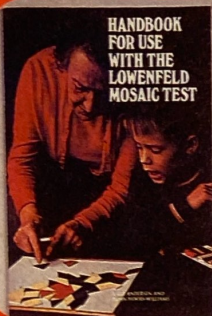


The Lowenfeld Mosaic Test



The Mosaic Test

The Lowenfeld Mosaic Test is a non-verbal technique in which the subject is presented with a set of small plastic tiles in five shapes and six colours and is asked to construct a free two-dimensional design upon a standard tray which delimits the space available for the task. The subject has to create meaning out of relatively meaningless material and in so doing he affords the tester an opportunity to study the way he organizes experience. The Test is a valuable diagnostic tool and can also be used as an adjunct to a course of psychotherapy with an individual. It has further applications in Child Development studies, in personnel selection and in anthropological field work where it can provide insights on cultural imagery and in studies of cultural personality.

Price: £50 + VAT

Mosaic Test Contents

The kit consists of a box containing the 456 plastic tiles, a tray upon which the subject makes his response, and an explanatory handbook. A limited number of copies of 'The Lowenfeld Mosaic Test', by Dr. Margaret Lowenfeld, are also available while stocks last.

The Kaleidobloc Test

The Lowenfeld Kaleidobloc Test provides an opportunity for the study of spontaneous organizing behaviour and the play of imagination in children and adults. It lends itself to the studies of process as the observer records the subject's approach to the task and his manner of carrying it out. It is designed to be used in two quite distinct ways:

1. As a non-verbal projective test in which the subject is asked to construct a free, three-dimensional design of his own choosing.
2. As a non-verbal test of the subject's ability to solve a variety of problems concerned primarily with different kinds of space relationships.

Price: £25 + VAT

Kaleidobloc Test Contents

The kit consists of 26 wooden pieces in a variety of colours, contained in a strong wooden box with sliding lid. An explanatory handbook is also included.

The Lowenfeld Trust

The Lowenfeld Trust was established after the death of Dr. Margaret Lowenfeld in 1973, to assist in maintaining and developing the approaches she originated to the study of personality and the treatment of psychological problems. It facilitated the posthumous publication of her book 'The Lowenfeld World Technique' and has funded other activities connected with her theories and techniques. The copyright of the Lowenfeld Mosaic Test and of the Kaleidobloc Test is vested in the Trust.

U K Orders

Prices quoted for the two tests are inclusive of postage and packing to any destination in the United Kingdom.

Overseas Orders

Mosaic Test - £50.00 + 20%

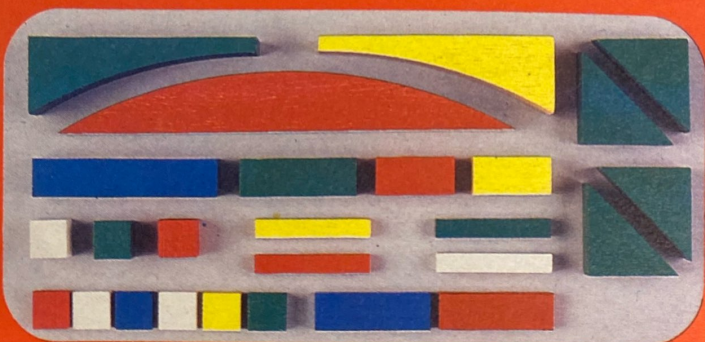
Kaleidobloc Test - £25.00 + 20%

These prices include surface postage and handling. Payment should accompany the order.

Both tests are available exclusively from E.J. Arnold & Son Limited.

Please note that E.J. Arnold & Son Limited are the sole distributors for the Lowenfeld Trust for the two tests detailed here.

The Lowenfeld Kaleidobloc Test



Order Form

Please enter your name and address in block capitals:

Mr/Mrs/Miss _____

Address _____

Post code _____ Tel No _____

Please enter the items you require below.

	Quantity	Price
Mosaic Test		
Kaleidobloc Test		
VAT @ 15% or postage @ 20% *		
* Overseas only	Total	

I enclose a cheque/postal order** crossed ' & Co' and made payable to E.J. Arnold & Son Ltd.

