

LOWENFELD MOSAIC TEST

Record Form.

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OLD
(only copy)

Name..... Sex..... Birthdate.....

Examined by..... Date of test.....

At

Other particulars.

GENERAL

I

1. Was the creation of the final design a continuous process ?
2. Were other designs attempted first ?
3. Did these differ from the final design in:
 - (a) Type ?
 - (b) Form ?
 - (c) Colour ?
 - (d) Position on the tray (see p. 541) ?
4. Did they differ from each other in:
 - (a) Type ?
 - (b) Form ?
 - (c) Colour ?
 - (d) Position on tray ?

II

Is the final design:

1. A single pattern ?
2. More than one pattern ?
Did the maker regard these as:
 - (a) Separate patterns ?
 - (b) Composing a whole ?

III

Is the design placed on the tray:

- (a) In the centre ?
- (b) Off centre ? If so, where ?
- (c) Does it slope right ? Left ?
- (d) Attached to rim or corner ?
If so, describe position

IV

In his attitude to the design:

1. Did the maker lay emphasis on
 - (a) Colour ?
 - (b) Form ?
 - (c) Space(s) ?
2. Was he
 - (a) Satisfied with the final result ?
 - (b) Dissatisfied ?
 - (c) Actively hostile to his design ?
 - (d) Indifferent ?
3. Was his attitude to the test
 - (a) Interested ?
 - (b) Negative ?
 - (c) Grudging, bored or contemptuous ?
 - (d) Suspicious or frightened ?

V

1. Was a fixed time set for the test ?
 - (a) 20 minutes ?
 - (b) Longer ?
2. Did the maker desire more time ?
3. Does the tester consider more time would have produced a better result ?

VI

Is the final design

1. Abstract ? (See p. 544-5. Fig. 2).
2. Representational ?
3. Conceptual ?
4. Combination of any of these ?

Does this report refer to (1) The only/first design of the maker?
(2) One of a series of designs? If so, give the dates on which these were made.

ABSTRACT PATTERNS

VII

Is the result of the test:

1. Several patterns ? if so,
 - (a) How many ?
 - (b) Are they of the same type ?
 - (c) Are they of different types ?
2. A single pattern ? If so, is it
 - (a) Compact ? (See p. 544-5. Fig.2).
 - (b) Spaced ?
 - (c) Intermediate ?

VIII

Is the completed pattern:

1. One fundamental pattern ? (See p. 540. Fig. 1).
2. Several fundamental patterns ?
 - (a) Without elaboration ?
 - (b) With elaboration ?
3. Which fundamental patterns appear ?

IX

Is the overall shape of the single pattern:

1. Circular ?
2. Square or oblong ?
3. Oval or diamond shaped ?
4. Linear or arrow ?
5. Star-shaped ?
6. Cross (vertical or diagonal) ?
7. Whirling ?
8. Winged ?
9. Hollow-centred ?
10. Irregular ?
11. Layered ?
12. In relation to the rim of the tray
 - (a) Pendant ?
 - (b) Growing ?
13. Repetitive ?
14. Any other shape ? Describe.....

X

If a single pattern, does it show:

1. Symmetry, in form ? In colour ?
2. Assymetry, in form ? In colour ?
3. " Super-symmetry " ?
4. No recognisable " Gestalt " ?
5. An effect of perspective ?

XI

Is the pattern:

1. Successful ? (See p. 546).
2. Unsuccessful ?

XII

Is the structure of the completed pattern:

1. Simple ?
2. Popular ?
3. Complex ?
4. Ingenious ?
5. Unusual ?

XIII

Is the whole tray covered ? If so,

1. By a compact pattern ?
2. By a spaced or intermediate pattern ?
3. By an incoherent mass of pieces ?
4. By an incoherent mass with islands of design ?

XIV

Is the pattern a frame ? (See p. 548).

1. Following the edge of the tray ?
2. If not, describe form.....
3. Is the centre empty ?
4. Does the frame contain a separate pattern ? (' item ' see p. 548).

XV

If the final form is a ' slab ' (see p. 547. Fig. 5c):

1. Was the absence of " Gestalt "
 - (a) Intentional ?
 - (b) The end of a random process ?
2. Is this result due to
 - (a) A predominant interest in colour ?
 - (b) A dislike of geometrical pattern ?

