

The Eight Frame Colored Squiggle Technique

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Abstract

In this art therapy adaptation of the squiggle technique, the client draws eight colored squiggles on a paper folded into eight frames and then develops them into images utilizing a full range of color. The client is encouraged to write titles on each frame and use them to compose a story. This technique often stimulates emergence of meaningful graphic and verbal content in the first session. Significant psychological and perceptual aspects of the process are discussed, including the client's tendency to correlate spatial placement with meaningful imagery and the inclination to try to balance opposites. Case examples illustrate some results of this technique from a Jungian perspective.

Introduction

This article presents an informal art therapy procedure that provides spontaneous graphic and verbal information in a first session and may complement existing forms of art therapy assessments. The basic structure of the technique is simple: the art therapist provides the client with a box of oil pastels and a single sheet of white paper folded in half three times to form eight rectangles or frames. The art therapist then asks the client to draw a spontaneous graphic movement or squiggle in each frame using any colors. The client is encouraged to create an image from each squiggle and develop the images in any order. Finally, the client is asked to write a title on each frame from which either a sentence or story is constructed. This procedure provides an easy, sequentially structured framework that may carry the client into depth in a gradual, non-threatening manner in accordance with the client's functioning and concentration. The technique was developed and has been used by the author for 20 years with children and adults in a public clinic and in private practice, in a first session as well as later in therapy for following change in the client.

In the Eight Frame Colored Squiggle Technique the art therapist does not request specific thematic content and the client is free to choose color and placement of the eight squiggles. Yet the images often relate to one another in their colors, lines and forms when created in this fixed, visual

framework. The writing task also reveals surprising relationships between the client and her or his verbal imagery.

A combination of six factors appears to create an inviting and efficient format for both patient and therapist that facilitates psychological understanding and stimulates psychological movement. These six factors are:

1. the squiggle (a graphic record of spontaneous brief movement)
2. free use of 45 oil pastel colors
3. the process of sequential drawing
4. the properties of the number eight and its divisions into pairs or fours
5. a visual format that may activate the psyche's tendency to correlate images with specific spatial placement; and
6. spontaneous writing of titles and composing a sentence/story with them.

Initially the author regarded the technique as a therapist-client interactive communication, using it in a first session as in Winnicott's squiggle technique (Winnicott, 1971). This enabled formation of a relationship based on "playing together" in art and helped establish an attitude of spontaneity towards art making (Steinhardt, 1989, p. 349). It gradually became evident that a client's increased investment in the drawing promoted a strong sense of personal satisfaction. More invested artwork seemed to generate word titles that, when combined into a story, revealed deeper diagnostic material. The author then asked clients to draw all eight squiggles and complete them without graphic participation by the therapist. Finally, the client was encouraged to write titles and continue into storymaking.

Organized research into the effectiveness of this technique has not been done, but it has been used for many years with clients of all ages and taught to art therapy students who have used it in various mental health facilities. Thus, it is based on many drawings that have been experienced, viewed and discussed. Sources that have contributed to the author's premises are discussed below, followed by case examples informed in particular by a Jungian perspective.

Precedents for the Eight Frame Colored Squiggle: Review of the Literature

Squiggle and Scribble Drawings

D.W. Winnicott introduced the squiggle technique in his diagnostic interviews, with child client and therapist

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alternately drawing and completing each other's squiggles (Winnicott, 1971). A squiggle is a brief (two or three seconds) linear or shaped movement drawn on paper with a pencil or marker. Lines and forms are added until it becomes the graphic idea that it suggests (Winnicott, 1971). The scribble, utilized by art therapist Florence Cane (1983) as a starting point for drawing, is a continuous, rhythmic line drawn without lifting the drawing instrument from the paper until a tangled mass of lines results. The scribble contains the images within it that are perceived, outlined and further developed. Cane's use of the scribble inspired art therapy techniques that promoted unplanned emergence of repressed material in the form of spontaneous imagery (Naumberg, 1966; Kramer, 1971; Ulman, 1992). Both squiggles and scribbles use projective visualization, letting the configuration of lines suggest an image. In the scribble, the image is found and isolated from within the tangled lines. In the squiggle, it must be given form. Ziegler (1976) states that the squiggle is a "jumping off point" for associations into aspects of one's life that may cause anxiety or blocking. However, the author believes that making and completing squiggles by freely choosing from many colors, rather than using just a pencil, may activate symbolic depictions of strengths and hopes as well as trauma. In this aspect, the Eight Frame Colored Squiggle has a goal similar to the Ulman Personality Assessment Procedure, discussed below, as showing pathology as well as strengths and hidden capacities "that neither clinical observation nor projective testing had revealed" (Ulman, 1992, p. 88).