Signature _____

Date _____

** Delete as applicable

Mosaic Test - each £50.00 + VAT @ 15%

Kaleidobloc Test - each £25.00 + VAT @ 15%

Please return to:

E.J. Arnold & Son Ltd.,
Parkside Lane,
Dewsbury Road,
Leeds LS11 5TD.

Telephone 0532 772112

Twenty years experimental work

THE LOWENFELD MOSAIC TEST

by Margaret Lowenfeld

A TECHNIQUE

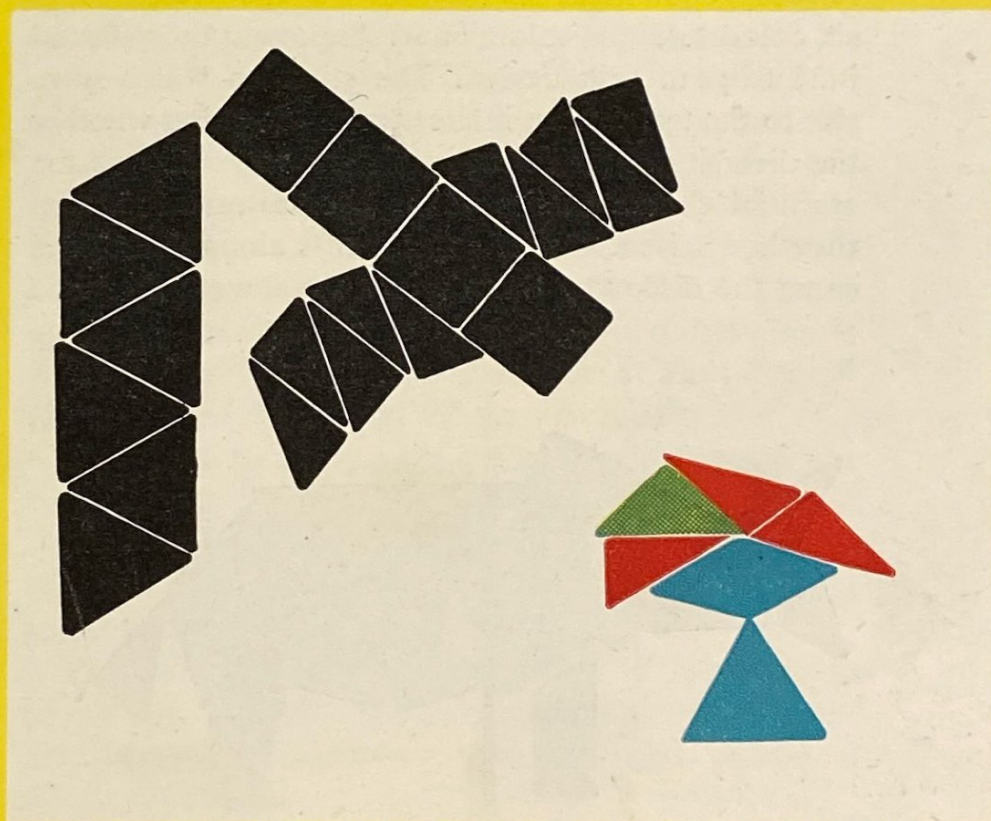
which records

Integration and structure of personality

Changes during psychiatric treatment

Differences in cultural response

*The response
of an unmarried
mother suffering
from reactive
depression.
A black wall
stands between
the self and life –
an aeroplane
falls from the sky
upon a cradle.
(Illustration from
Chapter Nine.)*



THE LOWENFELD MOSAIC TEST

by Margaret Lowenfeld, MRCS, LRCP

Founder and Physician-in-charge of the Institute of Child Psychology, London. Fellow of the British Psychological Society, the Royal Society of Medicine. Member of the International Council of Women Psychologists. Late Consultant, Columbia University, Research in Contemporary Culture.

During the past twenty-five years in her practice as a child psychotherapist Dr Lowenfeld has used this test in the study and treatment of a wide range of ages and types of children, adolescents, and adults, and has taught it internationally.