XVI

Is any part of the design incoherent in structure ? (See p. 547).

If so, where ?.....

XVII

Did the completed design suggest to the tester a representational content, not perceived by the maker ?

If so, what ?.....

XVIII

Is the pattern

1. In one colour ? If so, which
2. In several colours ? If so, which ?.....
3. Do the colours
 - (a) Reinforce the geometrical structure ?
 - (b) Form patterns additional to the geometrical structure ?
 - (c) Form bold contrasts ?
 - (d) Appear to be used indiscriminately ?

XIX

Does Black appear in the pattern ?

1. As the centre ?
2. As a cross ?
3. On the periphery ?

XX

Does Red appear in the pattern ?

1. As the centre ?
2. As a cross ?
3. As a serrated edge ?

XXI

Does White appear in the pattern ?

1. As the centre ?
2. As a cross ?
3. On the edge ?

XXII

Does any other colour figure conspicuously in the pattern ?

If so, describe.....

REPRESENTATIONAL AND CONCEPTUAL DESIGNS.**XXIII**

1. What did the maker intend the design to represent ?

2. Did he embody this in a title ?

- (a) Before starting ?
- (b) During the making of the design ?
- (c) After completion ?
- (d) Spontaneously ?
- (e) In answer to question ?

(Give title)

3. Is it recognisable in the design ?

XXIV

Does the design represent action ?

Describe

XXV

Is the design

1. Successful ?
2. Unsuccessful ?
3. Partially successful ?
4. Simple ?
5. Clever ?
6. Bizarre ? (See p. 548. Fig. 3).
 - (a) In content ?
 - (b) In execution ?

XXVI

Is the design

1. In one colour ? If so, which ?.....
2. In several colours ? If so, which ?.....
3. Are the colours intended to be
 - (a) Naturalistic ?
 - (b) Non-naturalistic ?
 - (c) Indiscriminate ?

FOR ALL TYPES OF DESIGN.**XXVII**

Is the design made

1. Wholly with one shape ?
2. With several different shapes ?
(Give numbers of shapes used)
 - (a) Squares
 - (b) Diamonds
 - (c) Isosceles triangles
 - (d) Equilateral triangles
 - (e) Scalene triangles

Total

XXVIIIAre any pieces superimposed ? N^o....**XXIX**

Did the maker attempt to stand any of the pieces on edge ? Describe.....

XXX

Does the design call for further comment ?

NOTES AND DEFINITIONS

1. The page numbers refer to the 'Mosaic Test': Margaret Lowenfeld: 'The American Journal of Orthopsychiatry', Vol. XIX, No. 3, July 1949, p. 537-550.
2. **Design** is used as a general term to describe the total, final product of the test and also for representational and conceptual mosaics.
Pattern is used exclusively for abstract mosaics.
3. (Referring to Question VIII).
An elaborated fundamental pattern describes small patterns which consist of a fundamental pattern to which under ten additional pieces have been added.
4. (Referring to Question IX).
 - i **Circular** describes all patterns having the overall form of a disc.
 - ii **Square or oblong** describes all patterns which are approximately rectangular.
 - iii **Oval** describes all patterns whose overall shape varies from diamond-shape to true oval.
 - iv **Linear or Arrow** describes long and narrow patterns.
 - v **Star-shaped** describes patterns whose overall shape resembles the fundamental pattern formed by green diamonds in Fig. 1, p. 540.
 - vi **Whirling** describes patterns whose overall form suggests circular movement.
 - vii **Winged** describes patterns which consist of two parts, in form mirror images of each other, separated by a strip different in character from the sides.
 - viii **Hollow-centred** describes all patterns with a central space.
 - ix **Irregular** describes patterns whose overall general form, while not necessarily asymmetrical, does not fall into any ordinary geometrical shape.
 - x **Cross** describes designs whose total pattern forms a cross. It can also be used for patterns in which, for example, a differentiated cross appears within another shape.
 - xi **Layered** describes a pattern in which a complete secondary design is constructed on top of another, partially or wholly hiding it.
 - xii (a) **Pendant** describes patterns which hang downwards from the upper rim of the tray.
(b) **Growing** describes patterns, whether attached to the rim of the tray or not, in which the base of the pattern is the widest measurement.
 - xiii **Repetitive** describes patterns in which a single motif is constantly repeated (in the manner of a wallpaper).
5. (Referring to question X).
'**Supersymmetry**' describes patterns showing 'formalistic symmetry often amounting to stereotypy'. (Wertham and Golden, Am. J. Psychiatry. Vol. XCVIII, 1941).
6. (Referring to Question XI).
Paragraph 1, p. 546 should be completed as follows:
'or, while perceiving that the design is unsuccessful, is unable to correct it'.
7. (Referring to Question XII).
 - i **Simple**. This term describes patterns in which the simplest possible use is made of the pieces, including fundamental patterns and other patterns of a very simple nature.
 - ii **Popular**. In any large collection of Mosaics certain similar patterns will be found constantly to recur with small variations, the centre of many being formed by a fundamental pattern. This group corresponds to the 'banal' response of the Rorschach Test.
 - iii **Complex** describes patterns in which the design, while not 'popular' cannot be called 'ingenious'.
 - iv **Ingenious** describes patterns which show conspicuous originality in the inter-relation of the pieces.
 - v **Unusual**. Certain patterns will be found, particularly among psychotics, which are neither complex nor ingenious, but are unusual in form.
8. (Referring to Question XXV).
5. **Clever** describes designs in which skilful use has been made of the pieces to represent external objects.

