* With the Tree, as with the House, *think of* connotes close association to most subjects; *remind of* suggests more distant, less direct association.

Although most subjects find association with the House relatively simple, since a dwelling place can easily arouse many memory traces, association with a Tree is less easy. But perhaps for that very reason the associations when they are not restricted to such things as, "Men —because they chop down trees," etc., tend to be less superficial, and thus more revealing.

T19. *Is it a healthy Tree?* Twenty-seven questions have been asked since the subject was requested to define the state of health of his Tree, so it is not surprising that a subject's answer to T19 may not be consistent with his reply to T4. A subject who is deeply anxious or depressed may have indicated that fact by stating (in answer to T4), "It's dead." But by the time T19 is reached he may say that the Tree is unhealthy, but not dead, which might indicate: (1) that he did not feel that all was hopeless (if he regarded the Tree as a self-portrait);

(2) that he felt guilt at having expressed hostility overtly — albeit symbolically—if he regarded the Tree as someone whom he disliked strongly but conventionally should love.

T20. *What is there about it that gives you that impression?* It has been found that this somewhat devious way of asking, "Why do you say that?" is advantageous, because it implies that the factor influencing the response lies within the Tree rather than within the subject and it suggests that the answer is of relatively little importance. Projection is almost certainly compelled, since there is little that one can abstract from the drawing of the Tree with which to justify an affirmative or negative answer to T19, for no matter how frail or dilapidated a Tree may be, it can at the same time be healthy!

It must be emphasized that maladjusted subjects have shown themselves able to express body feeling, feelings of inadequacy, isolation, environmental pressure, and so forth more easily through their comments concerning the Tree than through their comments concerning the Person apparently because the drawn Tree does not arouse within most subjects as strong a feeling of identification as the drawn Person does.

T21. *Is it a strong Tree?* Health and strength are two totally different things to most people and the presence of health does not necessarily imply the concomitant presence of strength, or vice versa.

T22. *What is there about it that gives you that impression?* In justification of his affirmative response to T21, one epileptic said, with obvious pride, "Yes, it *must* be strong to have stood all the punishment that it's gone through."

This is another "reality" question, for although a frail or bent Tree may be healthy, it can scarcely be regarded as strong. Disparity between objective reality (the drawn Tree) and the subject's answer to T22 might indicate: (1) pathoformic inattention; (2) a vacillant attitude toward the person whom the Tree symbolizes; (3) a vacillant view of

his own ability to cope with life in general.

It is suggested that the examiner will do well to ask the subject to draw (if the subject has not already done so) his concept of the Tree's root structure (the examiner would not score this quantitatively, of course). There is some reason to suspect that the root structure may represent the strength and quality of those aspects of the personality which are theorized as being below the conscious level.

After recording the subject's answer to T22, the examiner will fold the drawing form page so that the fourth page only is visible to the subject with the word *Person* at the top of the page from the subject's viewpoint.

P9. *What does that Person make you think of?*

P10. *What does that Person remind you of?* Here are sought definite associations concerning the Person specifically, and inter-personal relationships in general.

P11. *Is that Person well?* For those who have, so to speak, indulged in a flight into illness, this is at times sufficient stimulus to produce a detailed account of somatic complaints. This question serves in some cases to release hostility (previously suppressed) against the individual represented by the Person.

P12. *What is there about him that gives you that impression?* To justify his answer to P11, a subject is almost compelled to project, since it is difficult in most cases to provide supportive argumentation by reference to aspects of the drawing alone. It is not unusual for subjects of limited intelligence or those whose intellectual function is temporarily impaired to reply in a negative way, as by, "He looks well, because he doesn't look sick."

P13. *Is that Person happy?* This serves on occasion to facilitate expressions of hostility directed against the individual represented by the drawn Person. At times, also, it serves to precipitate expression by the subject of fears or anxieties

which he has hitherto suppressed or partially suppressed.

P14. *What is there about him that gives you that impression?* Most subjects find themselves compelled to draw upon their feelings concerning *themselves* to answer this question satisfactorily. The examiner must not be content to accept in explanation of an affirmative answer to P13, "Because he has a smile on his face," for he will wish to get at something more revealing than mere facial expression. He would continue in this instance with, "Yes, but what is he smiling about?" It is well to pursue interrogation designed to reveal the depth of the feeling expressed and the degree to which that is a customary state.

P15. *How do you feel about that Person?* If the subject does not understand what is meant by the question as it is phrased above, the examiner should say, "What kind of person do you suppose he is?" (Acknowledgement is made of the author's indebtedness to Dr. Karen Machover for the rephrasing of this particular question). The examiner will attempt always to learn the basis for the subject's feelings by asking the supplementary, "Why?"

P16. *Do you feel that way about most people? Why?* Once again the attempt is made to see whether or not the subject's expressed feelings about the Person, particularly feelings that are unpleasant or hostile in nature, are generalized in the field of interpersonal relationships. From the subject's reply to P16 and the subsequent "Why?" much can be learned concerning the subject's sympathy and empathy.

P17. *What is the weather like in this picture?* It has been found that subjects are least likely to draw details indicative of weather condition about the Person. It is the more important, therefore, to afford the subject an opportunity to express verbally his impression of the weather in his picture of a Person. While extremes of weather, as very hot, very cold, etc., would suggest unpleasants, the examiner should never accept this

interpretation without further evidence therefor, for the description of such extremes *may* indicate merely that the subject is responsive, even pleasantly responsive, to varied and intensive stimuli.

P18. *Whom does that Person remind you of? Why?* Occasionally this question may bring about the first frank identification of the Person. On the other hand the individual named in reply to this question may actually be the 5th individual to be named by the subject as his Person. While such a marked multiplicity of identification is rare, it is by no means uncommon for the Person to represent at least two people—most commonly the subject himself and someone else of particular significance to him in his environment. The subject's explanation of why the Person reminds him of someone, particularly someone other than the individual first named as the Person, can be quite revealing. The item that led to the change in identification may be something not perceptible to the examiner.

P19. *What does that Person need most? Why?* At times this question induces the subject to employ the first person singular pronoun for the first time in speaking of his Person.

In perhaps the majority of instances this question produces replies restricted to what appear to be relatively superficial things, such as clothing, candy, spending money, etc., but the examiner must not simply assume superficiality in such instances. The supplementary "Why?" will usually suffice to indicate the level and intensity of the expressed need.

When the subject verbalizes such dynamic needs as peace, security, happiness, such needs are commonly basic and vital, but once again that fact must be given supportive evidence by the subject's answer to supplemental interrogation.

After recording the subject's answer to P19, the examiner will fold the drawing form so that the Tree only is visible to the subject.

T23. *Whom does that Tree remind you of? Why?* Concrete thinkers may experience great difficulty seeing the Tree as

anything but a pencil drawing of a Tree, in which case it may be necessary to continue with, "Oh, I know it doesn't look like much of anything but a Tree, but isn't there something about the way it looks or stands there that reminds you of some person you know? Look at it carefully."

In direct contrast to the concrete type of thinking there was the pathologically abstract, trance-like thinking of a neurotic individual who so convinced himself that the Tree was a picture of his paramour that after the P-D-I was over and certain aspects of the Tree which were obvious self-portraiture were being interpreted to him, he agreed wholeheartedly with the interpretation and said, "Yes, that's just like Helen. Yes, that's like Helen. She's exactly that way," indicating his gross lack of insight.

T24. *What does that Tree need most? Why?* Positive answers to this question most commonly express symbolic needs for affection, shelter, security, good health, etc.

After recording the answer to this question, the examiner will fold the drawing form so that only the House is seen by the subject.

H15. *Whom does that House make you think of? Why?* This is the most freely answered of the three "Whom" questions, and the person named is ordinarily an intimate member of the subject's family.

H16. *What does that House need most? Why?* Again positive answers are usually symbolical; for example, the reply of a woman who was violently jealous of her husband who, she thought, was breaking up their home, "It needs a good foundation."

H17. *To what does that chimney lead?* The examiner will attempt to ascertain whether the chimney in question leads to a furnace, a stove (cooking or heating), fireplace, or what.

Direct emphasis upon the chimney as: (1) by drawing great clouds of smoke pouring from it; (2) by meticulous outlining of the chimney and/or its material;

or (3) by reinforcement of the chimney outline might imply definite preoccupation with the male sex symbol or definite conflict aroused thereby.

Emphasis upon the chimney, however, has been found at times to be produced by preoccupation upon that to which the chimney leads rather than upon the chimney itself. To illustrate: indirect emphasis upon the kitchen stove might suggest oral eroticism, which, in turn, might indicate a strong need for affection; indirect emphasis upon a central heating plant might connote either pleasant warmth or frank hostility in relation to the home situation in general (*warmth* may be unpleasant instead of pleasant, it is largely a matter of degree.); indirect emphasis upon a fireplace or heating stove in a specific room might suggest (1) conflict with the person customarily occupying that room; (2) neurotic attachment to that person or some other emotion-producing situation associated with that person; or (3) some emotion aroused by the room's function, as bathroom, living room, dining room, etc.

H18. To what does that walkway lead?
In the majority of instances the apparently innocuous reply, "To the road" or "To the sidewalk," will be made, but the examiner will wish to test for possible significance, however, by asking, "And what does that mean to you?"

In certain instances, however, the subject will say that the walkway leads to the House, which would suggest, in turn, feelings either of nostalgia or of rejection by the occupants of the House, or both. In other cases the walkway will be said to lead to something not visible in the picture, and the examiner will attempt always to learn what that particular something is and what significance it may have for the subject.

H19. If this were a person instead of a tree (or a shrub, or a windmill, or any other object not a part of the House itself), who might it be? Not infrequently these seemingly irrelevant objects drawn about the House are found to represent members of the family or persons with whom the subject is intimately associated in his daily life and their geo-

graphic relationship to the House on the form page symbolizes the closeness or distance of those personal relationships.

After recording the subject's answer to this question, the examiner will fold the drawing form so that the Tree only is visible to the subject.

T25. If this were a person instead of a bird (or another tree, or anything else not a part of the originally drawn Tree), who might it be? Once again interpersonal relationships are occasionally symbolized by the drawn objects. This is particularly true when the subject finds himself compelled to draw more than one Tree. Several maladjusted children have found it necessary to draw two Trees (one feminine, one masculine) which, without hesitancy, they identified as mother and father, respectively.

In some instances the character of the symbolized person is rather savagely caricatured by the animal used by the subject to represent him. For example, a mildly neurotic male drew a rabbit, then identified it as his father whom he held in contempt, because the father was so completely dominated by the subject's mother.

If there is some unusual branch structure depiction, e.g., (1) only two or three large branches are shown (and there is no branch to branch, or branch to twig presentation), or (2) one branch is quite different from the other branches, the examiner should ask *who* the branch (or branches) might be if it were a person instead of a branch.

After he has recorded the subject's answer to T25, the examiner will fold the drawing form so that the drawn Person is presented to the subject.

P20. What kind of clothing does this Person have on? In a sense this is another "reality" question, for it may be found that the drawn Person who appears to the examiner to be nude is seen by the subject as fully clothed. The greater the disparity between the objective appearance of the drawn Person and the subject's account of the clothing worn by

him, presumably the less effective is the subject's grasp upon reality. If the Person is presented in the nude, the examiner should ask, "Is he (or she) cold?"

After P20 has been asked and answered, the examiner presents the subject with the House and asks the subject to tell what room lies behind each window or door of the House; to tell the use to which that room is usually put; by whom it is customarily occupied. The subject is also asked to identify by location, use, and occupant, the room or rooms on the side or sides of the House not shown in the drawing. This may be most simply accomplished with persons of average or higher intelligence, by adopting the excellent suggestion made by Dr. Robert Hughes of Atlanta in a personal communication to the author, that the subject be requested to draw a floor-plan for each floor of his House. This has the distinct advantage of affording the subject with an opportunity still further to distort reality and to express by his distortion his attitude toward the room's use or the room's occupant or occupants.

To conclude the P-D-I, the examiner will ask questions designed to ascertain the possible significance to the subject of the presence of unusual details; the absence of usual details; and any unusual proportional, spatial, or positional relationships of the drawn wholes or the parts thereof.

For example, the examiner will wish to question the subject concerning the possible significance of such unusual details as broken windows, holes in the roof, fallen chimney, etc., for the House; and the presence of scars, broken or dead branches, shadows, etc., for the Tree. It has been found, for example, that scars on the Tree's trunk, broken or damaged branches, almost invariably represent "felt scars" left by psychic traumata in the subject's past, and the time of occurrence of the traumatic episode or episodes may be gauged roughly at times by assuming that the trunk's base (that portion of the trunk nearest the ground) represents infancy; the top of the Tree, the

subject's present life age; and the space in-between, the intervening years. To illustrate: if the subject were actually 30 years of age and there was a scar on the trunk approximately one-third the distance from the base of the trunk to the Tree's top, a traumatic episode might be presumed to have occurred in the life age 9 to 11 area. The examiner might ask, "What very unusual thing happened to you when you were about 10?" It is postulated that only those events the subject himself regards as "scarring" will be symbolized, not necessarily events that to the objective observer might seem likely to have left permanent scars.

The presence of shadow is believed to be highly significant. Shadow may be interpreted as representing: (1) an anxiety-binding factor within the personality at the conscious level; (2) a factor that by its constant presence in or near the psychological present may be presumed to interfere with intellectual efficiency. Existence at the conscious level is postulated, because shadows are customarily shown, at least in part, upon the ground, which, in turn, is presumed to represent reality. Interference with function is suggested by the implication of preoccupation: the shadow presumes the awareness of the existence of another and ordinarily not drawn element, the sun; this in turn, has certain qualitative significance. It is well for the examiner to seek to learn, too, on what sort of surface the shadow is being cast, as, for example, upon water, ground, snow, or ice.

The examiner should attempt, also, to learn the possible significance of scars on or mutilations of the Person.

The examiner should do his best to get the subject to account for the absence of usual details, such as window, door, and chimney for the House; branches for the Tree; eyes, ears, mouth, feet, etc., for the Person whenever there is reason to suspect that the subject is not a simple mental deficient.

Attempts should always be made to determine the subject's reason for any unusual positional relationships: for example, if the House were drawn so that it was tilted, or if the Tree were drawn

leaning toward one side, or with its trunk definitely twisted, or if the Person were drawn as if falling, the examiner would ask the subject to explain the possible cause of such leaning or twisting or falling. As has been indicated before, right and left have definite temporal meaning (right for future; left for past) in the drawing of the Tree, and similar temporal meaning appears to exist for the House although not quite so specifically or uniformly. However, these temporal relationships have not been found to hold consistently for the Person; perhaps because of the fact that the right-handed subject customarily draws his Person (in profile) with the left side of his face showing, and the left-handed subject ordinarily draws his Person in profile with the right side of the face showing.

Attempts should always be made to determine the subject's reason for any unusual position of the hands or feet of the drawn Person. If the Person, for example, were presented in absolute profile (that is, with only one side showing and no suggestion whatever was made of the existence of another side), the examiner should ask the subject to tell: (1) the position of the unseen hand; (2) what, if anything was in that hand; (3) what the drawn Person was doing with that hand.

Obviously the Post-Drawing Interrogation session could be expanded almost indefinitely. Any great amount of questioning, however, beyond the formal 64 questions and the additional interrogation suggested above may perhaps best be reserved for subsequent sessions.

The examiner will find it helpful to draw a circle around the number of any question the reply to which seems to call for follow-up interrogation at a later interview.

It has been found highly useful at times to permit the subject to free-associate on the content of the drawings and the P-D-I: credit is due Dr. Robert Hughes for stressing this possibility.

To recapitulate, the intent of the Post-Drawing Interrogation session is two-fold: (1) to afford the subject with all possible opportunity to project his feelings, attitudes, needs, and so on, into his

description of and comments upon his drawings of a dwelling-place, a living or a once-living thing, and a living or a once-living human being, respectively; and (2) to afford the examiner with an opportunity to clarify any aspect of the drawn wholes which was previously not clear to him.

CHROMATIC DRAWINGS

Work done by Mr. John T. Payne, Chief Psychologist at the Morganton State Hospital, Morganton, N. C., and at the University of Virginia Hospital, Charlottesville, Va., and work done by the author and his associates at the Lynchburg State Colony, indicates that it is well worth-while to have the subject draw a House, a Tree, and a Person using wax crayons as the medium of expression.

Mr. Payne has devised an ingenious method of appraising the use of color by the subject which has been described very briefly in the Appendix of this manual and which he will describe in greater specificity in other publications.

Two things will be noted: (1) that with crayons it is not possible for the subject to erase; (2) that the subject may find himself compelled to employ for parts of the House and the Person colors which may seem definitely unrealistic to him.

The writer feels that the following procedure should be followed when it is decided to secure both achromatic and chromatic productions from a given subject. At the first session the subject should be asked to use No. 2 pencil and the general procedure (as outlined heretofore and including the P-D-I) should be followed. At a subsequent session the subject should be presented with an eight-color assortment (red, blue, green, yellow, orange, purple, brown, and black) of wax crayons, asked first to draw a House, then a Tree, etc., and be told that he may use any or all of the colors, just as he chooses. The standard H-T-P administrative procedure should be followed (except that he cannot be told that he may erase as much as he wishes). After the drawings are completed, the usual

P-D-I should be given, with such additional questions being asked as seem necessary to explain unusual color employment.¹

Whenever time permits it is recommended that chromatic as well as achromatic drawings be obtained, for there seems no doubt that the subject's use of color can contribute much to a better understanding of the underlying dynamics.

GROUP TESTING

All other things being equal, the H-T-P is more useful when given individually than when it is given as a group test. However, it apparently has a definite place in the group test field. Its greatest use in this respect is as a screening device to identify those within a given group who deviate rather sharply from the average in personality maturation and adjustment. There is the definite possibility, too, that it may also be useful as a measure of improvement in group therapy, but this has not yet been adequately explored.

Instructions. Before they begin to draw, the examiner will tell the subjects, that they will be expected to make as good freehand drawings as they can of a House, a Tree, and a Person, in that order; that they may erase as much as they like without penalty; that they may take as much time as they choose; that each should notify the examiner as soon as he has completed a given whole, so that the examiner may record the amount of time consumed.

In certain instances it will be necessary to set a definite time limit (preferably not

1. Mr. Payne employs a somewhat different procedure of administration and post-drawing interrogation.

less than 30 minutes) and in such instances the subjects should be informed fully as to the time limitation before they begin to draw.

The examiner will show the subjects the form sheets and will demonstrate to them the proper page of the form on which each whole is to be drawn, before telling them to begin.

Recording. The examiner will record the time consumed by each subject in drawing each whole. While the subjects of the group are engaged in drawing, the examiner will move about as unobtrusively as possible and record emotional manifestations, unusual detail sequences, and so on, whenever he can detect them. This obviously cannot be done as completely or accurately as in the individual examination, however.

Post-Drawing Interrogation. The examiner will provide each subject with a Post-Drawing Interrogation form sheet and he will ask the subjects to write their answers to the questions printed thereupon through question P20. The examiner will explain that in questions H19 and T25, the initial *this* in the question represents *any* irrelevant object and he will define what he means by *irrelevant*. He will ask each subject to draw a floor plan of his drawn House on a separate sheet of paper, to indicate by writing in each room its customary purpose or use, and whenever possible its customary occupant and the relationship of the subject to that occupant.

The examiner cannot determine whether or not the last paragraph on page 4 of the Post-Drawing Interrogation folder need be employed until he has a chance to inspect the drawings. If it is, he may then call the subject back for a brief interrogation session.

CHAPTER III

QUANTITATIVE SCORING

After the P-D-I has been administered and the interview has ended, the examiner will turn to page 2 of the Scoring Folder, the upper portion of which contains a tabulation form on which are to be recorded those items of detail, proportion, and perspective employed by the subject in producing his House, Tree, and Person in accordance with the factor symbol assigned to each item in the quantitative scoring tables which conclude this section. In order to facilitate scoring, the items listed in the tables are arranged in the order of details, proportion, and perspective, for the House, Tree, and Person, respectively.

In any set of drawings the examiner may find items for which no scoring whatever is provided or for which some scoring is provided, but not scoring that covers the case in point; such items are to be evaluated from a *qualitative* standpoint only. Occasionally during the P-D-I a subject will add something to his drawing. If that something were added spontaneously and not as a result of the interrogation, the item should be treated as if it had been produced during the regular drawing phase and should be scored quantitatively if the quantitative scoring system provides for it. If, however, the item were added during the P-D-I, and apparently as a result of the question (if, for example, a subject should draw the roots of his Tree after T15 had been asked, or clothing on his Person after P20), the item in question should be appraised from a *qualitative* standpoint only.

In short, the examiner is to score quantitatively only those items which the subject has produced spontaneously and for which provision is made in the quantitative scoring tables.

When the subject draws more than one House, or Tree, or Person, the examiner

will observe the following rule: if a subject abandons a House, Tree, or Person, as incomplete and then draws what he indicates is to him a finished whole, the examiner will score quantitatively the indicated finished whole; if a subject draws what he indicates to be a finished whole and then perseverates by drawing one or more similar wholes, or is compelled to draw another completed whole (or even several) the examiner will score quantitatively only the first completed whole. The others are always to be appraised qualitatively, however.

It has been found that certain details have differential value from a standpoint of intellectual level only when they actually appear in the drawings: for example, an elliptical face for the Person with the horizontal dimension the greater. Certain details have differential value only when they are *not* shown: for example, window panes for the House. Some details have no particular quantitative significance as far as intellectual level is concerned whether they are present or absent: smoke coming from the chimney of the House is a good illustration of this particular point. Certain details have differential value only when they are considered in relation to other details: to illustrate, a person drawn "full-face," but with only one eye (and with no attempt on the part of the subject to account for the absence of the other eye).

The proportional relationship pertaining between certain pairs of items has been found to have definite differential weight: for example, the width relationship between the face and the trunk of the Person drawn "full-face." However, the proportional relationship existing between certain other pairs of items apparently has no real quantitative significance (the area of the chimney when compared with the area of the roof, for example,

unless the former should be greater than the latter: this depiction has not yet been seen. The "area" of the chimney in this particular instance is construed to be the area of that portion of the chimney shown above the baseline of the roof. Poor proportional relationship is more easily and accurately evaluated than good proportional relationship and appears usually to be of greater differential value.

Certain perspective "good" points, such as motion in the Person, and certain perspective "flaw" points (the attachment of the arms of the Person to the Person's head for instance) have high quantitative differential value.

In constructing this relatively objective quantitative scoring system, it was found very difficult to divorce the measurement of what might be called "architectural artistry," which may be presumed to be a highly specialized and rather specific ability, from the appraisal of good proportional relationships.

It has been found that there is a progressive increase in the number and quality of details presented as one goes from the drawings of subjects of the imbecile level to those of the superior level. There seems to be an equally progressive increase in the recognition of the element of proportion from the moron level upward. The matter of perspective becomes of differential value at the moron level in a negative sort of way (that is, by a slow diminution of the number of perspective "flaw" points), but from the dull average level through the superior level there is an ever increasing employment of "good" perspective points.

SCORING INSTRUCTIONS

In order to familiarize himself with just what is meant by the descriptive matter in the quantitative scoring tables, the examiner will do well to inspect carefully the plates containing the drawings illustrating the quantitative scoring points specifically (not every possible scoring point has been illustrated in these plates, but the great majority seem to have been covered, and a careful study of them and of the illustrative cases should make

quantitative scoring a much simpler and easier task).