Since 1950 she has collaborated with British and American anthropologists in the use of the test for the study of cultural differences.

She is the designer of an objective technique of psychotherapy based upon an individual study of play.

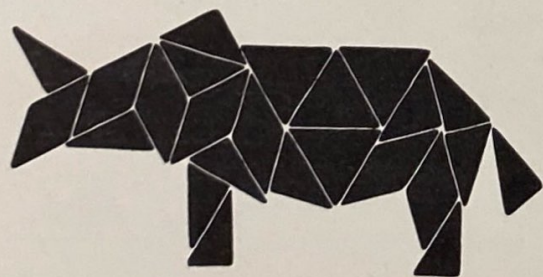


The materials of the Lowenfeld Mosaic Test are a box of 456 pieces of coloured plastic and a rectangular tray of fixed dimensions; the pieces are cut in five inter-related geometrical shapes, each shape presented in six colours. These colours and shapes are those found in European folk design. The stimulus which gave rise to the test was an interest in the question whether the diversity of these designs in any way reflected the essential characteristics of the peoples among whom they had arisen. Out of experiments along these lines came the discovery that designs spontaneously made

with these pieces did in fact register differences in personality. Moreover, owing to the exact definition and the inter-relationship of the pieces, characteristics such as immaturity, neurosis, or organic cerebral illness are reflected in the design.

Part I of the book gives a description of the test itself, its origin, history and development, together with instructions for its use; each point being illustrated by a relevant coloured plate. (The 144 coloured plates are issued with the book but in a separate container.) Part II describes the experience gained by the designer and a group of collaborators in a number of different countries, in the use of the test in the study of normal personality, neurosis, psychosis, mental deficiency, and the development of children.

The figure on the left is an example of the black and white figures in the text; it falls into the class of response termed Representational Design, showing successful manipulation of the material where the geometrical qualities of each piece have been so exploited as to present an exact picture of the animal portrayed. This was made by a well integrated adult.



Above is an example of one of the specially-packaged 144 coloured plates issued with the book. It shows a loose group in which the pieces appear in poor alignment with one another. Designs of this type commonly appear in association with some forms of neurosis. The plate on the front page illustrates a type of response sometimes made by a psychotic patient.

One of the most interesting aspects of the test has been the discovery, since 1950, of significant differences in response between Western Europeans and a certain proportion of citizens of the U.S.A. These differences are discussed and a tentative correlation is suggested between them and certain attitudes found in the United States and Western Europe.

Responses to the test are evaluated directly and not by reference to tables, and successful use of the test demands the expenditure of a very considerable amount of time and care in learning its principles and gaining experience of its use.

The book will prove of value to workers in psychiatry, psychotherapy, educational psychology, anthropology, vocational guidance, and personnel management.

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ORDER FORM

To FIRST POST

10a Burnett Street, London, S.E.11

Please send me _____ copies of 'The Lowenfeld Mosaic Test', (300 pp; cloth boards and
wrapper and 144 coloured plates in separate container) published in London by Newman Neame
Ltd. at 50s. net. I enclose a cheque—made out to First Post—for _____ to cover
cost plus _____ for packing and postage at 1s. 3d. per copy.

Name _____
Address _____

NOTES ON THE NATURE AND USE OF THE MOSAIC TEST

DESCRIPTION.

The test material consists of a box of Mosaic Pieces which are standardised so that each shape is available in every colour.

The collection of pieces comprises squares, right-angled triangles (which are the size of half the square), diamonds (whose side is equal to the side of the square), equilateral triangles (whose side is equal to the base of the right-angled triangle), and scalene triangles (equal to half the equilateral triangle). The colours supplied are red, yellow, blue, green, black and white.

In addition to the box of mosaics it is advisable to use an oblong tray which has a raised edge, and on which a piece of paper the exact size of the tray has been laid. (The usual size of the tray is 13 inches by 10 $\frac{3}{4}$ inches.)

METHOD OF PRESENTATION.

