

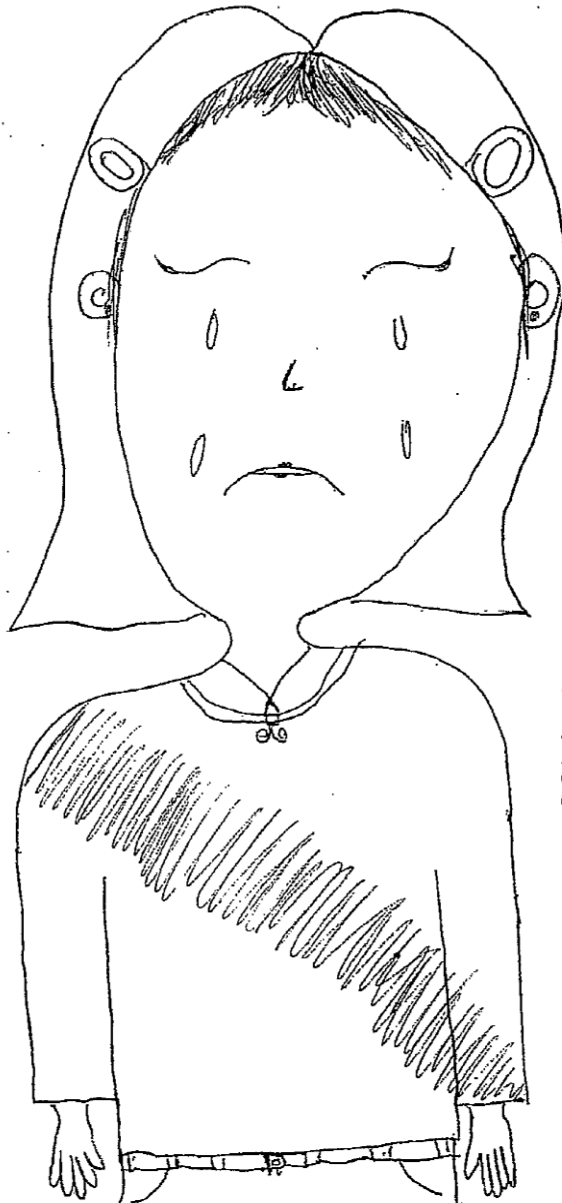
REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

Charlene 11 1/2 yrs of age.

Charlene
Aug. 11, 04
10:20pm
well

3a. 732

I'm scared that something bad happened again and I wish that nothing would had happened and I'm scared



This is Exhibit "____" referred to in the
Affidavit of _____
sworn before me this _____ day of _____
A.D. 20____

A Commissioner of Oaths in and for
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My Appointment Expires _____

(over) →

REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

36.

I'm scared when I remember the memories
It scares me remembering it (about babies being killed)
because it happened & that it shouldn't have happened
I was scared!

After the exhibition I started to remember
there were scary people & I started to remember
about the babies being killed because there were
scary people there (when the baby(ies) were being
killed).