Wherever a scoring item has subheads designated by *Arabic numerals*, *only one subhead* is to be scored, for subheads so designated are presumed to be mutually exclusive; wherever the scoring item has subheads that are designated by *Roman numerals*, however, *any or all* of the subheads so designated may be scored when they are present in the drawings.

To give a brief illustration of what is involved in the quantitative scoring of a set of drawings let us assume that in part the examiner is engaged in scoring a House that has a trapezoidal roof (the material of which is *not* indicated in any way); a chimney (the material of which is indicated by careful outlining of the bricks) with smoke pouring from it.

The examiner will enter a "1" in the box immediately to the right of the factor symbol A2 in the vertical column headed Det. (for details) to credit the drawing of a trapezoidal roof, and another "1" in the box immediately to the right of the factor symbol S1 to give credit for the showing of chimney material. There will be no scoring for omission of roof material, however (for only its presentation has differential value), no credit for presenting a chimney, since only the absence of a chimney has differential weight, and no credit for drawing smoke, because it was found that chimney smoke was drawn by 40% of the standardization subjects of the moron group, and by 35% of the subjects of the above average group, but by varying lesser percentage of the subjects of the other groups.

The examiner in his scoring will then go on through the scoring tables, item by item, scoring only those items which the subject has presented spontaneously and for which scoring is provided, and those items omitted by the subject and for the omission of which scoring is provided.

After he has entered all scorable items for the House, the examiner will total the raw D, A, and S scores in the vertical columns and the D3, D2, D1, A1, A2, A3, S1, and S2 scores on the horizontal lines; and he will later do the same for the

Tree and the Person, in turn. This done, he will enter the grand total for the horizontal rows in the vertical column headed *Grand Total Raw* and he will follow this by compiling the *grand total weighted score* in the last vertical column to the right. This last is done by multiplying the *grand total raw D3* score by five, the *D2* by three, and the *D1* by one; the sum of these equals the *weighted flaw score*. The examiner will then multiply the *grand total raw A1* score by one, the *A2* score by two, the *A3* score by three, the *S1* score by four, and the *S2* score by five, and the sum of those constitutes the *weighted good score*.

The examiner will then (1) enter in the appropriate space on the tabulation sheet the subject's raw *D*, raw *A*, and raw *S* scores; (2) calculate the percentage of raw *G* by dividing the sum of the raw *A* score and the raw *S* score by the sum of the raw *D*, *A*, and *S* scores; (3) enter the weighted "good" and the weighted "flaw" scores in the appropriate space; (4) compute the net weighted score by subtracting the weighted flaw score from the weighted good score (at times the result will be a negative figure of course); (5) refer to table 4, and derive an *IQ* figure for the *percentage of raw G score*, the *net weighted score*, the *weighted "good" score*, the *weighted "flaw" score*, respectively.

After he has done this, the examiner will make use of the Means Table of the tabulation sheet. He will enter a check in the box which most closely approximates the subject's *grand total raw score* for each of the various factor levels. In this Means section a plus sign following a number indicates that the average subject of that specific intellectual and factor level produced a fraction more than the whole number given, but not a sufficient amount to justify the use of the *next higher* whole number; a minus sign following the figure indicates that the average subject at that particular intellectual and factor level scored slightly less than the whole number indicated in the box in question, but not sufficiently less

to justify the use of the *next lower* whole number.

Let us refer once again to the case of Mr. N., the first illustrative case: Mr. N.'s *grand total raw scores* were as follows: No *D3*'s, two *D2*'s, five *D1*'s (a total of seven *D*'s); seven *A1*'s, twelve *A2*'s, eleven *A3*'s (a total of thirty *A*'s); ten *S1*'s and three *S2*'s (a total of thirteen *S* factors). To enter these upon the Means table one would place an *X* in the *average* column for the *D3* line, an *X* on the line between *dull average* and *average* for the *D2*, and an *X* on the bar between *average* and *above average* for the *D1* (the lowest intellectual level for the *D3* was selected even though *average*, *above average*, and *superior* subjects all, as a rule, show no *D3* factors, because Mr. N.'s *D2* and *D1* scores indicated less than above average function in the "flaw" area).

The examiner will place an *X* in the *superior* column for the *A1* score; an *X* in the *above average* column for *A2*, and an *X* in the *superior* column for *A3*. The *X* for the *A1* score is placed in the *superior* column rather than in the *moron* column, because it is indicated by the High *A2* and *A3* scores, in this particular instance, that the lessened frequency of the presentation of *A1* factors represents a superior rather than a deficient function (examination of the Means Tables will reveal that there is a rapid tapering off of *A1*'s from the *dull average* level upward; that those factors are replaced by *A2*, *A3*, and *S* factors).

For the *S1* factors the examiner will enter an *X* in the box in the *superior* column and do likewise for the *S2*, placing the letter *X* to the right of the box in the latter case to indicate that somewhat better than *superior* presentation of *S2* factors is present.

And finally the examiner will record Mr. N.'s raw *D*, *A*, and *S* scores on the Means Tables, by placing an *X* on the line between *average* and *above average* for his total *D* score, and *X*'s in the *superior* column to represent his total *A* and *S* scores.

QUANTITATIVE SCORING POINTS

	HOUSE Details		
100: <i>Roof:</i>			
(1) No roof at all	D3		
(2) One 1-dimensional roof.	D2		
<i>Note.</i> —If the subject draws a multi-storyed building and calls it an apartment house, the score should be A2 as in 100 (4). The score should be A2 also if the subject has drawn a House of the "ultra-modern" type with a flat roof.			
(3) One 2-dimensional roof, inverted-V (triangular) in shape	A1		
<i>Note.</i> —The subject need not draw a baseline to the inverted-V to secure an A1 credit.			
(4) One 2-dimensional roof, rectangular, semi-elliptical, or trapezoidal in shape (breadth greater than height)	A2		
(5) Two 2-dimensional roofs, both rectangular, e.g., the roof of the main portion of the House and an extending wing of that House	A3		
(6) Two (or more) 2-dimensional roofs, one or more rectangular and one an inverted-V (triangular), or two trapezoidal. One roof must be over an end wall, the other over a side wall			
<i>Note.</i> —If 2 end walls and a side wall are shown simultaneously do not score item 100 at all, regardless of the roof types.			
101: <i>Roof Material</i> indicated in any recognizable way (as by shading, blocking, diagonal lines, etc.)—not all the material need be shown	S1		
102: <i>Chimney:</i> No chimney shown	D2		
<i>Note.</i> —If the subject indicates that his House is located in a section of the country in which central heat, or stove heat, or fireplace heat is not needed, do not score here.			
103: <i>Chimney Material</i> shown in any recognizable way, as by outlining of individual bricks, shading, etc.—not all the material need be shown	S1		
104: <i>Wall:</i>			
(1) No wall shown	D3		
(2) No baseline shown for wall	D2		
<i>Note.</i> —Do not so score if the bottom of the page is used as a baseline.			
(3) Two walls shown: the main portion of the House and an extending wing or side; or a side and an end of the House	A3		
<i>Note.</i> —Do not score if a sidewall and two endwalls are shown simultaneously.			
105: <i>Wall Material</i> shown in any recognizable way and either completely or partially	S2		
<i>Note.</i> —When in doubt as to subject's intent, ask.			
106: <i>Door:</i>			
(1) No door shown	D3		
<i>Note.</i> —If the subject has presented a one-walled House and no door, the examiner should ask the subject whether he has presented the front or the side wall of his House; if he says, "Front," or, "Back," the item will be scored D3; if he says, "Side," do not score at all. For any House showing both an end wall and a side wall, but no door, the score will always be D3.			
(2) A door shown with a window, or panels, or both	S1		
107: <i>Window:</i>			
(1) No window shown	D3		
(2) More than two windows shown (an opening in a door is <i>not</i> to be considered a window)	A2		
108: <i>Window Panes:</i> No window panes shown in any way (no mid-window cross-bar, no rectangular subdivision, no shading—to indicate light on a glass surface—etc.)	D1		
109: <i>Window Curtains</i> shown in any recognizable way	S1		
110: <i>Window Shades</i> shown in any recognizable way	S1		
<i>Note.</i> —The examiner must not assume that the mid-window cross-bar is the lower edge of a shade.			
111: <i>Porch:</i>			
(1) Porch shown, but without pillars or railings	S1		
(2) Porch with pillars and/or railings... <i>Note.</i> —To be scored as a "Porch," the delineated area outside the door must be at least twice as wide as the door itself, if the Porch is on the front of the House; and it must be at least three times the width of a step if shown at the end of the House.	S2		
112: <i>Steps:</i>			
(1) Ladder-like steps (no depth to step tread shown)	D1		
(2) Two-dimensional step or steps (3-dimensional effect)	S1		
113: <i>Stories:</i>			
(1) One and a half stories	A2		
(2) Two-story House	A2		
(3) House with more than 2 stories	S2		
<i>Note.</i> —The scoring here is to be based on what was actually drawn; <i>not</i> what the subject says he drew.			
<i>Note.</i> —The attic of a House is <i>not</i> to be construed as a half- or full-story unless the subject states that it is occupied by some person.			
114: <i>Walkway</i> from door of House	S1		
<i>Note.</i> —To avoid confusing a set of steps with a walkway, the examiner should always ask the subject what he intended to present.			

115: *Shrubbery* shown beside the House or bordering the walkway to the House. S2
Note.—This is not to be scored for trees.

116: *Facings* of door, window, or windows shown S1

Proportion

117: *Roof to Wall*: Obvious malproportion of the roof to the wall over which it is drawn (that is, the roof definitely larger in area than the wall) D2

118: *Chimney* one-dimensional, oval, triangular, or any other unconventional shape D2
Note.—It was found to be impossible to establish criteria for a well-proportioned chimney on the basis of a height to width ratio since a satisfactory chimney might conceivably range all the way from a simple, tubular iron stove-pipe to a full-length, elaborate stone affair.

119: *Wall*:

I. Wall not rectangular in shape D3
Note.—To be scored for *each wall* that is not rectangular, but the examiner must not score this merely because the subject, through inability to draw, has been unable to make precisely right-angled corners.

II. (a) Primary wall height greater than breadth, or primary wall approximately square A1

Note.—By "primary" wall is meant the larger wall, if the presentation is front and a wing or wings; the wall most nearly facing the viewer, if the presentation is end and side.

(b) Primary wall breadth greater than height A2

120: *Door*:

(1) A door whose area is greater than one-third the area of the wall in which it appears D3

(2) One-dimensional door (a door represented by a single vertical line) or a door the lower portion of which is not rectangular in shape D2

Note.—Before scoring this, the examiner must make certain by post-drawing interrogation, that the subject did not intend this to represent an open 2-dimensional door.

(3) "*Minuscule*" door: a door that is obviously far too tiny for the wall in which it is drawn; much smaller in area, for example, than an ordinary single window of the same story and wall D2

(4) Door too small for wall in which drawn, but not *minuscule*: for example, a door whose height is less than that of a window in the same story of the same wall D1

Note: Window's *height* means the vertical dimension of the window it-

self; *not* the distance from the ground to the top of the window.

121: *Window*:

I. Malproportion (as to size) between windows of the same type in the same story of the same wall D2

Note.—In case of any doubt, the examiner should question the subject as to what type his odd-sized window is supposed to be: the conventional small bathroom window or the stair-landing window, for example, must not be scored D2. Slight differences that appear to be due to poor drawing ability only are not to be penalized.

II. Window, except attic or stairway, of any shape except square or rectangular D2

Note.—Glass in, about, or over doors is *not* to be construed as a "window."

III. Window too small or too large for the wall in which it appears D1

Note.—This is to be scored D1 for each story of each wall in which the too small or too large window or windows appear—not D1 for *each* window of the same story and wall—and the item is to be scored most leniently (only gross malproportion merits such a score).

122: *Porch* broader than the wall to which it is attached, but not continued along a sidewall or endwall (in short, not L-shaped) D1

Perspective

123: *Roof*:

I. "Double perspective" (three roof sections shown simultaneously): two inverted-V (triangular) roofs and one rectangular or trapezoidal roof; in short, the roofs over a sidewall and both endwalls are shown actually, or in effect, and simultaneously D1

Note.—Score D1, too, if but *one* roof is drawn when both an end and a sidewall or two endwalls and a sidewall are presented.

II. "Roof-walling": the lines of an inverted-V roof brought down to the baseline of the House without altering the angular relationship of the lines, so that the roof, in effect, is functioning as a wall also' D2

124: *Roof Transparency*: a roof that permits objects within the House or the rear wall of the House to be seen, for example (skylights are to be excepted, of course) D2

Note.—This is *not* to be scored if the subject has made a definite attempt to draw roof material, as by lining, shading, etc., even though the viewer can still "see through" part of the roof.

125: *Chimney*:

I. "Roof-angled" chimney: A chimney whose vertical axis is not parallel

with the vertical axis of the House itself (most frequently seen with an inverted-V roof)	D2	131: <i>Porch</i> :	I. Porch one-dimensional in effect; indicated, for example, by vertical pillars drawn as if flat against the House, with no attempt made to indicate depths as by a porch floor	D1
II. (a) Chimney malplaced: as suspended over roof of House	D2	II. Transparency of porch pillar	<i>Note</i> .—A D1 is to be scored for each porch pillar exhibiting a transparency.	D1
(b) Chimney malplaced: as projecting through the <i>eaves</i> of the roof directly over the front door, or as directly above windows of the first and second stories sharing a common vertical axis	D1	III. Transparency of porch roof	D1	
126: <i>Chimney Transparency</i> : part of the roof, or the wall, or both, or anything else, seen through the chimney	D1	132: <i>Steps</i> :	I. Steps shown in different plane from that of the House	D1
<i>Note</i> .—Do not score if the subject has made any recognizable attempt to indicate the presence of chimney material.		II. Steps malplaced (attached to the House at a point where there is no means of entrance, or where there is no porch, or attached to the House definitely below a door's sill)	D1	
127: <i>Wall</i> :		133: <i>Stories</i> : House definitely <i>not</i> of the number of stories stated by the subject in his response to post-drawing interrogation	D3	
(1) "Double perspective": the sidewall and both endwalls presented simultaneously	D1	134: <i>Placement of the House on the Page</i> :	I. House "paper-chopped" (the lateral margin of the page in effect chops off a portion of the wall of the House; does <i>not</i> serve—as in the following item—as the lateral margin of a wall)	D2
(2) Satisfactory wall-corner angulation at the junction of the endwall and the sidewall	S1	II. House "paper-sided" (the lateral margin of the page serves as the vertical end-line of a wall of the House)	D1	
<i>Note</i> .—Do not score this S1 when "double perspective" is shown.		III. House "paper-based" (the bottom margin of the page serves as the baseline of the House)	D1	
128: <i>Wall Transparency</i> :		<i>Note</i> .—The baseline of a House is the line, or its equivalent, indicating the point at which the base of the wall of the house makes contact with the ground.		
I. Wall transparency: objects within the House, or other walls, seen through a wall	D2	IV. Vertical disparity less than one inch..	A3	
II. Wall material transparency: a log—for example—that is continued across a window, without the subject's noticing that there is anything incongruous about such continuation	D2	<i>Note</i> .—By "vertical disparity" is meant the difference between (a) the distance from the top margin of the page and the uppermost point of the House's roof (<i>not the chimney</i>) and (b) the distance from the bottom margin of the page to the point of the House's baseline nearest the bottom of the page.		
129: <i>Door</i> :		<i>Note</i> .—Do not score this item if the subject has turned the form page so that the long axis of the page as first presented no longer pertains.		
I. Door "roof-topped": a door that has the lower roof line of the House—the "eaves' line," that is—as its upper margin	D3			
II. Door "wall-sided": a door that has a wall's vertical end-line as one of its lateral margins	D3			
III. Door malplaced: a door, for example, that is unnaturally far above the groundline, and has no steps leading up to it (score leniently)	D1			
130: <i>Window</i> :				
I. Window "roof-topped": a window that has the lower or upper roofline of the House for its upper margin ..	D2			
II. Window "wall-sided": a window that has a wall's vertical endline for one of its lateral margins	D2			
<i>Note</i> .—Do not score if subject says the House is an ultra-modern one with windows that occupy a corner of a wall.				
III. Window (or windows) malplaced in wall or roof. For example: two windows of the same type in the same story of the same wall, but not in the same horizontal plane	D1			
<i>Note</i> .—Score (for each subhead) once for each story of each wall so affected.				

- 202: *Roots*: Two-dimensional roots shown by actual and irregular taper into the ground S1
- 203: *Baseline*:
- (1) No baseline at all shown (even for the trunk itself), and the trunk not "paper-based" D1
 - (2) Baseline consisting of a continuation of the lines forming the sides of the trunk into horizontal lines extending laterally away from each other; or Tree "paper-based" A1
 - (3) Baseline shown for trunk only (base of trunk closed); or Tree "boxed" (as potted plant, or as Christmas Tree on a wooden base); or Tree drawn as if suspended in midair with roots dangling A2
- Note*.—Do not credit for a one-dimensional trunk.
- (4) Baseline for trunk and beyond. This may consist of (1) a line that crosses the trunk at its base and extends toward the lateral edges of the page on either side; (2) a short line closing the trunk at its base and another longer line indicating a groundline (this is to be scored as "by implication" if there is shading about the Tree at or near its base); (3) a definite attempt to draw grass has been made; (4) a long line in front of or behind the Tree to indicate ground (even though the base of the trunk of the Tree itself is not actually closed) A3
- 204: *Branches*:
- (1) No branches shown at all, either specifically or by implication D3
 - (2) One-dimensional branches D1
 - (3) Two-dimensional branches actually drawn out A2
 - (4) Two-dimensional branches indicated by unshaded implication (as by an oval, circular, or deltoid figure having only a perimeter line) A2
 - (5) Two-dimensional branches indicated by shaded implication (as in No. 4 but with the figure at least partly shaded in) A3
- Note*.—If 2 or more types of branch depiction are employed, credit subject with the factor rating for the method last used.
- 205: *Branch System*:
- (1) No branch system shown at all. For a branch system to be scored there must be more than branches radiating from a trunk; there must be a branch-from-branch radiation too D1
 - (2) Branch system wholly one-dimensional, or wholly two-dimensional A1
 - (3) Actual 2-dimensional branches tapering into 1-dimensional twigs A3
 - (4) Branch system shown by unshaded implication (as by an oval, circular, or deltoid figure having a perimeter line only) A2
- (5) Branch system shown by shaded implication (as in No. 4 but with the figure at least partly shaded in) A3
- Note*.—If two or more types of branch systems are employed, credit subject with the factor rating for the method last used.
- 206: *Foliage*:
- (1) No foliage provided either actually, by implication, or by verbal designation D1
 - (2) Actual 2-dimensional or actual acicular leaves drawn (to be scored if even one 2-dimensional leaf-bud is drawn) A2
 - (3) Foliage provided by unshaded implication. (The branch system and foliage are indicated by an oval, circular, or deltoid figure having a perimeter line only) A2
 - (4) Provision for foliage by verbal designation A2
- Note*.—The subject may provide by "verbal designation" for foliage on a deciduous Tree drawn leaf-bare by saying, "That's a dead Tree," or "It's winter now," spontaneously prior to the P. D. I. question "Is that Tree alive?" or in response thereto.
- (5) Foliage provided by shaded implication (as in No. 3 but with definite shading, which, however, need not be completed) A3
- Note*.—If two or more methods of presenting foliage are employed, credit subject with factor rating for method last used.
- 207: *Branch System Baseline* not shown. The blank or shaded figure (oval, deltoid, or circular) that implies the presence of a branch system is not closed (across the trunk) at its base D1
- Note*.—If the branch system is one-dimensional, two-dimensional, or two-dimensional and one-dimensional, this point is never scored.
- 208: *Grass* shown at the base of the Tree in any recognizable way. If the examiner is in doubt, he must question the subject S1
- Proportion*
- 209: *Trunk*:
- I. Girth of the trunk greater elsewhere than at its base D2
 - II. Two-dimensional trunk with height at least twice the girth and the girth never greater than at the base of the trunk A2
- Note*.—Where the trunk is drawn as covered by a shaded branch system, or as covered in effect by an unshaded branch system, score as A2.
- 210: *Branch*:
- I. Girth of a 2-dimensional branch greater elsewhere than at the point of its junction with the trunk D2

II.	Length of a 2-dimensional branch less than its girth	D2	is obvious that the part of the Tree "cut" by the page's margin extends past that margin	D2
	<i>Note.</i> —Item II is not to be scored if the subject remarks that the branch has been cut off.			
III.	Girth of a 2-dimensional branch greater than the trunk's girth	D2	II. Tree "paper-topped": the uppermost part (or parts) of the Tree extends to the page's upper margin, or lateral margins, but does not seem to extend beyond the margin or margins	D1
211:	<i>Branch System:</i>		III. Tree "paper-sided": a lateral margin of the Tree extends to the page's lateral margin—or lateral margins, but does not seem to extend beyond the margin or margins	D1
I.	The width of the branch system at its widest point not greater in dimension than the full height of the Tree	A2	IV. Tree "paper-based": the bottom margin of the page serves as a baseline for the Tree's trunk	D1
	<i>Note.</i> —Do not score if Tree "paper-chopped" or "paper-sided."		V. Vertical Disparity	
II.	(a) Any two-dimensional branches with a one dimensional trunk ..	D2	(a) $2\frac{1}{2}$ inches or more	D1
	(b) All branches one-dimensional with a two-dimensional trunk ..	D1	(b) $1\frac{1}{2}$ inches to less than $2\frac{1}{2}$ inches	A1
			(c) Less than $1\frac{1}{2}$ inches	A3
212:	<i>Actual Height of Tree Drawn:</i>		<i>Note.</i> —By "vertical disparity" is meant the difference between the distance from the top margin of the page and the uppermost point of the Tree and the distance from the bottom margin of the page to the point of the trunk's base (<i>not the roots</i>) nearest the page's bottom.	
(1)	Height of drawn Tree less than $1\frac{1}{4}$ inches	D2	<i>Note.</i> —Do not score this item if the subject has turned the form page so that the long axis of the page as first presented no longer pertains.	
(2)	Height of drawn Tree greater than $7\frac{1}{2}$ inches	D1		
(3)	Height of drawn Tree between $1\frac{1}{4}$ and $7\frac{1}{2}$ inches	A1		
	<i>Note.</i> —By "actual height" is meant, the distance from the tip of the Tree to that portion of the trunk's base nearest the page's base (this does not include root structure).			
	<i>Note.</i> —These scores hold only if the standard $8\frac{1}{2} \times 7$ " H-T-P form sheet is used.			
	<i>Perspective</i>			
213:	<i>Roots</i> shown below the ground line, either "in effect" (as by ground line transparency), or as if the Tree were somehow miraculously suspended in midair without any ground line at all	D2	217: <i>Type of Tree:</i> Tree clearly of another type than that specified by the subject in post-drawing interrogation	D1
214:	<i>Baseline:</i> A Tree that has no trunk baseline and no branch system baseline; a Tree that is actually two 1-dimensional Trees, since the trunk does not actually unite at any point ..	D2	<i>Type</i> as here used means only evergreen or non-evergreen and is not to be construed to mean specific subspecies as, for example, maple.	
215:	<i>Branch Attachment:</i>			
(1)	Branch attachment to trunk or other branch segmental (as if both units were drawn separately, then attached without either becoming an integral part of the other)	A1	PERSON	
	<i>Note.</i> —One-dimensional branches are always to be construed as segmentally attached to a trunk or to each other.		<i>Details</i>	
(2)	Branch-trunk or branch-branch attachment "fluid" in some instances, but not throughout Tree (as by implication and <i>without</i> a branch system base line)	A2	300: <i>Eyes:</i>	
(3)	Complete fluidity of branch-trunk and branch-branch attachment either by actuality or by implication (shaded or unshaded)	A3	I. (a) Eyes not shown	D3
			(b) Incorrect number of eyes (as 2 with head in full profile or 1 with head in full-face)	D2
216:	<i>Placement of the Tree on the Page:</i>		II. (a) Eyes shown by dots, hollow circles, ovals, squares, or horizontal lines (with only one line needed for each eye)	A1
I.	Tree "paper-chopped": any margin of the page in effect chops off any part of the Tree except its base: that is, it		(b) Eyes shown with 2-dimensional socket, and the pupils indicated by dots or circles (or, as by implication, with the eyes hidden by a hand)	A3