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Name..... Date of birth..... Sex.....

Country..... Place of origin.....

Date of test..... at..... Tester.....

Other particulars:

..... First design of the maker ?

..... One of a series of designs ? Dates on which these were made.....

GENERAL

TYPES			
I	Is the final design:	IV	1. Was a fixed time set for the test: (a) 20 minutes ? (b) Longer ?
.....	1. Representational ? (ch. II).	.....	2. Did the maker desire more time ?
.....	2. Conceptual ? („ „). (Detailed analysis on p. 2).	.....	3. Does the tester consider more time would have produced a different result ? If so, specify.....
.....	3. Abstract ? (ch. III & IV).		
.....	(a) A single group of pieces placed free in the area of tray ?	V	How would the tester describe the maker's approach ? (See ch. VII, 2).....
.....	(b) More than one group of pieces placed free in the area of tray ?		
.....	(c) Patterns making use of the whole area of tray and determined by its shape ?	VI	1. Did the maker lay emphasis on: (a) Colour ? (b) Form ? (c) Space ? (See p. 4 XXI, 1, of this Form).
.....	(d) Patterns attached to edge of tray ? (Detailed analysis pp. 3-4).	.....	2. What colours were used ? W....., G....., Bk....., Y....., B....., R..... Total.....
.....	4. Combination of Representational and Abstract designs ? (See also XI & XVI, 1, of this Form).	.....	3. What shapes were used ? Sq....., diam....., isosc. tria....., equ. tria....., scalenes..... Total.....
II	Was the creation of the final design:	.....	4. Did the maker utilize the geometrical qualities of the pieces: (a) Wholly ? (b) Partly ?
.....	1. A continuous process ?	.....	5. If not, was the maker: (a) Unaware of the geometric qualities of the pieces ? (b) Did he disregard the geometric qualities of the pieces ?
.....	2. Were other designs made first and destroyed ?	.....	6. Is any part of the design three-dimensional: (a) Superimposed ? (b) Layered ?
.....	3. Did they differ from the final design in: (a) Type ? (b) Class ? (ch. III, 3 & IV). (c) Colour(s) ? (d) Position on tray ?	.....	7. Did the maker attempt to stand any pieces on end ?
.....	4. Did they differ from each other in: (a) Type ? (b) Class ? (c) Colour(s) ?		
III	Mode of use of the pieces (ch. III, 2).		
.....	1. Compact ?		
.....	2. Intermediate ?		
.....	3. Spaced ?		
.....	4. Combination of any any of these ?		