Aug. 11/04

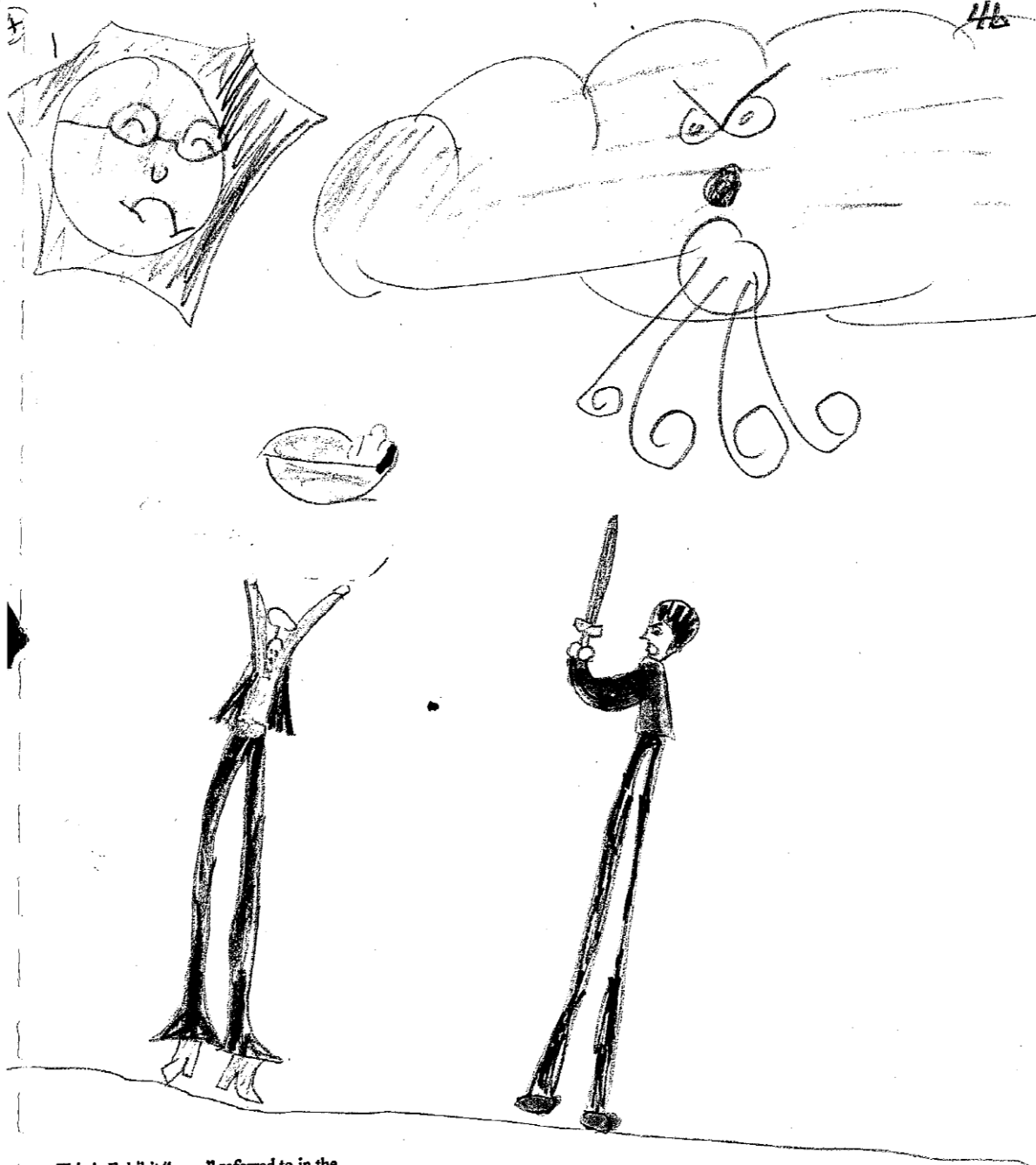
THE ABOVE IS WHAT CHARLENE TOLD TO ME.

Arlene Lowery

This is Exhibit "____" referred to in the
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DAGGERS. ↓ BABIES + DEPRESSION = FEAR.
EXHIBIT PART 2 CHARLES' EXPLANATION (ATTACHED)

REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

In this picture Damian^x is coming ^{4a}
after Jonathan. I had to save him
from Damian^x I ^{tried} pushed him to
heaven but I couldn't. So I
ran away with him. To save
my brother from the evil man
named Damian^x. And I did.