301: Nose:

- (1) Nose not shown
- (2) Nose shown by a single, straight vertical line or a single dot (with the head drawn full-face)
- (3) Nose shown as a triangle, an oval, a square, or a circle
- (4) Nose shown (in full-face) by two dots, circles, or ellipses, or 2 un-

D3

D2

D1

	joined vertical lines; by a < (in profile)	A1	(3) Two-dimensional trunk (circular, oval, triangular, or box-like in shape)	D1
(5)	Nose shown as conventionally two-dimensional (as by two vertical, parallel lines joined at the bottom, or one vertical line curving at its lower end)	A2	(4) Two-dimensional trunk of conventional shape	A1
(6)	Definite "flaring" of nostrils in a conventional 2-dimensional nose	S1	308: Shoulders:	
	<i>Note.</i> —Do not score at all if the head is drawn so that only its back can be seen.		(1) No shoulders shown (or trunk is 1-dimensional, circular, oval, triangular, or box-like in shape)	D1
302: Mouth:			(2) Shoulders drawn (in full-face presentation credit only if both are drawn)	A1
(1)	Mouth not shown	D3	<i>Note.</i> —To be credited only when there is an obvious rounding from the horizontal downward into the perpendicular (for the lateral margin of the trunk) in full or partial full-face presentation; in profile presentation the uppermost margin of the arm must approximate the base of the neck line.	
(2)	Cone-dimensional mouth (one thin horizontal line only; reshading is construed as implying 2-dimensional intent and is not to be scored D1)	D1	309: Arms:	
303: Chin:			(1) No arms shown	D3
(1)	Indicated in full-face by distinct and careful lineation. The chin must be clearly defined for credit to be given here	S1	(2) Incorrect number of arms shown whether 1-dimensional or 2-dimensional, and presence of one arm only not verbally and logically accounted for	D3
	<i>Note.</i> —This item is not to be scored leniently.		<i>Note.</i> —Only one arm need be shown if the Person is presented in profile, of course.	
(2)	Chin indicated clearly with head in profile	A1	(3) One-dimensional arms	D2
(3)	Mandibular line shown with the head in profile; that is, the "jaw line" is continued horizontally or obliquely toward the back of the head and is more than a mere continuation of the chin-into-neck line	S2	310: Hands:	
304: Ears:			(1) Mitten-like, bar-like, or circular hands without fingers	D2
(1)	Ears not shown	D1	(2) Mitten, bar-like, or circular hands with one-dimensional fingers	D1
	<i>Note.</i> —Do not score here if the Person drawn is a female and the hair on her head is so drawn that the ears—even if presented—could not be seen because of the hair.		(3) Two-dimensional wrist clearly shown by the width of the forearm at the wrist end being narrower than at the elbow and then widening towards the fingers, or a joint indicated by a change in direction of the long axis of a 2-dimensional forearm at the appropriate point	A3
(2)	Ear convolutions shown clearly (a simple dot or circle will not suffice) ..	A3	<i>Note.</i> —Score A3 if the subject draws his Person so that the Person has his hands in his pockets, or has his hands behind his back, for example. The examiner should ask (in case of doubt) if the hand is gloved.	
305: Hair:			311: Fingers:	
(1)	No hair shown anywhere on the head or face	D2	(1) No fingers shown	D3
	<i>Note.</i> —Don't score if position of hat may be presumed to hide the hair.		(2) One-dimensional fingers, but an improper number shown (as six, for instance)	D2
(2)	Hair shown in more than one place on the head, as by eyebrows (or eyelashes) and hair on top of the head, or by eyebrows and mustache, or by any other combination involving the head	A2	(3) One-dimensional fingers of proper number shown actually or by implication (as with the hand partly in a pocket)	D1
	<i>Note.</i> —If the person is drawn full-face both eyebrows must be shown for A2 credit.		(4) Two-dimensional fingers shown, but in improper number	D2
306: Neck:			<i>Note.</i> —To be scored 2-dimensional, the length of the finger must exceed its breadth.	
(1)	No neck shown	D2	(5) Two-dimensional fingers shown in proper number. This is to be credited if the hand is drawn at such an angle that all fingers cannot be seen, but the finger (or fingers) visible is 2-dimensional	A2
	<i>Note.</i> —Do not score if the neck is wrapped in a scarf, for instance.			
(2)	One-dimensional neck	D1		
(3)	Two-dimensional neck	A1		
307: Trunk:				
(1)	No trunk shown	D3		
(2)	One-dimensional trunk (as in a "stick-man")	D2		

- Note.*—Score A2 if the Person is drawn with the hands in pockets or a muff, or with hands behind the back, etc.
- (6) Thumb shown as distinct from the other fingers A3
- Note.*—Credit if a straight line drawn across the proximal ends of the other four fingers will pass distally to the proximal end of the supposed thumb. Do not score if such a line intersects thumb's proximal end or passes proximally to it.
- 312: *Elbows:* Elbow joint indicated clearly either by flexion of a 2-dimensional arm (and the whole arm must be more than a single ellipse) at the proper point or by careful outlining of the joint, if the arm is not flexed A3
- 313: *Legs:*
- (1) No legs shown D3
 - (2) Incorrect number of legs whether one- or two-dimensional and absence of a leg not logically accounted for verbally D2
 - (3) One-dimensional legs D2
- Note.*—One leg suffices if the Person is drawn in full profile, of course.
- 314: *Knee Joint* presented either by actual flexion of the leg at the proper point or by a recognizable outlining of the joint S1
- Note.*—Do not credit for one-dimensional leg.
- 315: *Feet:*
- (1) No feet shown D3
 - (2) One-dimensional feet, or 2-dimensional feet with incorrect number of toes D2
 - (3) Golf-club-head, oval, or square feet without heel D1
 - (4) Heel clearly shown if foot drawn in profile, or the correct number of 2-dimensional toes shown (or shoe clearly outlined) if foot drawn pointing anteriorly A1
- Note.*—Score A1 if the feet are hidden by a long evening gown, or, for example, by a table at which the Person is sitting.
- 316: *Clothing:*
- (1) No clothing shown at all, and no sexual organs drawn to indicate that presentation in the nude was intended D2
 - (2) Clothing suggested (as by shading; by a bottom trouser—or a bottom dress-line; by a belt, by a hat, or by a row of buttons), but neither the trousers nor the dress is satisfactorily outlined throughout D1
 - (3) Minimum conventional clothing shown (trousers for a male; dress for a female) and/or more complete clothing suggested A1
- (4) Person either nude with sexual organs drawn, or well clad; there must be a coat or a shirt and trousers, and shoes for the male; a dress and shoes for the female; (the shoe, incidentally, must be fully outlined, unless hidden as by a dress of floor-sweeping length) A3
- Note.*—The unclad Person drawn in profile may be presumed, in certain instances (as with the back partly turned toward the viewer), to have adequate sexual characteristics by implication—but before allowing credit the examiner should satisfy himself as to the subject's intent; in full-face presentation *all sexual organs* must either be drawn or be concealed by other parts of the body.
- 317: *Additional Details* such as a cane, a basket, a pair of roller skates S1
- Note.*—The essential thing is that the object be relevant to and "tie-in" with whatever the Person drawn *may be* (sword for soldier, for instance), or *may be doing* (horse for Person riding, for example).
- Proportion*
- 318: *Facial Inter-part Proportion:*
- (1) Less than 3 of the following points positive: that is, eyes and mouth of greater width than height and ears and nose of greater height than width D1
 - (2) Three plus: That is, any 3 of the above proportional requirements are met A1
 - (3) Four plus: That is, all of the above proportional requirements are met .. S1
- 319: *Head Proportion:*
- (1) Face (in full-face presentation) an oval whose horizontal measurement is greater than its vertical, or a face in profile with the vertical dimension markedly exceeding the horizontal, or vice versa D1
 - (2) Face (in full-face presentation) a circle or almost square A1
 - (3) Face (in profile) with the vertical and horizontal measurements approximately equal A2
 - (4) Face (in full-face presentation) a vertical oval A3

320: *Arms:*

- (1) Forearms (one or both) wider than upper arm D2
Note.—To be scored leniently—not for minute differences.

- (2) Arm Taper: The forearm is narrower than the upper arm. If both arms are shown, both must taper to secure credit A2

321: *Leg:*

- (1) Lower leg's width is greater than that of the upper leg D2
(2) Satisfactory leg taper from thigh to ankle. This is to be scored only if a sufficient portion of the *unclad* leg indicates good taper. If both legs are presented, both must taper to secure credit A2

322: *Dimensional Scatter Between the Extremities:*

- (1) Two-dimensional arms with one-dimensional legs D2
(2) One-dimensional arms with two-dimensional legs D2

323: *Ratios:*

- I. *Face-trunk ratio* as to width (with the Person in *full-face*)
(a) Trunk's width less than that of the face D2
(b) Trunk's width approximately that of the face D1

Note.—The width of the face and the trunk is the greatest horizontal measurement of each.

II. *Head-trunk ratio:* (as to height)

The head measurement is taken from the tip of the forehead to the lowest point of the chin with the mouth closed (if the mouth is drawn as open, the point should be approximated); the trunk measurement is taken from the lowest point of the chin to the top of the pelvic crest (in Persons drawn clothed, this will be at approximately the lower margin of the belt; in Persons drawn nude, it will be slightly above the hip joint).
(a) H:T: :1:3 or more, or T:H: :1:1 plus D1
(b) H:T: :1:2 or more but less than 3, or H:T: :1:1 or more but less than 1½ A1
(c) H:T: :1:1½ or more but less than 2 A2

Note.—The ratios under (a) mean that the trunk measurement is 3 times that of the head, or the head measurement is greater than that of the trunk. The ratio under (c) means that the measurement of the trunk is at least one and one-half times that of the head, but not quite two times that of the head.

III. *Arm-trunk ratio:* (long axis dimension)

If the arms are of unequal length, take the dimension of the longer arm (the *arm dimension* is the distance

from the tip of the shoulder to the point of the finger farthest therefrom):—

- (a) T:A: :1:2 or more, or A:T: :1:1 plus D2
(b) T:A: :1:1½ or more, but less than 2 D1
(c) T:A: :1:1 or more, but less than 1½ A2

IV. *Trunk-leg ratio:* (long axis dimension)

If the legs are of unequal length, take the dimension of the longer leg (the *leg dimension* is the distance from the tip of the pelvic crest to the point of the foot farthest therefrom):—

- (a) T:L: :1:4 or more, or L:T: :1:1 plus D2
(b) T:L: :1:2 or more, but less than 4 D1
(c) T:L: :1:1 A2
(d) T:L: :1:1 plus, but less than 2 A3

Note.—In a very poorly drawn Person it may be impossible for the examiner to determine the pelvic crest's location without asking the subject where the hip joint of his Person is: the pelvic crest would be a trifle above that point. If the pelvic crest's position cannot be determined even by questioning, do not score the ratios involving the trunk's long axis dimension.

*Perspective*324: *Arm to Trunk Attachment:*

- (1) Arm-trunk attachment segmental, as if the arms were drawn separately from the trunk, then glued on; there is, in short, no appearance of continuation of the shoulder line into the arm. One-dimensional arms are *always* to be considered segmentally attached D1
(2) Both arms springing from a common or nearly common source D1
(3) "Ribbon attachment" of arm or arms to trunk: in such instances the arm looks as if it had been squeezed out of the trunk much like a ribbon of toothpaste from a tube; there is almost always a marked widening of the arm as it leaves the trunk A1
(4) Complete "fluidity" of arm-trunk attachment: there is a continuation of the upper shoulder line into the outer arm line; in short, the arm becomes an actual extension of the shoulder. (If both arms are shown, both must have fluid attachment to secure credit here) A3

325: *Malplacement of Arms:*

- (1) Arm or arms attached to the head or the neck D2
(2) Arm or arms attached to the trunk definitely below the shoulder level .. D1
Note.—If both types of presentation are employed score D2.

326: <i>Position of Arms:</i>			
(1) <i>With body presented in full-face:</i>			
(a) Both arms extended laterally and approximately at right angles or greater to the trunk ..	D1	(2) Full or partial profile for both face and body	A3
(b) One or both arms extended laterally at less than right angles to the trunk, but not straight down at the sides	A1	331: <i>Animation of Person:</i> Figure engaged in doing something besides standing still (sitting, walking, running, riding, throwing, or writing, for example)	S1
(c) One or both arms straight down at the sides of the body	A2	332: <i>Type of Person:</i>	
(d) With one or both arms (2-dimensional) flexed	S1	I. Person not recognizable as of the sex specified by the subject in his post-drawing (induced) comments, or the subject cannot or will not specify the sex	D2
<i>Note.</i> —If two types of depiction are employed, credit for the type bearing the higher factor rating.		II. Person recognizable as of an age markedly different from that specified by the subject in his post-drawing (induced) comment	D2
(2) <i>With body presented in profile:</i>		<i>Note.</i> —This particular point must be appraised most leniently lest the examiner find himself estimating artistry rather than concept.	
(a) Arm or arms extended forward or backward and/or upward	D1	333: <i>Transparency of a part of the body or the clothing:</i> score once for each "transparency" of body or clothing, except for a pair of shoes lacking complete "top lines," which is counted as one transparency only	D1
<i>Note.</i> —If one arm is extended pointing toward something, score A3.		<i>Transparency</i> is defined as the inability of an exterior or superimposed substance or object to conceal or cover, actually or in effect, that which is conventionally perceived as beneath or behind it and, therefore, concealed by it.	
(b) Arm or arms extended forward or backward, but at less than right angles to the trunk	A1		
(c) Arm or arms hanging straight down at side	A2		
(d) Arm or arms (2-dimensional) with elbow flexed	S1		
<i>Note.</i> —If two types of depiction are employed, credit for the type bearing the higher factor rating.			
327: <i>Finger Attachment:</i>			
(1) More than one finger shown protruding from the side of the arm	D2		
(2) Fingers shown protruding from end of forearm	D1		
<i>Note.</i> —Do not score 327 if any recognizable attempt to produce a hand has been made.			
328: <i>Mal-attachment of the Legs:</i> One or both legs attached to the head or the neck of the Person or joined to the trunk in some definitely abnormal fashion	D3		
329: <i>Placement of the Person on the Page:</i>			
I. "Paper-chopped" (a margin of the page "chops" off some portion of the Person)	D2		
II. <i>Vertical Disparity:</i>			
(a) 2 inches or greater	D1		
(b) 1 inch to less than 2 inches	A1		
(c) Less than one inch	A3		
<i>Note.</i> —By "vertical disparity" is meant the difference between the distance from the top margin of the page and the uppermost point of the Person's skull (<i>not the hat</i>) and the distance from the bottom margin of the page to the point of the Person's foot nearest the page's bottom.			
<i>Note.</i> —Do not score this item if the subject has turned the form page so that the long axis of the page as first presented no longer pertains.			
330: <i>Method of Presentation of Person:</i>			
(1) Head drawn in profile; body in full-face	A2		

GENERAL CONSIDERATIONS

The H-T-P is not, and is not intended to be, an *intelligence test per se*, and in the usually accepted definition of the term. No high correlation between H-T-P IQ's and IQ's obtained on such specific and so-called "stable" measures of intelligence as the Wechsler-Bellevue and the Stanford-Binet is to be expected because: (1) the tests are widely dissimilar as to type (except perhaps for the Object Assembly and the Block Design of the Wechsler and the similarity here is not great); (2) the H-T-P's quantitative scoring system was constructed on the basis of the total clinical picture of the level of intellectual function, in which other test scores played only a part and the H-T-P IQ, therefore, must be regarded as an expression of basic intelligence as that basic intelligence has been enhanced and/or depressed by the non-intellective factors of the personality.

In any evaluation of the H-T-P IQ the examiner must bear in mind: (1) the

<u>100</u> 	<u>101</u> and <u>102</u> 	<u>103</u> or 	<u>104</u> 	<u>105</u> 	<u>106</u>
<u>107</u> 	<u>109</u> 	<u>111</u> 	<u>112</u> 	<u>113</u> 	<u>113 2)</u>
<u>108</u> 	<u>110</u> 	<u>111</u> 	<u>112</u> 	<u>113</u> 	<u>114</u>
<u>117</u> 	<u>119 I</u> or 	<u>119 II</u> 	<u>120</u> 	<u>121</u> 	<u>121</u>
<u>122</u> 	<u>I</u> 	<u>123 II</u> or 	<u>124</u> 	<u>125 II</u> 	<u>126</u>
<u>126 (2)</u> 	<u>128 II</u> 	<u>129 II</u> 	<u>130 I</u> 	<u>130 III</u> 	<u>131 II</u>
<u>128 I</u> 	<u>129 I</u> 	<u>129 III</u> 	<u>130 II</u> 	<u>131 I</u> 	<u>131 III</u>
<u>134 I</u> 	<u>134 II</u> 	<u>134 III</u> 	<u>200</u> 	<u>201</u> 	<u>202</u>

PLATE I. Illustrating Scoring Points.

PLATE II. Illustrating Scoring Points.

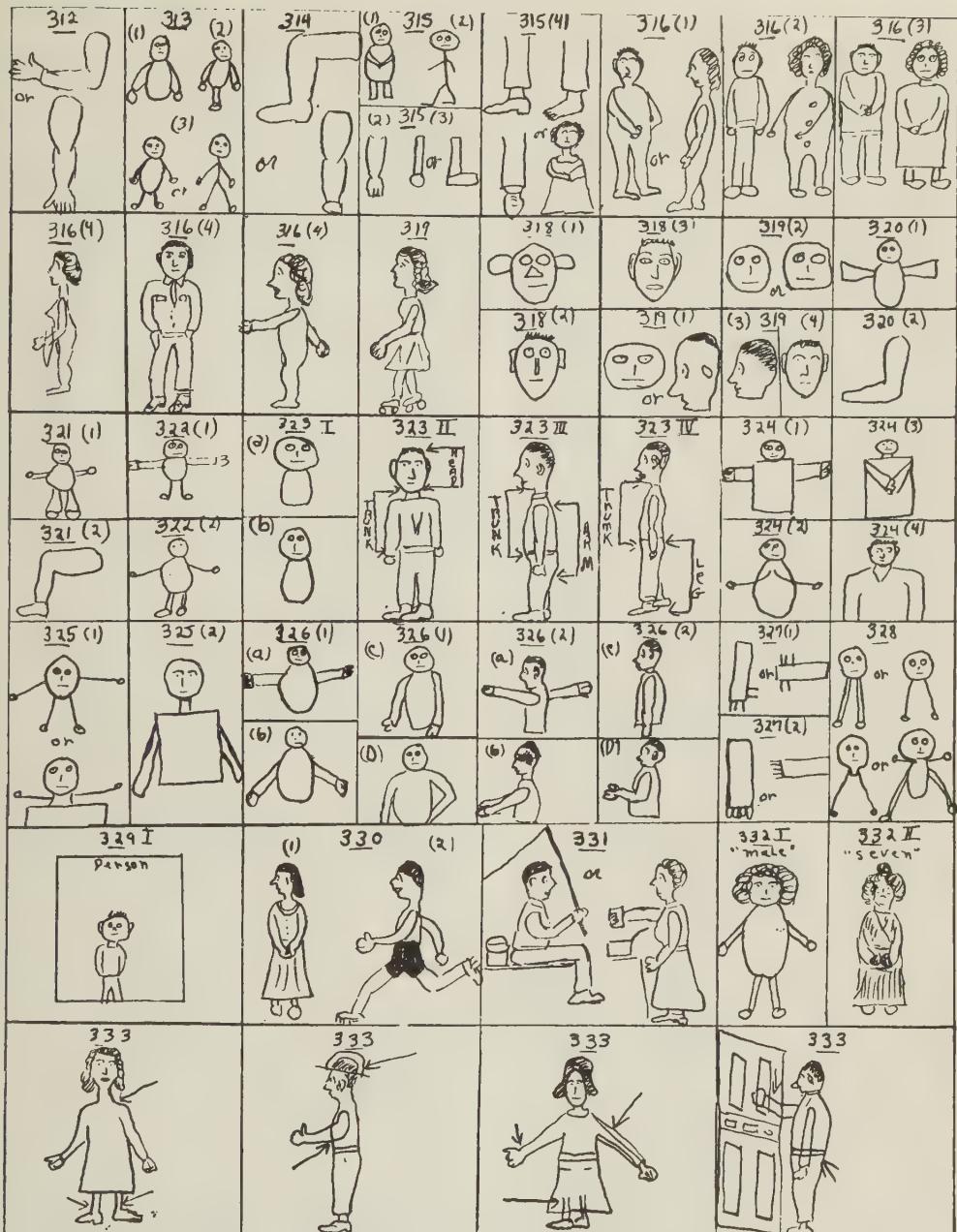


PLATE III. Illustrating Scoring Points.

non-verbal, primitive mode of expression, drawing; (2) the fact that the stimuli presented are almost completely unstructured and are believed to accentuate (through associations aroused within the subject) the production of emotional factors which, in turn, tend to affect intellectual function.

The greatest value of scoring the drawings quantitatively lies in the differential-diagnostic information that can apparently be acquired (a) by comparing the H-T-P IQ score with that obtained by the subject on other tests; (b) (and this may be the most valuable of all) by appraising the relative parts played by details, proportion, and perspective, and by the disparate wholes, respectively, in the production of the H-T-P *per cent of raw G IQ score*.

It is believed that it would be possible to construct a more reliable scoring system, one that might be expected to correlate rather well with the Wechsler-Bellevue, for instance, but this could be done only by making the instructions more specific by specifying the type of House and Tree and the sex of the Person, and since this would rob the H-T-P of many of its projective possibilities, no such delimitations will be attempted. It is the writer's opinion that the quantitative scoring of the drawings is most useful for what it contributes to the appraisal of the total personality picture.

The examiner will want always to compare the H-T-P IQ score as estimated by the *per cent of raw G* method and that derived by the *net weighted score* method. Whenever these two scores are within five points of one another, it is now believed that they may be regarded as representing relatively stable function. This stability of function, however, may represent (a) an over all depression of function due to a personality disturbance of long-standing, or (b) "normal" stability. Whenever there is a greater than five-point disparity between these two scores, the lower of the two scores is postulated as representing the present functional level, the higher of the two scores, the potential (and at the moment unrealizable) level of function. It is believed

that the *per cent of raw G IQ* score represents in part an evaluation of the subject's fund of information and his understanding of basic spatial relationships (a relatively crude and concrete type of intellectual function); that the *net weighted score IQ* represents an evaluation of the subject's concept formation, a somewhat more refined and more abstract type of intellectual function. The *per cent of raw G IQ* score has been found usually to be somewhat less resistive to depression by emotional and/or organic factors than the *net weighted score IQ* because of the fact that the percentage method of deriving the former reflects more quickly the presence of additional D factors than the subtraction method used to derive the latter score. The *percentage raw G IQ* takes into consideration only "good" points and "flaw" points, as such, without consideration of their relative qualitative value.