Assessments that Utilize a Sequence of Drawings

Some projective graphic assessments, such as the House-Tree-Person diagnostic procedure (Buck, 1966) and the Diagnostic Drawing Series (Cohen, Hammer, & Singer, 1988), use a sequence of three or more drawings with specific content directives. The Drawing-Completion Test investigates personality with respect to emotion, imagination, intellect, and volition (Kinget, 1952). Telling a story after making a requested drawing also is commonly used in projective drawing techniques based on the assumption that the patient more readily will reveal difficult experiences after drawing (Bassin, Wolfe, & Their, 1983; Cohen-Liebman, 1999; Lev-Wiesel, 1998). The Ulman Personality Assessment Procedure (UPAP) (Ulman, 1992) uses a sequence of four colored drawings on manila paper: 1) a free drawing, 2) a warm-up of three basic movements in the air which are then transferred to the paper, 3) a drawing based on a scribble, and 4) a free drawing or additional scribble drawing. The sequence of tasks is considered, beginning with an open task and gradually progressing towards tasks that elicit more symbolic emotional projection. The placement of each task within the sequence influences the culminating drawing, which is compared to the first drawing when interpreting the results (Agell, as cited in Cox, Agell, Cohen & Gantt, 2000). Ulman (1992, p. 88) states, "the dynamic stimulus of exercise and scribble opens up further possibilities for letting us know not only where a person is at the given moment, but where he

is likely to go, what possibilities are open to him, and how they may be made more available." Dynamic sequential drawing without designated subject matter allows the psyche to circumambulate and lower defenses, and gradually to release less rational graphic expression.

Numerical and Placement Considerations

In the Eight Frame Colored Squiggle Technique, the sequence provides space to play with ideas, like that of an artist making quick sketches, and letting images evolve before focusing on one option. In addition, the format's symmetrical eight-fold division with a center point but no center frame, as well as its intrinsic division into pairs, fours and eight, creates a visual order that activates unconscious attitudes relating to left and right sides, or upper and lower levels of the page. This influences the placement of colors, lines and forms that will unconsciously manifest in the visual imagery, and in combining the eight titles into a complete verbal statement.

Number is a symbolic quality and often a "fundamental principle from which the whole objective world proceeds; it is the origin of all things and the underlying harmony of the universe" (Cooper, 1978, p. 113). Thus, the visual division into eight frames with a center point, four pairs, or two groups of four is an underlying structure that provides an intrinsic experience of the numbers eight, four, and two. The number two is a pair and may represent duality, opposite poles, conflict or dependence, and the bisexuality of all things (Cirlot, 1996; Cooper, 1978). The number four is the "spatial scheme or order of manifestation, the static as opposed to the circular and dynamic. It is wholeness, totality, completion, solidarity, the earth, and order" (Cooper, 1978, p. 115).

In addition to number, Jung (1953) attributed primary significance to the appearance of movements, markings or objects connected with either the left or right sides of the body and its projections in space. Applying Jungian principles of placement to sandplay therapy, Ammann (1991) divides the rectangular sandtray into quadrants, denoting closer or more distant areas, and left and right sides. She considers the rear area as patriarchal and related to distance, air and spirit; the area closer to the body is matriarchal and related to earth, instincts and the body. The left side may hold unconscious attributes and represent the inner world. The right side contains conscious attributes and relates to the outer reality and life goals. Ammann considers the lower left quadrant as holding the instincts and new creative impulses arising from the "ocean of the unconscious" while the lower right quadrant may be linked to the personal mother, primary others, and present family issues. The rear left corner may hold spiritual aspects, protective or frightening forces. The rear right corner may relate to the personal father and worldly goals. The center of the sandtray symbolizes the center of the personality or ego (Ammann, 1991) and spotlights immediate issues. It is where all things meet, and the place of origin, departure and return (Cooper, 1978, p. 32). The symmet-

rical structure and easily perceived quadrants of the Eight Frame Colored Squiggle may activate instinctual graphic behavior similar to Ammann's view of the sandtray. Jung (1953) discusses such symmetry and the principle of reflection, stating:

Just as the "right" denotes the world of consciousness and its principals, so by reflection the picture of the world is to be turned round to the left, thus producing a corresponding world in reverse. We could equally well say: through reflection the right appears as the reverse of the left. Therefore the left seems to have as much validity as the right; in other words, the unconscious and its—for the most part unintelligible—order becomes the symmetrical counterpart of the conscious mind and its contents, although it is still not clear which of them is reflected and which reflecting. To carry our reasoning a step further, we could regard the centre as the point of intersection of two worlds that correspond but are inverted by reflection. (para. 225, p. 263)

Jung continues: "The idea of creating a symmetry would thus indicate some kind of climax in the task of accepting the unconscious and incorporating it in a general picture of the world" (1953, para. 226, p. 264).

The Eight Frame Colored Squiggle Technique

In the Eight Frame Colored Squiggle Technique both drawing and title or story take form as psychic energy is internally activated by personal choice of color (rather than pencil) and the hand's movement. As the psychic energy gathers momentum, it begins to flow into gradually formed images. When complete, the client can observe at a glance the entire paper as a composite of eight pictorial ideas, some more invested than others. The shift to writing titles keeps the psyche moving on the verbal level in creative continuation of the inner process. Return to observing the picture after writing enables new perception of the picture as one unit composed of sub-groups. Structural correlations between the images or title words may reveal pairs and two groups of opposites, often balancing feminine and masculine attributes or issues pertaining to nature or culture. These inner structures may convey both personal and archetypal information. Issues nearer to conscious experience often appear in the content of the graphic images, while less conscious aspects determine placement, graphic expression and relationships between images. For the client, the discovery of an inner graphic order based on both personal and universal factors, as it emerges in the technique, can be gratifying and reassuring, revealing an inner guide that sends symbolic graphic messages.

Unintended relationships appear during storymaking with the eight titles like a message from the unconscious that gives the images a verbal shape. When the words are combined in different sequences, options are opened for unexpected creative solutions and self-discovery (McKim and Steinbergh, 1983). Children and adults seem to enjoy the process and sometimes voluntarily repeat it in later sessions.

The Eight Frame Colored Squiggle Technique is described below in six steps, with attention paid to details of the setting. The first three steps define the essential graphic structure of the procedure; development of the drawn images provides a base for the next three stages of writing and observation.

Step 1: The Setting

- a) Seating: The client sits on the horizontal axis at a drawing table, while the therapist sits on the left vertical axis. The client may perceive this seating arrangement as having the therapist nearby and interested but not close or interfering. Sitting opposite the client may connote confrontation or competition. Time—the sense of past, present and future—is usually related on the paper as moving from left to right. Since the future is usually sensed as on the right, the therapist seated on the left will not block the client's "future" action. With left-handed clients, the therapist may ask if sitting on the right side is preferred.
- b) Materials: On the table is a piece of 50 x 70 cm. white paper and a box of 45 oil pastels of good quality. A large range of colors that are instinctually chosen may insure "emotional accuracy." The therapist folds the paper in half three times, to form eight equal rectangles. These rectangles can be perceived as a row of four above and below, or as four rectangles on the left and right sides. The folds on the paper may also be perceived as four vertical columns. Some people "deny" the folded boundaries by drawing in more than one frame at one time.

Step 2: Eight Colored Movements

- a) Initial squiggles: The client is invited to draw a brief movement (squiggle) in each rectangle. One color may be used for all the squiggles or the colors may be changed at will. There is no fixed order for drawing the squiggles. Some people begin in the upper right and work towards left. Others begin on the lower level and some jump around. But the art therapist may note a personal pattern in the order of execution and placement which may be the result of subliminal awareness of the location of a frame, above, below, left or right.
- b) There may be frames that are left empty. The client may be allowed these empty areas, but if possible he or she should relate graphically to each frame, even with the smallest smudge or dot. The therapist must be sensitive in suggesting even minimal graphic interaction in an empty area.

Step 3: Completing the Squiggles

- a) The client is asked to study the squiggles for potential images, such as an object, landscape, person or animal, or an abstract design, and then complete each squiggle using any colors, in any order. This freedom gives a client maximum control of the drawing task and may

Table 1 Key

Past		Present/Future	
A1	A2	A3	A4
B1	B2	B3	B4

stimulate drawings that are emotionally precise reflections of inner states.