x - means
I hate him
awhate lot

Charlene
Dobson

Mon, Feb 13/06

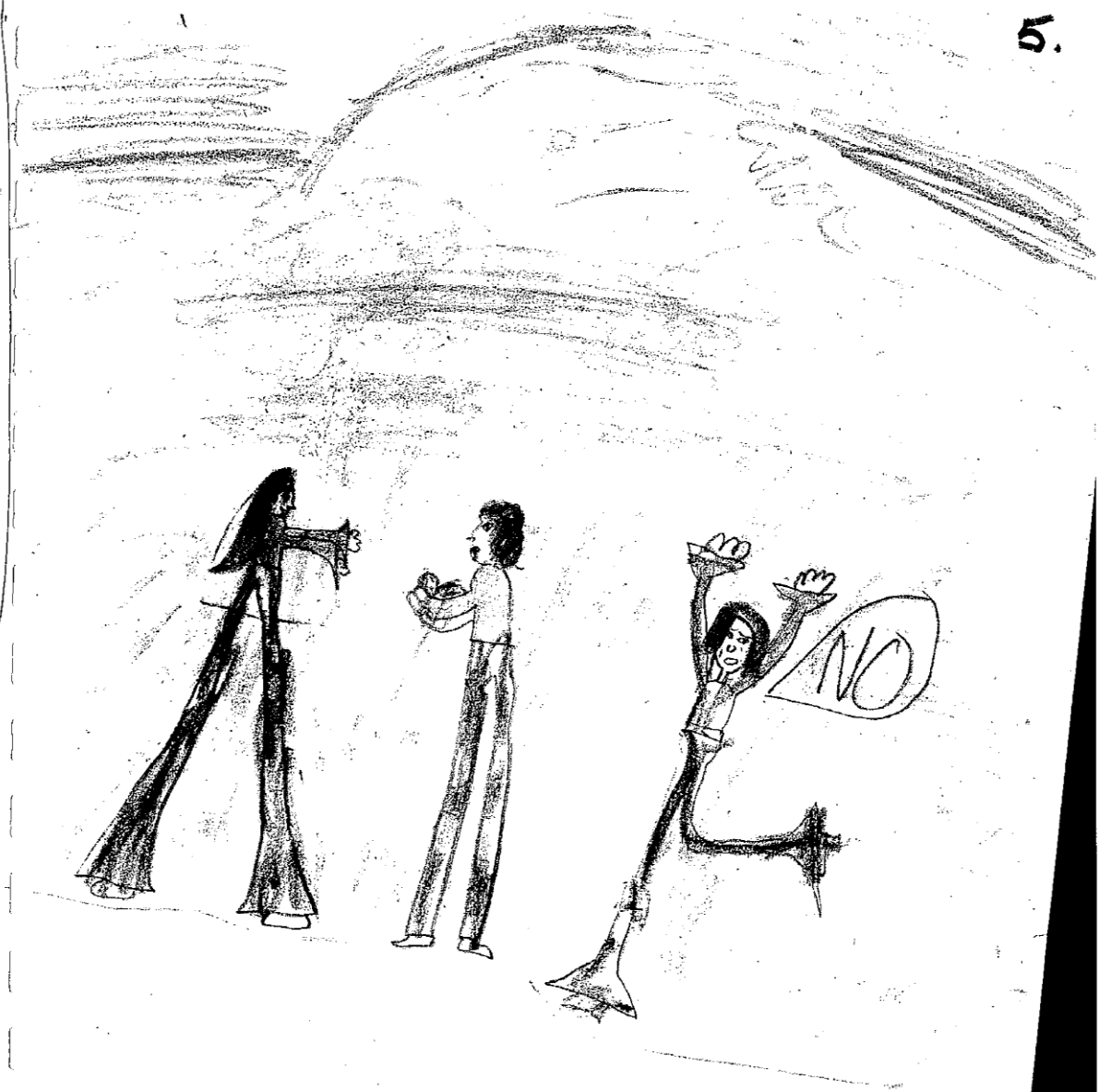
This is Exhibit "____" referred to in the
Affidavit of _____
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_____ A.D. 20____

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- EXHIBIT J p 3

REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

5.