REPRESENTATIONAL AND CONCEPTUAL DESIGNS

VII

1. If the final design is unitary was it (ch. II, 7):
 - (a) Planned from the beginning ?
 - (b) Did it arise through experiment with the pieces ?
 - (c) Does it occupy the whole of the tray ?
 - (d) A part ? What ?
2. Would the tester describe the response as:

(a) Kite reaction ?	} (ch. II, 4 (i)).
(b) Fox „	
(c) Rhinoceros „	
3. What did the maker intend the design to represent ?
4. Did he embody this in a title:
 - (a) Before starting ?
 - (b) During the making of the design ?
 - (c) After completion ?
 - (d) Spontaneously ?
 - (e) In answer to a question ?
5. Is the final design a representation of:
 - (a) External objects ? (ch. II, 4 (ii)).
 - (i) Limited to the subject's culture group ?
 - (ii) General ?
 - (b) Scenes ?
 - (c) Natural objects forming a decorative design ? (ch. II, 4 (iii)).
 - (d) Phantasy or symbolic representations ? (ch. II, 4 (iv)).
What ?

If so, is the attributed content:

 - (i) Recognisable ?
 - (ii) Unrecognisable ?
 - (iii) A story reaction ?
 - (iv) A delusional dissociated reaction ?
6. Is the design bizarre (ch. II, 4 (v)):
 - (a) In execution ?
 - (b) In content ?

VIII

Movement (ch. II, 5 (i)).

1. Does the design express movement:
 - (a) In the whole design ?
 - (b) In part of the design ?
2. Is it directly represented by:
 - (a) External objects ?
 - (b) Natural forces ?
3. Or implied ? How ?
4. Does the design suggest emotion ? How ?

IX

Colour (ch. II, 5 (ii)).

1. Is the use of colour:
 - (a) Naturalistic ?
 - (b) Non-naturalistic ?
 - (c) Symbolic ?
 - (d) Indiscriminate ?
2. Did the maker want other colours than those available ? Which ?

X

Skill (ch. II, 5 (iii)).

1. Would the tester assess the construction of the design as:
 - (a) Elementary ?
 - (b) Simple ?
 - (c) Competent ?
 - (d) Clever ?
 - (e) Vivid ?
2. In opinion of the tester, is the design:
 - (a) Successful ?
 - (b) Unsuccessful ?
 - (c) Partially successful ?

XI

Representational designs occurring in a collective pattern (see XIV of this Form).

1. In the collective pattern is there included:
 - (a) One representational design ?
 - (b) Several ?
 - (c) In what order were they made ?
No.
2. Is the mode of use of pieces in the design:
 - (a) The same as that in the abstract patterns ?
 - (b) Different ?
3. Did any relationship appear in the making of representational and abstract design ?

XII

Conceptual designs (ch. II, 6).

Does the design consist of:

1. An abstract construction representing an abstract idea ? (Plate 18).
2. A representation of objects intended to convey an individual emotional or mental concept ? (Plates 16 & 19).
3. A representation of objects of general significance to convey a general concept ? (Plate 20).
4. Is the representation of the concept:
 - (a) Conventional ?
 - (b) Original ?
 - (c) Traditional to the culture of the subject ?

XIII

A single pattern free in area of tray (ch. III, 3: Group one).

Classification

Is the overall shape:

1. (a) A fundamental pattern ?
- (b) Pre-fundamental pattern ?
- (c) Elaborated fundamental pattern ?
2. A recognised geometrical form:
 - (a) Circular ?
 - (b) Star-shaped ?
 - (c) Square or oblong ?
 - (d) Triangular ?
 - (e) Oval or diamond-shaped ?
 - (f) Linear (straight or curved) or arrow-shaped ?
 - (g) Frame free of the edge of tray ?
 - (i) Empty ?
 - (ii) With item ?
3. A non-geometrical, symmetrical form:
 - (a) Growing ?
 - (b) Winged ?
 - (c) Cruciform ?
 - (d) Repetitive ?
 - (e) Irregular ?
 - (f) Unusual ?
 - (g) Any other shape ?

Description.....

4. A non-geometrical, non-symmetrical form (ch. III, 5):
 - (a) Asymmetrical ?
 - (b) Composite Am-type ? } (ch. IV, 2
 - (c) Composite Eu-type ? } (ii).
 - (d) Composite objective experimental ? (Plate 61).
5. Of no defined Gestalt (ch. IV, 3):
 - (a) Diffuse ? (Plate 64).
 - (b) A designed slab pattern ?
 - (c) A simple slab pattern ?
6. Is the pattern:
 - (a) Large ?
 - (b) Medium ?
 - (c) Small ?
7. Position of pattern on tray:
 - (a) In the centre ?
 - (b) Off centre ? Where ?
 - (c) Does it slope to right? Left ?
 - (d) Does it at any point touch the edge of tray ?
 - Where ?
8. Specific use of space within the pattern (ch. III, 4 (iii)) :
 - (a) Hollow centre ?
 - (b) Defined central space ?
 - (c) Repeated areas of defined space ?
 - (d) Vague central space ?
 - (e) Interior space in designed slab pattern ? (ch. IV, 3 (ii)).