- b) After all eight squiggle movements have been graphically developed, the client is asked to look at the images again and work with those images that may need more emphasis, due to their importance, by adding color or detail. Spending more time with an image may enhance its conscious significance in relation to the other images. Spending little time on an image may show its unconscious significance as troublesome and indicate lack of readiness to cope with an underlying issue. Content may not be the obstacle to developing an image as the troublesome aspect may reflect the frame's location on the paper.
- c) From this point on, the procedure may be ended or the therapist may decide to continue on to the next three succeeding stages, according to the client's ability, concentration and the degree of cooperation.

Step 4: Writing Titles

- a) The client is encouraged to write a title for each image, in pencil, directly in the corner of each rectangle. Titles may be short and concrete, such as "boat," or "tall tree," or expressive such as "confusion," or "a puzzle."
- b) At this point there are several options for continuing. The client may: 1) identify which picture or title is preferred; 2) tell a spontaneous story using the titles; 3) rank the pictures in order of preference; or 4) find connections through content or formal graphic elements such as line, form and color.

Step 5: Writing the Story

The therapist may suggest writing the eight titles on small pieces of paper. The drawing is turned over and the title notes are dispersed face-up on the paper. The therapist asks the client to arrange all the words in a sequence to form a sentence or story, adding a few connecting words if necessary. The client writes the story on the back of the paper. If the client is willing, he or she may mix the words and rearrange them, creating a second story, which often takes on a meaning different than the first one. The client is then asked to mix the words and create a third sequence and story. The client can then underline the most important words or phrases in all three stories and combine them into a new and final story version.

Step 6: Returning to the Art

The paper is turned over and the drawings are again visible. After writing the stories, symbolic content in the

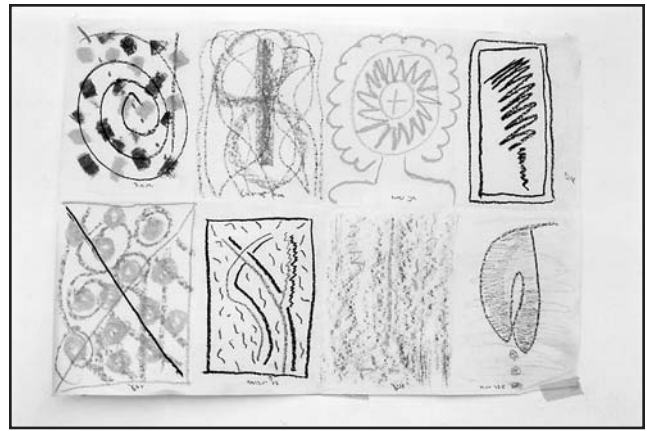


Figure 1 Marion, aged 29

drawings may be more accessible, connecting the client to past or present people, events or goals. Client and therapist observe together the graphic connections among the eight images, noting similarities or opposites in color, form and line, type of execution, use of space, and so on. The therapist should not go beyond the client's understanding. The written stories are often clearer for the client than the hidden inner graphic order.

Case Examples of the Eight Frame Colored Squiggle Technique

Three brief examples will demonstrate some visually discernable graphic relationships, amplified by sentence or story-making. Each frame will be identified by letter and number, with A for Above and B for Below, and with numbers reading from 1 on the left (past) to 4 on the right (present and future) (Table 1).

Example I: Marion, aged 29

Marion, aged 29, was married with one child. She was raised by her father because her mother, who worked in the performing arts, had rarely been home during her childhood. Marion entered art therapy feeling powerless and lacking a personal direction in life. In her second art therapy session she completed the Eight Frame Colored Squiggle Technique. It is possible to perceive in her work an unconscious division into two groups of four frames each, with each group organized by a common factor (Figure 1). Group I, comprised of frames A3, A4, B1 and B2, have a closed boundary line around inner content. Group II, comprised of four frames- A1, A2, B3 and B4, have diffused, imprecisely defined boundaries. In addition, each group of four consists of two complementary pairs. In Group I, A3 and B1 both contain circles and straight lines, but in A3 a double circle encloses the straight lines; in B1, the straight lines enclose and block the circles. A4 and B2 both have black frames and a vertical form inside, but in A4 the outer double frame encloses a vertical deep red zigzag while in B2, a single boundary line encloses a double lined red and black "tree" surrounded by little green zigzags. In Group II, characterized by diffuse boundaries

and an overall pattern of content, there are also two pairs: A1 and B4 both have small patches or dots and use a line to suggest an inner center into or from which the patches or dots move. The second pair, A2 and B3, are both diffuse and contain a pair of opposite colors creating forms that share each frame without interaction between them (ochre and purple in A2, light green and pink in B3).