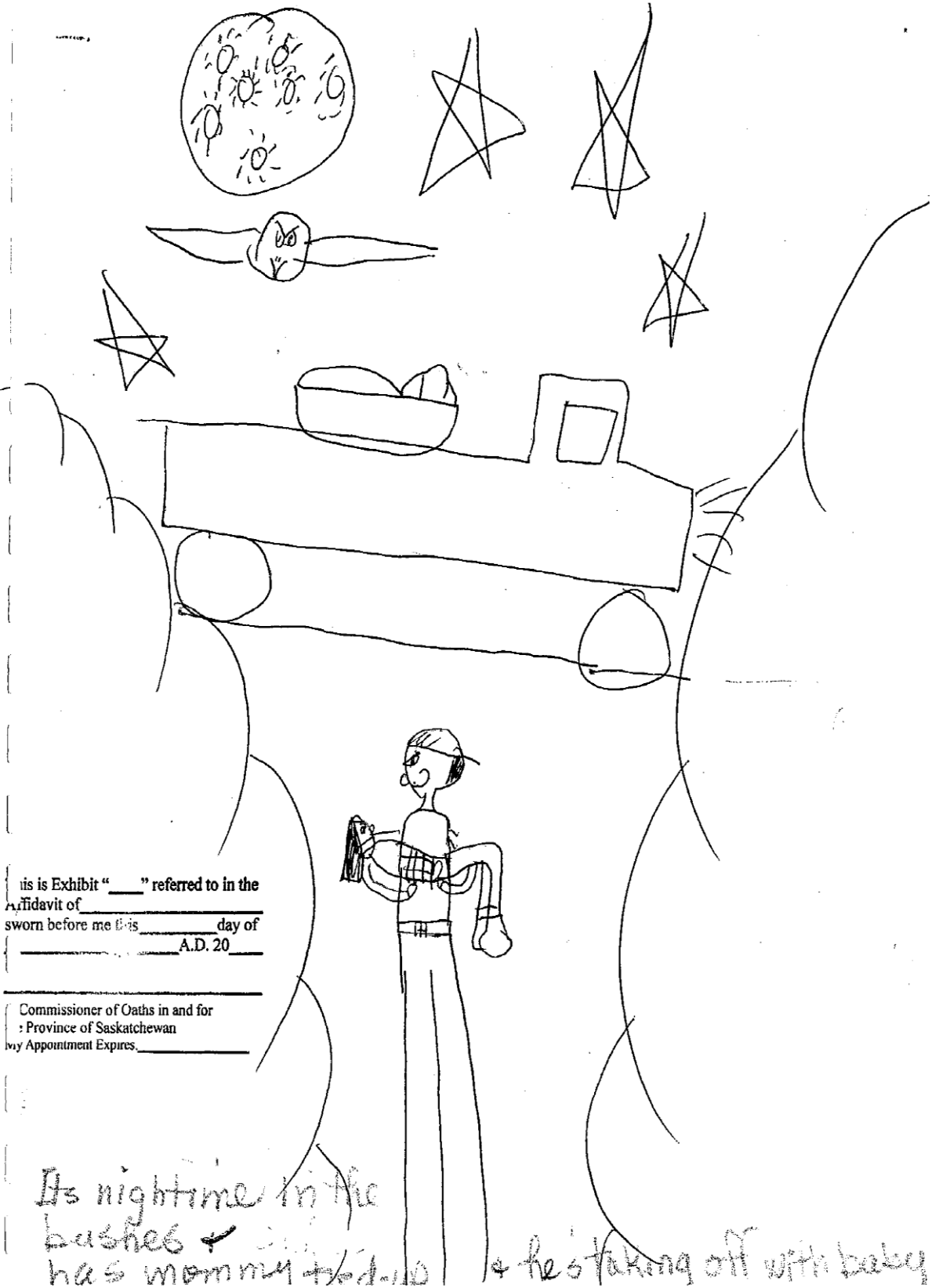
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re this _____ day of
_____ A.D. 20____

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REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

6.

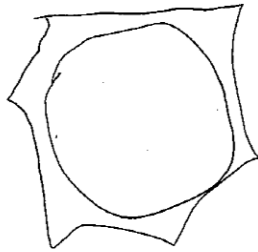


REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

2

D.

Charlene



This is Exhibit "____" referred to in the
Affidavit of _____
sworn before me this _____ day of
_____ A.D. 20____

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SEPT. 2002

REFERENCE FOR DRAWING OF CERTAIN OBJECTS & SYMBOLS

NOTES RE; THESE DRAWINGS;

A GUIDE TO FAMILY-CENTERED CIRCLE DRAWINGS (F-C-C-D) with Symbol Probes and Visual Free Association

"Dr. Burns has brought together object relations theory, family of origin work, Jungian mandala symbolism and free association studies through the use of art in this superbly practical guide. The book's greatest strength is its 'user friendly' pragmatic approach focusing on clinical applicability. With this work, Dr. Burns has made a valuable contribution to the field of art therapy and psychological assessment through projective techniques."

— DAVID O'DONAGHUE, PSY.D.
Core Faculty, M.A. Program in Psychology
Antioch University

The goal of this book is to help those in the mental health professions "listen" to the visual communications of their clients – to offer them a broader interpretive repertoire than words alone. The focus here is on seeing ourselves in relation to our inner parents. The dramatic drawing on the jacket is just one of the 90 revealing drawings reproduced in this volume. Along with Dr. Burns' insightful commentary, these vivid pieces bring parent-self relationships to life with unusual clarity.

At the core of this volume is a new drawing technique, which was developed and refined over a number of years of clinical practice. Dr. Burns' innovative technique incorporates three different types of drawings:

- Family-Centered Circle Drawings (F-C-C-D), in which the mother is drawn in the center of a circle and free association symbols or doodles are drawn around the periphery of the circle. This procedure is repeated with the father and then the self centered. Three separate drawings are obtained.
- Parents-Self-Centered Drawings (P-S-C-D), where both parents and the self are drawn in the center of the circle and free association symbols are drawn around the periphery.