XIV

More than one group of pieces placed free in the area of tray.

1. Collective patterns (ch. III, 3: Group four):
 - (a) Separate patterns placed at random? No.....
 - (b) Separate patterns placed with attempt to order ? No.....
 - (c) Objective experimental ? (Plate 42).
 - (d) Did they differ in class ?
2. Multiform patterns (ch. IV, 2 (i)) :
 - (a) Am-type ?
 - (b) Eu-type ?
3. Irregular distribution over tray:
 - (a) Of single pieces ?
 - (b) Of pairs ?
 - (c) Of irregular masses ?
 - (d) Of irregular masses with islands of patterns ?

Classific.
See XIII.

XV

Patterns making use of the whole area of tray and determined by its shape (ch. III, 3: Group three).

1. Compact:
 - (a) Single pattern completely covering tray ?
 - (b) Agglutination of several patterns ?
 - (c) Continuous repetition of single shape ?
 - (d) Incoherent mass of pieces covering tray ?
 - (e) Incoherent mass with islands of design ?
2. Intermediate:
 - (a) Completely symmetrical ?
 - (b) Partly symmetrical ?
3. Spaced:
 - (a) Completely symmetrical ?
 - (b) Partly symmetrical ?

XVI

Patterns attached to edge of tray (ch. III, 3: Group two).

1. Edge pattern(s),
Where placed
2. Corner pattern(s):
 - (a) One corner only ? Which ?
 - (b) More than one corner ? Which ?
 - (c) Each corner ?
 - (d) With item(s) ?
3. Frame:
 - (a) Empty ?
 - (b) With item(s) ?
4. Pendant ?

ABSTRACT PATTERNS

Detailed analysis of pattern

XVII

Symmetry.

1. In patterns belonging to XIII, 2 & 3, or to XV, was symmetry attempted:
 - (a) In form ?
 - (b) In colour ?
2. Were pieces placed on one side of tray immediately balanced by pieces placed on the other side ?
3. Is axile balance present ?
4. Is supersymmetry present ?

XIX

Success.

1. Was the final pattern:
 - (a) Successful to the maker ?
 - (b) Successful to the tester ?
2. Does the pattern contain errors:
 - (a) Minor ?
 - (b) Major ?
 - (c) Was the maker able to correct these ?
 - (d) Was the maker unable to correct these ?

XVIII

Colour (ch. III, 4 (iv) & ch. IV, 3 (iv)).

1. Is the use of colour:
 - (a) Deliberate ?
 - (b) Indiscriminate ?
2. Does the colour:
 - (a) Reinforce form ?
 - (b) Alter effect of form ?
 - (c) Play an equal part with form in determination of pattern ?
 - (d) Add an element of rhythm to the pattern ?

XX

Movement.

1. In relation to a single pattern:
 - (a) Circular in one direction ?
 - (b) Circular in opposite directions ?
 - (c) Linear, from within-out ?
 - (d) Linear, from without-in ?
 - (e) Linear, in opposite directions ?
2. In relation to multiform, composite, diffuse and designed slab patterns in the general effect:
 - (a) Static ?
 - (b) Dynamic ?
 - (c) Combined ?

XXI

Did the final pattern suggest to the tester:

1. A representational content, not perceived by the maker:
 - (a) Anthropoid ? (ch. VII, 4 (iii) (d)).
 - (b) Other ?
2. Was it recognised by the maker when indicated ?

FOR ALL TYPES OF DESIGN

Relation of the maker:

XXII

1. To the space of the tray, did he consider it as:
 - (a) Demanding equal attention with the shape and colour of the pieces ?
 - (b) More important than the pieces ?
 - (c) A background only to his design ?
 - (d) An inadequate area ?
2. To the test as a whole, was he:
 - (a) Interested ?
 - (b) Negative ?
 - (c) Bored or contemptuous ?
 - (d) Suspicious or frightened ?