In appraising the *per cent of raw G IQ* score of subjects believed to be of above average or superior ability, the examiner must remember that the percentage method of arriving at that score may penalize the subject. In such instances the *net weighted IQ* score seems more closely to approximate the subject's level of intellectual function as appraised by the H-T-P. For instance there are the cases of A and B. A scored 4 D's, 25 A's, 10 S's; B scored 5 D's, 30 A's and 17 S's. Although B scored 5 more A's and 7 more S's than A he received the same *per cent of raw G IQ* score (115) as A because of the one additional D factor. The apparent quantitative difference, however, was reflected by the *net weighted IQ* scores which were, respectively, 115 and 134.

It will be seen that from IQ 25 through 60 the "flaw" IQ seems to have greater differential value; that from IQ 85 to 140 the "good" IQ appears to have greater differential value.

Marked disparity (10 points or greater) between the weighted "good" IQ score and the weighted "flaw" IQ score, in favor of the former, suggests the presence of a factor depressing function, because the "good" score is postu-

lated as representing at least partially basic intelligence. The flaw score is postulated as representing present function.

In cases where all four IQ scores vary widely, the presence of a personality maladjustment to which the subject is reacting in impulsive, more or less disorganized fashion is suggested.

It is advisable always to assay the factors which make up a given H-T-P score. This may be done in several ways: first of all, the examiner may refer to the Means Table. It has been found that the *grand total raw* factor scores of a given subject may be expected to cluster about a given classification level on the Means Table. Seventy-six per cent of the subjects of the quantitative standardization group had raw scores that had no greater scatter than three adjacent classification levels. A raw score scatter of 4 adjacent levels is to be regarded as mildly suspicious; greater scatter than that would make the examiner suspect the presence of some strong disintegrative factor.

In appraising *grand total raw* score scatter, however, the examiner must always bear in mind: (1) that *any* subject may score one D3 or one S2 without that

necessarily being significant; (2) that where an individual has a high A3, S1, score does not necessarily indicate great scatter, for in such instances the ordinarily shown A1 and A2 items of detail, proportion, and perspective have been replaced by factors bearing a higher quality value; (3) that one or more S factors may well appear in the drawings of even a low grade mental defective, that at least a few D factors will almost always appear in the drawings of a person of definitely superior intelligence (as a matter of fact, the total absence of D factors may well be regarded as somewhat suspicious, since it implies a meticulousness and excess of critical faculty that may well be neurotic).

A second method of appraising internal construction is to compare the weighted "good" and the weighted "flaw" scores by gross classification level (table 4). A difference of more than one classification level between these two scores should be and S2 factor score, a low A1 and A2 regarded as suspicious, for it may indicate the presence of regressive (though not necessarily irreversible) factors. Over 50% of the subjects of the quantitative

TABLE 4. *Adult norms tables.*

<i>Classification Level</i>	<i>Adult IQ</i>	<i>Per Cent Raw G</i>	<i>Net Weighted Score</i>	<i>Good Score</i>	<i>Flaw Score</i>	<i>Adult IQ</i>
<i>Imbecile</i>	25	1	-65	10	75	25
	30	9	-55, -56	13	69	30
	35	18	-45, -46	17	63	35
	40	26	-35, -36	21	57	40
	45	33	-25, -26	25	50	45
<i>Moron</i>	50	40	-15, -16	28	44	50
	55	44	-9	30	39	55
	60	48	-2	32	34	60
	65	52	4	35	31	65
<i>Borderline</i>	70	56	12	39	27	70
	75	61	19	43	24	75
<i>Dull Average</i>	80	65	27	48	21	80
	85	70	35	53	18	85
	90	74	43	59	16	90
<i>Average</i>	95	78	54	66	12	95
	100	82	64	74	10	100
	105	85	73	81	8	105
	110	88	82	89	7	110
<i>Above Average</i> ..	115	90	92	97	5	115
	120	92	102	106	4	120
<i>Superior</i>	125	94	111	114	3	125
	130	96	121	122	2	130
	135	98	130	131	1	135
	140	100	140	140	0	140

standardization group had both "good" and "flaw" weighted scores in the same classification level.

A third method of appraising the components comprising the total score is to compare the total raw D, A, and S scores. If the subject's raw D and raw S scores are both rather low and the A score is high, the examiner might suspect a rather high basic level of intelligence, full expression of which has been interfered with by emotional factors, with a fear of failure presumably the dominant characteristic. In other words, the subject is reluctant to attempt to produce those items of detail, proportion, and perspective that gives S scores, and occasionally D scores as well.

If there is more than adjacent level classification scatter between the D scores and the A and S scores, respectively, with the latter the higher as to level, the examiner will suspect the presence of a relatively severe personality disturbance. It is postulated that in such instances the A and S scores represent basic ability and the widely disparate D score indicates current depression of function.

An examiner may find a subject whose D score is in a higher classification level than either his A or his S score, in which instance he might presume the existence of some personality factor which had enhanced the subject's need for meticulousness and criticalism and had at the same time inhibited the production of those "good"

factors which, in turn, would have produced a relatively high A and S score.

A fourth method of appraising internal construction should always be employed. This involves a comparison of the total raw "good" and "flaw" scores for detail, proportion, and perspective, respectively. The detail score is derived from the tabulation sheet by adding the total A and total S scores in the detail columns for House, Tree, and Person, respectively, and summing the total D score in the detail columns for House, Tree, and Person, respectively. The proportion score is obtained by summing the total A and S scores in the proportion columns, for House, Tree, and Person, respectively, and adding the total D scores in the proportion columns for House, Tree, and Person, respectively. The perspective "good" and "flaw" raw scores are derived in similar manner from the perspective columns for the disparate wholes.

"Armchair" theory was that perspective would be the first to be affected by the presence of emotional or organic factors, since it was presumed to represent the highest level of functioning on the H-T-P, the level last attained from the standpoint of general maturation. It was postulated that proportion and details would next be affected adversely in that order. From the data thus far accumulated (and the evidence is not to be regarded as conclusive) it appears that factors, organic or non-organic, which

TABLE 5. Means for quantitative standardization groups by intelligence level, raw scores, and per cent of raw G IQ.

Classification	Imb.	Mor.	Bord.	D. Av.	Av.	Ab. Av.	Sup.
Raw D3	3+	1+	1-	1-	0	0	0
Raw D2	9	7	5	3-	1+	1-	1-
Raw D1	13	12	11	9	7	4-	3
Raw A1	6	9	10	11	10	9	8
Raw A2	4-	6	7+	10	11	11+	10+
Raw A3	2	2	4	4	8	9	11+
Raw S1	1-	1-	1+	2-	4	7	10
Raw S2	0	0	0	0	1-	2	2
Total Raw							
D	25	20	16	12	9	5	4
A	12	17	21+	25	29	29	29+
S	1	1	1	2-	4	9+	12
Percent of Raw G IQ ...	40	58	72	83	97	117	130

TABLE 6. Showing mean raw "good" and "flaw" scores on details, proportion, and perspective, respectively, of the quantitative standardization groups by intelligence levels.

	Imbecile	Moron	Borderline	Dull Average	Average	Above Average	Superior
<i>Details:</i>							
Good	6	7	10	13	17	23	25
Flaw	12	9	7	5	4	2	0
<i>Proportion:</i>							
Good	4	6	7	8	10	10	10
Flaw	5	4	3	2	1	1	1
<i>Perspective:</i>							
Good	2	4	5	5	6	6	7
Flaw	8	7	6	5	4	2	2

interfere with intellectual function tend to depress first the perspective score, then the detail score, and last of all the proportion score; that when proportion is affected it apparently represents a major interference with function. Depression of score may take the form of a suppression of "good" points and an enhancement of "flaw" points; or it may consist of the suppression of "good" points only or the enhancement of "flaw" points only.

A three classification level scatter is not surprising. Table 6 shows the detail, proportion, and perspective scores obtained by the subjects of the quantitative standardization group, subjects who were believed to exhibit no major personality disturbance. It will be seen that proportion contributes little differentially from the average level up; most, when it is depressed.

It has not yet been demonstrated that the quantitative scoring system described herein can be employed in the quantitative appraisal of colored drawings. It appears that certain "material" presentation (bark for the Tree, wall and chimney material for the House, for example) does not have the same quantitative value when crayons are employed than it has for pencil drawings. The greatest value in securing crayon drawings appears to be in the extensive qualitative information that can be derived from them.

A fifth and always-to-be-employed method of evaluating the components of the total score is to compare the subject's raw "good" and "flaw" scores for the

House, the Tree, and the Person, separately, i.e., to determine the respective parts played by the disparate wholes in the production of the total score. To obtain these scores the examiner will turn to the tabulation sheet and take the sum of the raw A and S scores (for details, proportion, and perspective) and the sum of the raw D score (for details, proportion, and perspective) for the House, the Tree, and the Person, respectively, and record them. Table 7 shows the average scores made for the disparate wholes by the subjects of the quantitative standardization group.

In almost no instance will all three wholes be of the same quantitative calibre. A disparity of greater than one classification level from whole to whole, however, would lead one to suspect that the subject's score for the whole most adversely affected was presumably influenced by something represented by that whole, either actually or symbolically. To illustrate: (1) a relatively low score for the House might indicate that the subject felt constricted by any four walls within which he had to stay, or it might indicate conflict with someone who lived in the House; (2) a comparatively low score for the Tree might imply the subject felt that his environment in general was unsatisfactory, or that he felt himself to be in conflict with the specific individual represented (for the subject) by the Tree; (3) a relatively low score for the Person might signify that the subject shunned inter-personal relations in gen-

TABLE 7. Showing mean raw "good" and "flaw" scores on House, Tree, and Person, respectively, of the quantitative standardization groups by intelligence levels.

	Imbecile	Moron	Borderline	Dull Average	Average	Above Average	Superior
<i>House:</i>							
Good	3	4	4	5	7	10	11
Flaw	6	5	3	3	3	2	1
<i>Tree:</i>							
Good	4	4	7	7	8	8	9
Flaw	4	4	3	3	1	1	1
<i>Person:</i>							
Good	6	10	12	16	19	21	22
Flaw	15	11	10	7	5	2	1

eral or relations with the specific individual (or individuals) represented by the drawn Person.

In appraising the subject's scores for House, Tree, and Person, separately, it must be remembered: (1) that the majority of subjects obtain a higher score on the Tree, than upon the House or the Person (in part because almost anything can be regarded as a satisfactory likeness of a Tree, which is why relatively few "flaw" factors could be identified for the Tree); (2) that the House may be the most difficult whole for a subject, because of the fact that people do not usually "doodle" houses and the drawing of a House, therefore, is a new and difficult task, or it may be the easiest of the three wholes, if it represents the House which the subject would like most to have and, therefore, is the one to which he has given most thought; (3) the Person may be the easiest whole for a given subject to draw, because of the fact that the drawn Person represents a stereotype which the subject has produced many times before, or it may be the most difficult whole because: (a) it represents some person in his environment whom he hates or fears, or both; or (b) some organic disturbance prevents his receiving the kinesthetic cues he might otherwise receive, cues which would lead to a better drawing.

EVALUATION OF THE H-T-P QUANTITATIVE SCORES

Once the examiner has completed his scoring, he is in position to compare the

subject's H-T-P *per cent of raw G IQ* with his IQ on other and more structured tests which have been designed specifically as a measure of general intelligence. One of the greatest values in estimating an IQ on the H-T-P seems to lie in the information derivable from its comparison with the IQ's attained by the subject on other tests.

Limited and by no means conclusive evidence has been acquired which suggests that:

1. For most endogenous mental defectives the H-T-P IQ is higher (not infrequently 10 points higher) than the Stanford-Binet or the Wechsler-Bellevue Verbal or Full IQ's. This appears to be due to the fact that many endogenous mental defectives find verbalization difficult in general because of their limited vocabularies, and find such specific tests as the solving of arithmetical problems and the detection of similarities most troublesome.
2. For exogenous defectives the disparity is usually in favor of verbal tests—the depression of H-T-P IQ appears to depend upon the degree and type of the organic component and its involvement of the motor areas.
3. For many pseudo-mental deficient the H-T-P IQ is so much higher than the Stanford-Binet or the Wechsler-Bellevue Verbal or Full IQ's as to be striking; apparently such individuals

find it possible to reveal potentials on the H-T-P, as with the Rorschach, more easily than upon more formal and more structured tests.

4. In cases in which verbalization is markedly interfered with (as in certain types of schizophrenia), the H-T-P IQ tends to be much higher than the Stanford-Binet or the Wechsler-Bellevue Verbal or Full IQ's presumably because drawing is a far more acceptable and usable medium of expression than speech for such subjects.
5. In cases in which organic deterioration from a once average level is taking or has taken place, the H-T-P IQ tends to be lower than the Stanford-Binet IQ or Wechsler-Bellevue Verbal IQ; in such cases, the Stanford-Binet and the Wechsler Verbal IQ's appear to represent residuals, the H-T-P IQ to indicate deterioration. In some cases where concept formation is sharply affected, the H-T-P IQ appears to show deterioration in a prognostic rather than a diagnostic sense.
6. The H-T-P IQ of the markedly depressed, or those psychoneurotics who exhibit a great deal of anxiety or depression, or both, is usually lowered rather markedly and is believed to represent in rather striking fashion the interference with intellectual efficiency that is brought about by the anxiety and/or depression.
7. The H-T-P IQ of obsessive-compulsive neurotics may be enhanced by the so-called "quantity necessity" of such subjects which may lead to tremendous detail production with a resultant spuriously high H-T-P IQ score.
8. The H-T-P IQ of subjects who are presently negativistic or psychopathic may be spuriously low because of (a) the refusal to draw one or more of the wholes (usually the Person), or (b) his caricaturing or otherwise degrading one or more of the wholes (as by drawing a "stick-man" for his Person).
9. If the subject secures his highest

"whole" score for the House and his score for the Tree is relatively inferior and that for the Person still lower, the examiner might suspect this progressive score depression to be due to: (a) a depression of mood with concomitant early fatigue; and/or (b) a progressively increasing negativism.

10. If the subject secures his lowest "whole" score for the House, and his score for the Tree is higher and that for the Person still higher, the examiner might suspect the initial lowering of efficiency to be due to: (a) initial test-situation fright; and/or (b) a present difficulty in adapting to new situations.

When the subject rejects (totally or in effect, as by degrading) one or more of the wholes, the examiner will do well to evaluate this reaction to the drawing of the rejected and/or degraded whole qualitatively and estimate the subject's IQ on the basis of his drawings of the wholes not rejected or degraded, making use of the method of appraising IQ by *percentage of raw G*, recognizing that less than the usual number of wholes have contributed to the final score.

When the score for a given whole is very much higher than that for either of the other wholes, the examiner may well suspect that the superiority of score for the given whole represents: (a) a stereotype (occasionally adolescent girls draw a female figure that they have drawn many times before, *i.e.*, that represents a wished-for-figure); (b) special training (at times children make unexpectedly skillful use of implication in the presentation of details for the Tree).

If it is learned that the drawn whole is a stereotype or a reproduction of a learned figure ("Teacher makes us draw them that way"), the examiner may either treat the figure qualitatively only (and estimate the IQ on the basis of the score obtained by the subject on the other two wholes), or he may ask the subject to draw another whole.

In general it appears that H-T-P IQ scores above 125 and H-T-P IQ scores

TABLE 8. Pearson's coefficients of correlation between the H-T-P per cent of raw G IQ and IQ's obtained on other standard tests.

Group	Tests	No. Cases	r.	P.E.r
A	Otis, Higher	30	.41	$\pm .1024$
B	Stanford-Binet, Forms L & M	26	.45	$\pm .1054$
C	Wechsler-Bellevue, Verbal	100	.699	$\pm .034$
C	Wechsler-Bellevue, Performance	100	.724	$\pm .032$
C	Wechsler-Bellevue, Full	100	.746	$\pm .029$

below 50 have less meaning than those within the IQ range of 50 to 125.

Comparison of the H-T-P *per cent of raw G IQ* with IQ's obtained by the same subjects on other tests, tests that are far more structured and stable and which were designed specifically to measure intelligence, appears to offer evidence that the H-T-P appraises general intelligence. It seems patent, however, that the H-T-P's approach to this appraisal is quite different from that employed by intelligence tests in general.

Later studies by the author seem to indicate that correlation of this magnitude are to be expected only when: (1) the subjects are relatively free of personality flaws; or (2) the subjects are so deteriorated and/or maladjusted that all test scores are depressed thereby. The H-T-P IQ is never to be appraised in isolation, so to speak, and without careful qualitative evaluation of the non-intellective factors

that qualitative analysis of the drawings may indicate to have influenced it.

The correlation between the H-T-P *per cent of raw G IQ* and the IQ's on the three Wechsler-Bellevue Scales was presumably depressed somewhat for adults of advanced life age by the fact that the Wechsler IQ's were automatically "corrected" for a decline in efficiency due to such advanced life age and no such "correction" was used in estimating the H-T-P IQ.

The H-T-P is not a highly refined measure of intelligence, as is shown by the fact that the Norms Table IQ's represent the range Q1 to Q3 for the respective intelligence levels (in brief, there is a considerable amount of overlap), but this should not be at all surprising in view of the fact that it would be almost impossible to devise a less structured test of intelligence.

TABLE 9. Comparison of measures of central tendency and variability.*

Group	Tests	No. Cases	Mean	Range	σ
A	Otis, Higher IQ	30	121	98-144	11.07
	H-T-P <i>per cent of raw G IQ</i>		114	83-140	12.48
B	Stanford-Binet, Forms L & M IQ	26	47	25-65	9.71
	H-T-P <i>per cent raw G IQ</i>		53	33-81	13.39
C	Wechsler-Bellevue, Verbal IQ	100	74	44-132	20.60
	H-T-P <i>per cent raw G IQ</i>		73	35-133	23.10
C	Wechsler-Bellevue, Performance IQ	100	69	34-120	21.95
	H-T-P <i>per cent raw G IQ</i>		71	35-115	21.32
C	Wechsler-Bellevue, Full IQ	100	70	35-125	23.29
	H-T-P <i>per cent raw G IQ</i>		73	35-133	23.36

* Group A was composed of medical students of the School of Medicine of the University of Virginia, all of whom were young adults. Group B was composed of mentally deficient, epileptic, and psychotic in- and out-patients of the Lynchburg State Colony; all were young adults. Group C was composed of white adults who were examined individually at the Lynchburg State Colony or one of its Mental Hygiene Clinics; all subjects in this group were either maladjusted, epileptic, mentally deficient, psychoneurotic, or psychotic; the subjects were taken in the chronological order of their examination; the subjects of each of the three C groups were not wholly the same, however, for the first hundred patients had not all been given the full Wechsler. Life ages in Group C ranged from 15 to 65.

CHAPTER IV

QUALITATIVE ANALYSIS AND INTERPRETATION

It has not yet proven possible to establish with adequate experimental evidence the validity of the methods of analysis and interpretation which are discussed in the following pages, though it is hoped that this can eventually be done.

Tentative validation has been attempted by five methods: (1) comparing the conclusions and diagnosis derived from the analysis of the H-T-P productions with the conclusion of and the diagnosis made by the hospital staff; (2) comparing H-T-P conclusions and diagnosis with conclusions from a Rorschach examination made upon the same subject by a skilled Rorschach examiner; (3) comparing conclusions arrived at through blind-analysis of H-T-P productions with (a) the opinions of intimate friends (psychiatrists or psychologists) of the subject, (b) the opinion of insightful subjects concerning the accuracy of the deductions made, and (c) staff diagnoses; (4) comparing conclusions and diagnoses based on H-T-P productions with staff-reported changes in subjects' condition in longitudinal studies; (5) checking interpretations against historical and behavioral data. It is the author's belief that validity of the principle of the method as a whole has been established (though the evidence is clinical only). The evidence for the individual differential items and the interpretations thereof is much less well-established.

As for reliability, it is impossible to offer any significant figures. It has been established empirically that as a subject's clinical picture improves, his H-T-P productions likewise tend to show improvement; that as a subject matures intellectually, his concept formation as appraised by the H-T-P likewise matures though not always at a similar rate; that the basic aspects of the personality remain fairly constant in the absence of some gross disturbance, but specific characteristics

which contribute to the total personality picture may change radically from time to time. It is believed that the H-T-P as a procedure which attempts to evaluate the total personality must of necessity reflect relatively minor changes in the total configuration if it is to be of any clinical value. In short, *reliability* in the sense in which the term is used in evaluating formal measures of intelligence, is not a virtue in a projective technique, and the H-T-P does not possess it.

In the interests of word economy some statements in this section are rather positive in nature; the reader will bear in mind that *each positive statement must be understood to have an unwritten qualifying*, "*It seems*," or, "*There is reason to suspect*," before it.

The first phase in the qualitative analysis of the H-T-P is to turn to pages 3 and 4 of the scoring folder and conduct a careful step by step analysis of the drawings and their production under all the general headings and the subheads outlined except *concept*, identifying and noting each item which appears to represent a deviation from the average and each item which appears to have been significant to the subject. The second phase may be regarded as one of *synthesis*: in it the examiner attempts to evaluate and interpret the organization and interrelationship of the items identified in the analysis; to construct the *concept*. The third and last step is to derive from this analysis and synthesis certain basic information concerning the total personality of the subject and its dynamic interaction with its environment.

I. DETAILS

Details are believed to represent the subject's awareness of and interest in the elemental aspects of everyday life. It follows, therefore, that the examiner will wish to assay the extent of the subject's

interest in such things, the realistic way in which he views them, the relative weight he assigns to them, and the way in which he organizes them into a totality.

A. Quantity. There are two diverse approaches under this heading. The examiner will be interested first in determining how many of the basic essential details are present. To illustrate, the House must have at least one door (unless the side of the House only is presented), one window, one wall, and a roof, and unless it is identified as a tropical dwelling, a chimney or some means of egress for smoke from the furnace or whatever may be used to heat the House. The Tree must have a trunk and at least one branch (unless it is identified as a stump, in which instance the response is apparently to be regarded as "abnormal"). The Person must have a head, a trunk, two legs and two arms (unless the absence of an arm or leg, or both arms and legs is accounted for either verbally or by profile presentation); also, two eyes, a nose, a mouth and two ears (unless, again, the absence is accounted for either verbally or by the Person's position). Absence of essential details in the drawings of one known to be or recently to have been of average or better intelligence is to be scored as *P-2* or *P-3*, and such absence is frequently indicative of a beginning intellectual deterioration.*

The subject who demonstrates a good grasp of proportional and spatial relationships, but who employs only a bare minimum of details would appear to have: (1) a tendency to withdraw (details are

* The factor rating *P1* is employed when the item in question represents only a first-degree deviation from the average (many times *P1*'s will be the factors that in a sense indicate the individuality of the personality being analyzed; the factors that seem to make for "healthy" differentiation between that personality and other personalities). The factor rating *P2* is used when a given item appears to represent a second-degree deviation from the average; when by the degree of its deviation it may be regarded as pathoformic—possibly indicative of a personality flaw of potentially serious proportions. The factor rating *P3* is used when a given item appears to represent a third-degree deviation from the average; a deviation that appears to be definitely pathological, of presently serious proportions.

believed to be a measure of environmental contact); (2) an "abnormal" disregard of conventional matters.