Viewed as vertical “columns” (the frames above and below each other) one can also perceive complementary graphic themes. In Column 1, A1 shows many pink, green and turquoise patches perched airily upon a spiral line, while B1 shows many small circles within circles, enclosed within straight lines. In Column 2, A2 and B2 both feature a central vertical form. In A1, it is softly enmeshed in a purple scribble and in B2, it is clear and dramatic, surrounded by short nervous green lines and framed clearly in black. In Column 3, A3 is a clearly drawn series of concentric, yellow and turquoise round frames in the shape of a person/sun with neck and shoulders, and enclosing a cross in the center. In B3, a soft diffuse pink area surrounds three unobtrusive, light green vertical lines. In Column 4, A4 has a double black frame enclosing a deep red vertical zigzag and B4 has a seed-like form exuding downwards three little drops.

In Marion’s spontaneously written titles, three words in Row A and one in Row B are connected with rational knowledge (A2, A3, A4 and B1); the words written in A1, B2, B3, B4 are connected to emotion. This creates a Yin-Yang structure where the opposite side is represented on each level. Her poems are:

- 1) “Entangled upon simple, like a hesitant tree, joyful and modest, I want Sun. Don’t know, like on television. A birth in water.”
- 2) “Television is not like giving birth in water.
I am a Sun, complicated and simple.
Don’t know, like a hesitant tree—happy and modest.”
- 3) “I am a happy and modest sun, giving birth in water.
I also know entanglement imposed on simplicity, like a hesitant tree.
And also television.”

Marion underlined the phrases she felt expressed her feelings at that moment. When she saw her Eight Frame Squiggle some years later in a review of her work, she related A1 and B3 to her father, introverted and indirect, but always present, dependable and giving joy. B1 and A3 were connected to her mother, egocentric and enclosed within herself, and unresponsive to the feelings of others. B2 and A4 seemed to represent her lack of self assurance and inability to find value in her natural gifts, while A2 and B4 represented her aim of living simply and naturally in a warm family. In therapy, she accomplished her goals which were to continue her intellectual development until she could balance a career and be a devoted mother, unlike her mother who she felt had abandoned her children for public life.

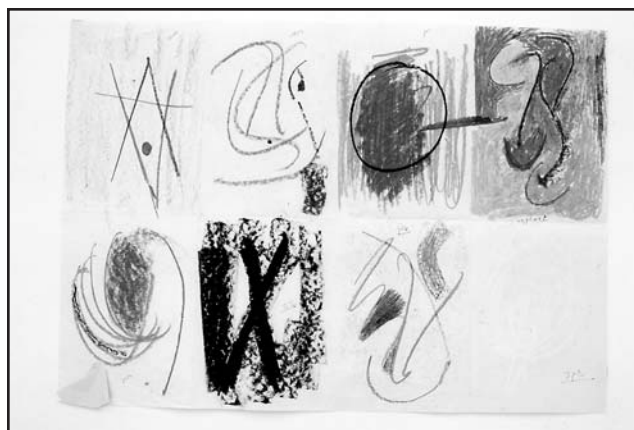


Figure 2 John, aged 26

Example II: John, a 26 year old man

John was an attractive but neglected looking 26 year old man with a university degree who worked with computers. He asked for one art therapy session in order to clarify his goals but did not relate much about himself. He completed the Eight Frame Colored Squiggle Technique with interest and curiosity, and invested himself authentically in the drawing, choosing color, lines and forms (Figure 2). In his work, Group I (A1, A2, B3 and B4) may be categorized by a free use of long lines on a whitish background. Group II (A3, A4, B1 and B2) is defined by the use of heavy filled-in color. In A1 and B4 (a complementary pair in Group I) there are V-shaped straight lines (B4 is drawn in white on white). In A2 and B3, the wavy lines make up two abstract but discernable faces. The complementary pairs in Group II may be perceived as A3 and B1, both using a fuller color area inside a round or rounded shape. B2 is a black X form, while there is a curved X form in A4 that is surrounded by rich color. By dividing the page into right and left sides, one can perceive complementary pairs in each half: A1 and B2 have large X shapes; A2 and B1 each have several curved lines; A3 and B4 have circles pierced by a sharp form. The structure of A4 and B3 is similar and both contain hooked curved lines.

The sentences John composed with his title words are:

- 1) “The fool searched for love and therefore placed a ban on his tears. But his tears fell like rain, and through the rain of tears he saw a man standing opposite the sea, telling lies.”
- 2) “Love is needed and there is a ban, and then tears. A fool looks for relationship. People need to go to the sea. All this is a bit of a lie.”
- 3) “Instead of crying because of lies, we fall in love with fools, and place a ban on people. And there is no connection to the sea.”

These titles show a split between the four frames above, with words that connect to water (emotional flow) and emotion, and the four frames below with titles that are bitter, cynical, and loveless. The sequence of writing sen-

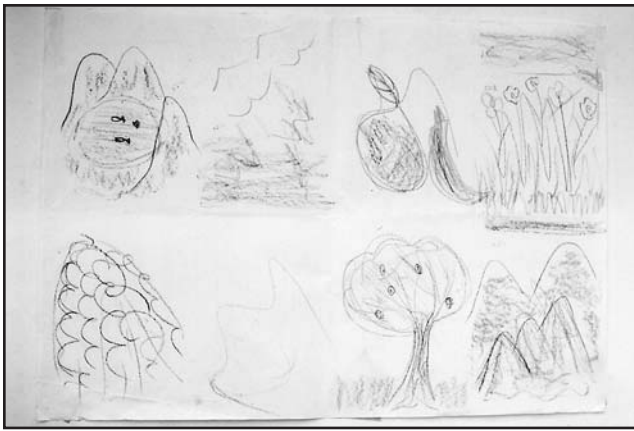


Figure 3 Leah, aged 21, first eight- frame squiggle

tences three times shows a progression from devastating cynicism to a more operational insight in the third version, and suggesting the need for connecting with the sea, the great symbol of the unconscious and birthplace of consciousness. John seemed to give himself an answer to his concerns in creating the third sentence.

Example III: Leah, a 21 year old girl

Leah, a 21 year old girl finishing her military service, had lost her mother when she was 12 years old. Her father was at present extremely ill. Leah had had little time for herself since her mother's death, as she had taken responsibility for care of the family. Deciding what to study in college confused her and she thought instead of continuing to take care of home and family. She barely spoke during our first session but responded to art and the Eight Frame Colored Squiggle well, although she was too exhausted and overloaded to write more than just the word "freedom" on four frames. She repeated the procedure six weeks later when she stated that she "didn't know what to draw."

Her first squiggle is linear and weakly drawn but shows a clear division between themes on the left and right sides (Figure 3). Frames A1, A2, B1 and B2 all show faintly drawn, linear, hilly forms. On the right, A3 and A4, B3 and B4 show linear but fuller, more colorful themes connected with plants and nature. The color blue is balanced between water in A1 and A2, and sky in A4 and B4. In addition, A1 and B4 have hilly, breast-like mountains, and A2 and B2 have wavy, ghostly lines suggesting unconscious and ongoing mourning for loss of her mother. Leah wrote the word "freedom" as a title in A1, A2, A4, and B4. On the reverse side of the paper she wrote "freedom" once and added these words: quiet, trips, nature, sea, enjoyment, air, peace, and warmth.

Leah's second squiggle shows a fuller investment in the eight images (Figure 4). Group I frames (A2, A3, A4, B1) all have a clear central image and a background filled in to the edges of the frame. Group II images all have a central image and a white background (A1, B2, B3, B4). Another grouping is based on zigzag forms in the four central frames (B2, B3, A2, A3). A3 and B3, for example, show

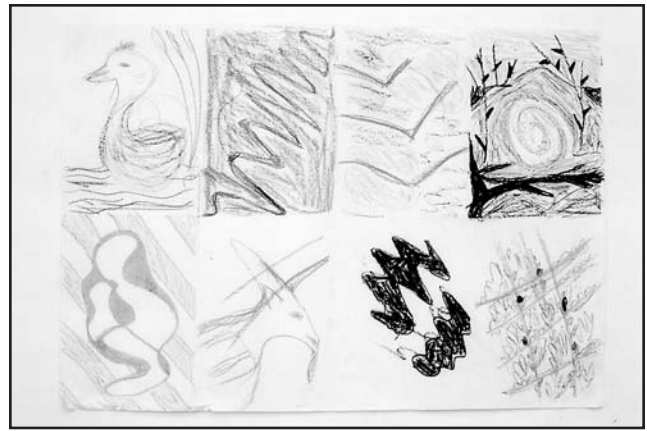


Figure 4 Leah, aged 21, second eight-frame squiggle

symbols that may be connected to mourning. Rounded forms are found in the outer frames (A1, A4, B1, B4). Although the drawings are strong and specific, Leah gave titles to only two frames (A2 and A4) on the upper level, leaving wordless the area below (matriarchal level). Yet a story poured forth: "The hills were a beautiful, pleasant place where the whole family took walks when I was small. It was opposite the sea, a place full of growing wild shrubs with many snails on them, and after several years it was decided that there was no need for the hills, and that it was worthwhile to build houses on the land. Then they leveled the hills and built houses in that place." She continued writing: "The first picture (A4) was of a snail alone on a thorn branch. Afterwards I added the hills and the sea and I strengthened the branch on which the snail sat. I feel in certain things I crawl like a snail, especially when important decisions must be made like deciding what to study next year in college."

Leah finished a year of art therapy treatment that helped her resolve mourning for her mother and build goals for gaining more independence from her family. She entered a program of her choice in college.

Summary of the Graphic and Verbal Phenomena

To summarize, the forgoing examples illustrate a number of Jungian principles that can be used in graphic and verbal interpretation of the imagery. It can be seen that the eight frames are likely to emerge with an unconscious division into two groups with four images each. The graphic distinction between groups may be based on rounded or straight lines, framed or fuzzy areas, empty spaces or filled in spaces. There may be a division in content such as between figurative and abstract, or between animals and objects. This division reflects an inner division in the psyche, for example, between feminine and masculine aspects, or nature and culture.

Structural similarities may emerge in content, color, texture, line, form and composition, creating pairs of like images, and balanced by pairs of an opposite type. There may be a rhythm to the structure; for example, the entire

left side may contain themes in basic, single units and the themes on the right may repeat them in a variation or in some form of relationship between forms. A rhythm of "columns" may be perceived, with the rectangles above and below each other having a common basis of some kind, thus forming complementary pairs.

The frames in opposite diagonal corners may be opposites or complements of each other in form, color or content. These frames are aspects that are the most distant from one another within the rectangle, and may represent opposites in the psyche that must approach each other and meet, enabling psychic work on integration of the opposites.

Finally, a three-and-one (3:1) arrangement of frames may be perceived, with three images based on a specific principle and one image of the opposite type in the upper row, and three images of the opposite type and one of the first principle in the lower row. This creates a kind of yin-yang relationship where there is a little masculine in every feminine and vice versa.

With respect to titling and storytelling, the words that emerge seem also to have a hidden order that usually identifies the significance of various pairs, groups and opposites, and are similar to the graphic inner structure. These are combinable in predictable and unpredictable groupings of meaning.

Conclusion

The Eight Frame Colored Squiggle Technique is a quick, non-threatening intervention or form of art therapy based evaluation. It may be administered in a first session or later in therapy. It is unique in that a single paper folded into eight rectangles contains an artmaking process based on creative spontaneity with unlimited color choice and no prescribed subject matter. It can move a client towards insight and clarity, and a sense of accomplishment. The therapist will glean information about hidden emotional pain, problems, trauma and conflict as the graphic images and story seem to mirror the inner state of a client's psyche. The technique also can reveal sources of strength and creative potential in a client for finding solutions and directions, and for suitable treatment interventions.

Before using this technique with others, the art therapist should personally experience it, preferably several times and in the presence of another therapist. When completed over a period of weeks, the art therapist can directly experience his or her own spontaneous reactions to color, form and placement. Longer intervals between each experience allow one to follow the psyche's use of the eight frame structure. Recurring images confirm the psyche's memory while emerging images identify the psyche's support of an individual's pace and direction. The author continues her ongoing efforts to deepen understanding of the graphic results.

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