3. To his final design, was he:
 - (a) Satisfied ?
 - (b) Dissatisfied ?
 - (c) Indifferent ?
 - (d) Hostile ?

4. Was his movement while at work on the test:
 - (a) Suggestive of a sense of rhythm related to the design ?
 - (b) Without relation to the form of the design ?

XXIII

Significant remarks made by the maker during performance:

Tester's notes:

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Name Date of birth Sex

Country Place of origin

Date of test at Tester

Other particulars:

..... First design of the maker ?

..... One of a series of designs ? Dates on which these were made

GENERAL

TYPES			IV
I	Is the final design :		1. Was a fixed time set for the test :
.....	1. Representational ? (ch. II).*	.....	(a) 20 minutes ?
.....	2. Conceptual ? ( „ „ ).	.....	(b) Longer ?
.....	(Detailed analysis on p. 2).	.....	2. Did the maker desire more time ?
.....	3. Abstract ? (ch. III & IV).	.....	3. Does the tester consider more time would have produced a different result ?
.....	(a) A single group of pieces placed free in the area of tray ?	.....	If so, specify
.....	(b) More than one group of pieces placed free in the area of tray ?		V
.....	(c) Patterns making use of the whole area of tray and determined by its shape ?	.....	How would the tester describe the maker's approach ? (See ch. VII, 2)
.....	(d) Patterns attached to edge of tray ?	.....
.....	(Detailed analysis pp. 3-4).		VI
.....	4. Combination of Representational and Abstract designs ?	.....	1. Did the maker lay emphasis on :
.....	(See also XI & XIV, 1, of this Form).	.....	(a) Colour ?
II	Was the creation of the final design :	.....	(b) Form ?
.....	1. A continuous process ?	.....	(c) Space ? (See p. 4 XXII, 1, of this Form).
.....	2. Were other designs made first and destroyed ?	.....	2. What colours were used ?
.....	3. Did they differ from the final design in :	.....	W....., G....., Bk....., Y.....,
.....	(a) Type ?	.....	B....., R.....
.....	(b) Class ? (ch. III, 3 & IV).	.....	Total.....
.....	(c) Colour(s) ?	.....	3. What shapes were used ?
.....	(d) Position on tray ?	.....	Sq....., diam....., isosc. tria.....,
.....	4. Did they differ from each other in :	.....	equ. tria....., scalenes.....
.....	(a) Type ?	.....	Total.....
.....	(b) Class ?	.....	4. Did the maker utilize the geometrical qualities of the pieces :
.....	(c) Colour(s) ?	.....	(a) Wholly ?
III	Mode of use of the pieces (ch. III, 2).	.....	(b) Partly ?
.....	1. Compact ?	.....	5. If not, was the maker :
.....	2. Intermediate ?	.....	(a) Unaware of the geometric qualities of the pieces ?
.....	3. Spaced ?	.....	(b) Did he disregard the geometric qualities of the pieces ?
.....	4. Combination of any of these ?	.....	6. Is any part of the design three-dimensional :
		.....	(a) Superimposed ?
		.....	(b) Layered ?
		.....	7. Did the maker attempt to stand any pieces on end ?

REPRESENTATIONAL AND CONCEPTUAL DESIGNS

VII

1. If the final design is unitary was it (ch. II, 7):
 - (a) Planned from the beginning ?
 - (b) Did it arise through experiment with the pieces ?
 - (c) Does it occupy the whole of the tray ?
 - (d) A part ? What ?
2. Would the tester describe the response as:

(a) Kite reaction ?	}	(ch. II, 4 (i)).
(b) Fox		
(c) Rhinoceros		
3. What did the maker intend the design to represent ?
4. Did he embody this in a title:
 - (a) Before starting ?
 - (b) During the making of the design ?
 - (c) After completion ?
 - (d) Spontaneously ?
 - (e) In answer to a question ?
5. Is the final design a representation of:
 - (a) External objects ? (ch. II, 4 (ii)).
 - (i) Limited to the subject's culture group ?
 - (ii) General ?
 - (b) Scenes ?
 - (c) Natural objects forming a decorative design ? (ch. II, 4 (iii)).
 - (d) Phantasy or symbolic representations ? (ch. II, 4 (iv)).