The subject should be seated at a table with the tray before him, and the pieces themselves and the relation between them demonstrated to him. Care should be taken to use all the colours while demonstrating, and to replace in the box the pieces used for this purpose. The subject should then be instructed to use the pieces in the box for the creation on the tray of anything that pleases him. He should be told that he can make anything that he wishes, using as many pieces as he likes and take as long as he chooses, the single restriction given being that the task when accomplished must produce a result which to him individually is pleasing.

CLASSIFICATION OF DESIGNS.

1. FUNDAMENTAL PATTERNS :

The simplest form of pattern has been given a special title in that it represents the utilisation of a single geometrical piece to its fullest possible extent in the simplest possible manner : for example, the use of six of the equilateral triangles to form a hexagon, or of eight of the diamonds to form a star. Such designs are called fundamental patterns.

2. CONCRETE, ABSTRACT AND INCOHERENT PATTERNS :

All mosaic patterns can be divided into concrete, abstract or incoherent designs.

Concrete Patterns : Concrete is the name given to a type of pattern which represents a person, animal, object or scene. Under this heading are also included those patterns which are symbols of abstract ideas, e.g., wings to represent flight.

The representation may be conscious or unconscious. That is to say, the subject may take the pieces in hand with the deliberate intention of making a man or a boat, or having made a neutral design may remark about it, after completion, that it resembles an animal or object.

There are three types of concrete designs :—

- (a) The representation of a real object—(i) An object actually seen, e.g., a boat. (ii) A phantastic object, e.g., a devil.

- (b) The use of an object to form a conventionalised design—for example a floral pattern.
- (c) The formation of a design to represent abstract ideas—for example death or revolution.

Both actual and phantastic objects are to be found among designs made by children and by adults, but conventionalised design and the representation of ideas (types b and c) are found only among patterns made by adults.

Patterns of types a(i) are for the most part made by people of objective temperament, who are energetic and extraverted, and who have little interest in abstract thinking.

Patterns of the type a(ii) are found most often among subjects of a similar general build, but more interested in ideas.

If the designs show movement, they tend to be indicative of impulsiveness and natural quickness of response. If the representation be static, the probability is that the subject is interested in objects rather than movement.

Concrete designs are more often made by men and boys than by women and girls, and the difference in incidence is sufficiently large to be statistically significant.

Abstract Patterns. The arrangement of the pieces into a design which has no objective significance is known as an abstract pattern: such patterns may be divided into two main groups—Compact and Scattered.

Compact is the name given to those patterns in which advantage has been taken of the geometrical properties of the pieces in the making of the designs, all elements of the pattern being fitted closely together.

Scattered patterns are those in which the pieces used stand apart one from the other, rendering the spaces in between the pieces as important in the design as the pieces themselves.

There exists also a third group intermediate between these two, in which the pattern contains elements of both. These, for convenience, are called **Intermediate** patterns.

Compact patterns are more frequently made by men than by women. It is unusual to find a scattered abstract pattern made by a male subject unless he be used to artistic effort as a profession or hobby.

Compact patterns are usually found among women who have undergone standard intellectual training such as work for a University degree; whereas scattered designs are more usually made by women with no specialised intellectual training. The material so far obtained suggests that perhaps the scattered design may indicate an intuitive approach to life.

Incoherent Patterns. Patterns in which the pieces are grouped on the tray at random, showing no coherent idea or order, are known as incoherent patterns. Among normal subjects the incoherence may or may not be perceived. Incoherence is of two types—that associated with mental deficiency, and that frequently found among neurotic subjects.

The mentally defective type of pattern shows complete incoherence with no element whatever of design. The same type of pattern is made also by normal children under four years of age.

TABLE SHOWING
FREQUENCY of INCIDENCE of TYPES of PATTERNS
EXPRESSED IN PERCENTAGES.

ANALYSIS OF PATTERNS MADE BY NORMAL CHILDREN.

No in Group (Boys)	No. in Group (Girls)	AGE	ABSTRACT		CONCRETE		INCOHERENT		COMPACT		SCATTERED		INTER- MEDIATE		SUCCESSFUL		Total No. Boys and Girls
			Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	
68	60	4-7	30.8	41.6	27.9	11.6	41.3	46.8	42.2	29.4	12.0	31.3	46.0	39.3	25.4	34.7	128
			± 5.6	± 6.3	± 5.4	± 4.1	± 5.9	± 6.4	± 6.9	± 6.3	± 4.5	± 6.4	± 7.0	± 6.8	± 5.1	± 6.1	
71	76	8-11	74.6	86.8	15.4	2.6	10.0	10.6	60.0	41.1	5.0	20.5	35.0	38.4	84.4	77.4	147
			± 5.1	± 5.8	± 4.2	± 1.8	± 3.5	± 5.5	± 6.3	± 5.7	± 2.8	± 4.7	± 6.1	± 5.2	± 4.2	± 4.7	
101	103	12-15	88.9	91.4	7.4	6.7	3.7	1.9	67.0	65.3	12.0	13.2	21.0	21.5	79.9	85.3	204
			± 5.0	± 2.7	± 2.5	± 2.4	± 1.8	± 1.3	± 4.7	± 6.8	± 5.2	± 5.4	± 4.1	± 4.1	± 5.8	± 5.4	

Incoherent designs made by a neurotic individual appear at first to be totally disconnected, but if the pieces be examined closely, the design will be found to reveal scattered elements and units of pattern. These, in later designs, when the emotional state of the subject has improved, will tend to integrate themselves into a coherent design.

3. SUCCESSFUL AND UNSUCCESSFUL PATTERNS :

All designs can again be sub-divided into successful and unsuccessful patterns. This classification is difficult to explain theoretically, but is easily differentiated in practice. A design is successful if the subject achieves what he sets out to do, provided that this is within his mental capacity ; it is unsuccessful if he finds himself unable to complete the task he has set himself. This lack of success may be due to his inherent inability, to confusion of thought at the time of making the design, or to a persistent attempt to achieve something, the accomplishment of which the pieces do not permit.

An interesting variety of this type is that named the Unrealised Unsuccessful Pattern. In this type, the subject makes a design in which one or more pieces spoil the general effect, but the discrepancy, when made, is unnoticed. Such failures occur even in patterns made by very intelligent adults. They give evidence of emotional disturbance.

4. THE USE OF COLOUR :

Investigation into the significance of colour is not yet completed. The following statements appear to be justified from the data so far available.

- (a) In children and young people, the use of many black pieces is associated with depression.
- (b) Designs edged with projecting red pieces tend to be made by excitable and impulsive people.
- (c) People of high cultural level prefer to use only two, or at the most three, colours in making abstract designs.
- (d) People of a very practical and extraverted type tend to show an indifference to colour, the whole attention being concentrated upon the form of the design. This is particularly marked in the case of male subjects.
- (e) Judicial and executive types tend to use five or six colours, arranging them with reference to balance, but not to artistry.

5. MATURATION IN RELATION TO DESIGN.

It is obvious that the variability and complexity of the patterns made will increase with the age of the subject. The table on pages 3 and 4 shows the percentage of the various types of patterns made by different age groups of normal children.

USE FOR DIAGNOSTIC PURPOSES.

The following are the simplest uses that can be made of the test for the purpose of diagnosis. It is inevitable that this section will appear dogmatic, but space does not permit of any but a very brief statement, the brevity of which gives the appearance of dogma.

The test can be used as an instrument of diagnosis for :

- (a) Emotional Disturbance.
- (b) Mental Defect.

(a) EMOTIONAL DISTURBANCE :

Children and adults suffering from emotional disturbances, ranging from slight temporary indispositions to deep-lying neuroses, make distinctive types of pattern. A few of the more easily distinguished of these are given below :—

1. THE EDGE DESIGN. This is the name given to designs built round the edge of the tray. The pieces most generally used are squares, half squares and diamonds and the concentration of the subject is usually focussed upon the exactitude of the pattern. The making of such design indicates the presence of anxiety in the subject.
2. FRAME DESIGNS. Designs which consist of a heavy frame surrounding either (a) a very weak central pattern or (b) an empty centre, tend to be found among people suffering from excessive emotional repression. (Designs made with solid centres growing outwards generally indicate reliable, well-balanced natures, while those with a solid base, tapering upwards, are more usually found among people of practical bent and ambitious nature.)
3. WINGED DESIGNS. A very frequent type of design is that in which the pattern is formed by two symmetrical identical halves connected by an unrepeatable centre pattern. These are called winged designs and tend to be found among subjects suffering from varying degrees of emotional dissociation.
4. ARROW DESIGNS. These when the lines go downwards are, on the whole, generally made by subjects having a tendency to depression.
5. INCOHERENT PATTERNS. The connection between incoherency and neurosis has already been noted. It is a very striking fact that even among adults of superior intellect, a certain percentage of incoherent patterns occur. Certain individuals of adequate mental equipment will always be found who find it impossible with the pieces presented to achieve any kind of pattern. Incoherency of this type is then associated, not with mental defect or immaturity, but with a profound degree of neurosis. It is interesting to note that in many of these cases the neurosis is covered by a superficially adequate adaptation to life.

(b) MENTAL DEFECT.

It is beginning to become apparent that mental defectives can, by their patterns, be distinguished from normal and neurotic children by three criteria :

1. The frequent appearance after the age of six of certain of the fundamental patterns without further embellishment. (A normal child or adult may use a fundamental pattern as the basis of his design, but would rarely fail to add to it.) The fundamental patterns usually made by mentally defective children are as follows :
 - (a) Four squares put together to make a big square.
 - (b) Diamonds combined together so as to make a fishtail pattern.
 - (c) Equilateral triangles arranged to make a hexagon.

2. The frequent appearance of arrangements of mosaic pieces in units of two all over the tray. This has not been observed to occur among normal children after five years old.
3. Completely incoherent patterns occurring after the age of six years.
4. The appearance of very simple forms of pattern, such as, for example, a rectangle made with squares surrounding an empty space.

Incoherence due to mental defect is to be distinguished from that due to neurosis by a complete lack of order; in that due to emotional disturbance rudiments of pattern can with care be perceived in the seeming incoherency.

THE MOSAIC TEST AND TEMPERAMENT.

In the previous sections some indications have been given as to the relation between the type of design made and the temperament of the subject.

In matured and stabilised characters, it will be found that however much the subject may try to do so, if he obey the rules of the test he will be unable materially to alter the general shape of successive patterns, although these may be made at widely different dates. For example, a subject, although an artist and able to express a variety of ideas in the form of concrete patterns, will find on examination of a series of such patterns that they are all, let us say, square designs with a single raised point, though this form may be expressed at one time in a house with a chimney, at another as an engine and its funnel seen from the front. In contradistinction to this, there will be a suggestion of whirling movement about all the patterns of another subject, although the actual colour and structure of the successive abstract designs may vary greatly. Current changes of mood are reflected in the design by change of colour and alteration of detail, but these are superimposed upon a basic design which tends to remain constant.

In unstable natures, designs may vary greatly in type, the variation following the lines of development of the nature.

In many-sided natures instead of one main design a subject may be able to produce designs of two or three types, but in successive patterns the general form of these will remain constant.

In the case of subjects undergoing psychological treatment, it is normal that patterns incoherent, or partly incoherent, at the beginning of treatment, gradually achieve unity as treatment progresses.

This paper must be regarded only as a preliminary statement. The conclusions are in no way final, and extensive modifications may be later found necessary. For investigation of the validity of the test see "The Validity of the Mosaic Test" by Madeline Kerr, reprinted from the American Journal of Orthopsychiatry, Volume 9, No. 1, January, 1939.

Those desiring further information are requested to communicate with the Secretary, The Children's Centre, The Institute of Child Psychology, 6, Pembroke Villas, W.11. Envelopes should be marked "Mosaics."

Boxes of the standardised material in two sizes, the larger containing 456 pieces, and the smaller 228 pieces, can be obtained from the Secretary of the above Institute at the price of 21/- and 12/6 respectively.