Continued on back flap

Continued from front flap

- Symbol-Centered Probes (SYM-C-P) and Doodle Probes, in which one of the symbols is selected from an F-C-C-D or P-S-C-D by the drawer, placed within a circle, and then surrounded by further free association symbols or doodles. This procedure may be repeated with successive SYM-C-Ps.

Extensive clinical tests at the author's Seattle Institute of Human Development have demonstrated the value of these three types of drawings in enabling the therapist and the drawer to penetrate deeper into the unconscious than has been possible with most other techniques. This book provides access to the process – and the promise – of this approach.

In sum, Dr. Burns, creator of Kinetic Family Drawings, once again adds a new dimension to projective drawing techniques, one that will contribute significantly to the armamentarium of all therapists in diagnosis and ongoing assessment in therapy.



ROBERT C. BURNS, PH.D., is Director of the Seattle Institute of Human Development. He is author of numerous acclaimed volumes, including *Self-Growth in Families; Actions, Styles and Symbols in Kinetic Family Drawings* (with S. Harvard Kaufman); and *Kinetic-House-Tree-Person Drawings*.

Jacket design by Nancy Carey

APPENDIX

Frequent Symbols in Kinetic and Family Circle Drawings

Certain symbols recur in our K-F-Ds and F-C-C-Ds and are considered to be important and worthy of discussion because of their recurrence and consistent association with clinical material.

Bikes: Bicycling is a common activity. In family drawings, the bicycle suggests wheels upon which the person may move into a new space. Thus, a bicycle moving out of the drawing has different meaning than one moving into the center of the drawing. The latter movement is rare. During adolescence the power of the bike and motorbike becomes particularly important in reinforcing masculine strivings.

Books: Books placed at the midline of the body are often feminine sexual symbols (Burns, 1982). Books in other places are usually books, but may be displaced sexual symbols.

Brooms: The broom is a recurrent symbol, particularly in the hands of a parent (usually the mother) who puts emphasis on household cleaning as a reflection of conditional love, i.e. "If you're clean in body and mind, I can love you." The "witchy" mother frequently carries a broom.

Butterflies: This symbol is associated with the search for illusive love and beauty.

Buttons: Buttons on individuals are associated with attachment to or dependency upon the figure in which they appear. Buttons on the self suggest self dependency.

Cats: Sometimes cats are cats, but often they are symbolic of feminine rivalry where individuals tend to be "catty" or childishly jealous and rivalrous.

Christmas Trees: A frequently recurring symbol found in drawings of those with a history of deprivation and a deep desire to find the "spirit of Christmas."

Clowns: A symbol frequently seen in those wishing to cheer up those around them.

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Often seen in those brought up in homes with mental or physical illness. The drawer has a desire to make others happy, especially others who are depressed.

Drums: A symbol found in the drawings of those who have difficulty in expressing anger openly and thus displace their anger onto the drum.

Electricity: This symbol is usually associated with extreme need for warmth and love. There is an element of control and, at times, anger if these needs are not met.

Fire: There are at least three meanings associated with fire as a symbol: (1) The intense need for warmth and love; (2) The fact that love may turn into hate is also reflected in the fire, often seen as a destructive force; (3) Fire may symbolize a transformational energy—a “burning through” to a new level of development.

Flowers: Flowers represent love of beauty and the growth process. In little girls, the flower drawn below the waist suggests feminine identification.

Fried Egg: A repetitive symbol found in the drawings of those with significant childhood deprivation. See further discussion under Sun.

Heat: Heat in all forms—sunshine, light, lamps, lightbulbs, electricity, fire, etc.—symbolizes the need for warmth and love.

Heart: Usually a symbol of love. Sometimes a concern about a “heart condition” may be present. Three hearts drawn together suggest an unresolved “family romance.”

Hooks: Hooks of various kinds, including hangers, are often symbolic of acute pain associated with various traumatic happenings.

Horses: At puberty and early adolescence many girls “love” horses. When asked why, they often say, “They’re the most beautiful animal and people like to ride them.” The safe, comfortable, sexual symbolic identification seems universal in western culture.

Jump Ropes: Jump ropes often encapsulate a person disturbing to the drawer.

Kites: Kites and sometimes balloons are symbolic of an attempt to “rise above” a situation to a higher level of development.

Ladders: Symbol of tension and precarious balance when leaning against something.

Lamps: Lamps are a symbol of warmth and love.

Leaves: Leaves are a symbol of dependency. They cling to their source of nurturance and are unable to survive without attachment.

Moon: A recurrent symbol in our drawings associated with depression. It has traditionally been a symbol containing things wanted but not present on earth.

Mountains: Mountains have a variety of meanings. They are frequently seen in drawings of dependent people where they may be breast symbols. They may also be symbols of strength and permanence and upward search.

Necks: Necks are one of the more reliable and clinically valid features of human figure drawings. Long necks are associated with dependency. Short- or non-neck drawings are associated with independence or “bullheadedness.”

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Noses: Noses are another reliable and clinically valid feature of human figure drawings. Large noses or prominent nostrils (pig nose, bull nose) are associated with anger directed outward. No nose is associated with anger directed inward.

Rain: Rain is a recurrent feature associated with sadness or depression (tear drops). Frequently the rain will be falling on a particular person.

Refrigerators: Associated with coldness and deprivation with accompanying depression.

Rugs: Symbols of servility and “walked upon qualities” associated with masochism.

Skin Diving: Excessive preoccupation with skin diving and other underwater activities is associated with withdrawal and depressive tendencies. When teenaged boys are asked about this preoccupation, they often say that when under water they cannot hear nor interact with the parents, particularly the father. Poignantly depicted in the underwater scenes in the movie, *The Graduate*.

Snakes: In the West, the snake as a phallic symbol is so well known in the literature that discussion is unnecessary. In the East, the snake may be a symbol of rejuvenation (shedding the skin) and of male (yang) power.

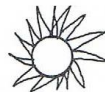
Snow: Snow is a frequent symbol in projectives, including the Rorschach, of significant depression, especially, of course, in people living in no-snow country or in a drawing made at a time of year without snow. Snow is frozen water, psychologically often symbolic of frozen tears.

Stars: A frequent symbol drawn by those with a history of physical or emotional deprivation. Deprived people often recall a childhood in which, following a deprived period, they “wished upon a star” for a better life.

Stop Signs: Stop signs or “Keep Out” signs seem obvious attempts at impulse control.

Sun: The sun is a symbol of warmth and growth. The style used in drawing the sun tells much about the drawer’s attempt to find love. For example:

Suns: Suns are one of the more frequent symbols used at all developmental levels. The type of sun reflects how the individual allows warmth or love into their world. The size of the sun reflects the amount of warmth the individual wants. Who is the sun close to in the drawing? Whose head is it over? Who receives the rays? Here are some frequently drawn types of suns.



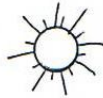
Aggressive Sun. Drawn by those who reach out and insist upon sunshine.



Broken Ray Sun. Individual wants warmth but doesn’t follow through.

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Compulsive Sun. People who draw suns this way tend to be organized and compulsive in trying to get love. They may try to be neat and orderly and “perfect” in seeking conditional warmth.



Encapsulated Sun: The “fried egg sun.” A frequent symbol in those with a history of physical or mental deprivation. Warmth is not allowed in nor radiated out.



Passive Sun. Drawn by passive people who do not reach out for warmth or love.



Swirling Sun. Drawn by those obsessed with the need for warmth. A whirlpool in their mind.



Unbroken Rays. Drawn by people who reach out for warmth and follow through in this effort.

Trees: In general, the tree is a symbol of individual growth ranging from dead-appearing trees to lively, vital-appearing trees. Knotholes in trees may reflect “whirlpools” of the mind where unresolved traumas “spin” around. Analysis of tree drawings has been described in Buck and Hammer (1969) and Burns (1987).

Vacuums: The symbol of the vacuum or other cleaning tools, i.e. brooms, mops, etc., are associated with a need for cleanliness and order. The drawer has usually come from a family in which love is conditional, i.e. “If you’re clean and neat, you are lovable.”

Water: Overexaggeration and preoccupation with water is associated with depression. Often a focal depression is seen in water involving one person. A drawing may be filled with cheery sunshine or gloomy rain, reflecting the mood of the drawer.

X’s: The “X” seems a universal symbol of conflict, ambivalence, and an attempt to control. Sometimes the “X” means “stop.” The symbol is often hidden in the matrix of the drawing.