What ?

If so, is the attributed content:

 - (i) Recognisable ?
 - (ii) Unrecognisable ?
 - (iii) A story reaction ?
 - (iv) A delusional dissociated reaction ?
6. Is the design bizarre (ch. II, 4 (v)) :
 - (a) In execution ?
 - (b) In content ?

VIII

Movement (ch. II, 5 (i)).

1. Does the design express movement:
 - (a) In the whole design ?
 - (b) In part of the design ?
2. Is it directly represented by:
 - (a) External objects ?
 - (b) Natural forces ?
3. Or implied ? How ?
4. Does the design suggest emotion ? How ?

IX

Colour (ch. II, 5 (ii)).

1. Is the use of colour:
 - (a) Naturalistic ?
 - (b) Non-naturalistic ?
 - (c) Symbolic ?
 - (d) Indiscriminate ?
2. Did the maker want other colours than those available ? Which ?

X

Skill (ch. II, 5 (iii)).

1. Would the tester assess the construction of the design as:
 - (a) Elementary ?
 - (b) Simple ?
 - (c) Competent ?
 - (d) Clever ?
 - (e) Vivid ?
2. In opinion of the tester, is the design:
 - (a) Successful ?
 - (b) Unsuccessful ?
 - (c) Partially successful ?

XI

Representational designs occurring in a Collective Pattern (see XIV of this Form).

1. In the Collective Pattern is there included:
 - (a) One Representational Design ?
 - (b) Several ?
 - (c) In what order were they made ?

No.
2. Is the mode of use of pieces in the design:
 - (a) The same as that in the Abstract Patterns ?
 - (b) Different ?
3. Did any relationship appear in the making of Representational and Abstract design?

XII

Conceptual designs (ch. II, 6).

Does the design consist of:

1. An abstract construction representing an abstract idea ? (Plate 18).
2. A representation of objects intended to convey an individual emotional or mental concept ? (Plates 16 & 19).
3. A representation of objects of general significance to convey a general concept ? (Plate 20).
4. Is the representation of the concept:
 - (a) Conventional ?
 - (b) Original ?
 - (c) Traditional to the culture of the subject ?

ABSTRACT PATTERNS

XIII

A single pattern free in area of tray (ch. III, 3: Group one).

Classification

Is the overall shape:

1. (a) A Fundamental Pattern ?
(b) Pre-fundamental Pattern ?
(c) Elaborated Fundamental Pattern ?
2. A recognised geometrical form:
 - (a) Circular ?
 - (b) Star-shaped ?
 - (c) Square or oblong ?
 - (d) Triangular ?
 - (e) Oval or diamond-shaped ?
 - (f) Linear (straight or curved) or arrow-shaped ?
 - (g) Frame free of the edge of tray ?
 - (i) Empty ?
 - (ii) With item ?
3. A non-geometrical, symmetrical form:
 - (a) Growing ?
 - (b) Winged ?
 - (c) Cruciform ?
 - (d) Repetitive ?
 - (e) Irregular ?
 - (f) Unusual ?
 - (g) Any other shape ?

Description

4. A non-geometrical, non-symmetrical form (ch. III, 5):
 - (a) Asymmetrical ?
 - (b) Composite Am-type ? (ch. IV, 2)
 - (c) Composite Eu-type ? (ii).
 - (d) Composite objective experimental ? (Plate 61).
5. Of no defined Gestalt (ch. IV, 3):
 - (a) Diffuse ? (Plate 64).
 - (b) A Designed Slab Pattern ?
 - (c) A Simple Slab Pattern ?
6. Is the pattern:
 - (a) Large ?
 - (b) Medium ?
 - (c) Small ?
7. Position of pattern on tray:
 - (a) In the centre ?
 - (b) Off centre ? Where ?
 - (c) Does it slope to right? Left ?
 - (d) Does it at any point touch the edge of tray ?
Where ?
8. Specific use of space *within* the pattern (ch. III, 4 (iii)) :
 - (a) Hollow centre ?
 - (b) Defined central space ?
 - (c) Repeated areas of defined space ?
 - (d) Vague central space ?
 - (e) Interior space in Designed Slab Pattern ? (ch. IV, 3 (ii)).