The subject who exhibits an inferior understanding of proportional and spatial relationships and employs a minimum of details would be presumed: (1) to be mentally deficient; or (2) to be suffering a marked diminution of intellectual efficiency which might or might not be irreversible.

"Quantity necessity" (the depiction of an excessive number of details) appears always to be pathoformic, since it indicates in general a compulsive need to structure the entire situation, an over-concern about the environment as a totality (and the type of details employed may aid in establishing a greater specificity of sensitivity).

The second approach involves a qualitative appraisal of the details employed. To illustrate: the window (or windows) of the House are modes of visual contact, the door (or doors) modes of ingress and egress (the front door may represent both ingress and egress—accessibility; but the back and/or the side door appear usually to represent egress, escape).

The withdrawn subject may indicate his hostility by drawing windows without panes (a presentation which says, in effect, "All right, I'll show where windows might be, but I'll do no more"); by drawing no windows at all, or no windows on the ground floor; by drawing windows but bedecking them with locks, shades, curtains, blinds, etc.; by drawing a door with heavy hinges, formidable lock, etc.

The "keyhole" Tree, which consists of a looping line representing the Tree's branch structure (the circle or ellipse may or may not be closed where it joins the trunk) and two vertical lines closed or unclosed at the base, representing the trunk, is believed to indicate strong hostile impulses some of which may be internalized (since such a branch structure would be most unlikely to provide satisfaction from the environment). This form of Tree depiction represents just about the maximum use of white space. Hostility is presumed to exist because

of: (1) the subject's failure to present details usually drawn out or implied by shading; (2) his refusal, in effect, to define more specifically his branch structure (interpreted as revealing the extent, interrelationship, etc., of his satisfaction-seeking in his environment).

Scars and/or broken, bent, or dead branches on the Tree (as noted before) appear to symbolize psychic traumata. One psychoneurotic female interpreted a knot hole that she had drawn with great care as representing the scar left by a previously concealed (from the examiner) attempt at suicide some years before.

The hands of the Person represent means with which to take defensive or offensive action against the environment or the self, and the feet symbolize locomotion. A psychoneurotic male expressed his feeling of helplessness by drawing a figurative self-portrait with hands and feet missing.

The eyes, nose, ears, and mouth represent receptors of external stimuli; stimuli that might be directly unpleasant, as hearing accusing voices; stimuli that might lead to conflict or trouble, as obsessive watching of girls' legs. A schizophrenic little girl drew a Person whose face had eyes only. The eyes implied a suspicious watchfulness; the absence of the nose, ears, and mouth, symbolized her limited contact with reality; the absence of the mouth also pointed up her reluctance to communicate.

B. Relevance. Since all that the subject is asked to draw is a House, a Tree, and a Person, one may logically question the relevance of any detail that is not actually an integral part of those three wholes. Examples of superfluous details (details which appear to represent a need on the part of the subject to structure his situation somewhat too completely) are the following: for the House, a tree in the yard; for the Tree, a bird in the Tree, a rabbit beside the Tree; for the Person, a door upon which the Person is knocking, etc. The scoring of such details as *P-1* is justified by the fact that they are a deviation from the average; for most subjects do not draw such additional details. Irrelevant details, however, are not nec-

essarily either pathoformic or pathological. They may actually aid in the production of a richer picture, but they are statistically deviant.

It has been found that trees (and occasionally shrubs) drawn beside or about the House, the Tree, and the Person often represent persons (usually members of the subject's family); that the spatial distance between them and the House, Tree, or Person frequently symbolizes the closeness or distance of their inter-personal relationships.

A groundline (a baseline) upon which the House, Tree, or Person rests is strictly speaking an irrelevant detail. A groundline is interpreted as indicating insecurity in general (since it is, in a sense, a reinforcement of reality). It appears to indicate, too, that the subject who draws it finds it necessary to structure his drawing more than does the average subject. The groundline seems: (1) to provide a necessary point of reference; (2) to provide stability for the drawn whole.

The significance of the groundline appears to depend upon: (1) the whole beneath which it is drawn (groundlines are drawn least frequently beneath Persons, most frequently under Trees); (2) the number of wholes under which a groundline is drawn; (3) the emphasis on the groundline (as indicated by its size; reinforcement, character, etc.).

A groundline may have its significance indicated by the quality the subject ascribes to it. A maladjusted small boy, for example, drew his Person skating on what the boy said was very thin, rough ice which had several holes in it.

In a series of several thousand H-T-P's the author has seen only two Trees drawn casting a shadow. The interpretation in each instance was that the shadow represented an anxiety-binding factor within the personality at the conscious level. The reasoning was that the shadow represented an unsatisfying relationship of the psychological past that was definitely felt in the psychological present. Its existence at the conscious level was postulated, because the shadow was shown as upon the ground, which in turn is presumed to represent reality. Preoccupa-

tion is suggested, since the shadow itself presumes the existence of another and unseen element, the sun, which, in turn, has its own qualitative significance (power). This interpretation was given strong objective support by evidence elicited from other sources in each case. It will be of interest to see whether this can be still further supported by the experience of other clinicians.

Irrelevant details (details which by their very content may be regarded as pathoformic) are clouds in the sky for any one of the three wholes (in the H-T-P clouds appear always to represent generalized anxiety in reference to environmental relationship); an out-house beside a veritable mansion (in such an instance the examiner will wish to determine whether the subject is attempting to express aggression against the actual owner of such a House by degrading the House, or whether he is rebelling against what he regards as artificial cultural standards).

Bizarre concepts are, for example: the House consisting of three objects identified as a pillow, a chimney, and the torrid zone, respectively, produced by a catatonic schizophrenic of long-standing; the Tree drawn by a deteriorated organic that greatly resembled the vaginal orifice; the Person produced by a simple schizophrenic that consisted of a head, a leg, and a foot only. Such wide deviations from average relevance are to be accorded a *P-3* rating.

C. Emphasis. Emphasis may be positive or negative.

There are several forms of positive emphasis. There may be over-emphasis upon unessential details; as, for example, the multi-paning of a window to the point where the window resembles a fly-screen. There may be emphasis by perseveration upon a detail as, for example, the Tree that *in toto* appears to be a phallus, and which has branches and leaves which appear, in turn, to be still smaller phalluses. There may be a compulsive-like reinforcement of detail, the subject returns again and again to the detail (he may, for example, carefully draw and redraw well-rounded buttocks), sometimes even after

the whole has been completed. Such reinforcement, if general, may indicate a free-floating anxiety; if specific, it may indicate a fixation upon a given object (the object fixated upon may actually be drawn or it may be represented symbolically), action, or attitude.

Negative emphasis may be shown in several ways: (1) by the eventual partial or complete erasure of a once drawn detail, as, for example, the ultimate erasure of a chimney previously drawn in several positional relationships to the roof of the House; (2) the omission of an essential detail by a subject who is not mentally deficient.

D. Detail Sequence. The major point of interest here is the actual sequence (order) of the production of the items of detail of the House, the Tree, and the Person. It must be remembered that once the whole is completed, deviations from the average in the order of detail presentation will be utterly lost in the absence of an adequate record.

It has been found that most subjects begin the House in one of the following two fashions: (a) first the roof; then the wall (or walls); then the door and window (or windows), or window (or windows) and door, and so on; or (b) first a baseline; next the wall or walls; then the roof, and so on.

Insecure subjects have been found to draw segmentally (that is, detail by detail without consideration for the relationship of those details to each other or the finished whole) and symmetrically at times (two chimneys, two windows, two doors, etc.).

A pathoformic sequence for the House would be one in which the door or windows of the ground floor was the last or almost the last detail drawn and might imply: (a) a distaste for inter-personal contacts; (b) a tendency to withdraw from reality.

The sequence for the Tree is usually either (a) first the trunk, next the branches and the branch system and/or foliage (drawn either actually or by implication), or (b) first the very tip of the Tree, then the branches (by shaded or

unshaded implication), the trunk, and the trunk's base.

A pathoformic sequence of detail presentation for the Tree (and one that may be called "contaminated") is one in which the subject begins by making rather good use of implication, but ends by drawing 1-dimensional or 2-dimensional branches in vague fashion and without having erased his original production.

A pathological sequence is: first, two-dimensional branches one below the other (to the left) beginning at the top of the Tree; then similar branches to the right, but without the branches being joined to one another or to a trunk in the middle; second, two trunk lines which are not joined at the top or at the bottom and do not touch the proximal ends of the branches; third, a single peripheral line joining the outer tips of the branches, but not touching the trunk lines at any point.

The branches of the Tree are postulated as symbolizing the subject's areas of contact with his environment and their interrelationship to represent his satisfaction-seeking efforts; the trunk to stand for the subject's feeling of basic power, capacity. The degree of flexibility of the branches, their number, size, and the extent of their interrelationship indicate the adaptability and the presently available resources of the personality.

In most instances the Person is produced about as follows: first, the head, next the features (eyes, nose, etc.); then the neck, trunk, arms (with fingers or hands), the legs and feet (or legs and arms transposed in order), etc.

A pathological sequence is the production of a Person, beginning the drawing with a foot, and drawing the head and facial characteristics last.

Delayed presentation of facial characteristics may connote: (1) a tendency to deny receptors of external stimuli; (2) a desire to postpone identification of the Person as long as possible.

As a rule, details once drawn are left completed and are not returned to; details drawn in multiplicity (for example, all the windows of a given story) are usually completed before another specific de-

tail is introduced (except, of course, that the panes may be drawn in each window as that window is drawn).

Any marked deviation from the average sequence, involving (1) an unusual order of presentation; (2) a compulsive return to something previously drawn, with either erasure or redrawing; or (3) a reinforcement of the drawing (that is, drawing over and over the outline of a given detail) is to be regarded as definitely pathoformic.

The examiner will wish to try to determine whether deviations from the "normal" in detail sequence are due solely to basic intellectual incapacity (as in the markedly mentally deficient) or are occasioned by vacillation and indecision produced by some emotional disturbance or organic change and represent beginning difficulty in organization.

E. Erotic Manifestations. The examiner will wish always to inspect the three wholes for the presence of erotic details presented actually or symbolically.

Windows drawn without panes at times seem to represent oral- and/or anal-eroticism, as well as feelings of hostility. The Tree drawn upon the crest of an arc-like hill seems frequently to represent an oral-erotic fixation, often coupled with a need for maternal protection.

The chimney gives a subject who has a sexual conflict great difficulty when the subject "sees" it as a phallic symbol. A male, who was temporarily impotent, symbolized his unhappy plight by drawing with great care a massive chimney, then rendering it inadequate by decorating it with a large diamond-shaped opening that penetrated it.

Occasionally a subject draws a Tree which appears to depict a frank "penetration," with the leafy structure the hirsute border of the vaginal orifice; the trunk, the penis. A psychopathic male who was afraid of his sadistic stepfather completed his Tree by drawing three upward pointing, spike-like branches (unlike any he had previously drawn). This was interpreted as expressing symbolically a subconscious castration fear.

In a number of instances pregnant women have drawn fruit Trees, or Trees

that are commonly regarded as "bearing-trees." One mildly neurotic, pregnant subject recently stated that her Tree was maple, but when asked what her Tree reminded her of, she stated, "The fool thing's trying to be an apple tree—." In this fashion she symbolized her longing to look like the slim maple she had drawn; and her concomitant fear of the responsibility of child-bearing.

A male adult, maladjusted sexually, drew a nude male; omitted the genitalia; spent a great deal of time decorating his Person with a large, deeply shaded necktie (phallic substitute).

Often the erogenous zones (mouth, breasts, buttocks, etc.) of the body are over-emphasized; and it is possible to detect certain psychosexual deviations, fixations, and immaturities through interpretation and careful post-drawing interrogation.

In general, it appears that the franker the expression of sexual details, particularly when the subject is known to be or to have been of average intelligence or above and to have behaved in socially acceptable fashion, the greater is the likelihood that such expression reveals a major personality disturbance.

F. Consistency. The examiner will try to determine the relative consistency of the presentation of details within a given whole and among the disparate wholes. The examiner will certainly be suspicious if the subject exhibits scatter by making relatively copious use of detail for two of his wholes, while making scant use of detail for the third whole.

II. PROPORTION

It is believed that the reality and the relativity of the proportional values expressed by a subject in his drawings of House, Tree, and Person reveal in many instances the values that the subject assigns to the things, situations, persons, etc., that the drawings, or a part or parts thereof, represent for him actually or symbolically.

A. Whole to Space. From the standpoint of deviation from the average, the examiner will be interested primarily in two

types of space-utilization: (1) the whole that occupies an extremely small amount of the available space; (2) the whole that occupies almost all of the allotted space, or may even have a portion of the whole actually chopped off by a border of the page.

In the first instance there is "whole-constriction" (the whole is unusually small—the whole, however, may be entirely consistent and well-proportioned within itself); in the second instance, there is "space-constriction" (constriction of the whole by the borders of the page).

"Whole-constriction" is usually interpreted as indicating: a feeling of inadequacy on the part of the subject; a definite tendency to withdraw from the environment (many schizophrenics appear to symbolize their limited interaction with their environments by drawing tiny wholes); or a desire to reject the particular whole or that which it symbolizes for the subject (often rejection in a symbolic sense, as House for home, for instance).

"Space-constriction," on the other hand, may be interpreted: (1) as indicating a feeling of great frustration produced by a restricting environment, concomitant with feelings of hostility and a desire to react aggressively (which may or may not be carried out); (2) as representing feelings of very great tension and irritability; or (3) as indicating a feeling of helpless immobility (if, for example, the feet and/or a portion of the legs of the drawn Person are chopped off by the bottom margin of the form page).

The size of the Tree in relation to the form page size is postulated as representing the subject's feeling of his stature in his psychological field. If the Tree is enormous, the subject is thought to be acutely aware of himself in relation to his environment in general and the suggestion is that he is aggressing or about to aggress. If the Tree is tiny, the subject is believed to feel inferior and inadequate, to be indicating a desire to withdraw.

B. Segment to Whole. The examiner will search for marked proportional disparity between the size of a segment and the size of a whole. For example, there

is the extremely tiny door known as the "minuscule" door (described in Chapter 3), a door that is far smaller in size than the average window in the House. This is interpreted as indicating reluctance on the part of the subject to permit access to his true feelings.

A subject drew a Person with tremendously long and muscular arms (quite out of proportion to the rest of the Person), indicating the subject's need for compensatory physical prowess. Among college students of superior intelligence there has been found a tendency for the head of the Person to be drawn proportionally oversized, indicating apparently a subconscious stressing of the believed importance of the role of mentation in human affairs.

The P-factor value assigned (as 1, 2, or 3) will depend, of course, upon the relative proportional disparity between segment and whole.

C. Segment to Segment. An example of a segmental malproportion: a maladjusted male adult subject drew one window of a House much smaller than the others on the first floor, stated in the P-D-I that the small window was the living-room window (in this fashion he symbolized his expressed distaste for the company of others).

Mental deficient of the moron level tend to draw Houses with "double perspective" (showing a sidewall flanked by both endwalls). The morons, perhaps sensing, at least in part, the fact that two endwalls and a sidewall cannot actually be seen simultaneously, tend to minimize the endwalls' width, to emphasize the sidewall. Schizophrenics, however, when employing double perspective tend to overemphasize the endwalls greatly as to size (or by emphasizing their details), to produce a relatively small sidewall. The schizophrenic seems to regard the endwalls as protecting the centre (or sidewall) and thus symbolizes his own heightened tendency to protect the self.

A dependent, inadequate, adolescent girl drew a Tree with a tremendous, but ill-formed branch structure which completely dwarfed her tiny trunk (this was interpreted as indicating her feeling of basic inadequacy with concomitant over-

striving in an attempt to secure satisfaction from her environment). In one case (involutional melancholia) tiny, new-growth branches drawn protruding from a large and otherwise barren trunk were interpreted as indicating: (1) a reversal of the subject's hitherto crippling belief that there was no use attempting to seek satisfaction from and in his environment; (2) a probable sexual rejuvenation (this was supported by clinical evidence that intensive Testosterone therapy had had beneficial effect).

A manic woman indicated her ambivalent attitude toward sex by drawing a Person with eyes and mouth that were over-emphatically feminine; nose and chin patently masculine; a Person whom she ultimately and laughingly said was an hermaphrodite.

D. Consistency. It is not to be expected that inter-item or intra-item proportional relationships will be wholly consistent. Marked variations, however, are certainly to be regarded as highly suspicious, and the examiner should try to account for their presence.

III. PERSPECTIVE

In general it is believed that through his employment of perspective, the subject may reveal much concerning his attitudes and feelings toward, and understanding of the broader and more complex relationships he must make with his environment and those peopling it, and his methods of dealing with those relationships.

A. Whole to Space Relationship. When the matter of standardization of the H-T-P was first undertaken, one theoretical assumption was that the individual of average intelligence would tend to "frame" the objects drawn by placing them more or less in the center of the page; experience, however, has by no means borne out this assumption. From a quantitative standpoint, the matter of lateral disparity (that is, the difference in width of the right and left borders) has been found to have no particular significance; only the vertical disparity shows any differentiation between various intel-

lectual levels (and that varies widely for the disparate wholes). The Tree, as a rule is placed higher on the form page than either the House or the Person.

From the standpoint of personality differentiation, however, the placement of the whole upon the page has been found often to be significant. A tendency toward exact centering of the whole is usually interpreted as representing insecurity and rigidity (symmetry of border space seems to provide a measure of security for the subject) and the degree thereof to be indicated by the absoluteness of the symmetry and the number of wholes so presented. A strong tendency toward placement of the whole in the upper left-hand corner of the page has been noted among subjects who are either rather markedly anxious or regressed and this pertains apparently even though the subject in question has had definite artistic training and ordinarily would presumably never consider such placement. It is postulated that this placement indicates a tendency to shun new experiences and probably a desire to return to the past, since in our culture the upper-left-hand corner of the page represents the beginning point of the page. Perhaps the page's corner offers symbolically the sort of security conventionally attributed to the corner of a room.

A subject whose contact with reality is poor may sometimes symbolize that fact by drawing a House that either has no wall baseline, or is suspended without bottom wall-line over a groundline, or (and this appears always to be pathological) that consists of a roof and a fence only; by drawing a Tree whose roots are only thin lines which make tenuous contact with the groundline, or one whose roots merely rest, like the talons of some large bird, upon the ground's surface, and do not penetrate it.

Usually the House, Tree, and Person are drawn as upright, with the first named in a reasonable state of repair; the latter two in fair condition. A schizoid patient, however, drew a rudimentary House whose chimney and roof were on the ground—blown down, she stated, by a tornado; her Tree was broken off half-

way up the trunk and the tip of the Tree touched the ground—again the tornado had wrecked havoc. These productions were felt to express symbolically the subject's feeling of having been overwhelmed by impulses utterly beyond her control. An epileptic patient drew his Person falling in a seizure.

A tendency has been observed among those who have aggressive and/or negativistic tendencies to show their rejection of suggestion by refusing to accept the page in the position presented: for example, such a subject seems to feel that it is a sign of weakness to accept instructions literally; he seems compelled to turn the page, even though by turning it he alters the ideal vertical-horizontal dimensional relationship and makes his task more difficult. If such page turning occurs more than once, it is assumed to be pathoformic.

Deviant use of the margin or margins of the form page is believed always to have significance. There are at least four possibilities: (1) "paper-chopping" which constitutes the amputation, so to speak, of a part of the drawn whole by one or more margins of the page; (2) "paper-topping," in which some part of the drawn whole approaches the upper margin of the page, but does not appear to extend beyond it; (3) "paper-siding," in which one or more parts of the drawn whole is extended to the page's lateral margin, but apparently does not extend beyond it; (4) "paper-basing," in which the bottom margin of the form page is used as the base of the drawn whole.

Clinical experience thus far has appeared to indicate that the following interpretations may tentatively be made:

1. "Paper-chopping" of one or more rooms of the House frequently signifies an unwillingness of the subject to draw the room (or rooms) in question, because of unpleasant associations with that part of the House and/or its customary occupant; "paper-chopping" of the Tree's top denotes a desire to seek in phantasy satisfaction denied in reality; "paper-chopping" of the Person, as by amputation of the feet, or the feet and a

portion of the lower leg, appears to express the subject's feeling of helpless immobility in his environment; "paper-chopping" of the top of the House or of the Person's head has thus far not been seen. From a temporal standpoint "paper-chopping" of the left margin of the whole appears to connote a fixation upon the past with a fear of the future; "paper-chopping" of the right margin of the whole appears to indicate a desire to escape into the future to get away from the past.

2. "Paper-topping" appears to indicate a fixation upon thinking and phantasy as a source of satisfaction.
3. "Paper-siding" of a House (that is the use of the lateral margin of the page as a side wall line for the House) seems always to indicate a generalized insecurity; and frequently to indicate also an insecurity which has (a) a specific temporal meaning (left, for past, right for future) and/or (b) a specific meaning associated with the use of the room or its customary occupant. "Paper-siding" for the Tree implies space constriction with resultant heightened sensitivity and a strong suggestion of aggressive-reactive tendencies which may or may not be well suppressed. "Paper-siding" of the Person appears to indicate a basic general insecurity with, at times, a somewhat more specific temporal insecurity.
4. "Paper-basing" of the drawn whole appears to connote: (a) a more or less generalized insecurity; (b) a depression of mood tone.

B. Whole to Observer. There are at least three approaches under this sub-head. The first is the apparent positional relationship of the viewer to the whole drawn; for example, there is the House presented from a bird's eye viewpoint; as if the examiner, so to speak, were suspended at a point somewhat above the House. Such a presentation is usually interpreted as representing: (a) rejection of the House drawn, or (b) a rejection by the subject of the somewhat

common tendency to glorify the concept "home."

In a study made of drawings produced by a group of medical students, it was found that almost all the Houses were presented as if they were below the viewer. The medical students, as a group, were individuals who regarded themselves (perhaps because of their scientific training) as being above the usual emotional and (to them) restrictive home ties.

The Tree drawn below the viewer appears always to symbolize depression or defeat.

Persons are so rarely drawn as below the viewer that such presentation must always be regarded as pathoformic.

In contrast there are the wholes drawn as if they were above the viewer, which might be said to represent a worm's eye view. Such a presentation of the House usually represents: (1) a feeling upon the part of the subject either of rejection from his home, or of striving toward a home or home situation which he feels he is unlikely to obtain; or (2) a desire to withdraw, to make only limited contact with other persons.

A young mother who had only recently been widowed managed to produce a House, carefully fenced in, that gave the viewer the definite and weird impression that at one and the same time it was both above him and below him. This was interpreted as indicating the simultaneous expression on the part of the subject of her depressed mood tone and the feelings of longing for the reestablishment of the home situation that had been most pleasant for her (by worm's eye depiction), and her reactive attempt to devalue that which was unattainable, at least at the moment (bird's eye view).

The Tree that is drawn as if partly up a hill seems to symbolize: (1) feelings of striving; (2) a need for shelter and security (partly provided by the side of the hill). The Tree drawn by itself on the top of a hill does not always indicate a feeling of superiority. On the contrary it may represent a feeling of isolation, concomitant with a struggle for autonomy, since such a tree is exposed, subject to attack by the elements.

A second approach to analysis under this subhead is a consideration of the apparent distance between the viewer and the drawn whole. The distance may be indicated either by: (1) the extreme smallness of the object drawn, or by (2) the amount of details placed between the viewer and the whole. For example, a chronic alcoholic male drew a tiny cabin, could not content himself with drawing the cabin only, but felt compelled first to draw a number of trees near the House, next to draw a large river (with an Indian paddling down it in a canoe) and a roadway between the House and the viewer. This depiction was interpreted as a clear expression of a strong desire to withdraw as far as possible from conventional society; to live where he might dress and do as he pleased without fear of criticism.

The third approach is the consideration of the position of the whole upon the page, and in this instance one does not refer to location on the page. To illustrate, there is the House which is drawn with its side toward the viewer (note that in this case no door need be drawn). There is also the Person drawn in absolute profile (by *absolute profile*, one means a profile in which only one side—with one arm and one leg—is shown; where there is not even the slightest suggestion of the existence of another side). Again, there is the Person who is drawn with the back turned to the viewer. Such presentations are interpreted as indicating the very definite reluctance of the subject to face his environment "four-square"; his definite desire to withdraw; to hide his true inner self; to make contact on his own terms only.

In contrast to the so-called "avoidance" positions described in the preceding paragraph there are the drawings of House, Tree, and Person in which there is no suggestion whatever of profile presentation (it is possible to give the impression that a Tree is drawn full-face by drawing one- or two-dimensional branches which extend laterally only and which do not cover the trunk at all). When all three wholes are thus drawn in absolute full-face, it may apparently be assumed

that the subject is essentially rigid and uncompromising; there is also the implication that this implied willingness to face everything squarely and firmly is a reaction formation to a basic underlying insecurity.

Occasionally a subject will draw a House and/or a Person in profile the reverse of which might be expected from one of his handedness. Sinistrals, for example, customarily draw Houses with the right end wall and the main wall showing, with the right side of the Person's face toward the viewer; and dextrals do the reverse. When the subject draws a profile view of House or Person which is the reverse of that which might reasonably be expected of him, he is behaving in deviant fashion, yet at the same time undertaking something which by its very nature must be difficult for him. This may be interpreted as representing the expression of hostile impulses which, however, the subject is striving to suppress and/or sublimate.

It has been found useful to attempt to appraise "temporal focus" (which may be interpreted as indicating the relative roles played by the psychological future and the psychological past in the subject's psychological field) from the standpoint of the position of the whole upon the page. For example, the Tree's trunk might show a definite leaning to the left near its base, with farther up a compensatory leaning to the right. This might be interpreted as indicating a tendency upon the part of the subject (at an early age) to regress and (at a still later age) to over-compensate by fixation upon the future. As a rule, however, the more refined aspects of temporal differentiation such as those indicated under Detail Sequence and Detail Quantity appear to have greater significance than this somewhat gross measure.

Very recently it has appeared that in the drawing of the Tree and possibly the House, too, the space to the left of centre on the form page sheet may be interpreted as representing emotional dominance, that the space to the right of centre of the form sheet may be interpreted as representing intellectual dominance. It is

postulated that contemplation of the future must necessarily involve intellect predominately, that those items of the past which tend to dominate the psychological field, in turn, are predominately emotional; however, it is not theorized that there is any sharp dichotomy here. It is suggested that the relative dominance within the personality of intellect and emotion may be partially estimated by the subject's use of the right and the left of centre in his drawing of the Tree. This interpretation is still highly tentative.

C. Segment to Whole. Deviations under this subhead show a failure of the subject to draw segments in their usual positional relationship to the whole. For example, there are: (1) the House drawn with a large pair of steps leading to a blank wall (indicating the inaccessibility of the subject); (2) the Tree drawn by a patient with advanced organic deterioration in which only one of the several branches made contact with the trunk; (3) the female Person (drawn by a female involutional melancholic) with the hands in pelvic-defense position, the legs crossed (symbolizing the subject's defense against sexual approach).

The second major deviation is that of transparency. Here, reality is denied in effect by the subject's permitting something to be seen through something else that conventionally would conceal it. Examples are: (1) an arm through a sleeve; (2) items of furniture drawn within the House which are seen, not through a door or a window, but through the wall by virtue of what may be called "wall transparency." The pathological significance of the transparencies apparently may be gauged in part by (a) the number of transparencies, (b) the magnitude of the transparency (for example, the second transparency mentioned above would be far more serious a transparency than the first). Since transparencies imply a definite lack of criticality on the part of the subject, they are assumed to give in those not mentally defective some indication of the degree to which the general personality organization is disrupted by the presence of emotional or organic factors, or both.

"Wall-transparency" in the mentally deficient is apparently occasioned by the subject's basic lack of criticality; the details seen within the House in such instances may be regarded as having the same interpretative status as the irrelevant details drawn outside the House by more intelligent subjects who have a compulsive need to structure the situation as completely as possible. The mentally deficient subject by his use of interior details rather than exterior seems to point up his feeling of inadequacy in situations that are not thoroughly supportive and protective.

An irrelevant detail, such as a groundline, may be considered under this heading. A groundline that slopes upward to the right has been found frequently to symbolize a subject's feeling that he will be compelled to strive in the future; a groundline sloping downward to the right suggests a feeling that the future is uncertain and perhaps perilous (and the degree of feeling seems indicated by the degree of precipitancy of the line in question). A groundline that slopes downward and away from the drawn whole on either side may connote a feeling of isolation and exposure.

D. Segment to Segment. In this particular instance two segments of a given whole which usually bear a specific relationship are presented in unconventional fashion.

The Tree may be drawn so that it appears to be two Trees, not one: the trunk's base is not closed and the one- or two-dimensional branch systems are not actually joined although the branches may intertwine. Such a depiction would make the examiner suspect the presence of a strong intra-personal conflict.

The Person may be presented with the body suspended over the legs; with the outer line of the trunk forming a junction with the outer line of the leg, but not the inner line; or in some other fashion which like these does not provide "normal" pelvic closure. Thus far the author has never seen this inability to complete the pelvis exhibited by a subject who did not have a well-developed sexual con-

flict (and in most cases strong homosexual tendencies were present).

The Person may be drawn with the feet and the legs in such position that the Person is apparently running in opposite directions simultaneously. Such a portrayal may be interpreted as depicting extreme frustration, with a strong desire to abandon a most unsatisfactory situation. A medical student who was doing poorly in his work, and who felt torn between a strong need for achievement and a powerful desire to leave school, drew his Person with the body in profile: the head facing in one direction; the shoulders and upper portion of the trunk in the opposite; the pelvis and the legs down to the knees facing in the original direction, the lower legs and feet in the opposite direction.

E. Erotic Manifestations. In most instances erotic manifestations will take the form of frank or symbolic details. However, it is possible for the subject to suggest erotic preoccupation by the perspective employed and such employment of perspective may either suggest erotic preoccupation, as in the drawing of a young woman whose stance strongly suggested an invitation to more intimate relationship; or it may enhance already presented erotic details, as in the drawing of a nude female who was presented in full-face, standing with legs spread apart and with fingers spreading the vulva of the vaginal orifice.

A psychopathic male adult drew his Tree so that it actually looked like a person sitting on a stump. On one side of the pseudo-human figure the buttocks were emphasized and on the other side was a projection that suggested an erect phallus. In the P-D-I the patient stated quite frankly that the Tree reminded him of a male, and he called the examiner's attention to the anatomical characteristics aforementioned.

An obsessive-compulsive neurotic female who at once rebelled against femininity in general, and her own lack of physical charm in particular, drew a beautiful young girl with her dress so draped that the viewer got the impression that the figure had a large and erect penis.

In the P-D-I the patient gave evidence which strongly supported the previously formed suspicion that she suffered with penis-envy.

F. Movement. A subject can express by the drawing only frank movement for House, Tree, and Person. The frequency of such expression, however, is in the reverse order, for obvious reasons.

When a subject depicts his House in motion (and such movement must be catastrophic, as tilting or collapsing), the examiner will always regard such depiction as at least pathoformic, and usually pathological.

Movement of the Tree expressed by the drawing only will usually be found to be violent motion, since only some powerful natural phenomenon or human destructive action can produce a distortion of the Tree's position sufficient to suggest movement. A psychopathic male, who was reacting strongly and pathologically to his attempted adjustment at the heterosexual level through marriage, drew a Tree that was leaning far over to the right with the lowest branches almost touching the ground. This was interpreted as representing: (1) his feeling that forces in his environment were overwhelming him; (2) his very strong attempts to maintain adequate contact at the reality level (to maintain the integrity of his personality).

Movement in the Person indicated by the drawing only, in contrast to that of Tree and House, and particularly the latter, need not be either pathoformic or pathological. On the contrary it can express the subject's feeling of satisfactory adjustment. Usually the type of movement (as skating, playing, working, fighting, etc.) will speak for itself.

A patient with a markedly advanced paranoid condition presented himself for examination, because he felt that he might well need institutionalization. He drew a Person playing basketball, about to shoot a goal, but the Person's back was almost completely turned toward the viewer and there was the strong suggestion that the Person was playing by himself. Two weeks later this same patient drew a rigid, enormously - shouldered

boxer with his back turned to the viewer, and shortly thereafter he was institutionalized permanently.

In general, interpretation of movement is based upon the character of the movement: that is, whether it is mild or violent, voluntary or forced, pleasant or unpleasant, and so on.

G. Presentation Method. The examiner is concerned here with two things: (1) the atypical use of methods of showing details by implication; (2) the directness and *reality* of the methods employed.

First, the examiner will wish to differentiate between the healthy use of the shading (to indicate foliage on the Tree by implication, for example) and the unhealthy use of shading (which is believed always to be indicative of anxiety). The points to be considered are: (1) the amount of time consumed in the production of the shading; (2) the physical force with which the shading is produced; (3) reinforced shading (shading returned to compulsively during this or subsequent wholes or the P-D-I). Healthy shading (shading used only for the presentation of details by implication) is produced quickly; is drawn without heavy strokes; is not returned to.

There are several types of deviation from reality; one may be called the evasive method. The subject may draw what appears to be a façade for the House (such a presentation gives no suggestion whatever of three dimensionality; appears merely to be a sort of mask or "false-front"). The subject may draw a "stick" Person only; attempt to justify his refusal to draw as good a Person as he could on the ground that a "stick" Person is acceptable in cartoons.

Another is the so-called "double-perspective," in which both ends and a side of the House are presented simultaneously. Such a presentation by a subject of below average intelligence does not demand a "P" rating (though it obviously does so if the subject is, or has recently been, of average or higher intelligence).

There is also what may be called "triple-perspective." In this case the neurotic subject, by attempting to show all four sides of the House simultaneous-

ly, appears to symbolize: (1) his desire to know everything that is going on about him; (2) his over-concern with what those in his environment feel about him. He tries in short, to structure completely all superficial aspects of the self (regarding the House as a self-portrait).

Those undergoing organic deterioration find it difficult to maintain the concept of a three-dimensional House and produce instead what may be called a two-planed affair. Initially, the House is begun as if the conventional picture of a House were to be presented; ultimately, however, the subject draws what is tantamount to a blueprint of the House.

A definitely pathological presentation was that of an epileptic with mild organic deterioration who drew the front wall and a sidewall of a cabin—but they were not drawn as connected. He drew them several inches apart on his page, he said, because the two walls of that cabin could not actually be seen simultaneously because of thick undergrowth near the cabin.

Occasionally a subject will from the beginning produce a blueprint or floor plan of his House. He should be permitted to complete it without comment from the examiner, for this type of depiction is markedly deviant from the average, and the fact that it cannot be scored adequately from a quantitative standpoint is of little consequence. It appears always to show a severe conflict in the home situation. By this floor plan presentation the subject can structure the entire situation and, in effect, lay bare to the examiner the relationships involved. The tendency of such subjects to illustrate their feeling toward the problems presented by the various rooms (living-room, meeting people; bedroom, sex; bathroom, elimination, hygiene, etc.), or their customary occupants by unconsciously altering the rooms' size, and occasionally their location, is startling.

These evasions on the one hand and lapses from reality on the other in the attempt at representation of 3-dimensionality, are perhaps in that order to be regarded as potentially and actually pathologic responses.

H. Consistency. Absolute consistency is not to be expected from the standpoint of perspective, since there are so very many opportunities for the expression of individual differences (as a matter of fact absolute consistency is apparently pathological). Nonetheless one should expect a reasonable amount of consistency. Unfortunately at the moment the term "reasonable amount" cannot be given a really satisfactory objective definition.

IV. TIME

It is believed that an evaluation of the amount of time consumed by the subject and the use to which that time has been put during the drawing phase of the H-T-P and the subsequent P-D-I, can provide the examiner with information concerning the significance to the subject of the given wholes and the parts thereof.

A. Total Time Consumed vs. Quality of Drawing. If the drawing is of definitely superior quality, one need not be alarmed about the patient's personality integration even though the patient consumes a rather great amount of time. The acid test is the answer to the question, "Do the number of details and method of their presentation justify the time consumed?" If the answer thereto is, "Yes," then the subject would not get a *P* rating on the score of time consumption. If the total time consumed (that is, the time for all three drawings summed up) is less than 2 minutes, or greater than 30 minutes, the examiner should strongly suspect the presence of some abnormal factor in the absence of definite evidence to the contrary.

B. Whole vs. Quality. The criterion here is much the same as in the previous subhead, except for the fact that here we are referring to the wholes as individual wholes. If the answer to the question, "Is the amount of time consumed in producing this House, this Tree, or this Person, justified by the number of details and the manner of their presentation?" is, "Yes," then no *P* factor is to be scored.

C. Initial Latency. Anastasi and Foley (6), in their study of the spontaneous

drawings of the "abnormal," found that the "abnormal" tended to have a longer initial latency than did the "normal." Since, however, their subjects were permitted to decide what their first drawings would be, it cannot be assumed that the same relationship exists between the "normal" and the "abnormal" on the H-T-P.

Thus far, evidence has tended to show that it is only the "abnormal" who require a period of time in which to get "set," so to speak, for the task before actually beginning to draw a given whole. If a subject does not begin to draw his House, or his Tree, or his Person within 30 seconds after the instructions have been given, the examiner should regard the delay as pathoformic. Any such delay strongly suggests conflict, and the examiner will always try to identify the factors producing the conflict by careful questioning in the post-drawing interrogation session.

D. Intra-Whole Pause. An *intra-whole pause* is a definite cessation of the act of drawing (for more than a very few seconds at any time) once the task itself has been begun. An intra-whole pause of more than 5 seconds may apparently be regarded as *prima facie* evidence of conflict, in the absence of convincing evidence to the contrary.

The particular part of the whole being drawn, just drawn, or subsequently drawn, will usually offer some clue as to the cause of conflict. For example, subjects who are sexually maladjusted frequently pause for a considerable length of time once the waistline of the Person has been reached before they can bring themselves to draw the pelvis—the area of conflict.

E. Comment Pause. The amount of latency time consumed by the subject in any spontaneous or post-drawing comment which the subject himself terminates abruptly and without completing should be noted. The amount of time in such an instance is the time that elapses between cessation of the comment and the resumption thereof. Follow-up interrogation is a "must" procedure in such instances.

F. Consistency. The examiner may expect to find some reasonable consistency. But in estimating consistency of time consumption, he must take into consideration the fact that ordinarily the House and the Person require more time for adequate production than the Tree, since much of the last-named may be easily produced by implication, and since the number of details for the Tree (unless the subject is overly meticulous and insists upon drawing out carefully each two-dimensional leaf) is less than that for the other items. Any great consumption of time under any of the foregoing headings, however, may be presumed to represent strong positive or negative personal feelings toward the actual whole drawn or some part of it, or the concept symbolically represented by the whole, or some part of the whole. Any extremely scant consumption of time appears to indicate rejection of the task and/or rejection of the object, idea, or situation symbolized by the whole for the subject.

V. LINE QUALITY

A. Motor Control. The average person should have little difficulty drawing relatively straight lines. His "corners" should be rather sharply defined, and his "curved lines" free-flowing and controlled. Impairment in motor control as shown by deviations from the foregoing description suggests some functional maladjustment of the personality, or some central nervous system disorder, with the degree of deviation a partial measure of the magnitude of the organic or the functional disturbance. It must be remembered, however, that individuals who have spent much of their lives engaged in heavy manual labor cannot be expected to manipulate as relatively delicate a tool as a pencil or a crayon with anything approaching the facility of a clerk, and the examiner must be careful not to assume that ineptitude due to occupation is symptomatic of organic nervous disease such as early arteriosclerosis.

B. Force. Heavy black lines drawn by a subject who does not suffer from a central nervous system disorder are to be

appraised in accordance with the generality and specificity of their employment. For example: (1) if heavy lines are drawn *throughout* a given whole, the presence of a generalized tension may be presumed; (2) if such lines are used in the presentation of a specific detail within a whole, the examiner may presume (a) a fixation upon the object so drawn (the hand of a Person viewed as a source of guilt, for example) and/or (b) hostility, suppressed or overt, against the item drawn or that which the item symbolizes; (3) if the heavy lines are the peripheral lines of the House, the Tree, or the Person, and other lines within those wholes are not as heavy, one may suspect that the subject is striving hard to maintain personality balance, a striving of which he is perhaps unpleasantly aware; (4) if the heavy lines are the endwall lines of the House or the trunk lines of the Tree, the suggestion seems to be that the patient is struggling to maintain contact with reality and to suppress a tendency to secure satisfaction in phantasy; (5) a very heavy groundline is usually interpreted as representing feelings of anxiety occasioned by relationships at the reality level; (6) heavy lines used only to outline the roof of the House suggest (viewing the House as a self-portrait) emphasis upon phantasy as a source of satisfaction with concomitant feelings of anxiety.

Extremely faint lines, if they are employed throughout the three wholes, are interpreted as indicating a generalized feeling of inadequacy accompanied by indecision and fear of defeat. If the lines become progressively fainter from House through Person, one may suspect the presence of generalized anxiety and/or depression. If faint lines are employed only in the depiction of certain specific details within a given whole, they are believed to represent a definite reluctance upon the part of the subject to express the detail (or details) in question because of what it (or they) represents actually or symbolically.

C. Type. (The use of shading has been discussed under III Perspective G. Presentation Method, q. v.).

The examiner will be interested first in answering the following questions concerning the characteristics of the lines employed by the subject: (1) "Are they interrupted or continuous?", (2) "Are they always, or almost always, rigid and straight, or are they always, or almost always, flowing and curved?"

Persistent use of the sketchy, interrupted line, at best, appears to indicate a need for exactitude and meticulousness; at worst (and particularly if the line is drawn extremely slowly) it is a pathoformic sign. The rigid, straight line is frequently found to be an overt expression of internal rigidity. Usually the curving line is a healthy sign although it may also indicate distaste for convention and/or restriction.

D. Consistency. The House, as a rule, requires straight lines. The Person generally demands many curved lines. The Tree usually requires a combination of the two. Variation from the conventional type of line for a given whole is apparently pathoformic; so also is marked type and force vacillation within a given whole.

VI. CRITICALITY

By *criticality* is meant (a) the critical attitude of the subject, and (b) the effort of the subject to do something about that which he has criticised as incorrect or inadequate.

The ability to view one's work objectively, to criticise it, and to profit by that criticism is one of the first intellectual functions to suffer from the presence of strong emotionality and/or organic deteriorative processes. It follows, therefore, that it should be profitable to analyze the flaws identified by the subject in his drawing of House, Tree, and Person, to determine what remedial steps he took and how successful they were.

A. Verbal. Verbal criticism, as the term implies, consists of criticism orally expressed. It is of several types: first, there is the type of spontaneous comment wherein the subject denounces the task at hand as unfair; second, the subject may attempt to excuse what he regards as his ineptitude, either by remarking that, when

he went to school, students were not taught to draw, or by stating that his hands have grown stiff with old age (or making some equivalent comment); third, the subject may say, "See! This is all out of proportion," or, "I am nervous; look at how crooked these lines are." Only the second and third are real criticisms, and only the third reveals real critical ability. Some comments of this sort are not uncommon. However, when they become excessive they are to be regarded as pathoformic, particularly when there is no concomitant or subsequent attempt at correction of the verbally identified flaw or flaws.

B. Active. There may be: (1) abandonment of an incompletely whole with the resumption of the drawing elsewhere on the form page, without erasure of the abandoned whole. This is believed to be mildly pathoformic, since it constitutes a somewhat negativistic reaction on the part of the subject; (2) erasure *without* attempt at re-drawing. This is usually restricted to a single detail, one which apparently has aroused a strong conflict within the subject; he is able to produce the detail once, but not twice; (3) erasure *with* re-drawing: if the erasure with re-drawing results in improvement, it is to be regarded as a favorable sign. It may, however, be definitely pathoformic, if the attempts at correction are found to represent hypermeticulousness, a futile attempt to attain perfection or there is erasure with subsequent deterioration of form quality, which would imply: (a) an extremely strong emotional reaction to the object being drawn or what it symbolizes for the subject; or (b) the presence of an organic deteriorative factor; or both.

Persistent erasure and redrawing of any part of a given whole strongly suggests conflict with that particular detail as an actuality or as a symbol.

C. Consistency. It is assumed (and clinical experience appears to justify this assumption) that the well-integrated individual's self-critical attitude will remain fairly constant throughout the production of the three drawings. Obviously the drawings will vary greatly as to

meaning from subject to subject, the amount of detail needed for their satisfactory production, etc., will likewise vary, but there appears to be no reason why the standard of excellence set by the individual should not maintain its constancy, all else being equal. Absence of any effort at correction on the part of the person of an intellectual level of average or better is almost pathognomonic, unless the subject's productions are of very high calibre.

VII. ATTITUDE TOWARD THE TASK

It is presumed that an appraisal of the attitude exhibited by the subject toward the H-T-P as a totality will indicate his willingness to accept a new and perhaps difficult task; that his attitude toward the wholes separately will be influenced by associations aroused by the specific whole or some part thereof.

A. Whole Task. The continuum here begins with "reasonably willing acceptance," and branches off into two directions: (1) through eager acceptance to hyperegotism; and (2) through indifference, defeatism, and abandonment, to rejection. Extreme variation from reasonable willingness must be regarded as suspicious. However, mild changes in attitude are to be expected: for example, many individuals of average intelligence and well-integrated personalities rebel initially, but gradually become more willing as they realize the task is not too great for their abilities.

B. Specific Wholes. Marked variation from reasonably willing acceptance of any of the three tasks (House, Tree, and Person) is certainly pathoformic, and it may well be pathological. In the absence of conflict, frustration, etc., there seems to be no reason to believe that the subject's attitude toward the individual wholes will vary widely (it did not do so with the reasonably well-adjusted subjects of the quantitative standardization group).

VIII. DRIVE

A. Amount. The examiner will wish to assess, albeit crudely, the drive of the

subject. He will be on the alert for evidence of psychomotor increase, decrease, or fluctuation (and the point or points of occurrence).

B. Control. The H-T-P, which tends to arouse great emotionality within the subject and which affords the examiner an opportunity to keep the subject under close inspection (of which the subject is often not aware), should provide the examiner with valuable clues concerning the subject's stimulability and his ability to inhibit his impulses.

C. Consistency. It is to be expected that the average individual will show mild fatigue by the time he has completed his Person. Marked fatigability, however, is certainly to be regarded as pathoformic and appears to indicate the presence of a depression of mood which may or may not be accompanied by some other factor producing a diminution of efficiency.

Marked psychomotor increase is presumed to be pathoformic. It suggests an excessive stimulability with concomitant limited inhibitory power. A persistent psychomotor decrease suggests the presence of an organic factor.

Scatter is to be regarded as highly suspicious. It may presumably be explainable on the basis of the individual's reaction to the whole being drawn or discussed or some part or parts thereof.

IX. COMMENTS

Comments may be either verbal or written. Written comments, which usually consist of the names of persons, streets, trees, etc., or numbers, but which may also be geometric figures or indescribable doodlings that have significance to the subject, have thus far proven in almost each instance to be at least pathoformic. They seem to represent: (1) a general compulsive need to structure the situation as completely as possible (indicative of a basic insecurity); or (2) a specific compulsive need to compensate for an obsessive idea or feeling, which has been activated by something in the drawing or the post-drawing situation. Comments may be either spontaneous or examiner-induced.

It has been found to be most practicable to analyze comments in accordance with the particular phase of the H-T-P in which they are produced; as, drawing or post-drawing. It will be found that during the drawing phase most comments are spontaneous, since the examiner will at that time refrain as much as possible from doing anything that might interfere with any verbal expression by the subject which might be induced by the "pencil-release" factor. In the post-drawing phase, of course, most of the comments will be induced by the examiner's direct or indirect questions. However, when spontaneous comments do occur in the post-drawing phase, they are usually found to be revealing.

A. Drawing-Phase Comments. It has been found that the drawing of House, Tree, and Person and/or the subsequent discussion thereof frequently arouses in the subject strong emotional reactions as the result of which the subject is able or compelled to verbalize material which he has hitherto suppressed or found inexpressible. It follows, therefore, that it can be highly profitable to analyze the comments of the subject made spontaneously while he is engaged in the act of drawing his House, Tree, and Person, or discussing them in the P-D-I.

(1) *Volume.* The complete absence of spontaneous comments may, in effect, offer supportive evidence to suspicion that the subject tends to withdraw; however, many persons with well-adjusted personalities make no spontaneous comments whatever. The pathoformicity of the absence of spontaneous comments may in part be assayed by a consideration of the subject's general attitude toward the whole being drawn or discussed. Far more significant than the absence of comments are: (1) the presence of an excessive number of comments; and (2) the verbalization of material which at first sight may appear to be wholly irrelevant or bizarre.

It is not uncommon to have subjects of dull-average, average, or even of above average intelligence, with relatively well-integrated personalities, resort to a number of so-called "alibi" remarks, such as,

"They didn't teach drawing when I went to school," or, "I never could learn to draw."

Occasionally while they are producing House, Tree, or Person, subjects will express verbally feelings of anxiety, inadequacy, and hostility in such volume that the examiner cannot reduce them to writing verbatim. In such instances, however, he will do all he can to record the major thema expressed.

The following samples will give the reader an idea of what the examiner may get in the way of spontaneous comments at times.

A 65-year-old psychoneurotic woman whose guilt feelings, obsessions, suspicions of her husband's infidelity, etc., were so intense and so completely resistive to psychotherapy and even shock therapy that a pre-frontal lobotomy was to be performed upon her the following day, had this to say while she was drawing her House:

"That's something I never did in my life is to draw. Shall I draw it this way? (*horizontally*) You wouldn't live in this. You wouldn't accept my architecture. You wouldn't accept this."

Examiner: "Why do you say that?"

Subject: "I don't know whether the foundation's solid, to begin with and the windows—"

Examiner (*as patient becomes very tense and is visibly worried by her inability to draw well*): "Just do the best you can; don't worry too much about it."

Subject: "You're very encouraging. Let's see, my windows are not all the same. You wouldn't accept me as a carpenter to begin with. Are you looking at me? That's what puzzles me, that roof! How am I going to get my porch up there, and those steps?"

(*At this point the subject began to use an eraser as a ruler, and when she was told not to do that, she tried to erase everything that she had drawn before.*)

Subject: "Now where's my door? I've got my windows in the wrong place. I'll put my door here; how would that do, doctor? Let's see, would I be cheating if I looked to see which side the doorknob's on? Have some steps going up to it:

would that be all right? There's the foundation. Think it would be better architecture to have the small windows in the side? I believe it would. Is that a baby crying? Does it cry that way all the time? Not very neat construction that isn't. Is this a test of your nervousness? Your neatness? It could be interesting if you didn't get so nervous."

Examiner: "Why do you get nervous, Mrs. C.?"

Subject: "It's my nature—What time is it, have you any idea?—You wouldn't live in this; foundation's not solid, not secure."

Examiner: "Why do you say that the foundation's not solid?"

Subject. "It was built so quickly—insecure—Oh, I envy anyone who can sit down and do what you are doing; be sure of it. What is it? I am the master of my fate; the captain of my soul? Do you suppose it could be done for me?"

Examiner: "Why do you think it couldn't?"

Subject: "I think maybe it's my age—I think the physicians know what they are doing, but at my age do you suppose you can get everything back; those things that have been lost and to know at all times what you are doing?"

Her constant reference to the foundation of her House symbolized her feeling that the foundation of her own home situation had been shattered either by her husband's frank unfaithfulness or by her own suspicions—she was never sure just what the objective fact actually was.

The outstanding symptoms, however, were her marked distractability and her tremendous and painful uncertainty and feeling of inadequacy.

These comments were made at intervals during the 27 minutes, 35 seconds the subject took to draw her House.

A young man of above average intelligence who was exhibiting generalized anxiety, many phobias, and certain obsessive-compulsive reactions, made the following comments while drawing his Tree: (1) "Copy? You want me to look at the paper and draw it?" (2) "I'd draw an evergreen, but you said you wanted a

Tree." Examiner: "Why do you feel that an evergreen is not a Tree?" A. "It'd be a devil of a lot easier for me; (*at this point the subject erased all that he had drawn of the deciduous tree that he had originally begun to draw*). I've tried drawing this before. I had a squirrel sitting out on a post at school." (3) "Now if I was drawing a Tree and putting it in the yard of my house, that's all the Tree I'd draw."

His first comment appears to represent his strong need to have all tasks specifically defined at almost incredible length, for he had already drawn a House, and by this time he should have understood that the drawn wholes were to be of his own creation. The second comment confused the examiner at first, because it seemed almost bizarre. It was discovered in the P-D-I, however, that the particular evergreen that the subject drew for his Tree had been drawn by him many times before; it reminded him very much of his mother, with whom he identified it so strongly that apparently he could not bring himself to regard his Tree-stereotype as a Tree only. His last comment served to make formal identification of the location of the actual Tree of which his drawing was a reproduction. In the P-D-I it proved impossible for him to state definitely whether the drawn Tree was in the yard of his parental home or of his present home, which, in turn, seems to symbolize clearly his own "home-vacillation."

A schizoid male, who was temporarily impotent sexually and who had tried to "lose himself" in his work for a number of years, had the following to say spontaneously while he was engaged in drawing his Person (an elderly male invalid sitting in a bassinet-like chair, staring into a fireplace):

"Cartoon, or what?" *The subject sighed while beginning to draw his Person's abdomen. A few seconds later the examiner noticed that the subject was apparently determined to draw a bust only, and repeated the original instructions to draw the entire Person. "Well, I'll see if I can make it all in, then."* *The subject*

sighed while drawing the lower vest line. While drawing the collar he commented: "Got the damned thing out of proportion. I'll make him a little runt like Carter Glass." (Laughing.) The subject coughed and then hummed while drawing the eye and eyebrows. While he was drawing the mouth, he exclaimed: "Did you see that atrocious thing in *Time*? Somebody dug up a mummy 100 years old!" While he was shading the Person's tie, he said: "I reckon this is an old man sitting in his chair with his bathrobe or blanket, or something on." The subject then hummed and whistled a bit. During his drawing of the back of the fireplace, the subject remarked: "Can't you be any warmer than that looking at my fireplace?" His final comment, made while he was shading the hearth material, was: "Convalescent."

It will be seen that initially the subject expressed hostility by: (1) suggesting that he would like to caricature his Person; (2) ignoring the instructions to draw the whole Person. By the time the Person was half-completed he was trying tentatively to make it appear that the proceeding was of no particular import; might be regarded as a sort of unpleasant joke. At the end the subject had the drawn Person in his living-room; almost acknowledged the Person as a self-portrait. His prognostic comment, "Convalescent," was later borne out clinically.

These comments were made at intervals during the fifty minutes he took to produce his Person.

A possible explanation of the dynamics of the "pencil-release" factor is the following: When that particular element of the total personality which has been engaged in defending the Ego by suppressing verbalization of specific material becomes occupied, so to speak, with the act of drawing, the previously suppressed material can be released for expression.

(2) *Relevance.* The continuum here runs from superfluous, through irrelevant, to bizarre.

A superfluous, spontaneous comment, for example, is the verbal definition of a part that demands no definition: as, "I'll put this necktie on him." This appears

in many instances to be: (1) a manifestation of a need to structure the situation with more than average meticulousness, and thus to represent an underlying insecurity; (2) an attempt to ease test-situational tension through verbalization.

An irrelevant comment is one that has nothing to do with the immediate task at hand; for example, "You say this is your first day here?" (Referring to a remark the examiner had made previously while establishing rapport.) Careful analysis of seemingly irrelevant remarks can be well worthwhile: one psychoneurotic young woman remarked, "I always draw a Tree like that." The remark was made in a peculiarly bitter tone of voice. In the post-drawing session the examiner questioned the subject closely concerning this remark and was rewarded by a vivid account of a painful traumatic experience that the subject had had some years before in art school, and which she had concealed previously.

Frankly bizarre were the comments made by a catatonic schizophrenic while she was drawing her House: "Eight days instead of one—seconds though—eight—sixty seconds—leap year has sixty-five, I believe it does.—Twenty days in March.—Imagine—Ingles." (Made at varied intervals as indicated by the dashes.) After she had completed her drawing she wrote "Has 60; Can't 820 in March" on the form page. This comment is patently pathological.

(3) *Range.* A rather wide range of topics is not necessarily an unhealthy sign, for all the topics may be relevant to the drawing at hand, but a relatively wide range of topics that is irrelevant is to be regarded as highly suspicious. An hypochondriacal psychoneurotic woman, for example, gave what amounted to a rather complete, but very disconnected, auto-biographical sketch while she was drawing.

(4) *Subjectivity.* Ideas of reference and ideas of persecution often are given rather free expression (due apparently to the "pencil-release" factor) and they more or less speak for themselves.

(5) *Emotionality.* Many subjects become highly emotional while drawing or

during the post-drawing interrogation, presumably because of the expression (through drawing, or through verbalization, or both) of material hitherto suppressed. It is imperative that the examiner make as careful and complete a record as possible of any emotion exhibited by the subject no matter how minor it may be.

Any subject, no matter how well-adjusted he is, may exhibit certain symptoms of test-situation fright. However, neither persistent minor emotional expressions, major emotional expressions, nor a marked flattening of affect is to be expected in the absence of personality imbalance or maladjustment. *P*-factor assignment will depend upon the intensity, duration, and type of the emotion shown by the subject.

(6) *Point of Occurrence.* It is postulated that spontaneous comments never occur without some definite reason. It is believed that the most important single factor provoking a spontaneous comment is the part of the given whole which the subject has just completed, is working upon, or is about to draw; or the question that has just been asked in the post-drawing interrogation session. The amount of time that has elapsed may give the examiner a clue as to the degree of conflict existing.

Closer investigation may reveal that a spontaneous remark which at first glance appeared to be innocuous is actually pathoformic. Spontaneous remarks, of course, are often significant of themselves, but they are usually found to be even more meaningful when they are evaluated in reference to their point of occurrence. In short, a single comment may have more than one implication.

It is not unusual to have a subject protest, perhaps even rather forcefully, against being asked to draw; and it is not uncommon for him to make an immediate post-drawing-spontaneous comment, attempting to account for what he regards as the inadequacy of his production.

All else being equal, those spontaneous comments that occur some time after the drawing of a whole has been undertaken and before it has been completed

and during post-drawing interrogation are the most significant.

B. Post-Drawing. The rather lengthy discussion of the P-D-I in Chapter 2 should give a reasonably comprehensive picture of the specific purpose of the P-D-I. However, it has been found well worthwhile to analyze the subject's responses, both spontaneous and examiner-induced, made during the post-drawing phase from the standpoints described in some detail below:

(1) *Volume.* The absence of a comment in the P-D-I is certainly pathological, for the examiner is engaged in direct questioning. The answer, "I don't know," is not to be construed as *no answer*; but neither may it be accepted as a satisfactory answer. Since the questions are specific, and at times restrictive, that which constitutes a terse or a verbose answer is not the same for all 64 questions. One might be surprised to receive a more wordy answer than, "Man," or, "Woman," to the question, "Is that a man or a woman?" But it would be strange indeed if one received less than several words in response to the question, "What is he thinking about?" In short, relativity enters into the matter of interpretation to a very great extent.

The longest spontaneously produced series of comments that the author has ever experienced was made by a markedly psychoneurotic male, who, after he had answered question T22, went into a trance-like state and free associated to the extent of several thousand words concerning his drawn Tree and a picture containing several trees (none of which resembled the Tree he drew) which was hanging on the wall of the examining room.

(2) *Relevance.* A superfluous response is, "Yes, that's a man; you can tell because he has a mustache," in response to P1. An irrelevant response is the answer of a pre-psychotic to P2, "A hundred years old; I'm 27 myself." A frankly bizarre response was the reply given to H14 by an excited patient, "All kinds of weather. It's snow, summer, fall, rain, dry, everything!"

(3) *Range.* In post-drawing inter-

rogation, the range of response is more or less restricted, at least theoretically, by the questions themselves. Any wandering afield is to be regarded as possibly pathoformic.

(4) *Subjectivity.* The attempt here is to determine the degree of identification of the subject with any of the drawn wholes and the character of that identification. An adolescent psychopathic male had drawn a Tree that had many masculine body characteristics; protruding from the trunk of the Tree was a short branch which resembled an erect penis. Regarding the Tree as a self-portrait, there appeared to be overemphasis by the subject of his presumed object of preoccupation. In answer to T10, the subject responded immediately, "I'm looking down at it." And he placed strong emphasis upon the word *it*.

(5) *Reality.* As was suggested, at considerable length in the discussion of the P-D-I in Chapter 2, the subject's responses in the P-D-I can provide the examiner with information concerning the subject's grasp of reality which, in turn, will aid in the appraisal of his general adjustment and also of his level of intelligence. Particularly helpful in this connection are the subject's responses to questions P1, P2, P6, T1, T6, T10, T12, T16, H1, H2, H7, H8, T20, T22, P12, P14, and his responses to the supplementary questions P18, T23, H15, and P20.

(6) *Emotionality.* Emotional manifestations are seen somewhat more frequently during the post-drawing questioning than during the production of the drawings themselves. Apparently the emotional expression occurs at this particular stage more readily than before because of the fact that hitherto suppressed material has been tapped. In some instances something closely akin to an abreaction seems to take place.

Major emotional manifestations, persistent minor emotional manifestations, or any marked flattening of affect, may be presumed to be highly suspicious. Indirect expressions of emotionality (and their presumptive cause) may be indicated by the responses to the supplementary questions beginning with H17. They

have been rather completely discussed in Chapter 2, q. v.

Into his post-drawing comments about the Person, the subject will be found often to give direct expression to his own feelings and his attitudes toward inter-personal relationships, both specific and general.

(7) *"Life."* The average, well-adjusted person sees his House as occupied (that is, containing some living being), the Tree and the Person as living. Responses on the P-D-I which indicate that the subject sees the House as temporarily unoccupied or deserted, the Tree as dying or dead, and the Person as unhealthy, dying or dead, appear to be definite indications of maladjustment and the lesser the degree of "life" ascribed to a given whole, and the greater the number of wholes which the subject sees as deviating from a "normal" state of "life," the greater may be suspected to be the degree of maladjustment of the subject.

(8) *Movement.* In the discussion of movement as actually depicted by and in the drawing itself (see subhead F under *Perspective* in this chapter), it was suggested that the House and the Tree had to be distorted markedly in order for movement therein to be expressed pictorially, and that such expression implied a major disturbance of personality. It was pointed out, however, that the Person's movement as shown pictorially did not necessarily involve any distortion—that its diagnostic significance depended on the quality of movement which might be determined only on the basis of the subject's response to questions on the P-D-I which would define the characteristics of the movement. For example, the examiner cannot assume that a given subject is relaxed and comfortable in most inter-personal relationships simply because he draws a Person obviously smiling and justifies his affirmative answer to P13 by calling attention to the smile, for follow-up interrogation may reveal that the drawn Person is smiling, "Because he's just killed his father whom he hates."

In his response to questions T11, 12, and 14 and to H14, the subject is afforded an opportunity to express feelings of

"induced" motion in the House and the Tree, and to assign to them certain values which may indicate clearly whether he feels the motion to be unpleasant or pleasant, compulsive or more or less voluntary, destructive or stimulating, etc., and from the characteristics which he assigns to the motion and his description of the causative agent, deductions may be made concerning the subject's feelings of pressure, rigidity, flexibility, and the probable source thereof in the areas presumably tapped by the given whole.

For example, a well-adjusted adult of average intelligence stated in response to question T11 that it was clear and warm; to T12, that a mild breeze was blowing; to T14, that the breeze was gentle and balmy. In sharp contrast are the replies of a deteriorated organic to the same questions: he said that a March gale was blowing; the wind was bitter cold; it would probably damage the Tree.

A catatonic schizophrenic, who had drawn an erect penis in the process of ejaculation for her Person, stated that she saw it moving in all directions and found it most exciting.

In general the examiner should view with suspicion responses which indicate extremes of weather (bad or good) in the drawings of all three wholes.

(9) *Cathexis*. From the subject's responses to post-drawing interrogation, the examiner can often glean valuable information concerning the ideas, situations, objects, people, etc., that the subject cathects, and their positive or negative valence will usually be apparent.

(10) *Consistency*. Consistency is least likely to be found in the post-drawing responses. The well-integrated individual, as a rule, presents in the post-drawing interrogative phase (as he does in general life) a reasonably consistent picture; so, at times, does the grossly maladjusted individual, but the examiner is not likely to be misled thereby.

C. Associations. (1) *Number*. There are very wide individual differences among well-adjusted people in the number of associations produced in reply to the post-drawing questions in general,

and to questions H9, H10, T17, T18, P9, P10, P18, T23 and H15, in particular.

(2) *Relevance*. A mildly irrelevant association is the reply to P9, "It reminds me of a fourth-grader trying to draw." A frankly bizarre association to H9 was given by a schizophrenic of long-standing, who replied, "Well, it makes you think of a picture, silver pictures." Examiner: "Why do you say that?" Answer: "Kite flying, mosquitoes." The examiner, "What do you think of when you think of *House*?" Answer: "Cinnamon, I taste it." Examiner: "Do you like the taste?" Answer: "Man, children."

(3) *Conventionality*. Of a group of thirty-eight medical students, twenty-one indicated that to them *House* meant *home*. For *Tree*, the most frequent response was some specific type of tree, with *shade* closely following in incidence. For *Person* the greatest number of responses (16) might all be grouped under the heading "opposite sex," (which would include *girl*, *fiancée*, and *woman*).

Significant responses are, for H10: "A place to live" (indicative of a feeling of non-belonging); for T17: "Lumber" (only dead or destroyed Trees become lumber); "Shelter" (need for protection); "Forest" (the interpretation of this response must depend upon further interrogation; one would wish to know, for example, whether *forest* implied a need for the company of contemporaries, or whether it had a fearful or oppressive feeling-connotation). A pathological response to P16, given by a strongly paranoid subject was, in part, "—most people are natural enemies through a mistake or error. Well, I'd better skip that. Just keep rubbing you the wrong way—to be simple."

(4) *Subjectivity*. The examiner is interested primarily in determining the degree of self-reference exhibited by the subject in his associations. One definitely maladjusted subject replied in response to H9, "The future!" At first sight this did not seem to be an unusual reply for the examiner assumed that the subject meant that she would like sometime in the future to possess such a House, but realizing that in the P-D-I nothing may be

taken for granted she continued with: "Why?" to which the subject made no reply. The examiner then asked: "What ideas come to your mind? Tell me anything at all, even if they are vague." To this the subject replied indignantly, "They are *not* vague; not at all! I think of writing as well as possible all the books I want to write. I don't care if they sell; I don't care if they are popular—as long as I know they're good. Whether they appeal to the average reader or not is irreverent!"

Another subjective (and revealing) response was the one made by a chronic alcoholic male, who said in answer to P10, "Well, I told you, Mr. Buck, he's waiting for his father to go over for the mail so he can get a bottle of beer. And the fence is over here. You can't see *me*, but I'm waiting for a bottle of beer too!"

(5) *Feeling Tone.* Bitterness, hate, fear, and other negatively-toned cathectic reactions speak for themselves and are to be assigned *P* factor symbols in accordance with their adjudged severity.

(6) *Consistency.* As previously stated, one need not expect too great or rigid consistency.

In attempting to assay the significance of certain responses in the P-D-I, the examiner must bear in mind that if it has been necessary to rephrase a question a number of times and/or to prod the subject considerably in order to get a reply, the subject's response must be appraised carefully indeed before much credence is placed in it, because it may (1) be the result of direct suggestion, or (2) a sort of desperation answer given in order to ward off further questioning along that particular line.

The examiner must be very careful lest he come to depend too much upon responses to the P-D-I and in the process overlook much of value from an interpretative standpoint within the drawings themselves. Subjects who have difficulty verbalizing or who flatly reject the P-D-I are not therefor to be assumed to have sterile H-T-P's by any means.

X. CONCEPTS

Once the examiner has completed his analysis of the subject's free-hand draw-

ings of House, Tree, and Person and his comments, both spontaneous and examiner-induced, concerning them, he will wish to synthesize the material thus gleaned and draw deductions concerning the subject's concepts of himself (viewing the whole as a self-portrait in each instance) and the concepts the subject has produced in solution of the problem presented by his drawing a House, a Tree, and a Person.

A. Content. I. House. Viewed as a self-portrait the subject's drawing of a House may provide the examiner with insightful material concerning:

(1) *The subject's psychosexual maturity and adjustment.* A female college professor, whose sexual maladjustment was made patent by the history and facts obtained from other sources, exhibited great difficulty dealing with sex symbols in her drawing of a House (her own incidentally). She could not, for example, permit the triangular window (female sex symbol) which is actually over the door of her home (and which she originally drew) to remain, but felt compelled to obscure it with lattice work. While she was drawing the triangular window, she remarked, "That damned window!" She found herself unable to draw the chimney (male sex symbol) at all. She expressed anxiety (through line-quality) in drawing the window of her bedroom.

(2) *The subject's accessibility.* A psychoneurotic female drew her House high up on a hill far from the road, reached by a winding devious pathway. There was a high picket fence about the yard, the gate of which was closed; the tiny steps made inadequate contact with a small door—a door which was one of the last items of the House to be drawn.

(3) *The subject's contact at the level of reality.*

The detail sequence and the emphasis upon groundline, ground floor windows, doors, and so on, appears to have a rather high degree of correlation with what may be called the permeability of the peripheral boundaries of the self or the subjects grasp of and interactability within reality. The more closely the detail sequence, the line quality, and the pro-

portional and positional relationship of the details approaches the average, presumably the better adjusted the subject is at the reality level.

(4) *The subject's feeling of intrapersonal balance.* An adult male pre-psychotic subject indicated his feeling of disorganization by his markedly atypical detail presentation sequence (a deviation which was completely obscured in the completed whole). He showed by his over-emphasis of the so-called border-lines (the end-wall lines, the roof lines, baseline) of the House his feelings of anxiety concomitant with his striving to maintain personality integrity.

A schizophrenic subject expressed his own personality disorganization by drawing a House that consisted of windows, door, chimney, roof, and so on, but the details had no connected relationship.

(5) *The degree of rigidity of the subject's personality.* A markedly anxious psychoneurotic indicated his great rigidity by: (1) drawing his House framed absolutely by the page's borders; (2) the over-meticulousness with which he drew; and (3) the definitive hair-splitting he exhibited in his spontaneous comments.

(6) *The relative roles played by the psychological past and future in the subject's psychological field.* Viewing the right side of the form page as the future, and left side of the form page as the past, at times it is possible from an analysis of detail volume, sequence, and emphasis, perspective, and so on, employed by the subject to secure worthwhile information concerning what may for brevity's sake be termed "temporal dominance." Evidence indicating that the psychological past plays a major role in the psychological field suggests a crippling fixation on events of the past; dominance of the psychological future suggests unhealthy striving toward possibly fictive goals.

The second approach to the consideration of each whole is to appraise it in the light of the quality of the concept evolved by the subject as a solution to the problem presented him by the drawing of a House.

The House, a dwelling place, and as such usually the scene of the most inti-

mate and satisfying or stressful and conflictual inter-personal contacts, symbolizes for most subjects:

(1) *Home as it now is.* Actually, of course, this will be as the subject "feels" it to be, for a subject almost never reproduces his home exactly.

(2) *Home as the subject would like it to be.* Medical students, for example, frequently draw what might be called "mansions," which appears to be an expression of their recognition of the social status conceded the physician in society today.

Since the subject's drawing of the House is frequently a composite picture of several houses, his House may be found to represent:

(1) *An unsatisfying home of the past.* A psychoneurotic male drew a log cabin in which his father (toward whom he had highly ambivalent feelings) had been born. The patient expressed himself as incensed that his father had been born there instead of in the large brick house which the family also owned. The subject felt that this relatively humble place of birth somehow degraded him.

(2) *A satisfying home of the past.* A mildly schizoid physician drew the home of his childhood with painful care; made spontaneous comments that expressed a strong desire to be able to return to that home (and the boyhood state) where he had been so happy and felt so secure.

(3) *The subject's attitude toward his family and/or his interpretation of his family's feeling toward him.* For example, a maladjusted male expressed his hostility toward, and his rejection of, his mother by markedly diminishing the size of the window of her bedroom and by stating that he would take the room in the House farthest from hers. An epileptic male indicated his feeling of rejection by his family by drawing a garage for a House. A psychopath indicated his feelings of being rejected by his family and his willingness to forgive by drawing a small figure (which he said was himself) in the doorway of the House. He had his arms outstretched toward four persons on the walkway who had their backs turned toward him. He identified

the four figures as sister, mother, father, and brother (the last named was dead, incidentally).

II. *Tree.* Viewed as a picture of the subject himself, the drawn Tree appears to represent:

(1) *The subject's subconscious picture of himself in relation to his psychological field in general.* It is believed that the Tree is peculiarly well adapted for such projection since malformation and distortions of growth and form, which by their very nature would be seen conventionally as strongly crippling in the drawing of a Person and would, therefore, presumably arouse defensive reactions within the subject, serve merely to lend realism to the drawing of a Tree.

To recapitulate very briefly that which has already been said at rather extensive length elsewhere in this chapter: the trunk of the Tree seems to represent the subject's feeling of basic power; the branches by their size and their positional relationship to the trunk and the drawing form page appear to indicate the subject's satisfaction-seeking resources; and the inter-relationship of the branches seems to express the flexibility and the organization of the modes of satisfaction-seeking available to the subject.

The interpretation of the root structure produced by the subject (whether voluntarily in the drawing phase or as the result of the examiner's request in the P-D-I) is not clearly established. It begins to appear that for most subjects the root structure represents at a more superficial level: (1) sources of elemental satisfaction; (2) stabilizing strength within the personality; and (3) at a somewhat deeper interpretative level, basic, elemental drives.

A psychoneurotic young woman drew a Tree that was a shattered, jagged trunk only, completely without branch structure. Later she stated that this seemed to her to symbolize her own unfulfilled and undeveloped life.

A very paranoid male, of high intelligence, who correctly felt that he might soon need institutionalization, drew a Tree that had a solid, sturdy trunk; powerful roots; huge branches that stretched

out defiantly and rigidly, but were not well drawn from a proportional standpoint; which clearly indicated strong feelings of environmental pressure. At the end, he contaminated his Tree by resorting to very poor use of shading. In this attempt to use shading as implication, he expressed strong anxiety. Two weeks later (at which time his institutionalization had become necessary) he drew a tremendous (in proportion to form page size) weeping willow with only the trunk lines closest to the ground showing any definite force as far as line quality was concerned. The entire Tree gave the impression of limp, hopelessly rigid defeat in striking contrast to the Tree of two weeks before which seemed to express rugged defiance. It is seldom indeed that a set of drawings exhibits such marked basic personality changes occurring in so brief a period of time.

Organic subjects tend to draw a one-dimensional Tree of stereotyped form, which appears to express graphically those subjects' basic feeling of inadequacy, incompetency, and progressive loss of efficiency.

(2) *The subject's subconscious picture of his development.* Scars, broken branches, and the like, seem to symbolize traumatic episodes which the subject feels were scarring. Variations in growth as indicated by unusual trunk size fluctuations, variations in branch symmetry, and so on, have been found to represent periods in the subject's past in which the environment was psychologically rich or poor from the standpoint of affording him satisfaction and stimulation.

(3) *The subject's psychosexual level and maturity.* A male patient with strong homosexual impulses seemed to indicate his bisexuality by drawing a Tree that had an unusual admixture of feminine and masculine characteristics; in the post-drawing interrogation session he verbalized his ambisexual attitudes freely.

A young female adult, with a well-developed character neurosis, drew first a sturdy trunk the shape of which appeared to be an almost photographic reproduction of a penis. After a brief pause, during which she exhibited strong

signs of tension, she hastily covered the upper portion of the trunk with curving, hair-like lines. The final production suggested "penetration" strongly.

(4) *The subject's contact with reality.* A markedly withdrawn subject indicated his preference for phantasy (and his rejection of reality) as a source of satisfaction by drawing his Tree with the trunk suspended above the groundline, with some tiny, one-dimensional roots providing the Tree's only contact with the ground, and with the Tree decapitated, so to speak, by the upper edge of the form page.

(5) *The subject's feeling of intrapersonal balance.* A young female adult, who shortly afterward developed a schizophrenic psychosis, indicated her feeling of impending disorganization of personality by drawing a Tree that was a most unusual mixture of diverse types of branch-structure depiction, one-dimensional, two-dimensional, implication, all without any real interrelationship.

The examiner can learn much concerning the subject's level of concept formation from both a quantitative and qualitative standpoint by an appraisal of the Tree as something besides a portrait of the subject.

The Tree may represent, for instance:

1. *Some person other than the subject.* A psychoneurotic male, for example, free-associated at tremendous length concerning his drawing of the Tree which, to him, so closely resembled his paramour as almost to be a portrait of her. In his verbalization he exhibited the intense guilt that his extra-marital sexual relations with the girl have occasioned him.

A deteriorated epileptic male who had difficulty at times in differentiating between his clergyman father and God, symbolized his feeling of relative impotence by drawing first a towering fir Tree (which was later found to stand for his father) and then a shadow cast by the Tree upon the ground to one side (in the P-D-I, the shadow, was discovered to represent the patient himself). A young male subject, who felt completely rejected by his mother, stated that his oak Tree looked like a woman with her back to

him. A badly maladjusted young boy felt compelled to draw two Trees; a deciduous Tree to the left, a fir Tree to the right. He then reversed the conventional sexuality of the Trees by saying that the deciduous Tree was his father, the fir Tree, his mother (in this reversal of sexuality he expressed somewhat cynically his view of the respective masculinity of his parents, and this view was later found to be correct).

III. *Person.* The Person as a living, or recently living, human-being lends itself well, of course, to direct self-portraiture, to projection of body-feeling, etc., but the very fact that it is a person at times arouses such intense feeling within certain paranoid and/or psychopathic subjects that they will flatly refuse to attempt to draw it.

Viewed as a portrait of the subject, the drawn Person may represent:

(1) *The subject as he now is.* Cosmetic flaws, physiological distortions, etc., are often reproduced faithfully and exactly (*but* the subject will usually reproduce them upon his drawn Person as if the drawn Person were his mirror-image; for example, if the subject has a finger missing from his *left* hand, the drawn Person will have a finger missing from his *right* hand).

A female college professor who was badly maladjusted sexually, drew for her Person a small girl holding a doll. In the P-D-I the professor first said that her drawn Person was a child in a fashion magazine. She soon amended this, however, to say that it was an artist's portrait of his daughter. Actually it would be difficult for one to find a more accurate, though obviously hypercritical, self-portrait, for if the subject were a small child, she would be free from the threat of sexual intercourse, and as a small child she could rule her dolls as dictatorially as she once ruled her children. In addition, she would be free from all adult responsibility. The subject's well-known fondness for exhibition of herself socially is indicated by the "posing" child.

(2) *The subject as he feels.* An adult epileptic illustrated with painful clarity his feeling of being "possessed" by his

disease by drawing a Person that was a recognizable likeness of himself (though not to him) and was in effect a marionette.

(3) *The subject as he would like to be.* A young woman (illegitimately pregnant) who had recently gone through a reactive depression, drew a dancer who was occupying the center of a stage and who was assured and physically very graceful—a marked contrast to the subject.

An adolescent boy, who was reacting with strong hostility toward parental rejection and environmental pressure in general, drew a large, muscular male whom he adorned with a badge and whom he armed with several pistols. He described his drawn Person as a Sheriff who was about to shoot a band of robbers. In this fashion he was able to express his feeling of hostility, and at the same time to indicate his awareness of social norms by having the aggression by proxy take a socially-acceptable form.

(4) *The subject's concept of his sexual role.* A post-encephalitic adult male who had engaged in uninhibited sexual activities at several levels drew a man with unshaven face, hairy chest, broad shoulders, huge penis and testicles; a figure which might be regarded as a stereotype of the "dominant male."

A sexually maladjusted, adult married woman expressed her feeling of sexual inadequacy by drawing a very unattractive female figure (denying femininity) with the hands clasped apprehensively in "pelvic defense" position (denying sexual approach).

(5) *The subject's attitude toward inter-personal relationships in general.* A male patient suffering from advanced paranoid condition drew his Person in absolute profile, with the body rigid, the broad brim of the hat lowered over the face so that visual contact could be made only with the consent of the drawn Person. In this way the subject depicted his own rigid unadaptiveness, his reluctance to make contact with other individuals.

A psychoneurotic adult female drew a female Person upon whose face was a look of apprehension, whose hands were held out hesitantly as if warding-off some

threatening figure, whose feet were turned to facilitate flight. In this fashion, the subject expressed the guilt and anxiety which she still felt in reaction to her recent illegitimate pregnancy.

Viewed as something other than a picture of the subject the drawn Person may represent:

(1) *The subject's attitude toward a specific inter-personal relationship.* A deeply nostalgic, borderline defective drew an elderly woman with arms outstretched toward the viewer. The subject said that this was a picture of her mother stretching her arms out to welcome her.

A psychoneurotic male drew a picture of a young female clad in slip only. He expressed himself as disgusted at his inability to make a better picture of the girl (his mistress) who, he said, was really very beautiful. The subject's emotionality, his vacillation, and the relatively inferior quality of this particular whole indicated his highly ambivalent feelings toward his relationship with his mistress.

(2) *Certain specific fears, obsessive beliefs, etc.* An obsessive-compulsive, elderly female, several weeks after a pre-frontal lobotomy, drew a young boy, whom she identified as, "So and so, Junior," the son of her husband by a servant girl. Then, with almost uncontrollable laughter, she said that she knew that there was no such child, that her husband would doubtless want to kill her if he had heard what she'd said, and so on. In this fashion her rigid, obsessive jealousy was reproduced, but without the bitter affect which had always accompanied it prior to the lobotomy.

Another obsessive-compulsive female drew what was obviously a self-portrait, but omitted the hands. She regarded her hands as the source of most of her difficulty. To her they were so contaminated that she did not dare to put out the milk bottles unless she wore rubber gloves, for fear she might poison the next person who touched the bottles.

(3) *The person in the subject's environment whom the subject most likes.* A well-adjusted young psychiatrist drew a recognizable picture of his fiancée.

(4) *The person in the subject's environment whom the subject most dislikes.* A psychopathic adolescent drew an excellent likeness of a ward attendant whom she hated. The subject frankly expressed her hostility toward this individual by drawing a gross and degrading caricature of the attendant in question and by making highly insulting remarks concerning her during the P-D-I.

(5) *A person toward whom the subject has ambivalent feelings.* A young adult male, with a well-developed character neurosis, drew a picture of his step-father—a man whom the subject hated with good reason because of the gross ill-treatment the subject had received at his hands; yet the subject felt (and expressed) admiration for the step-father's bravado and his ruthless ability to dominate the family.

To sum up, a consideration of the content of the disparate wholes can be very revealing. However, content must not be expected to provide the examiner with a diagnosis any more than a careful inspection of any of the other analytic points will do so, but it will often (as suggested) furnish valuable insightful clues into the attitudes, needs, fears, and so on, of the subject, which may help to make clearer the dynamics of a given case.

B. Conventionality. By *conventionality* is meant deviation from the average from the standpoint of the originality of the whole drawn. This particular subhead bears more than a superficial resemblance to the item of "originality" of the Rorschach; though it is obvious that in view of the relatively restricting limitations of the House, Tree, and Person, it is difficult for the subject to be as original on the H-T-P as he can be upon the Rorschach.

Since we are here interested in variations from the average, the concept produced may be considered to diverge from the average upon a 3-item continuum, ranging from *unusual* through *unconventional* to *pathological*.

An *unusual* concept is the drawing (by a physician) of a Person, a British tar of sailing-vessel days, stooping over to pick

up an obviously scented handkerchief, while a weather-beaten parrot hovers in the background. Such a concept must be given a rating of at least P-1, because it is a first degree variation from the average. The concept may reasonably be interpreted as representing a desire on the part of the subject to escape from the artificialities of his scientific, everyday life to a world where things are given a more realistic (or more elemental) value. In this instance it is to be noted that the censor element of the physician-subject's personality did its best to disguise his expression of the hitherto suppressed desire by compelling him to use a Person of another era; one who by the very nature of his profession and custom might be expected to "pick up" the owner of the handkerchief as well as the handkerchief itself, without occasioning surprise.

An *unconventional* concept is a House that looks exactly like a barn (and was so identified by the middle-aged female who drew it). It expressed her bitter feeling that she was regarded by her family as a mere beast of burden to be granted lodging and food as recompense for her labor.

Pathological concepts in many instances express great originality, but they are certainly not "healthy." Examples are: (a) the transparent "glass box" House, drawn by a markedly narcissistic, paranoid woman which expressed simultaneously her feeling of being watched by everyone and her willingness to exhibit herself in an enclosure that would limit contact to the visual mode; (b) the Tree (drawn by an elderly schizophrenic) of which less than half was actually shown on the form page. The trunk was drawn as if it had been bisected by the left lateral margin of the page; the branch structure was presented by a thin, deeply shaded area touching the page's top margin. In the P-D-I the subject said that the "best" part of her Tree was that which could not be seen (the part that did not make contact with reality presumably; the part that symbolized her phantasy world); (c) the Person produced by a young adult, female patient of above average intelligence. Her male

was drawn wired to a wooden cross; his head was bloody, but bandaged; his body was clad in trunks only; his right hand was bandaged; his left arm had been amputated crudely just below the elbow; his left foot was missing; his body was emaciated; his face was haggard and hollow-eyed. The interpretation was that the subject was expressing a savage and complete rejection of "man." Clinical evidence that she had never been able to adjust satisfactorily at the heterosexual level tended to confirm this interpretation. The scoring of this concept as P-3 was soon found to be justified, for shortly thereafter the subject rejected reality as completely as she had rejected "man" in her drawing.

C. Subjectivity. The attempt is to determine the degree of relationship of the object produced (the House, the Tree, and the Person) to the subject himself. For example, is the House the subject's own; the Tree one in his yard at home; the Person himself? In determining the degree of subjectivity (from the standpoint of pathology) the examiner must bear in mind that subjectivity may range from some evidence of a narrowing of the psychological horizon to obvious and convincing evidence of extreme ideas of self-reference.

D. Multiplicity. As has been illustrated, a given whole may represent a number of people. Thus far subjects of average adjustment have exhibited a tendency to restrict the "multiplicity" of personalities represented by a drawn whole to two (one of which is the subject). If the identity of a given whole is restricted to self-portraiture alone, or if it is multiplied to represent as many as four persons, maladjustment is to be suspected.

E. Valence. It appears that one index of maladjustment is the intensity of the negative valence ascribed to the drawn wholes by the subject. When two or more wholes are said by the subject to represent persons or situations decidedly unpleasant to him, maladjustment is definitely to be suspected.

F. Organization. In a sense this is to be regarded as a qualitative appraisal of

the proportional and spatial relationships of the details within a given whole. Subjects suffering from organic deterioration tend to produce wholes in which the details appear to have little relationship to each other or to the whole as a totality, and the relationship expressed in the drawings of subjects suffering from advanced schizophrenia at times is even more dilapidated. It is believed that organizational ability may be interfered with by both emotional and organic factors. It appears that: (1) if organizational difficulty is shown in all three wholes, a major emotional disturbance or a major organic disturbance, or both, is to be suspected; (2) if organizational difficulty is shown in less than three wholes, the disturbance is more likely to be functional than organic; (3) if the subject experiences organizational difficulty for one whole only, the disturbance is almost certainly functional only; (4) if organization for all three wholes is rather good, the basic structure of the subject's personality may be assumed to be rather strong even in the presence of a fairly large number of pathoformic signs.

G. Consistency. While quantitative scoring has shown that it is a rare thing indeed for the House, the Tree, and the Person all to be of exactly the same level, there should not be too much difference in the calibre of the disparate wholes from a quantitative standpoint. Any considerable variance (as, for instance, more than one classification level either way) demands explanation.

The examiner will wish to appraise consistency from the standpoint of the *execution of the plan*. As a general thing, except for certain mechanical difficulties presented by the drawing itself, a plan once formulated will be executed by the subject without too much hesitancy and/or vacillation. Marked "detail-conflict" (for example, inability to complete the pelvic region or marked preoccupation with the pelvic region), or marked vacillation, such as inability to permit an arm to remain in its initial or any of several subsequent positions, is to be regarded as at least a second degree variation from the average, and to be

scored P-2 (the examiner will wish to do his best to determine the cause for such variance in execution).

Perfect consistency may itself be regarded as pathoformic, for just as it has been seen clinically that the individual who has several D1's in his quantitative scoring is probably a better adjusted individual than the one who shows none, so one may expect the better adjusted individual not to exhibit a wholly uniform picture as to concept-quality: it seems unreasonable to assume that the three items, House, Tree, and Person, should have complete or approximately complete equality of value from any subject's point of view.

It is to be expected that any subject, no matter how well-adjusted and integrated his personality may be, and no matter how slight the pressure may be from his environment, will show at least several P-factors. A complete absence of P-factors is apparently to be viewed with some suspicion, since it suggests hypercriticality.

Personality maladjustment may make itself apparent: (1) by a large number of relatively minor P-factors; (2) by two or three major deviations from the average; (3) by deviations of one type but which are perseverated; (4) by many P-factors of varying degrees of magnitude.

XI. SUMMARY

After the examiner has completed his analysis of the subject's productions, and after he has completed his synthesis of the analytic points, he should be in position to draw certain specific deductions concerning the subject's total personality and the interaction of that personality with its environment. To aid in the facilitation and systematization of the recording of these deductions and in their expression in commonly used clinical terminology, the following general outline is suggested:

A. Test Situation Observations. (1) Cooperativeness; (2) stress symptoms; (3) physical disabilities; (4) mannerisms; (5) attention span; (6) empathy; (7) reaction time; (8) orientation; (9) other.

B. Intelligence. (1) H-T-P derived IQ's (The examiner will wish to comment briefly upon the consistency or disparity of these IQ's, and if they are markedly disparate to attempt to account therefor); (2) present functional level as measured by the H-T-P and basic intelligence level as suggested by an analysis of the factors of internal construction; (3) H-T-P-derived IQ's vs. IQ's derived from standard intelligence tests; (4) artifacts possibly affecting H-T-P IQ scores, such as physical disability, artistic training, etc.; (5) evidences of concreteness of thinking.

C. Affect. (1) Tone (depressed, elated, etc.); (2) intensity; (3) appropriateness; (4) control; (5) consistency.

D. Verbalizations. (1) Flow (scant, free, etc.); (2) spontaneity; (3) modulation (monotonous, dual, etc.); (4) idea content (perseverative, bizarre, inferior).

E. Drive. (1) Level; (2) control; (3) consistency (fatigability, etc.).

F. Psychosexual. (1) Satisfaction levels and their relative dominance; (2) conflicts and their probable sources (*for example*, subject unable to adjust satisfactorily at heterosexual level because of fixation at oral level, or religious beliefs, or physical disability, etc.).

G. Inter-environmental. Under this rather broad heading the examiner will wish to comment concerning certain aspects of the subject's general behavior from the following standpoints: (1) *satisfaction sources*: (a) reality-phantasy; (b) extratensive-intratensive, does the subject tend more to *respond to* external (extra) or internal (intra) stimulation; (c) extracathexis-intracathexis, does the subject tend to *seek* external or internal sources of satisfaction (a paranoid subject, for example, would presumably exhibit extratensivity and intracathexis); (d) range (are satisfaction sources, for example, restricted to the home, to the reality level, etc.); (2) *goal attainability* (are goals realistic or fictive) and *intensity* (how avidly are they sought); (3) *temporal dominance* (here the relative roles of the psychological past,

present, and future, are to be considered); (4) *adaptability* (is the subject in general flexible or is he stereotyped and rigid); (5) *accessibility* (is the subject relaxed, friendly, sociable or is he tense, hostile, withdrawn).

H. Inter-Personal Relationships. (a) *Intra-Familial:* (1) affective tone; (2) intensity; (3) permanence; (4) flexibility; (5) identification; (6) felt role (subject's conception of his position within his family, including his sexual role). (b) *Extra-Familial:* (1) affective tone; (2) intensity; (3) permanence; (4) flexibility; (5) parental substitute reaction; (6) felt role (the subject's conception of his position in society in general, including his sexual role).

I. Intra-Personal Balance. The subject's

view of the balance of the factors making up his personality as expressed in his drawings and in his verbal comments.

J. Major Needs. (As autonomy, achievement, sexual satisfaction, etc.).

K. Major Assets. (As above average intelligence, flexibility, accessibility, etc.) *A word of caution:* In his zealous efforts to identify the factors of actual or potential weakness in a subject's personality, the examiner must be very careful lest he lose sight of the factors of strength within that personality, the positive factors which determine the potential-danger weight that may be assigned to the so-called negative or weak factors.

L. Impression. (Inadequate as the present classificatory systems are, the examiner must classify; as, psychoneurosis, mixed type; average intelligence, etc.).