XIV

More than one group of pieces placed free in the area of tray.

1. Collective patterns (ch. III, 3: Group four):

- (a) Separate patterns placed at random? No.....
- (b) Separate patterns placed with attempt to order ?
No.....

Classific.
See XIII.

- (c) Objective experimental ? (Plate 42).
- (d) Did they differ in class ?

2. Multiform patterns (ch. IV, 2 (i)):

- (a) Am-type ?
- (b) Eu-type ?

3. Irregular distribution over tray:

- (a) Of single pieces ?
- (b) Of pairs ?
- (c) Of irregular masses ?
- (d) Of irregular masses with islands of patterns ?

XV

Patterns making use of the whole area of tray and determined by its shape (ch. III, 3: Group three).

1. Compact:

- (a) Single pattern completely covering tray ?
- (b) Agglutination of several patterns ?
- (c) Continuous repetition of single shape ?
- (d) Incoherent mass of pieces covering tray ?
- (e) Incoherent mass with islands of design ?

2. Intermediate:

- (a) Completely symmetrical ?
- (b) Partly symmetrical ?

3. Spaced:

- (a) Completely symmetrical ?
- (b) Partly symmetrical ?

XVI

Patterns attached to edge of tray (ch. III, 3: Group two).

1. Edge pattern(s),

Where placed

2. Corner pattern(s):

- (a) One corner only ? Which ?
- (b) More than one corner ? Which ?
- (c) Each corner ?
- (d) With item(s) ?

3. Frame:

- (a) Empty ?
- (b) With item(s) ?

4. Pendant ?

ABSTRACT PATTERNS

Detailed analysis of pattern

XVII

Symmetry.

1. In patterns belonging to XIII, 2 & 3, or to XV, was symmetry attempted:
 - (a) In form ?
 - (b) In colour ?
2. Were pieces placed on one side of tray immediately balanced by pieces placed on the other side ?
3. Is axile balance present ?
4. Is supersymmetry present ?

XIX

Success.

1. Was the final pattern:
 - (a) Successful to the maker ?
 - (b) Successful to the tester ?
2. Does the pattern contain errors:
 - (a) Minor ?
 - (b) Major ?
 - (c) Was the maker able to correct these ?
 - (d) Was the maker unable to correct these ?

XVIII

Colour (ch. III, 4 (iv) & ch. IV, 3 (iv)).

1. Is the use of colour:
 - (a) Deliberate ?
 - (b) Indiscriminate ?
2. Does the colour:
 - (a) Reinforce form ?
 - (b) Alter effect of form ?
 - (c) Play an equal part with form in determination of pattern ?
 - (d) Add an element of rhythm to the pattern ?

XX

Movement.

1. In relation to a single pattern:
 - (a) Circular in one direction ?
 - (b) Circular in opposite directions ?
 - (c) Linear, from within-out ?
 - (d) Linear, from without-in ?
 - (e) Linear, in opposite directions ?
2. In relation to Multiform, Composite, Diffuse and Designed Slab Patterns is the general effect:
 - (a) Static ?
 - (b) Dynamic ?
 - (c) Combined ?

XXI

Did the final pattern suggest to the tester:

1. A representational content, not perceived by the maker:
 - (a) Anthropoid ? (ch. VII, 4 (iii) (d)).
 - (b) Other ?
2. Was it recognised by the maker when indicated ?

FOR ALL TYPES OF DESIGN

Relation of the maker:

XXII

1. To the *space* of the tray, did he consider it as:
 - (a) Demanding equal attention with the shape and colour of the pieces ?
 - (b) More important than the pieces ?
 - (c) A background only to his design ?
 - (d) An inadequate area ?
2. To the *test* as a whole, was he:
 - (a) Interested ?
 - (b) Negative ?
 - (c) Bored or contemptuous ?
 - (d) Suspicious or frightened ?

3. To his final design, was he:
 - (a) Satisfied ?
 - (b) Dissatisfied ?
 - (c) Indifferent ?
 - (d) Hostile ?

4. Was his movement while at work on the test:
 - (a) Suggestive of a sense of rhythm related to the design ?
 - (b) Without relation to the form of the design ?

XXIII

Significant remarks made by the maker during performance:

Tester's notes: