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* ASPG Journals I-VII and videos (starred presentations) are available by going to [archive.org](http://archive.org), [aspghandwriting.org](http://aspghandwriting.org) or [ahafeducation.org/aspg](http://ahafeducation.org/aspg)

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Letter from the President

Throughout the history of the American Society of Professional Graphologists we have produced Journals highlighting research, theory, commentary and insights referencing the study of handwriting, drawing, and personality. The topics have been wide ranging but always with the intention of expanding understanding and providing insight into the possibilities of graphology. Our focus has been to enhance interest and knowledge about how handwriting and graphic expression can add to our understanding of the individual.

There has been a hiatus in the production of our journals. ASPG, as we often refer to ourselves, has produced Newsletters instead, which are mini journals in themselves. These have been revisited and incorporated in this large journal along with articles of presenters from other conferences.

We began our journey as a society in March 1988, thirty-three years ago. A small group of us met in the home of Thea Stein Lewinson. Thea was the force initiating the founding of a society promoting scientific graphology. Lois Vaisman and I, teaching accredited courses in the psychology of handwriting and handwriting identification at The New School for Social Research at the time, were former students of Daniel and Florence Anthony. Thea and the Anthonys were our mentors. A number of conscientious students and professionals joined us. We came together with the intention of pursuing graphology with the highest standards. This journal, along with our earlier journals, represents a testament to our efforts.

Here, in Volume VII, we have created a digital journal that summarizes the last eleven years of ASPG conferences. It includes announcements, summaries or articles from conference presenters. The contributions came from the expertise of highly respected graphologists worldwide – from The Netherlands, Italy, Great Britain, Belgium, Canada, France, Switzerland, and of course, the United States. In addition, we have inserted a Tribute to Maresi de Monchy who died in 2020. Maresi was an influential Dutch graphologist who made an enduring mark on the graphological community.

From the fall of 2016 forward our conferences have been online. Our prior journals and videos of the online conference presentations are available on archive.org on our website, aspghandwriting.org, and soon on the website of the American Handwriting Analysis Foundation. Our efforts are designed to provide free access to information about graphology to all who are curious and interested. All of our journals are also available at the Library of Congress.

ASPG hopes this journal provides the best of the contributions of graphology in a time when handwritten communication is diminishing in favor of email and texts. Handwriting continues to provide a visible trail expressive of how we, as individuals, think and behave in the world around us.

Patricia Siegel
President
The American Society of Professional Graphologists was founded with the aim of creating a society of professionals where research, study and education are central in expanding graphology to its full potential. ASPG has presented topical discourse in the field of graphic analysis through continuing education, conferences and its Journal. It is our hope that the offerings of the society spur increasing awareness of graphology to both the general public and practicing graphologists.

The American Society of Professional Graphologists Journals I-VII and videos of (starred presentations) can be accessed by going to archive.org, aspghandwriting.org or ahaeducation.org/aspg.html.
Presidents
Alan Levine, left
Patricia Siegel, center
Thea Stein Lewinson, right

Thea Stein Lewinson
Dan Anthony

Photo by Stanley Seifer

Lois Vaisman, Vice-President
Maresi de Monchy, center
Patricia Siegel, right
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A Tribute to Maresi de Monchy by Patricia Siegel

Maresi de Monchy was an esteemed Dutch graphologist who passed away in May 2020, after a courageous fifteen-year battle with multiple myeloma. She was 84. Her passion for graphology had international influence. She strove to promote excellence in handwriting analysis and its integrity as a profession.

I most remember Maresi for her warmth, her liveliness, and her dedication to all that she cared about. She was a dear friend and an inspiration, not just for me but for many who had the privilege of knowing her. Her inner strength, intelligence and common-sense humanity was a gift. The outpouring of appreciation and friendship by the graphological community after her death was a testimony to the life she lived and the people she touched.

Maresi completed her PhD. in Psychology, in the midst of fighting her disease, with validation research on graphology, comparing it to a commonly used test battery for personnel selection. She was able to show positive and highly significant correlations in the evaluation of intelligence, social skills, leadership and emotional stability. Maresi was one of the founders of the Dutch and Chilean societies, President of the Dutch society, Vice President of the European Society of Handwriting Psychology, and a member of the advisory board of the International Graphological Colloquium.

Below are a just a few of the many tributes expressed about Maresi by her colleagues. A special salute to Jack Lardis and Dafna Yalon who organized monthly meditations with graphologists on three continents to support Maresi during her entire illness. It became a caring community of which I was proud to be a part.

Jack Lardis You are a true warrior that sees the glass as half full, and you have amazed us with your courage and zest for life.

Dafna Yalon She will be missed as a mover and shaker of our profession, as a friend and as a role-model for bravery, optimism and love of life. She taught us how to live according to Viktor Frankl’s humanistic concept of being able to change one’s attitude once we cannot change reality.

Lois Vaisman She was a beacon of charm, intelligence, and one of the best graphologists I have known. But most of all, Maresi had the remarkable fortitude to manage adversity with grace, while still devoting herself to the profession she loved. She set the bar so high without even realizing how important an impact she played.

Bernadette Keefe It is an honor and a blessing to have known Maresi, and I don’t think that she’ll ever be forgotten or absent from our hearts. What a remarkable woman - what a soul – and what an ambassador.

Tatiana De Barelli She was one of those people who look at you with more confidence than you have in yourself and, intuitively, you follow this look and you surpass yourself. I hope to keep that look and be able to offer it as well.

Marie-Thérèse Christians We are all in full admiration for the exceptional and unique courage of Maresi. She is for all of us an unforgettable example...Thank you for all the marvelous memories we will never forget. Bye, bye, dear Maresi. A new star twinkles in the universe, where finally there is no pain.

Maresi has left this world embracing many lives. Her legacy lives on.
Patricia Siegel
Motivation and Temperament

Carole Boutry
Special Handwriting Analysis

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Patricia Siegel is an executive coach, handwriting analyst and forensic document examiner. She has experience using a variety of personality assessment tools. She is currently President of The American Society of Professional Graphologists and was a Faculty Member at The New School for Social Research teaching accredited psychology of handwriting courses. Pat has an M.A. in Industrial and Organizational Psychology from New York University, a B.S. from Cornell University, as well as professional coaching and forensic document examination certifications.

This presentation connects the process of handwriting analysis with David Keirsey's Temperament Theory to give an understanding of the core motivations of the writer.

Temperament Theory for Graphologists

Handwriting is expressive behavior and a unique reflection of the writer. The beauty of handwriting analysis relative to other forms of assessment is that it gives an individualized insight into the personality of the writer. Discerning temperament through handwriting helps bring the writer’s personality into better focus. Instead of obscuring the individualistic qualities of a person in handwriting, it can help the analyst discover what motivates the writer to relate to the world in his or her own way.

Too often graphologists key in on periphery behaviors implied by isolated graphic signs to define personality from the outside-in, so to speak, to observe and then infer specific qualities that may, or may not, go to the heart of what makes the person tick. And there is face validity to this outside-in way of analyzing handwriting, as a small gesture is symbolic of other behavior. Looking holistically for core values and motivations in handwriting, however, helps to put the small gestures into context and allows the graphologist to assess the writer from inside-out.

Knowledge of Temperament Theory can supplement the application of traditional graphology, overlaying it with what we learn about motivation from Movement, Form, Space and Stroke concepts, Mythological types, the Personality Assessment System, and for me, in recent years, the Enneagram. Putting quantitative and qualitative graphic features in psychological categories, such as when using the Anthony-Roman Psychogram, also gives a broad perspective to connect handwriting with personality. There are other systems as well. Each provides different vantage points from which to interpret the mindset of the writer.

The complexity of personality as expressed in handwriting is so diverse, often fraught with confusing contradictions, that it can be difficult to integrate the elements we see. By focusing on core motivations, using an understanding of Temperament Theory, typologies or other psychological constructs, we can get to the heart of an individual to see his or her behaviors, needs and ambitions.

The objective here is to give enough information about Temperament Theory, also suggesting graphic guidelines, to enable graphologists to use this theory when analyzing handwriting. It adds another perspective to provide a richer understanding.
Explaining Keirsey’s Temperament Theory

David Keirsey bases his theory on Myers Briggs which, in turn, is derived from Jung’s personality functions. There are four Keirsey Temperaments: The Guardians, the Artisans, the Idealists, and the Rationals. Each of the Keirsey temperaments relate to Myers Briggs functions.

The following description of the temperaments is taken from Introduction to Temperament, written by Linda Berens and Sue Cooper.

Four forms of Self-Actualization and Self-Esteem
- NF – Intuition Feeling, The Idealist: values Self-Realization and Integrity (Authenticity)
- NT – Intuition Thinking, The Rational: values Knowledge and Competence
- SP – Sensing Perception, The Artisan: values Variation and Impact

The Idealist (NF) Characteristics: Needs to be authentic, seeks recognition, nurturing, placates, promotes growth, strengths are promoting/training, leads by giving praise, emphasizes anything valued or believed in, evaluates quality of interaction, relationship centered, expressive, personal, stressed by insincerity, betrayal, dissociates when stressed.

The Rational (NT) Characteristics: Needs to be competent, seeks power, competitive, super reasonable, promotes efficiency, strengths are designing/planning, leads by developing strategies, emphasizes anything conceptual, evaluates results, innovative, intellectual, stressed by powerlessness, incompetence, obsesses when stressed.

The Guardian (SJ) Characteristics: Needs to belong, seeks service, nurturing, blames others, promotes structure, strengths are administrating/serving, leads by giving cautions, emphasizes anything practical, looks at time on a task, organized, secure, stressed by abandonment or insubordination, complains when stressed.

The Artisan (SP) Characteristics: Needs freedom, seeks to have an impact, competitive, others are irrelevant, promotes opportunity, strengths are producing/performing, leads by taking over, emphasizes promotion, evaluates active involvement, stimulating, likes variety, stressed by restraint, retaliates when stressed.

Idealists and Rationals are abstract in their attitudes, whereas Guardians and Artisans are concrete. The Idealist and Guardian are affiliators. They cooperate and focus on moral and social values, whereas the Rationals and Artisans are pragmatists who focus on autonomy and the use of power for the sake of expediency.

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<td>Guardian SJ</td>
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<tr>
<td>Rational NT</td>
<td>Artisan SP</td>
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Idealists and Rationals are abstract in their attitudes, whereas Guardians and Artisans are concrete. The Idealist and Guardian are affiliators. They cooperate and focus on moral and social values, whereas the Rationals and Artisans are pragmatists who focus on autonomy and the use of power for the sake of expediency.
Handwriting and Temperament
The chart below is a graphic guide to discovering temperament and motivation in handwriting. Within each of these four temperaments, there are two introverted and two extroverted types. Therefore, this chart can be used as a starting point but does not determine temperament without evaluating the expressive entirety of the writing.

Analyzing handwriting is a holistic process, one in which motivations, needs and resulting behavior are present in a dynamic complexity that is often difficult to sift out, particularly when an individual is put in different environments. Writing is a snapshot of a moment in time that can change with our moods and personal development. The variety of handwriting traits is multifaceted, and it is easy for the handwriting analyst to become sidetracked by the minutia and miss the writer’s essence. This chart is not a comprehensive list of features relevant to temperament. It is meant only to assist in observation. Not all of these characteristics may be evident in the handwriting of any particular individual’s temperament. Interpretation depends on many inter-related characteristics.

<table>
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<th>Guide to Handwriting Characteristics Related to Temperament Theory</th>
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</tr>
<tr>
<td>• More curves than angles overall with garlands prevalent</td>
</tr>
<tr>
<td>• If thread, then rounded or wavy</td>
</tr>
<tr>
<td>• Moderate to fast speed</td>
</tr>
<tr>
<td>• Light to moderate pen pressure</td>
</tr>
<tr>
<td>• Easy and innovative connections</td>
</tr>
<tr>
<td>• Middle zone size tends to be medium to large</td>
</tr>
<tr>
<td>• Often extended terminals</td>
</tr>
<tr>
<td>• Pictorial</td>
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| **Rational NT**                                               | **Artisan SP**                                 |
| • Frequently angular                                          | • Often less disciplined, less regular          |
| • If thready, more angles than curves                         | • Spontaneous                                  |
| • Simplified letter forms and letter combinations, individualized | • Moderate to heavy pen pressure               |
| • Spontaneously but well organized with sufficient “thinking space” | • Moderate to fast speed, often uneven        |
| • Middle zone tends to be small to moderate in size            | • Flexible to irregular in form, space & movement, letter size inconsistent |
| • Light to moderate pen pressure                               | • Individualistic letters, sharp endings        |
| • Linear printing common                                       | • Pen pressure heavy to erratic                 |
| • Thin stroke                                                 | • “Emotional” components in movement, tendency toward right slant |
|                                                            | • Often emphasized lower zones                   |
Examples of Handwritings for Each of the Four Temperaments

The Idealist NF

Gordon Allport, pioneered personality psychology

Predominance of curves, easy and relaxed connections between letters. Writing is simplified and flexible, high form level. Aerated with pastose stroke and balanced spacing, expressing warmth but with distance. A listener. Interpersonally soft and understanding.

Barack Obama, President of the United States

Predominantly garland letter forms with some angles, aesthetic, controlled movement, measured rather than rushed, nourished stroke quality, even distribution of space and straight but not rigid alignment. Bloated capitals in signature reflect his ambition and pride.
Examples of Handwritings for Each of the Four Temperaments

The Rational NT

Rita Levi-Montalcini, Italian, received Nobel Prize in Physiology for discovery of growth factor

Individualized, simplified, linear letter forms, segmented, isolated movement and staccato appearance, lacking flow. Mostly arcades with no ornamentation, emphasized “t” bars and long terminal strokes, many letters with no visible upstrokes. A technical, analytical, no nonsense mindset.

Charles Darwin, developed the theory of evolution

Small, simplified, connected writing with wide spacing between letters and especially between words. Horizontal thrust with strong, impulsive movement reflecting his drive. Fast thread writing with more angles than curves, long emphasized “t” bars in upper zone with horizontal thrust. An intellectual orientation.
Examples of Handwritings for Each of the Four Temperaments

The Guardian SJ

Johnnetta Cole, first woman president of Spellman college

An energetic writing. Tension in stroke, some retrace in middle zone with release in strong, acute right slant and expressive upward alignment. She diligently, enthusiastically strives to achieve. Her signature, with underlining paraph and long “t” bar, implies her expectation to be appreciated for her hard work. Conventional writing with a heavy imprint, letters connected in a persistent manner, not letting up from the page.

Elementary school music teacher, female

Maintains correct school copy, follows the rules, a restrained writing, socially appropriate, precise, tries to do things correctly. Spaces between words are wide relative to letter spacing, reflecting reserve and careful attention to detail. Maintains letter connections even in long words. Perseveres, diligent, values discipline over spontaneity.
Examples of Handwritings for Each of the Four Temperaments

The Artisan SP

Nelson Rockefeller, Governor of New York

Expressive, fast, spontaneous writing, individualized. A free spirit, he does what he pleases. Assumes authority, takes control, ambitious. Strong drive, active and impatient to make an impact. Expansive, right-slanted writing, emphasized lower zones with upper zone elaborations and long terminal strokes, he spatially dominates his environment.

Bernie Siegel, doctor and author about healing through personal empowerment

Uses thick nib pen, has strong projection on page. Spontaneous with crowded spacing lacking margins, taking charge of the environment. Large, rounded, full loops, emphasis on middle and lower zones, dynamic movement. Requires recognition, having an impact is important.

References
Temperament Research Institute, San Francisco, California: tapes presented March 1989.
Carole Boutry is a French educated graphologist with a degree from the Societe Francaise de Graphologie. She joined ASPG in 2002 when she moved to the US and has since been an active member of the Society ever since. She currently serves as ASPG Treasurer. Carole used graphology extensively as a consultant in recruitment for several years in France. Although she is not practicing currently, she keeps a deep interest in graphology and related subjects.

Analysis of “F” (Handwriting on page 11)
Intellectually, F. is precise and rigorous in her tasks. She pays attention to details and will double-check everything to make sure she provides accurate information. F. is a perfectionist. She thinks and analyzes a situation to solve problems; therefore, doesn’t rely much on her intuition. She likes to be in control. She is careful in what she says and is reserved if she doesn’t know the answers. She has a good sense of observation, learns from what she sees, and is eager for knowledge. She is pragmatic and logical.

Professionally, F. is concrete and deals well in a situation she knows. The unexpected can be a source of worry, as she needs a little time to adjust and become familiar with new situations. F. is serious; she takes pride in providing work well done and is sensitive to positive comments. She wants to be recognized for the quality of her work and the effort she puts in to get results. F. is a hard worker, active, and doesn’t give up easily. Her energy is focused on realizing her objectives. She concentrates on and is efficient in what she is doing.

Socially, F. wants to be recognized and accepted. She has high ideals and wants to fulfill her aspirations creatively. She is self-conscious about how people see her and wants to project a good image of herself. She is looking for relationships that can boost her social acceptance. She is proud, can be demanding, and has high expectations from others. She shows confidence and strength on the outside, as well as self-control, but she is anxious inside, has doubts and sometimes, moments of discouragement. She tries to control her sensibility and not show much of her feelings, but under the façade, she is sensitive to criticism. On the other hand, her insecurities push her to realize new projects and to reach her aspirations; this motivates her. She needs love and recognition from others to feel secure. She likes things well done and has a sense of quality and aesthetics. Overall, she has conventional tastes and values, although she strives to be special. She is discreet and can be trusted.

The broken verticals and flattened middle zones reflect difficulties F. has experienced which have weakened her emotional resilience. F. was born in Iran and lived there until she was fourteen. She has been living in the U.S. for the past thirty years but has always been under the authority of her father and two different husbands, all Iranians. Although she has had an Americanized life, she says that she has always been “pushed down” in her ideas, thoughts and personal affirmation by these strong male figures raised in a different culture. This had a strong impact on her, especially since she is well educated and independent.
F. came up with this information when she was told there were signs in her handwriting that she was being weighed down by something. This probably explains a weaker self-confidence reflected by the broken back verticals and flattened middle zones.

F. was very interested in this interpretation but did not give too many details about her feelings. Her reserve about her personal feelings and her discretion about discussing her life also comes through in the handwriting pretty well.

- The handwriting is large; pressure is irregular, moderate to strong with some spasms; layout is compact, well organized, clear and readable, controlled.
- Emphasis is on constructed form over movement; stroke is precise; speed is slow due to uneasy flow of the graphics; moderate degree of harmony; signature is compatible with, though larger than text; movement is constrained and moderately left-slanted.
- Two significant signs in this handwriting are curved, broken back verticals and flattened middle zone letters. “a”s and “o”s are inflated, but middle zone letters “q,” “g,” “p,” and “b” are flattened.
- Connections are angled, with rounded angles and angular arcades; some letters are super elevated.
- Left margin is straight with a wider right margin; some lines are tangled but message is clear; letter connections are both disconnected and grouped.
Tonight I cooked a meal. I have plenty left over and should invite Ted over tomorrow. Mandana is sleeping and Cinah is bringing more wood for the fire. There is a big log in the back. What do you want to do with this one? I know, forget it.
2010

Marisa Aloia
Italian Graphology, Common Aspects of Graphological Schools and Forensic Graphology

Angelo Vigliotti
Observation of Movement workshop and New Protocols of Investigation

Marie-Thérèse Christians
The Psychological Price of a Career Wanted: Thinking Out of the Box

Alan Levine
Louis "Satchmo" Armstrong and Genius Explored

One who enjoy music, the great for
Marisa Aloia is an Italian psychotherapist and has worked as a psychological graphologist for the judicial system since the 1980s. A member of Siena’s University of Legal Medical Science, she has written five books, and speaks regularly at conventions around the world.

Marisa began with an explanation of the basic tenets of Marco Marchesan’s system of handwriting analysis, which holds that German, English, and French schools of analysis lack a common set of rules and a scientific basis. Using the Moretti method as a foundation, he made modifications using scientific support which resulted in a text that stands as the “psychology of writing.” Marchesan created more than 200 signs and 40 laws based on scientific measurements that, according to his theory, show how the automated motion of writing expresses the unconscious beyond an individual’s control. Marisa compared the signs to the ingredients in a cocktail which, when taken as a whole, form the total constellation of the personality. Once the graphometrics of a sample have been collected and measured, the personality is revealed.

In forensic graphology, Marisa stated that a key element to consider is the way the pen is held because it changes the writing pressure and is seen in letter formation. While a forger can alter the form of his writing, he usually cannot change the way he holds the pen. She presented several samples displaying normal, printed, and disguised handwriting, and discussed how she teaches criminal investigators to see the similarities.

The February 6, 2010 lectures are available on Marisa’s website at www.crimine.it.

Angelo Vigliotti is a pediatrician, psychologist, and graphologist with a specialty in medical graphology. He is director of the magazine Analysis of Signs, and the author of a number of books on psychographology, including those on infantile violence and the criminal mind.

In the afternoon, Angelo discussed medical graphology, which holds that the graphic gesture is a movement produced from the brain, incorporating both genetic and environmental elements. Popular in Italy, this field of graphology is currently taught to medical students. Disturbances in the brain’s language centers or psychiatric illness can cause disturbances in writing, such as aphasia and disgraphia, and Angelo uses PET scans to determine areas of more or less activity in the brain. It is important to discover whether irregularities in handwriting are caused by illness or drugs, and he maintains that it is essential for forensic analysts to obtain medical histories and work in tandem with medical graphologists. He showed several fascinating samples of progressively deteriorating writings due to stroke, Alzheimer’s, dementia, Parkinson’s disease, and drug use.
Belgian graphologist Marie-Thérèse Christians has for over thirty years maintained a successful practice as a business handwriting analyst and identification expert. She is founder of the Cabinet of Graphological Studies and General Secretary of the Association of Graphological Ethics.

In her morning lecture about the personal price of a career, Marie-Thérèse underscored the importance for managers of finding a balance between life and work. She asserts that leadership does indeed change the personality. Job stress can result from pressure to succeed, the jealousy of others, a feeling of loneliness at the top, and less time for personal, social, and family life. For some individuals, a gradual change in attitude results from the demands of position. Many seek to rise through the ranks because they are opportunists, but for most, ambition is the “motor.” Unlike older organizational power structures that govern from the top down, modern thinking emphasizes a teamwork approach and sees the manager as a coach. The successful leader must communicate effectively to his team and listen to what its members have to say. He/she must be able to support the team’s efforts while putting any group tensions into perspective and controlling the realization of desired goals. Fairly common managerial personalities, though less ideal, include the narcissistic type, who balances low self esteem with a hunger for power; and the schizoid manager, who is often brilliant but cold. Interestingly, Marie-Thérèse finds that those with more rounded writings often make better managers, and she frequently looks for signs of “anima” in potential candidates.

In the afternoon, Marie-Thérèse discussed the best type of leader for problem solving in today’s economic climate and problematic situations. Intelligence, creativity, and charisma are essential qualities, as well as an openness to considering all ideas, whether good or bad. He/she must be able to think short term during a crisis, modify existing systems if necessary, and strengthen links with existing clients. The manager must also be able to motivate the team and encourage a creative environment. Marie-Thérèse presented many handwritings of job applicants from her work with clients, and revealed which were best suited to the position.
Alan Levine is an ophthalmologist, an accomplished graphologist, and a founding member of ASPG. A biographer as well, he has given presentations on the life and times of Robert E. Lee, and is the author of Physical Aspects of Stroke Texture, published in American Society of Professional Graphologists, Journal IV, and reprinted in the German graphology journal, Angewandte Graphologie und Persönlichkeits-Diagnostik.

Alan undertook an in-depth research of Armstrong’s life and viewed hundreds of handwritten letters from the Louis Armstrong Archive of Queens College in New York. His comprehensive study resulted in a fascinating presentation of the details of Armstrong’s life. His father abandoned the family when Louis was a child. His mother subsequently took off for a few years, and his grandmother took over care of the young Satchmo until she returned. As his career blossomed in his 20s, Armstrong was on the road nearly 300 days a year. He became a prolific letter writer—as well as a collage artist—and always traveled with a typewriter and a thesaurus. He also traveled with a tape machine, and documented a huge collection of both the social and musical details of his everyday life. His handwriting was simple, and covered the page with fairly heavy pressure and an often-rising baseline. Alan showed samples with underlining, inappropriate capital letters, crossouts, and word insertions, indicative of frustration and determination.

In the afternoon, Alan discussed the characteristics of “genius,” and put them in four categories: Master (Mozart), Maker (Freud), Introspector (Joyce) and Influencer (Ghandi). While the handwritings of genius types often have original forms, are simplified, and show pressure and passion, there is no one trait that defines the genre. Musical ability in particular often emerges earlier than other aptitudes, and has a special ability to communicate emotion, one of Satchmo’s greatest gifts. In general, these individuals have a propensity for looking at conventional wisdom in new ways.

See Louis Armstrong’s handwriting samples on the following pages.
Aug 8th, 1967

Dear Mr. Bean,

I received this letter and started my day right. Actually, I’ve been in some one who enjoys music the same way I do, and I mentioned to him. Speaking of tunes, I thought you’d like these copies of these tunes in which I am recording next week for the Victor Co.
in New York. They are real
lovely teams with meanings.
And most of them—from
the 'Hit Show' on Broad-
way ['Cabaret']. O.K.
Have fun and enjoy 'Em.
Again, thanks for your
letter. 'Musically',

Louis Armstrong (page 2)
Graziella Pettinati
Graphology in Executive Coaching
Analysis Presented to MR. W

Iris Hatfield
Practical Applications of Graphology in Business
The Relationship Between Handwriting and Academic Success

Patricia Siegel
Faces of Criminality and Dishonesty as Seen in Handwriting

Lois Vaisman
Mental Disorders Seen in Handwriting
Graziella Pettinati, a leading Canadian graphologist and handwriting identification expert, Graziella’s many distinctions include her work as the former Executive Co-director of the International Graphological Colloquium and graphology instructor at Campus Notre-Dame-de Foy. She is also the author of three books, including Le plaisir de bien écrire (The Pleasure of Writing Well), and currently lectures in schools on how to reintroduce cursive writing in first grade (interestingly, Canada stopped teaching cursive in the 1970s). Much of her work involves the examination of questioned documents, and she is, in addition, an expert in children’s writings, graphological assessment, and the Wartegg, Umbrella, and Tree tests.

In this workshop, Graziella presented her work with executives and coaches, and offered many examples of writings submitted for job positions. Her results are based solely on the writing samples submitted, no interviews are involved. However, her “Consent to Analysis” form does ask the applicant to check off boxes for age, sex, and right or left handedness (featuring a diagram showing hand position when writing), along with their current job title. Participants split into small groups and chose the best candidate for each job by comparing handwritings to an evaluation form especially developed by Graziella. The form assesses the personality traits of potential candidates in four areas: intellect, relations, quality of activity, and obstacles/insecurities.

The traits listed in each area relate on five levels that range from very positive to neutral to very negative. Graziella writes up her analyses with a section on each of the above categories, and orders the paragraphs in her report based on the predominance of traits in each field. She notes that the drawings also requested of the applicants — the Wartegg, Umbrella, and Tree Tests — are very important since most Canadians use printscript, and the drawings are often more revealing. She also believes that health issues should only be analyzed using drawings.

Analysis Presented to Mr. W.

Mr. W, you are a shy and autonomous young man who has a high level of concentration that helps you to keep your focus on your work. You take your time to evaluate all the possibilities before making a decision. You have a natural ability to organize and plan your work to be more efficient.

Your natural inhibition limits your ability to communicate spontaneously with others. You don’t act this way voluntarily. Even if you have the desire to make contact with your colleagues, the fear of intimacy is unfortunately stronger. That is why social contacts are difficult for you. This attitude is keeping you away from others and does not allow you to express your inner needs.

You have a good level of energy that allows you to function well. Responsible, you make sure that everything is set correctly before starting a new task. Your lack of self-confidence will improve as soon as you will experiment with success both in your personal and professional life. Seeking the help of someone you trust may be a good way to start to improve your communication skills. (See sample, next page)
Explanation of Drawing with the Umbrella

The picture is well centered on the page, a little to the left. It indicates a good attitude with good protection. The umbrella (a mechanism of protection) is large and protects him, but is too big for such little rain. Big feet show he is well grounded. The open arms and fingers indicate an open attitude. The forced smile, presence of the nose, eyes and ears show his sensitivity.
Explanation of Drawing with the Handwriting
It is a small writing with wide spacing between words, line and paragraphs, left slant of letters reflecting inhibition, difficulty interacting with others, too much time reflecting before reacting (lack of confidence), fear of making mistakes, over control, and difficulty making decisions. He has good organization and concentration. Good left and right margins indicate autonomy and self-control.

As I was young When this happened I would not do anything differently. However, a parent should have been supervising us to make sure we weren’t playing too roughly.

We should have been punished For playing too roughly before the accident because it was not the first time we had done so.
Explanation of the Tree
The tree is well centered and slightly to the left, like the other drawing. All the branches are cut abruptly indicating difficulties. Strong and big roots are seen underneath the soil, similar to the feet in the other drawing.
Graziella Pettinati
(continued)

**Explanation of the Wartegg**

The last figure drawn (the more difficult for him) was box A, reflecting the self. He draws an eye, which implies either that he is always looking around to make sure everything is okay, or that he thinks others are looking at him in case he does something wrong (culpability). The first figure drawn (the easiest) is box C, reflecting degree of ambition. The histogram that is going down to the right confirms low self-confidence. The drawing in box D, which reflects difficulties, confirms the importance of his problem, compulsion.
Iris Hatfield, is president of HuVista International Inc., a full-service handwriting analysis firm for personnel selection, and founder and curator of Human Graphic Sample Library, a non-profit organization that collects samples of handwriting, drawings, and doodles for researchers. Also concerned about the consequences of poor penmanship in today’s student population, she is currently promoting the New American Cursive Penmanship Program.

In her morning lecture, Iris described her use of graphology in personnel selection for her clients. In preparation for analysis, she first gets to know the company, understand its culture, and pinpoint exactly what the client is looking for. In order to build a “success profile” and determine what has historically worked for the client, Iris tries to collect the writings of successful people within the company. These will be compared to new applicants for compatibility. Iris notes that the final report must be simple and easily understandable, and for any individual who is a potential hire, the report should include three strong personality traits uncovered by graphological analysis that the employer needs to know. All candidates must sign a consent and release form for analysis.

In the afternoon, Iris discussed her championship of re-instating cursive writing lessons in first grade classrooms—as it was before the 1940s—instead of teaching it in third grade, the way it’s done today. She believes this is important because cursive is easier to learn than printscript, without the slower stop and start movements of many separate downstrokes; and cursive is faster, thereby improving the ability to focus on content and perform academically. The New American Cursive (NAC) alphabet Iris uses in her NAC Penmanship Program has 26 fewer strikes than current cursive styles, which also improves speed. First grade teachers who have implemented her program were surprised to discover that their students were actually able to complete their lessons faster. Contrary to current thinking, classroom surveys have shown that first graders do have the fine motor skills to learn the system, and MRI studies show that cursive writing increases the interplay of the left and right hemispheres of the brain. The session culminated with an enthusiastic presentation from a teacher who has tracked significant academic improvement for the 6th grade students who have used Iris’ program. You can visit Iris’s website at www.newamericancursive.com.
Patricia Siegel is an executive coach, handwriting analyst, and certified forensic document examiner. She is President of the American Society of Professional Graphologists (ASPG) and was a faculty member teaching accredited Psychology of Handwriting courses at the New School for Social Research. She received an M.A. in Industrial and Organizational Psychology from New York University and a B.A. from Cornell University. She has a Professional Coaching Certificate from Zicklin School of Business, Baruch College; an Enneagram in Business Coaching Certificate, and a Brain Based Coaching Certificate by the Neuroleadership Institute. Her website is SiegelCoaching.com.

Pat analyzes handwriting with a gestalt approach but recognizes specific characteristics in handwriting have personal significance, and some features are frequently observed in criminals and dishonest people. However, writing characteristics should be viewed in the context of the writing as a whole, expressing the unique qualities of the individuals who wrote them.

This presentation attempts to describe a variety of approaches researched by graphologists over the decades to identify and/or explain criminality, dishonesty, lying or unreliability.

The following two tables are an explanation of Wittlich’s method regarding reasons for lying as described in Towards Scientific Graphology by Dafna Yalon and Rudi Danor. “The graphic syndromes that may point to one of these types are those that signify strong tension (inhibition) or excessive release. Wittlich suggested a list of phenomena that often reflect the character traits of the four types.”

The first table describes four categories of liars, while the second table identifies graphic elements related to each of the four categories.

<table>
<thead>
<tr>
<th>The Four Categories of Reasons for Lying</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tension (T)</td>
</tr>
<tr>
<td>----------------------------</td>
</tr>
<tr>
<td><strong>Drive (D)</strong></td>
</tr>
<tr>
<td>• Distrust</td>
</tr>
<tr>
<td>• Egoism</td>
</tr>
<tr>
<td>• Arrogance</td>
</tr>
<tr>
<td>• Conceit</td>
</tr>
<tr>
<td><strong>No Drive (nD)</strong></td>
</tr>
<tr>
<td>• Lack of Self-Confidence</td>
</tr>
<tr>
<td>• Weakness of Character</td>
</tr>
<tr>
<td>• Shyness</td>
</tr>
<tr>
<td>• Fear</td>
</tr>
<tr>
<td>• “Passive Lying”</td>
</tr>
<tr>
<td><strong>Graphic Elements</strong></td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1 Left instead of rightward trend and vice-versa</td>
</tr>
<tr>
<td>2 Slow writing, resting points, soldered joints</td>
</tr>
<tr>
<td>3 Exchange of Letters</td>
</tr>
<tr>
<td>4 Missing Letters</td>
</tr>
<tr>
<td>5 Cover Strokes</td>
</tr>
<tr>
<td>6 Arcades</td>
</tr>
<tr>
<td>7 Lateral supported Strokes*</td>
</tr>
<tr>
<td>8 Compulsive, Forced Writing</td>
</tr>
<tr>
<td>9 Irregular Connective Forms</td>
</tr>
<tr>
<td>10 Neglect</td>
</tr>
<tr>
<td>11 Illegible Corrections, Additions</td>
</tr>
<tr>
<td>12 Smears</td>
</tr>
<tr>
<td>13 Fragmentation</td>
</tr>
<tr>
<td>14 Irregular Degree of Connectedness</td>
</tr>
<tr>
<td>15 Threads</td>
</tr>
<tr>
<td>16 Poorly Formed Letters</td>
</tr>
<tr>
<td>17 Increasing Letter Size</td>
</tr>
<tr>
<td>18 Misplaced i-dots and t-bars</td>
</tr>
<tr>
<td>19 Crooked Arcades</td>
</tr>
<tr>
<td>20 Spirals</td>
</tr>
<tr>
<td>21 Flourishes</td>
</tr>
<tr>
<td>22 Lack of Tension, Skillful Connections and “Ground Away” Letter Parts</td>
</tr>
</tbody>
</table>

* Lateral supported strokes are unintentional cover strokes in the middle zone similar to the artificial Sacre Coeur writing.
Patricia Siegel (continued)

The Anthony/Roman Graphological Psychogram of this salesman indicates a number of graphic characteristics related to repression and more than average inconsistencies in other characteristics (wavy lines).

**Dishonest car salesman**

The Anthony/Roman Graphological Psychogram of this salesman indicates a number of graphic characteristics related to repression and more than average inconsistencies in other characteristics (wavy lines).
H.J. Eysenck’s circle diagram illustrates two major dimensions which account for a good deal of individual differences among people: Introversion–Extraversion and High Neuroticism–Low Neuroticism. They are independent of each other and of intelligence as well. Criminals are found in the high Extrovert, Neurotic quadrant. Extraverts tend to be social and impulsive whereas neurotics tend to be anxious, worried and touchy. Extraverts have a greater susceptibility to temptation because of their low level of cortical arousal. Murderers are notoriously different from thieves, and in fact, are usually Introverted rather than Extraverted.

Ted Kaczynski, the “Unibomber”
Patricia Siegel
(continued)

Introverted: rigid, contracted, slow blunt writing. Mechanically executed, emphasis on regularity, tight, anxious. Deliberate, careful, closed, blocked off, repressing emotions.

Susan Smith, murdered her children

Compulsive liar accused of white collar crime

Extraverted: impulsive, released movement, exaggerations, multiple writing styles, lacks control, uninhibited.
Bernie Madoff, securities fraud amounting to billions of dollars

All three of Madoff’s writing styles alternate between print and cursive but the expressive differences in letter slant, degree of control and form paint different faces and phases of the man. The top right-slanted uneven writing reveals his agitation and poor emotional control. The illegible, left-right movements of his signature cross out his self-image and hide his identity. The left-slanted writing in the middle, with long pressured terminal strokes and large upper zones reflect arrogance and a demanding ego. He doesn’t engage and backs away. The bottom, written from prison, has bloated, aggrandizing upper zone “d”s. Yet the writing repeatedly sinks below the baseline, without the assurance and flair of the writing in the middle, just above.
### Dishonesty: Robert Saudek

1. Slow writing (sentence impulse reduced to letter impulse)
2. Unnatural impression – stylistic, leftward tending slant, lifeless, frequent arcades
3. Instability and liability: loose without pressure, thread and waving lines
4. Touch-ups without improving legibility
5. Letter written like other letters with cover strokes, replacement, neglect of size ratios
6. Interrupted writing: punctuated or blobbed, resting points, fitful speed
7. Frequent lifts from paper
8. Important parts of letters omitted (decisive only in slow, mature writing)
9. Marked initial emphasis
10. Letters o, a, d, g and q open at base, and written clockwise in two strokes, leftward tending half oval

* Determination of dishonesty is dependable only when 4 groups including slowness is present

### Insincerity: Max Pulver

1. Phony, artificial, calligraphic
2. Covering strokes
3. Partial covering, supported forms, sharks teeth
4. Arcade – internal and left tending final
5. Elaborate circular forms, cross outs and tie ups
6. Punctuation, dots where they shouldn’t be
7. Broken letters and broken off lower loops
8. Omitting of letters
9. Stumbling and repeated starts
10. Retouching, corrections
11. Counter strokes, open forms at bottom, increased left trend in capitals or end strokes

### Unreliability: Anita Muhl

1. Leftward tending half oval
2. Small, tight loops
3. Covering strokes
4. Abrupt stops above the line
5. Breaks and mends
6. Smeariness
7. Slowness
8. Combined form: leftward tending half oval to covering stroke to angle to rightward tending half oval
9. Looped arcade
10. Resting points
11. Letters mistaken for each other in slow writing
12. Neglected letters in slow writing
13. Letters open at the bottom of the middle zone
14. Breaks in large loops of upper zone
15. Double curves
16. Acute angle of 30 degrees in a right-slanted school model
17. Too great difference in lengths of strokes
18. Aggression strokes
19. Clubbed end strokes
20. Double t crossings
21. Signs of exaggerated fantasy
22. Too great secondary width
23. Marked oscillations of the writing angle

* To determine unreliability requires the first four starred graphics or any five recurring repeatedly

### Graphics not determined by speed

12. Thread
13. Smooth unclear connector strokes, neglect and illegible forms
14. Substitution of letters, smooth errors
15. Mixed writing systems
16. Difference between handwriting and signature
17. Exaggerations and inconsistent strong pressure

* To determine insincerity requires a number of the graphics and experience in evaluating handwritings
Potential dishonesty/unreliability
Perseveration, touchups without improving legibility, interrupted writing, frequent lifts, tight flooded loops, covering strokes, small middle zone with a bloated upper and lower zones (overcompensation for what feels missing).

Accused: Well respected. Could this man be aggressive?
High degree of contraction within and between letters with wide spaces between words. Prominent angularity with retracing, rigid, acute right slant, no margins.

Christine Falling, nanny, convicted of child murder
Distorted self-image and egocentricity. Exaggerated, twisted and distorted letters (colored arrows). Bloated ovals, accentuated arcades, slow left-trending movement, immature form level.
Lee Woods has three printing styles. Top and middle handwritings, #1 and 2, are two different stylized, large print scripts, executed with bold artistry and firm stroke quality. Emphasized artistry of top two writings reflect compensation for the injured ego and insecurity seen in the bottom lower case print script, handwriting #3, executed with weak stroke quality and undeveloped letter forms. Note the difference between his two signatures, one bold and the other hesitantly written. Neglected and mistreated as a child, the immature, insecure writing at bottom may be exposing child-like fears that could have been triggered by a beating he received in police custody, shattering his macho façade.
Lois Vaisman (M.A., M.S.W., L.C.S.W.) is Vice President of ASPG, as well as a professional graphologist, licensed psychotherapist, and certified life coach. She uses her numerous disciplines for personnel selection, contested custody/visitation disputes, and coaching. She has worked at Columbia Presbyterian Psychiatric Institute and Bronx Children and Adolescent Hospital and is now in private practice. Lois was also a faculty member of accredited courses on the Psychology of Handwriting Program at the New School for Social Research.

Lois stated that a key difference between criminals and the mentally ill is that the mentally ill mostly victimize themselves, while criminals victimize others. Criminals are often—but not necessarily—mentally ill. They may have personality disorders affecting their interaction with others and how they see the world, a condition which can result in an inability to recognize their behavior as being “not right.” Lois emphasized that the mentally ill have separate personalities that are affected by their illness, and their handwriting may change when that illness is either active or being treated. She believes that the efforts of a skilled graphologist working with a mental health practitioner can together reach a clearer diagnosis of mental illness. A wide range of graphics are seen in the writings of the mentally ill, from those indicating emotional instability and flights of fantasy to the dense, monozonal writings of intense self-involvement. Lois said that one of the first things she looks for in determining whether a patient will be receptive to therapy are signs of release in the signature. Samples were circulated and an animated discussion followed.
2012

Tatiana De Barelli
The Child with an Umbrella: A Tool for Understanding Self-Esteem and Defense Mechanisms

Monique Stirling
Tension in Handwriting

Betty Rozakis
Know Yourself, Your Relationships and Your Solutions through Handwriting and Tree Drawings
Tatiana De Barelli is a Belgian graphologist and educational psychologist. Tatiana works with teachers and therapists to teach effective tools for working with children in graphism, and has her own consultation practice for children. She has a degree in education from the University of Brussels and is author of Les Enjeux l’Ecrire, with Graziella Pettinati, a book on children’s writing.

She has adapted the test called “The Child with an Umbrella” which she uses as a complement to the graphotherapy assessment. Tatiana’s presentation discusses how this test can express a child’s mental landscape and reveal issues of self-esteem, defense mechanisms, maturity and logic.

The test instructions ask the child to “Draw a child with an umbrella, in the rain.”

The child must be able to choose the orientation of his paper in Portrait or Landscape.

**Important observations and questions are:**

- Although there is no time limit, how much time is spent on each element and in what order are they drawn?
- Is the child drawing alone or with others?
- How are the instructions followed? Are there many corrections?
- What are the dominant features? Is the general atmosphere happy, sad, harmonious, etc.?
We interpret the use of space, pressure and stroke in the same way as with handwriting.

The way the paper is placed can indicate a taste for drawing (Landscape) or a predilection for written language (Portrait).

The child’s drawing shows us the perception he has of reality. We, therefore, enter into his imagination and his way of articulating and feeling the world around him.

**Some interpretations among others:**

- The hands symbolize the impact that the child has in front of the events. The clouds and the rain are either threatening or sympathetic: they represent the perception of difficulties but also of learning.
- The addition of written words indicates a desire to communicate.
- Lots of empty space indicates anxiety.
- Feet are active and indicate the way to settle into daily life.
- Attitude, location, or size provide valuable indicators of self-esteem.
- Size and position of umbrella show defensiveness.
- Raindrops add precision.

Conference participants began by making their own drawings and then discussing them. Website: www.educart.be  Mail: tatianadebarelli@yahoo.fr
Monique Stirling, received her training and degrees in graphology from the British Academy of Graphology and taught graphology at the British Academy for many years. Monique has been an invaluable gift for English speaking graphologists. She has translated a number of French texts and articles into English, including the work of Max Pulver and Jacqueline Peugeot, among others.

Defining Tension

First I intend to define what tension in a handwriting is. But before doing so, I wish to dispel the idea that tension is seen in the elasticity or stiffness of the stroke, a notion which is still found in highly respected graphology manuals. Let me give you an analogy with knitting.

The stroke is the raw material with which we write. It can be compared to the raw material, be it wool, cotton or synthetic thread with which we knit; it can be soft, smooth, thick or thin. According to whether they knit tightly with tension or loosely with little tension, two knitters given identical thread, needles and knitting pattern, are likely to produce different textures and sizes of the finished garments although they followed the same instructions.

Similarly, the stroke, that raw material with which we write, is not in itself what produces the tension. It is how we handle it in order to form the letters and move across the page that will indicate the tension. Identical writing instruments and writing surfaces handled by two different scriptors is more likely than not to produce handwritings with different tension. Tension originates from within the individual and will be seen in the movement produced by the hand moving lightly or heavily across the page, giving a tight or loose appearance to the whole handwriting.

Tension will also affect how the letters are put down (movement of inscription) and how the space is occupied.

Tension in handwriting shows the degree of stiffness, or suppleness in the way the ductus (or written trail, the ‘trace’ as the French call it) progresses across the page. It relates to contraction and release and is seen in the overall pattern of a handwriting.

Tension is assessed on a continuum from insufficient to excessive. Not enough tension, or too much, damages the rhythm of a writing.

Modern German graphology uses Dr. Rudolph Pophal’s system of rating tension in five degrees: I, II, III, IV a or b and V. Pophal was a 20th century German neurologist and graphologist. His major contribution to graphology was to have shown the combined action of impulses and control expressed in tension. Similarly, but not exactly, French methods grade tension in handwriting on the following continuum: slack, supple, firm, taut, rigid.

The descriptions and interpretations given below are based on both the German and French systems and also take into account more recent empirical studies.
When assessing tension, which should be done early when analyzing a handwriting, the items mentioned in the descriptions of the degrees need not all be present. A few are enough to classify a handwriting as being overall supple, taut or firm. Some handwritings cannot be assigned a degree of tension, which does not at all mean that they cannot be analysed.

Tension being on a continuum, a handwriting can sit somewhere between two degrees, for instance between Firm and Taut. The graphic context will guide us as to what belongs to each of the two. Usually, handwritings show an overall degree of tension, interspersed with one or two other degrees, which cannot be ignored. Bear in mind also that very different-looking handwritings can share the same degree of tension.

Tension is marked by one’s temperament, upbringing, and how one uses these in relation to the outside world (adaptation). It enables the scriptor to muster his/her available energy to reach goals. The degree of tension indicates use of one’s will and one’s mode of adaptation, the flexibility of one’s attitudes and the control over one’s emotions and drives. This may vary according to circumstances as an increase or a decrease in psychological tension produces increased or decreased muscular tension.

**DEGREES OF TENSION**

**SLACK (similar to Pophal I)**

**Description**
Poorly controlled movement, with frequent concomitant effect of disorder; a light, flat, pasty, limp stroke, imprecise letter forms, threadiness, double curves, neglect, illegibility and/or clumsiness; irregularities of various sorts, usually on the slow side; generally rather large dimension, spread out, inflated; lack of proportions; a sinuous baseline. While such writings are often sub-vital, some others are hyper-vital (less limp with a more rapid even frenzied ductus), but in both cases they lack proper restraint.

**Interpretation**
Lack of backbone, lack of goal-oriented drive, carelessness, impulsiveness. Not much resistance to temptation; need to satisfy one’s urges immediately. Pleasure principle. Surface adaptability. Laziness, lack of discipline and perseverance. Lability. Uncertainty about the self and the world in general, immaturity. Some possible positive elements: spontaneity, availability, intuition and a possible gift for improvisation, probably with little common sense, or structuring strength.
SUPPLE (Pophal II)

Description
Fluid back and forth movements. Flowing movement in balance with the form and often slight emphasis on movement; an evenly-coordinated, elastic ductus, with no waste of energy; poised speed. Simple forms, more curved than linear; full rather than narrow garlands; usually connected and right-slanted. Light to medium pressure. Measured pace, or rhythmic partly owing to relief on the upstroke, as release is stronger than contraction, progressive; freedom in the layout, but no disorder.

Interpretation
Naturalness, ease with oneself; flexibility and easy adaptation to people and situations; relaxation, but not weakness; economy of energy and psychic effort; trust, spontaneity. Ability to enjoy life; cheerfulness; conciliating attitudes; receptivity; friendliness, sympathy; sociability, not necessarily with social feeling if the writing is not particularly progressive.

Man 20. Rather slack with some stiffenings; light pressure. Irregularities of dimensions and slant, but clear letter forms and fair spacing.


Woman 35. Blue biro, light and precise stroke
FIRM (Pophal III)

Description
Rhythmic or measured, controlled or dynamic movement, with no rigidity (still flexible and fluent); possible dynamism giving an impression of drive; a well-maintained stroke both in pressure and texture; good dialogue between white and black; moderate dimensions and good proportions with nuanced irregularities; well-kept direction both in the slant and the baseline; poised to rapid; legible and rather simple forms; mixture of curves and angles.

Interpretation
Good mental organization, with or without originality. Reason is in charge and can dominate emotions. Self-confidence, Self-control without stiffness. Reflection, concentration, efficiency. Well-channelled energy. Stabiliy, endurance, resilience. Autonomy. Will-power without rigidity, hence rational adaptation.

Monique Stirling (continued)

Man, 41. Blue fountain pen. Medium to strong pressure, nourished stroke, proportionate.

Woman, 58. Decidedly firm tension going towards Taut, heavy pressure.

TAUT (Pophal IVa excluding the inflexibility)

Description
Contraction is decidedly more important than release, pressure is reinforced and/or displaced on the horizontal with secondary widths; straight elements prevail; the curved ones are heavy, the garlands deep, narrow letters; obstructed or reared movement hinder fluid back and forth movements, but the writing does not necessarily lose agility or liveliness.
Interpretation
Strong-mindedness, will power, energy, greater reliance on oneself than on others. Pugnacity.

Man 70, Black biro. Strong pressure, compact.

Woman 59. Dark blue biro. Taut with pressure which strongly embosses the paper

RIGID (Pophal IVa including elements of inflexibility)

Description
As tension increases, the writing becomes rigid. Straight lines usually prevail - angular; over-structured, over-regular, with no elasticity even in curved forms - stiff arcades, deep garlands, straight sticks. with systemization of forms, movement, dimensions (frequently over-regular), layout and continuity, whether connected or disconnected. With over-regularity, rhythm becomes a mechanical beat; still, obstructed or reared movement. Vertical or left slant; medium, strong, furrowed, or/and deviated pressure; furrowed or precise stroke. Speed not very rapid. Beware the degree of stiffness of a writing, from merely taut to rigid.

Interpretation
Will-power, self-surveillance, strict self-control, concentration. Courage, motivation, need to surpass or prove oneself. Frequent inflexibility with adaptation at the expense of effort and discipline. Determination, energy, aggression, combativeness. Self-reliance with distrust of the outside world. Defensive attitudes, possibly in reaction to earlier frustrations, or inferiority complex; compensation to conceal vulnerability. The interpretation will depend on the degree of stiffness (between stiffness and rigidity) and, as always, on the graphic context.
ANARCHIC (Similar to Pophal V)

Description
Excessive stiffening giving an explosive aspect and leading to cramps, with resulting jerks and or, causing skidding slackening and a broken rhythm; angles and threads coexist; irregularities in all categories with discordant gestures, thrown movements; frequent prolongations in upper and lower zones; spasmodic stroke, sharp-points, clubs, jerks. Precise stroke, heavy, furrowed.

Interpretation
Restlessness, nervousness, excitability and inner conflicts. The subject is often too wrapped up in his own problems to be interested in others. Irritability, touchiness, distrust, defensiveness. Excessive reactivity, making the person difficult to live with, even though the writer may not be unsociable or lacking in social feeling. Difficulty with adaptation and social integration; possible behavioural, or pathological disorders.
Stiffenings
It is important to bear in mind that even in “supple” or “firm” handwritings, there may be signs of this type of tension such as unexpected stiffenings like jerks or spasms to name but a few. In fact, in “slack” writing this is fairly frequent. They indicate that the writer is not free from temporary inhibitions, or reactive manifestations, or even that he could pull himself together under certain circumstances. Similarly, a voluntarily taut handwriting can present either a few involuntary signs in the form of sudden narrowness, jerks, lapses, irregularities of various sorts, which need interpreting. When a taut writing has a large number of these, Pophal categorises them in IVb as distinct from IVa where the scriptor is more able to control his tension.

Man 53. Black fountain pen. Strong pressure

Woman 103 years old. Light pressure

Also, various conditions, not dealt with here, such as ataxia, sudden emotions like fear or anger, lack of graphic fluency, to mention but a few, can cause sudden tensing up.

Finally, bear in mind that no moral judgment is to be passed on any of the degrees. More often than not in a handwriting there are positive signs that counterbalance or mitigate negative ones. A firm degree of tension may be desirable but does not necessarily make one a paragon of virtue.
Betty Rozakis, lecturer, writer, and a graphologist for over 20 years, she brings a deep understanding of the importance of self-discovery through her experience with clients in a medical clinic. She earned her Advanced Diploma in graphology from the British Academy of Graphology and her Certification from Felix Klein. For those of you who want to read her book, Coffee With the Subconscious, it is available on her website: www.coffeewithb.com. Betty also has a B.A. from Baldwin-Wallace College.

This workshop explored a number of handwritings and tree drawings that reflect the personalities described in her book. The book itself does not contain illustrations. They were only presented during this workshop. Actual case studies were presented to illustrate the importance of handwriting analysis and tree drawings to help people understand themselves and facilitate positive growth. She presented the difference between “knowing yourself” and “not having a clue” and how that can enhance or devastate your relationships.

Visit Betty’s website at bettyrozakis.com
Maresi de Monchy
Phobia in Handwriting

Patricia Siegel
Women of the World

Lois Vaisman
Today’s College Generation

Bernadette Keefe and Monique Riley
An International Approach to Graphology
Maresi de Monchy was from The Netherlands and was one of Europe’s most respected graphologists. She was also a psychologist, the former president of the Dutch Graphological Society, a member of the Dutch Order of Graphologists, the European Graphological Association and the Dutch Institute for Psychological Help.

Her presentation on phobias and anxiety in handwriting was the result of extensive research of the handwritings of people diagnosed with phobia in The Netherlands and Great Britain. Maresi described the types of phobias and then showed handwritings that illustrated the signs of phobia. These deeply rooted fears cause panic attacks and prevent a person from leading a normal life. The underlying cause of phobias is anxiety caused by a trauma early in life or a chemical imbalance in the brain. The phobias usually show up during puberty.

The main manifestation of a phobia in the handwriting is lack of spontaneity. Letter forms often appear narrow and arcaded, rigid, tense, lacking garlands, and having wide right margins. The writer is afraid to move forward and take chances.

One example was a handwriting of a woman who wanted to become a stewardess. Her perfect, constrained writing showed she could not handle emergencies. She admitted to being phobic about making mistakes. Most interesting of all, there was the writing of a man who was afraid to cross the street. It is probable he was abused as a child. Once medication was prescribed, the phobia indicators in his writing greatly diminished. After the medication, his writing showed fluidity and movement. His fear of crossing the street may have been his desire to remain a child and be protected, as he could not cross the street without help.

Maresi concluded phobias and anxiety can be detected in handwriting and in many cases treated or resolved. The following synopsis is from her presentation. Phobia is a persistent and irrational anxiety disorder, or fear of a certain object, animal, activity, or situation that poses little to no actual danger. With Phobic Disorders, anxiety is experienced if the person conforms the dreaded object or situation (DSM-IV).

Causes Specific phobias are the most common psychiatric disorders, affecting up to 10% of people. Specific phobias are an anxiety disorder in which a person may feel extremely anxious or have a panic attack when exposed to the object of fear. There are a large variety of causes of phobias; usually they are based on traumatic experiences (sometimes in early youth), mental or physical abuse, etc. In severe cases the anxiety may lead to compulsive and/or obsessive behavior.

### Common (simple) phobias

- Blood, injections, and other medical procedures
- Leaving the house-going on the street
- Certain animals (for instance, dogs, spiders or snakes)
- Flying
- High places
- Insects or spiders
- Enclosed spaces
Symptoms

Being exposed to the feared object, or even thinking about being exposed to it, causes an anxiety reaction and, in some circumstances, severe panic attacks. This fear or anxiety is much stronger than the real threat. The following symptoms might occur (DSM-IV):

1. Trembling, twitching, or feeling shaky
2. Muscle tension, aches, or soreness
3. Restlessness
4. Easy fatigability
5. Shortness of breath or smothering sensations
6. Palpitations or accelerated heart rate (tachycardia)
7. Sweating, or cold clammy hands
8. Dry mouth
9. Dizziness or lightheadedness
10. Nausea, diarrhea, or other abdominal distress
11. Flushes (hot flashes) or chills
12. Frequent urination
13. Trouble swallowing or “lump in throat”
14. Feeling keyed up or on edge
15. Exaggerated startle response
16. Difficulty concentrating or “mind going blank” because of anxiety
17. Trouble falling or staying asleep
18. Irritability

*Only common, simple phobias are mentioned; multiple phobias etc. will not be discussed here*

At least six of the listed symptoms are often present when anxious (not including symptoms present only during panic attacks).

The person will avoid situations in which he or she may come into contact with the feared object, animal or situation — for example, avoiding driving through tunnels, if tunnels are the subject of the phobia. This type of avoidance can interfere with one's job and social life. The victim may feel weak or cowardly and lose self-esteem when avoiding the object of the phobia.

Phobia in Handwriting

In many cases medication, often in combination with psycho-therapy, can help the patient to cope with phobia successfully, depending the severity of the final diagnosis.

Can we see phobia in handwriting? It is very difficult to be completely sure if the producer of the manuscript suffers indeed of some kind of phobia. One can, however, evaluate the classic signs of anxiety in handwriting, as anxiety is the dominant factor in phobic behavior, and presume that the person is, or could be phobic. But if a phobia is diagnosed in a person, one can — following these classic signs — clearly see the symptoms.

The classic signs of Anxiety in Handwriting are

- Usually slow writing
- Small writing, meaning small letter forms
- Correct letter forms
- Perfect, very precise writing
- Precise punctuation
-Disconnected writing
- Often, but not always, a narrow left margin
- Usually a wide right margin
It is not necessary that all graphic signs mentioned above are present in the handwriting of a phobic person; however, the majority of the symptoms or signs should be present. Also, to define the person as a phobic writer, six of the physical characteristics should be present.

**Note:** Medication will not only influence the patient’s behavior, but also the handwriting!

Illustrations of the handwritings described are on the following pages.

**Handwriting 1**

*Woman: 31 years old*

*Phobia: Emetophobia (fear of vomiting) and social phobia. Receiving medication and psychotherapy.*

This person suffers seriously from her situation, as she explains in the letter. The handwriting shows varying pressure; sometimes light, sometimes (a bit) heavier.

Looking at the manuscript, many graphic signs correspond to a phobic handwriting:

**Graphic Signs**

- Slow
- Small
- Correct letter forms
- “Perfect”, very precise writing
- Precise punctuation
- Has a rather wide right margin
- Upright slant
- High degree of tension (IVa)
- Arcade forms
- Light and sometimes heavier pressure

- Very light, or very heavy pressure
- High, usually narrow, upper zones
- Covering strokes
- A wide, to an extreme, distance between the words
Dear Marion,

I am writing to you in response to a brief article in the Phobics’ Society newsletter. I hope this information will be of use to you.

I am 31 years old, female and suffering from Emetophobia (and maybe social phobia too?) I have never really enjoyed people being sick - but then again, who has?! However, a real fear of vomit/vomiting has been a significant problem for approximately six years, since when it has been a disabling illness, causing me a lot of grief. Strangely, I can recall many people who were sick during my childhood and adolescence, the place, the reasons why, the colour even in one instance.

I, myself, had not been sick (until recently) for a period of almost 20 years.

When the Emetophobia became a real problem – not just a strong dislike, but a TERRIFYING FEAR - coincided with buying my first house and doing it...
up over a six week period; taking in a lodger who was totally incompatible with me; a recent breakdown in a two year relationship and the introduction of numerous paper-tasks involving paper work due to the implementation of the National Curriculum. (I am a teacher!) Following a course of tablets - Anafranil and later Buspar or was it Favorin ... I can’t remember! ... and a couple of visits to a Clinical Psychologist (a waste of time!) .... and a few weeks off work, I improved and gradually became able to face life again!

Almost two years ago, I was suddenly ill again - more seriously this time. Again, I was given medication by my GP (Favorin) but 5 months later, the Doctor at the Day Hospital gave me Imipramine (150mg./day) which seemed better. Eighteen months later I am still on the same dose, and seeing a Clinical Psychologist fortnightly.

The specific symptoms are too many to write - but in my 10 year career, I've only had 1 day off until Emetophobia struck. I needed eight months off last year! The symptoms... shaking
twitching
sweating
tingling hands, feet, nose
churning stomach
Handwriting 2
Woman: 38 years old
Suffers from multiple phobias: Agoraphobia, social phobia, compulsive behavior, anxious about being abandoned. Receiving medication

The handwriting has a regular, fairly heavy pressure. At first sight, the manuscript shows classic graphic signs that are found in phobic patients.

Graphic Signs
- Slow
- Small
- Correct letter forms
- “Perfect”, very precise writing
- Precise punctuation
- Disconnected
- Upright slant
- High degree of tension (Pophal IVb-V)
- Arcade forms
- Fairly heavy pressure
- Covering strokes

Conclusion
Both handwritings seem printed, as if coming straight out of a book. It shows that the author has a strong wish to be perfect; every detail in the writing has been considered; it must have taken her much time to write the lines. The visible tension is extremely high, and the energy involved to produce the (copied) text, with such extreme precision, must have been tremendous.

There seems to be no free will involved, only compulsion. The author is imprisoned in her world, full of anxiety. Is it a wish to be perfect, to fulfill the expectations of the society she lives in? It makes one sad to realize that a phobic person seems to lack a “free will”, living constantly — at least in this case — in a self created prison.
Klachten: agorafobie (ontstond begin puberiteit)
contraledwang (sinds ± 1985)
verlatingsangst (sinds kindertijd)
Social angst in een groep (sinds kindertijd)

Versloopt geweest aan valium. Gebruik nu dagelijks Pulmicort en Ventolin (astma-middelen)
en gemiddeld eens in de maand seresta en dalmadorm

Overgenomen uit NCRV-gids:

TE DEUVM LAUDAMUS
Onder de titel “Te Deum Laudamus” zendt de NCRV-radio wekelijks twee koorprogramma’s
Te Deum laudamus, U God loven wij, zijn de beginwoorden van een oudchristelijke lofzang.
Vroeger is deze toegeschreven aan de kerkvaders Ambrosius en Augustinus, maar
tegenwoordig wordt Nicetas Remesina (overleden ca 360) als de auteur beschouwd.
Er is voor een koorprogramma met religieuze (of zo u wilt geestelijke) muziek dan ook
ravulwelig een betere titel denkbaar.

In de uitzendingen van de NCRV heeft koermuziek altijd een belangrijke plaats ingenomen en berecht. Dit onderdeel van het totale programma-pakket draagt mede de
identiteit van onze omroep duidelijk uit. Nederland is enige duizenden koren rijk.
Wij ontvangen dan ook veel verzoeken voor een radio-optreden, veel meer dan wij met een uitnodiging kunnen honoreren. Er wordt scherp geselecteerd, met name op
koerniveau en repertoire. Door de grote verscheidenheid aan koermuziek proberen wij
in beide uitzendingen aan ieders wens tegemoet te komen.
Ailing illness, causing me a lot of pain. I can recall many people who were childhood and adolescence, the place of the colour even in one instant had not been sick (until recently) almost 20 years. Emetophobia became a real problem.

Handwriting 1 Detail

ad loven wy, zijn de begreven aan de kerkvandezetas Remesina (overleden programma met religieuze titel denkbaar.

de NCRV heeft koormus onderdeel van het totale
Pat Siegel is President of The American Society of Professional Graphologists. She is a practicing handwriting analyst, executive coach, and handwriting identification examiner. She is a former faculty member who taught accredited courses in the Psychology of Handwriting at New School for Social Research.

Over the last couple of generations there has been a revolutionary shift in attitudes about women’s roles and potential. This presentation explores how different women, with inherently different personalities and backgrounds, manage to navigate their own way to follow their dreams. It is updated from the initial ASPG presentation.

Some women achieve beyond the typical expectations of their day. They confront personal bias, prejudice and glass ceilings; they find ways to turn limitations into opportunities. Their motivation, personality and sheer talent, within the context of their personal backgrounds and generational and cultural influences, converge to propel these women to reach unusual success in their fields.

Each of the women presented here has traveled an individual journey. Their handwritings provide a window into the dynamics that made them stand out in a world that often did not welcome their ambitions. As there is no generic woman, there is no generic story of success.

For the most part, these women achieved in environments dominated by men. How they rose to prominence and handled the challenges they faced are lessons for us all. The obstacles are both external, ingrained biases and expectations of their families and environment, as well as internal, biases stemming from childhood, personal needs and fears.

The external barriers to women’s success include both conscious and unconscious stereotyping, which in turn influence women’s internal perceptions about their abilities and choices. Gender-defined roles and cultural expectations create barriers causing many women to lower their own expectations.

In schools, boys who dominate communication are considered precocious, while outspoken girls are often labeled obnoxious or aggressive. Parents who demand high grades from their daughters may also want them to be polite and not to brag, argue or question authority, at least in the times when the women featured here matured.

Some women may fear success, concerned that they will be rejected as not being feminine, or they themselves may dislike behaviors they perceive as needed to achieve. Women’s ethic of caring and the importance they place on relationships may create internal ambivalence. They are often criticized for being insufficiently committed as parents and as professionals.

What then are the circumstances and characteristics needed for women to succeed? Sally Morgan Reis’ ongoing studies of talented women found that most but not all have nurturing families, although a few were distant or abusive. Patricia Wellingham-Jones found motivation in the special relationships between young girls...
and their fathers who supported their daughters’ independence and growth. Successful women as girls were allowed more freedom than their peers. They were asked to reason and assess, not merely to obey. Their families tended to be upwardly aspiring.

Of course, each woman has a different set of circumstances and personal motivations that lead to her success. The one trait exhibited by successful women in a study by Reis is determination, the ability to strive for success and work hard even under adverse conditions. Other significant characteristics include self-efficacy, confidence in their ability to succeed, a passion and sense of purpose, and resilience when faced with difficulties.

Researchers say that the biological differences between men and women do not mean there is a difference in function. Scientists have trouble assessing their significance in real-life performance. Reis believes it may not be possible to truly understand the biological differences until we are able to reduce differences caused by social and cultural issues.

**Discovery and New Horizons**

**Marie Curie (1867-1934)** Marie was the first woman to be appointed a professor at the Sorbonne, elected to the French Academy of Medicine, and awarded a Nobel prize. She received not just one, but two Nobel Prizes, the first in physics for the discovery of radioactivity shared with her husband, and the second in chemistry for the isolation of polonium and radium.

Marie Curie overcame incredible odds to educate herself and persist in a field not readily open to women. The youngest of five children, she was from a poor but well-educated Polish family. Her mother stopped hugging her to protect her when she contracted tuberculosis shortly after Marie was born. By the time Marie was 10, her mother and oldest sister had died, and Marie went into a profound depression, losing herself in books and speaking very little. From childhood, depression and withdrawal marked her life.

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Handwriting of Marie Curie

"...elle a fait également ses études à Paris."

"...deçà, Monseigneur, je vous prie, mes salutations..."

"M. Curie."
Marie’s father, a science teacher, guided her. Marie eventually received degrees in physics and math from the Sorbonne, but only after working for years to first support her sister’s efforts to become a doctor, and then living an impoverished life as a student herself.

Madame Curie’s handwriting shows emotions kept in check beneath a composed reserve. Her commitment and precision are evident in the writing’s regularity and in the delicacy of her light, thin stroke, moving methodically across the page in a fluid, disciplined manner. Narrow, partially retraced garlands predominate with sharp accents; her sensibilities are guarded, and her analytical skills are astute and focused. The rigidly straight baselines are reflective of her control and capacity for dogged study and regulated work habits.

Amelia Erhart (1897–1937) First woman to cross the Atlantic by plane. Set seven speed and distance aviation records. Died in an attempt to circumnavigate the globe. In her own words, “Women must try to do the things that men have tried. When they fail, their failure must be but a challenge to others.”

Amelia was adventurous from childhood. Her mother did not believe in raising her daughters to be “nice little girls.” Her father, an alcoholic, had difficulty maintaining financial stability for the family. Amelia, despite chronic sinusitis, and spending almost a year hospitalized for pneumonia, remained focused on taking on new challenges.

Amelia Erhart’s handwriting barely touches the page. Words are widely spaced, isolated from each other. Sensitivity and an introverted need to have her own space imply a reluctance to engage with others. Although reported to have poise and charm, she was comfortable being alone. Her initials are aesthetic, her writing simplified, with no obvious need to make a big impression. Other than the long elevated “t” bar and few extended terminals, it is difficult to envision in this handwriting the determination needed to pursue her passion and conquer new horizons. But we can see in the writing a desire to be free of attitudes that would confine her. She needed to chart her own way.
Eager for Influence
Ann Richards (1933-2006) First woman Governor of Texas. According to Ann, “Ginger Rogers did everything that Fred Astaire did. She just did it backwards and in high heels.” Laughter, Ann maintained, is the great equalizer.

Ann grew up in a small Texas town, the only child of hard working parents, both from large farm families that were “dirt poor.” Ann recalls, “I believed I could do anything, and my father encouraged me to believe it. Mama did too … ‘and when you work at it,’ she told me, ‘you have to do the job right.’” “There was probably no child in the world more loved than I was.” “I learned early on that people liked you if you told stories, if you make them laugh.” Her parents were not well-educated, but they greatly valued personality.

Ann won a debating scholarship to college. She married and, for many years, was a stay-at-home mother and housewife. After her marriage started falling apart, Ann drifted into alcoholism (both grandfathers were alcoholics). She went through a painful period facing her problems and her alcoholism, all before her amazing rise in politics.

Ann’s dynamic handwriting is a strong statement about the force of her personality and her need for recognition. The large middle zone, even larger signature executed with flair, the firm stroke, connected uphill movement, and overall showmanship reflect her energy and need to make an impact. Her folksy manner and disarming humor disguise her demanding nature.
Figure dominates ground with relentless activity. The compact letters, the middle zone charging though lower zones above, and the long pressured final stroke of the “s” in “Texas,” show her determination to push through any obstructions that get in her way. The school copy precision is evidence of conventional work ethics and internalised social values. Ann had great vitality, but also a powerful need to lead and control. Compulsive activity disguises underlying anxiety. She was a doer, with a resilient positive attitude. Focusing outward, rather than inward, she represses negativity so she can get down to the practical tactics for achieving her objectives.

Clare Booth Luce (1903-1987) Author, journalist, war correspondent, managing editor of Vanity Fair, writer for Life magazine, elected to a Republican seat in U.S. House of Representatives, U.S. Ambassador to Italy and Brazil under President Eisenhower, conferred the Presidential Medal of Freedom by President Reagan. She and her husband, the editor Henry Luce, were one of the great power couples in U.S. history. It was a difficult marriage, but they remained together until he died.

Clare’s father instilled in her a love of literature. Her mother’s initial plan was for her to become an actress. Clare was a charismatic and forceful public speaker and Republican advocate. Her only child, a daughter, died in an auto accident at the age of 19. After going into grief counseling, she became religious and converted to Catholicism. Even so, she continued to be engaged in and committed to public life.

Handwriting of Clare Booth Luce
Her handwriting projects energy and tenacity. The intensity of the congested writing, influenced in part by the size of the postcard, gives little room to be open to others. It reflects a propulsion to fit as much into life as possible. It is a forceful, demanding projection, unrelenting in pursuit of her objectives. Mostly angular with fewer curves, and with frequent emphasized terminal stokes, most pronounced in her signature, her writing shows her toughness and determination to make an impact.

The Quieter Face of Influence

Marian Wright Edelman (born 1939) First African-American woman attorney to be admitted to the Mississippi state bar. Founder of the Children’s Defense Fund and recipient of the MacArthur Foundation “Genius Award.”

Marian was one of five children, born in segregated South Carolina. Her father, a Baptist minister, died when Marian was fourteen. His last words to her were “Don’t let anything get in the way of your education.” She eventually earned a Yale law degree. Following her parents’ legacy, her life has been dedicated to being an advocate for social justice and children in need. Her family and tight-knit community, who took responsibility for all the children and for each other, molded her vision of what the world could become.

To quote Marian, “We learned that service ... is the purpose of life and not something you did in your spare time.” “He (her father) was able to convey to me ... that I, a young Black girl, could be and do anything; that race and gender are shadows; and that character, self-discipline, determination, attitude, and service are the substance of life.”

Service is the real reason we are paying attention. It is not something to do in your spare time; it’s the very purpose of life.

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Handwriting of Marian Wright Edelman
Marian’s intellect, idealism, pride and tenacity are conveyed by her linear, progressive handwriting, small middle zone, tall capitals “S” and “M,” pronounced capital “I,” and the moderate uphill pull in the alignment. The wide spacing between and within words, and between lines, is prominent. There is a detached, introverted quality in the distancing of these elements; it is both reflective and reclusive. But this distancing also allows for objective reasoning, clear strategy, and an open receptivity to ideas.

The stroke quality is thick and pastose, with a warm, earthy tone. The spare thready movement shows her adaptability and her focus on essentials. It reflects the quiet force of her influence. She avoids conflict and contact. She relies on reasoning, but her inner sensitivity is evident in her stroke quality. Marian is guided by her independence, individuality, and ingrained principles, which are not easily influenced. She knows her own mind and is not deterred from her mission.

**Jane Goodall (born 1934)** Considered the world’s foremost expert on chimpanzees. She received numerous honors for her lifelong study living among great apes and as a global leader in her effort to protect them and their habitats. Her findings gave new insights into chimpanzee social behavior and revealed that, like humans, they used tools to forage food and were aggressive in achieving dominance and assaulting smaller primates.

Her mother encouraged her to pursue a career in primatology, a male dominated field at the time. “My family has very strong women. My mother never laughed at my dream of Africa, even though everyone else did because we didn’t have any money, because Africa was a dark continent, and because I was a girl.”

And Jane describing a good chimp mother: “She is patient, she is protective but not overprotective - that is really important. She is tolerant, but she can impose discipline. She is affectionate. She plays. And most important of all: she is supportive.”

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Handwriting of Jane Goodall
Jane’s writing is flexible, with moderate stroke tension. With balanced spacing, it is well-organized, not rigid or perfectionistic. Predominantly rounded forms give the writing a soft, compliant quality. Simplified and without ego emphasis, it is a relaxed presentation, a conventional British writing. There is an open, receptive, unassertive sensibility that takes in and does not project outward to the same degree. Given her choice to live in the wild much of her life, it is not surprising that her handwriting does not reflect the same drive to achieve and confront as with many other accomplished women. She enjoys the wonder of discovery and appreciation of nature, being unencumbered.

**More than Entertainment**

**Barbara Walters (born 1929)** The first American woman to co-anchor a major television news program. For many years she was the co-host of the TV news magazine 20/20. Barbara has probably interviewed more statesmen and stars than any other journalist in history.

Barbara was a shy, sensitive child. Her father was a famous impresario and nightclub owner, but also a gambler and rarely home. Their repeated rags-to-riches existence made Barbara anxious and insecure. Overriding everything else, her family was traumatized by the death of a son and birth of a mentally disabled daughter before Barbara was born. Barbara loved and defended her older sister and felt a responsibility towards her, but resented the attention her sister’s disability took away from her, and the embarrassment it caused her growing up. She felt a responsibility to support her entire family, particularly her older sister.

Although Barbara appears confident on television, her handwriting reveals ingrained insecurities. The writing is contracted; her letters are close to each other; the forms are tight; the stroke quality is blurred and often congested. In addition, the writing is condensed into the middle of the page, with wide margins creating a buffer between her and the world. It is a closed handwriting with an anxious expression.

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**Handwriting of Barbara Walters**
But there are compensating elements in her writing that can also explain her success. Serious, persistent effort goes into executing conventional though awkward letter forms. There is a high degree of connectedness, a far-right slant of the letters, and an increasingly upward pull of the alignment as she proceeds. Her writing is compressed and underdeveloped, but striving and assertive. It is a determined uphill struggle. Barbara is weighed down by a heavy sense of responsibility that both burdens and motivates her. Her own insecurities contribute to her ability to compassionately address the vulnerabilities of those she interviews. Her personal, friendly style entices them to respond openly.

**Marion Anderson (1897-1993)** The first African-American singer to perform at the White House and the New York Metropolitan Opera, she was an important figure in the struggle to overcome racial prejudice in the U.S. in the mid 20th century. Sponsored by Eleanor Roosevelt, she sang in an open air concert at the Lincoln Memorial after being denied access to another venue because of her race. The concert was attended by 75,000 people and a radio audience of millions. She performed throughout the U.S. and Europe, including at Presidents’ Eisenhower and Kennedy inaugurations, and received the Presidential Medal of Freedom.

Marian’s mother was a teacher and took care of young children. Her father, who died when she was 13, sold coal and ice. Her grandfather was born a slave. She credits her aunt for encouraging her singing in church from age 6, and for getting her singing concerts at local venues. The pastor and church raised money to pay for singing lessons and high school. When turned away from a Philadelphia music academy because of her race, the black community continued to support her.

Marian learned to write at the turn of the 19th century when attention to aesthetics in handwriting was expected. Still, this is the writing of a perfectionist, someone who takes
pride in her presentation and in the quality of what she does. She assiduously follows the rules given to her, careful not to veer off track or to show any vulnerability. It is disciplined, well organized with calligraphic flair at the end of many words. She is guided by her sense of artistry and mechanical proficiency. Long lower zones clue us in to her drive, but the strict control lets us know how she must act to maintain her image with those who look to find fault. It is primarily in her signature and the underline paraph below, elevating her stature, that we see an expression of personal pride and desire for acknowledgement.

Self-Expression
All three handwritings in this category emphasize drive and an active seeking of fulfillment above all else. These women are not shy or retiring. They are propelled to speak out and be heard.

Maria Callas (1923-1977) She was one of the most renown and influential opera singers of the 20th century.

Callas often spoke of her unhappy childhood. Recognizing her natural gift, her mother pushed her to sing at an early age. After her parents broke up, her mother took her and her sister to Greece where she arranged for Maria’s music education. Speaking of her mother Maria said, “I’ll never forgive her for taking my childhood away. During the years I should have been playing and growing up, I was singing or making money.” They were not on speaking terms the last 27 years of Maria’s life.

As a music student, Maria was described as uncompromising, dedicated to her studies heart and soul. Her progress was phenomenal. In the early years of her career she was very heavy, wasn’t well and couldn’t move freely. She lost 80

Handwriting of Maria Callas
pounds and became a striking beauty. Although praised for her dramatic voice, she also endured scandals, including when Aristotle Onassis left her for Jacqueline Kennedy.

Maria’s expansive writing reflects her expansive personality. Along with long, wide lower zones, it reflects a hunger for more, a lack of fulfillment. Striving to make an impact, she stretches herself forward with wide horizontal spacing. The pastose ink flow achieved with a thick-nib pen, along with her use of angular thread, show her dramatic expression and impulsive tendencies, as well as a need to be noticed. The overall projection expresses a can-do attitude, an emphasis on instinctual needs along with loose instinctual controls. A high degree of connectedness and relatively straight alignment imply commitment to staying on task, with sufficient discipline and organizational ability to be productive. It is her inherent energy and drive, however, that dominates what we see on the page, that feeds her ambition.

**Maya Angelou (1928-2014)** Poet, memoirist and civil rights advocate, she received dozens of awards and over 50 honorary degrees. Her best known memoir, *I Know Why the Caged Bird Sings*, told of her childhood in the Jim Crow South. It revealed her rape at age 8, her refusal to speak for five years thinking that by revealing her rapist’s name, she was responsible for his murder after he was released from prison. During this period of silence she developed her extraordinary memory, her love of books, and her ability to listen and observe.

Her many memoirs revealed her life story, not always pretty. She was a dancer, a singer, married at least twice, had a son, toured Europe performing in the opera *Porgy and Bess*, was a member of the Harlem Writers Circle, organized for Martin Luther King, became a friend of Malcolm X, and more. To quote Maya, “I’ve

My grandmother told me that every good thing I do helps some human being in the world. I believed then, fifty years ago, and I still do.

—Maya Angelou

Handwriting of Maya Angelou
learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

Maya’s handwriting vibrates with dramatic movement and gutsy activity. Figure dominates ground as she boldly and assertively fits as much into her life as she can. It is sharp, energetic, commanding, demanding, a force of will power. No apologies are made as she pursues her passions of the moment. Her energy attracts, but she is also willing to confront. In this highly confident projection of this large writing, there are weaknesses evident – the occasional shakes in some letters, the tendency for one line to cling closely to the line above, the confusion created by letters over other letters, and especially the capital personal pronoun “I”s, symbolizing herself, broken in two parts. That broken “I” contrasts with a strong ego expressed in her embellished signature and the word “Joy.” She is stubbornly driven to overcome, to survive, and to put her stamp on the world.

Toni Morrison (1931-2019) Novelist, essayist, book editor and college professor. Received the Nobel Prize in Fiction for Beloved. Was awarded the Presidential Medal of Freedom by President Obama. Received the Nobel Prize in Literature and was inducted into the National Women’s Hall of Fame. Her books addressed the harsh consequences of racism in the U.S.

She was one of four children from a working class African-American family. Her father was traumatized by the racism he and his family experienced. He would not allow white people into his home. Morrison’s parents instilled in her a sense of her
heritage through telling traditional African-American folktales, ghost stories and singing songs.

Toni enrolled in Howard University to have the company of fellow Black intellectuals and later received a Master’s degree in literature from Cornell. As the first African-American woman to be a senior editor at Random House, she brought Black literature into the mainstream. She also taught at Princeton and, in her honor, they dedicated Morrison Hall.

As she said, “If you want to fly, you have to give up the things that weigh you down.”

The note above is a dynamic writing. Her striving and ambitious reach are seen in the height and length of the upper and lower zones. The horizontal displaced pressure in the “t” bars, dashes and terminal letters emphasizes her determination, her will power. Her small connected middle zone is evidence of her ability to concentrate and of her intellectual focus. There is artistry combined with speed and energy, an assertive display but with attention to presentation and pride in how she creates. The fullness of the wide loops in the lower zone shows a need to express her creative instincts not yet fulfilled. They bring attention to herself while her signature “Toni” at the end is not given much space. In a note to friends, her name is humbly displayed in contrast with the more flamboyant expression of the words in the message itself. Compare that with how she presents her full signature, her image when signing one of her books. She knows who she has become and is proud to display how she wants to be known.

Conclusion
Each of these extraordinary women is unique in how she took advantage of life’s opportunities. The avenues that lead to success are limitless, as are the obstacles they face. The cultural heritage of these women and their individual childhood experiences, are significant in determining who they would become and what they would need to overcome.

There is a long continuum between failure and success in all walks of life. Where a woman strives to fit in along that continuum depends on her subjective decision about what she values most. These values are not inherently fixed but change with greater self-awareness with each stage of life. Women may not be able to fully discount the circumstances they are presented with, but with resilience, perseverance, and a sense of purpose, they can overcome the barriers that seem to block their way, allowing them to reach their potential, hopefully satisfied with their journey.

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Lois Vaisman is Vice President of The American Society of Professional Graphologists and is a licensed and practicing psychotherapist as well as a graphologist.

Lois showed handwritings of a group of young college students applying for an internship at a non-for-profit arts foundation. Each handwriting submitted was accompanied with a resume that highlighted the individual’s education, work experience and skills. On the resumes, under their skills, each applicant listed detailed computer knowledge.

Even though the current generation of young people have been schooled in using computers and other forms of technology, handwriting nevertheless remains the medium in which individual personality characteristics can be seen. Although, the majority of the time young adults may reply on social media, there is always a need for pen and paper. Handwriting might not be the first go-to application and may not be kinetically as comfortable as a form of communication, but it still reveals and reflects the individual. Handwriting continues to be an area of expression that is unique and emotive for all ages. Handwritings will always reflect personality and the need for people to have an emotional connection to what they hope to communicate to others.
Bernadette Keefe and Monique Riley are both on the Board of The International Graphological Colloquium.

Bernadette Keefe earned her initial and Advanced Diplomas with the London College of Graphology and the British Academy of Graphology. She has a professional practice, The Graphology Consultancy, and received the Royal Society of Arts Certificate in Counselling Skills. She served as Vice Principal and Governor for the London College of Graphology and the British Academy of Graphology, where she taught and helped run the London College for five years. She is a Fellow of The Royal Society of Arts.

Monique Riley received her Diploma and Graphologue Conseil in Paris from the French Society of Graphology. She later became Vice President responsible for international relations, lectures and courses. She has been a long time Fellow, speaker, and examiner for The British Academy of Graphology, has provided numerous articles, and presented at national and international conferences.

The International Manual of Graphology, coauthored by Lorraine Herbert, Bernadette Keefe, Monique Riley and Monique Stirling, was launched in April 2013 at the International Graphological Colloquium’s conference at the University of Cambridge, UK. Envisaged as a reference work for international graphologists and schools of graphology, this book combines a core of handwriting indicators drawn from well-recognised national and international sources, combining them with current cultural and psychological advances and discoveries in neuroscience. The book is illustrated with 300 handwriting examples in different languages and numerous other illustrative features. It is set out in 5 main sections:

1. Global Pointers: such as Tension, Structure, Axes, etc. which provide a meaningful visual ‘map’ which sets the context for the correct subsequent analytical interpretations.

2. The Four Fundamentals: namely Stroke, Form, Movement and Space, containing the simple variables (or indicators or signs) which are at the heart of the book.

3. Complex Variables: There are sixteen of these, each of which integrates several variables so they are more qualitative and wide-ranging in meaning than the simple variables or indicators, and they have an important influence on the resulting interpretation.

4. Individual Features: such as signatures, free signs, punctuation, diacritics, etc, describes the smaller, easily missed, yet revealing aspects of handwriting and personality.

5. Methodology: which gives guidance on how to combine and apply the above details so as to produce illuminating insights into character and personality. Seven detailed analyses are presented of handwritings in different languages.

First, the authors give the core underlying motivation or need behind each of the
many variables contributing to the way someone writes; second, they provide an insightful range of varying interpretations which each variable or indicator may yield depending on the specific style of each person’s handwriting.

**THE CONSIDERED IMPRESSION** logically follows on immediately after the First General Impression. Its purpose is not to replace the value of the First Impression, but to support it.

Instead of being passive receivers of the First General Impression, we now approach the writing a little more closely. Still maintaining a very broad and distant focus, this time we view the writing with a specific question in mind. We now use active perception to look at the writing from the general viewpoints of its four basic fundamentals – **Stroke**, **Form**, **Movement** and **Space**, but for now, we do this simply and quickly.

Most schools assess the relationship between Form and Movement. Many also assess the relationship between Movement Form, and Space. While all schools assess the Stroke during the detailed analysis, to include the Stroke now, as a basic fundamental, and to gauge and combine its behaviour at the outset, gives helpful information as to whether the Stroke interacts well and explains the interplay between Form, Movement and Space. It arms us with an early clue to potential anomalies to examine later in the process.

For example, a nourished stroke with medium or strong pressure lives well and relates with large forms more securely than a light or weak stroke, which might infer some compensation through illusion, bluff or pretence. In a similar way a healthy-toned or tonic stroke, with firm tension and some weight and precision in its pressure, may provide greater security for thready or imprecise forms than a slack, light and pasty stroke.

Consequently, assessing all four fundamental strands of the writing provides an early holistic guide and a useful orientation for the detailed analysis that follows.

For the sake of this early “snap-shot”, and reducing the four fundamentals to their most simplistic basics, we remind ourselves that:

- **STROKE** indicates inner resources and condition, both constitutional and psychological.
- **FORM** talks of self-image, both what one is, or wants to be, and how we want to be seen.
- **MOVEMENT** talks of inner emotions, self-expression, drives, struggles and motivation.
- **SPACE** indicates how one adapts externally, both from one’s sense of perspective and one’s sense of relative value.

Reduced down even more drastically:

- **STROKE** = How I am within myself
- **FORM** = How I represent myself
- **MOVEMENT** = How I express myself
- **SPACE** = How I position and organise myself
This is of course a vast over-simplification because all four fundamentals are interrelated, but is intended to show that, at this global stage, we merely take a cursory glance at Stroke, Form, Movement, and Space (SFMS) to gain helpful pointers only before the detailed analysis.

We ask ourselves the question “What is going on between SFMS?” We do not force any pre-set order onto the writing, but merely describe to ourselves which of the SFMS are emphasised most or least, and how they ‘live and work’ together, and the success and compatibility of their relationship.

Once focussed upon individually, one of the four fundamentals may appear to have some prominence over the other three, or perhaps one may be neglected or damaged. One of the fundamentals may possibly compensate for problems in another. (The weakest fundamental may be where most defence mechanisms are required.)

Because these four fundamental constituents are all-encompassing, it allows us to quickly gauge all the basic tendencies of the writer. For instance, graphologists and students viewing a highly designed style of writing are likely to have their attention drawn firstly to the dominance of Form, which infers that self-image and self-representation are most important.

However, a small and very spaced-out writing is likely to impact first through its important Space, showing possible heightened awareness, and that self-scrutiny in external adaptation and organisation is uppermost.

A hurried writing, thrown across the page, is likely to make an impact first through its dominant Movement, implying that emotions, drives and enthusiasms predominate.

With writing that has an excessively heavy or erratic pressure-pattern its Stroke is likely to have the greatest impact, showing that physical or psychological intensity or agitation is probably dominating.

Obviously these four fundamentals are dealt with in full detail in the subsequent analytic procedure, yet nevertheless an early snap-shot of their specific interplay is useful for the early perspective it provides. This is exactly the point of the Considered Impression.

Holding onto the above simple and basic principles we can then describe very succinctly:

• How vital, relaxed or intense the writer’s physical or emotional state is (Stroke).
• How image-conscious (or not) the writer is, and how he generally presents himself to the world at large (Form).
• How naturally expressive (or not) he is, how temperamental, enthusiastic, or consistently driven he is (Movement).
• How the writer generally adapts, and copes in everyday external life (Space).

These four broad viewpoints are, at this global stage, preliminary indications only, yet they are useful to gauge straight away. Whether as a student in an exam without
access to textbooks, or as a practitioner working face-to-face with clients, the Considered Impression provides an instant focus and practical starting point which maps the way ahead.

This Considered Impression gives a further chance to grasp the writing’s gestalt. “The whole being greater than the sum of its parts” it can provide a meaningful glimpse of the whole picture, the global personality, before we meticulously dissect it and piece it together again.

An intense and awkward dialogue between jerky Movement and irregular yet basic Form within a crowded (refused) Space – only enough for relative clarity. The concentration of this dialogue is increased by a very strong irregular Stroke.

An intense and uptight nature (Movement) in a basically practical yet restless man (Form). His adaptation to life has a determinedly monopolistic perspective (Space) driven by an insistent, impatient, defensive need to impose and self-assert (Stroke+Space).
Man 27 – Bulgarian - strong pressure with stronger pressure on the verticals and signature, black medium biro

Striking Forms impact, with strongly reined-in Movement. Space is given expanse to accommodate clarity around the large forms. The Stroke has the weight and energy to support and promote the overall dialogue.

A bold, individualistic, unpredictable personality (Form) with passionate drives and enthusiasm (Movement). His energy is ardent (Stroke). His external adaptation is expansive and demanding, yet his instinctive self-surveillance brings an element of restraint and an alert perspective (Space).

**DISCONNECTED**

**Description:** Letters within words are not linked and stand alone.

**Basic interpretation:** Inner need for distancing oneself, either through inhibition or for reflection, or to allow a sub-conscious, intuitive two-way filtering process.

**Note:** If Disconnected is taught as the copybook style this may attenuate the following syntheses.

**Possible syntheses**

- With animated, or vibrant, invisible connections (air bridges), clear distribution of black and white (“good macrostructure”), tension 2 to 3, rapid: an individual cast of mind. Alert inventiveness kept in check by a constant process of assessment. If also generally light: possible intuition.

- With small, fine and precise, wide spaces between well-delimited words: a thinking type, with an aptitude for precise observation and abstract logic. A mind suited to working alone “in peace and quiet”, in order to better reflect and assess one’s reactions against one’s own internal references. Distancing oneself from too much personal involvement as a way of self-protection.
• With contrasted pressure, well-structured, rhythmic and progressive: an original mind able to synthesise ideas into creative trend-setting solutions. Preference for emotional independence and individualism - a refusal to be “carried along by the crowd”. If also a dominance of vertical axis, some stylisations and super elevations: pride and self-belief leading to arrogance.

• With small, slightly irregular slant and middle zone, short lower zone, sometimes different or larger signature: an adolescent standpoint of not quite knowing where one stands. A slight need to “sit on the fence” and keep one’s options open.

• With static, tension 5, inhibited, spaced out and lapses: anxiety, a tendency to interiorisation and to concentrate more on the particular than on the general, leading to a fragmented view of problems. Relations with others can be difficult. Possibility of egoism and mistrust. If also typographic margins: lack of communication; reclusiveness (retreat into an ivory tower).

• With touching letters, low, irregular slant with some reared letters in middle zone, pasty or variegated stroke: a diffuse anxiety and a paralyzing ambivalence. Interiorized emotional turmoil and acute impressionability which inhibit the personality. Resulting frustration could cause reactivity and/or escapism.

• With nuanced writing and typographic margins: sensitivity and selectivity. Delicacy of perception and likely aestheticism.

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**Woman 21 years. Dutch. Fountain pen, blue ink**

**Description** Light pressure, slightly variegated. Dominant irregular middle zone with arcades, vertical slant. Cipher signature quite different from text.

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**Man 33 years**

**Description** Small, very spaced out between words and wide between letters (see triple width). Light to medium pressure, thin stroke. Simplified. Right slanted and progressive. Signature slightly emphasised, with a final thrown stroke and sitting on its paraph.
**Description** No dialogue between vertical and horizontal axes. Broad stroke. Exaggeratedly small m/z to the point of illegibility and spaced out between letters. Crushed together with prolonged sticks. Dissociated letter “d” with a gaping oval. Very high “t”-bars. Punctuation larger and heavier than text.

**LEFT SLANT**

**Description** The downstrokes of the writing lean towards the left, forming an angle wider than 90° to the baseline.

**Basic interpretation:** Need for restricted involvement with the environment.

**Possible syntheses**

- With a slight left slant, precise stroke, wide, progressive: an element of self-protection and control which helps to distance people from their feelings, relieving tension and allowing them to use their energy more productively. Despite slight reticence, contacts with others are not impaired.

- With tension 3, well-structured, either personalised or conventional, contrasted pressure, supere/evations: energy and resistance, sense of challenge, vigilance, need to prove oneself, independence. Dislikes being questioned.

- In an inhibited or static context, tension 5 (sub-vital), small, round: shyness, apprehension, fear of the outside world, dependency, yet rebellious, with passive aggression.

- With tension 4 and/or 5, strong to furrowed pressure, precise stroke, prolonged up and down, thrown, and sharp-pointed strokes, large signature: opposition, confrontation. “A chip on one’s shoulder” and the need to get one’s own back on life; often due to a shock experienced in infancy.

- With invasive, large, wide, round, structured, double-closed and connected writing: possessive of their territory, which includes their nearest and dearest; manipulative, yet resist manipulation themselves. Persistent. Capable in areas that affect them personally. Need for attention, with an underlying fear of isolation. (Possible hysteroid type).
Man 38 years

Description
Strong left slant. Irregularly strong pressure, emphasised on downstrokes. Thin, precise stroke. Disconnected. Irregular middle zone, some imprecise. Prolonged, lower zone, many sticks; some full lower zone and upper zone.

DEGREES OF PRESSURE
General
Weight deals with how much we push the pen into the paper.

LIGHT
Description
The graphic instrument does not indent the paper so much as glide over it, although up-and-downstrokes may be contrasted.

Basic interpretation
Reduced need for involvement with one’s environment.

Possible syntheses
• With rapid, simplified, progressive, aerated, rhythmic: easily motivated, with a lively and receptive mind, able to take a distance, adapt and keep one’s options open.
• With a fine and slightly pasty stroke, rather spaced out, a vibrant or floating movement: sensitivity, receptivity, self-surveillance. The writer is more likely to suggest than impose, to negotiate than confront head-on. Detachment in order to protect one’s sensitivity and vulnerability.

Woman 62 years. Italian

Description

• With large, light, rounded, some angular ovals, some inflated upper zone, prolonged and regressive lower zone: need to hold back due to a past emotional wound. “Once bitten, twice shy”. Also compensatory fantasies of glory.
• With small, spaced out, a precise stroke, small irregularities, grouped: cerebrality, to the detriment of feelings; standing back that can lead to self-effacement and a tendency to isolation.

• With tension 1 (sub-vital), a flat and porous stroke, stunted lower zone extension, some neglected forms: lack of secure landmarks and self-confidence; at worst indifference, easily influenced, weak will, instability.

• With tension 4 or 5 and over-structured with arcades: sometimes seen in the writings of adolescents who are in a transitory stage; non-commitment, keeping one’s options open.

Woman 52 years. Spanish Blue biro

Description
2014

Marie-Thérèse Christians
The Great Diversity of Salespeople and Their Impact on Companies’ Success
Supplemental Analysis
Mr. CB, Legal Director, An In-depth Analysis

Patricia Siegel
Interpretation of the Star-Wave Test along with Handwriting

Lois Vaisman
Suicide and Other Emotional Disturbances

Angelika Burns
Comparative Writings from the First Three Alpinists

Beverley East
The Good, the Bad, and the Unusual Suspects: Exploring the Mind from a Global Perspective
Marie-Thérèse Christians is from Belgium and is among the most experienced of European graphologists, having a successful practice for over thirty years as a business handwriting analyst and handwriting identification expert. Among her clients are numerous well-known and esteemed companies throughout Europe, including multinational as well as middle and small-sized companies. Marie-Theresa is founder of the Cabinet of Graphological Studies. She is also General Secretary of ADEG, the Association of Graphological Ethics, which include fourteen graphology associations.

Marie-Thérèse presented the handwritings of sales people with different business titles and responsibilities, explaining how their personality profiles, as shown in their handwritings, can have an impact on their companies’ success. These include marketing directors, various types of managers, merchandisers, and sales representatives, among others. She discussed the key drivers of sales people and described their profilers with regard to industry, type of products and customers, corporate culture and life cycle of the products being sold.

During her long career as a professional graphologist, Marie-Thérèse believed some colleagues were not paying enough attention to the sales aspect of business. The best products and practices are not important if the products are not well sold. Marketing and sales people are the heart of the company. In her presentation Marie-Thérèse described the personality characteristics associated with these positions.

The qualities associated with Purchase Manager are critical/analytical thinking, rational judgement, intellectual mobility, insightfulness, trust and respect between buyer and seller, and good time management.

Handwriting of a Purchase Manager, above, and detail, below
The qualities associated with Marketing Manager are creativity, good analytical skills, a feel for psychology and intuition, self-confidence, assertiveness, and good communication skills.

Handwriting of a Marketing Manager 1, top, and detail, above

Handwriting of a Marketing Manager 2
When choosing the right Salesperson, the type of product being sold, the type of customers, the corporate culture and the life cycle of the products needs to be considered. An effective Salesman should be a good and tenacious negotiator, have a practical and pragmatic mind, emotional intelligence, flexibility, personal discipline, discretion and good relationships, be reliable and honest.

Marie-Thérèse categorized the salespeople by product and life cycle. The short life cycle needs a Hunter. The medium life cycle needs a Maintainer. The long life cycle needs a Knowledge Transfer Specialist, and for sales service, a Counselor is required. Handwriting features of the Hunter include irregularities in slant, middle zone and pressure, tall and well-developed upper zone, is more rounded than angular, and has a signature that is larger than the handwriting.
Handwritings of the Maintainer are typically simplified, vertical or slightly slanted, connected, clearly organized, have strong and nuanced pressure with the signature bigger than the text, often underlined.

A Knowledge Transfer Specialist sells products with a long life cycle, such as factories, machines, weapons, paintings, valuable furniture, among others. Marie-Thérèse described the Art and Antique Dealer, a type of Knowledge Transfer Specialist, as someone who has a high intellectual level, an aesthetic/artistic sensibility, patience and endurance, gives clear and well-documented explanations, and inspires confidence.

Some handwriting features of the Counselor, involving service sales, include colorful stroke and good pressure, connected and right slanted, a well-developed middle zone, attached “t” bars, diminishing writing, and a firm signature that is bigger than the text writing. Marie-Thérèse concluded with a general description of Managers.
have leadership, charisma, team spirit, intelligence and flexibility, longterm vision, creativity, objectivity, impartiality and critical faculties. They have solid energy to motivate, are decision makers, assertive, have a great sense of responsibility, are emotionally balanced and excellent negotiators.
Marie-Thérèse Christians also provided an analysis of Mr. CB’s handwriting on the following page.

**General Impression**
Mr. CB’s handwriting suggests rigor and a sense of distinction, qualities which enable him to perform at a high level, emphasizing efficiency and professionalism.

He is a perceptive collaborator, capable of developing a real expertise in handling large-scale projects. His writing shows maturity, but his nervous energy and self-confidence could be inconsistent.

**Intellectual Abilities**
With an alert mind and understanding, Mr. CB has no problem going to the heart of a problem, as he promptly shifts from analysis to synthesis, able to evaluate the essentials. He can address issues from both concrete and abstract viewpoints, allowing for consistency in his thinking. He collects and sorts information quickly while staying focused on his target. He keeps an open mind regarding his concerns and other possibilities. Combining information in his own way, his thinking has a sharp and personal twist. His reasoning is fluid, logical, intuitive, and rational. This is a man who keeps his ideas on track. His thinking is deductive and flexible, resulting in unexpected perspectives.

While realistic, he has a visionary side as well. He knows how to shape new ideas and strategies to express them in an operational way. Whenever he questions set ideas, it is with good reason. What he proposes is relevant, well thought out and, therefore, he rarely misses the objective. He is able to convert models that are too theoretical, adjusting his tactics according to the circumstances, and then follow their evolution. His judgments are sharp, nuanced, dictated by proscribed criteria that he re-evaluates if necessary. He is imbued with finesse and discernment and is not easily misled. He can overcome situations independently with a broad and progressive vision. He can overcome contradictions to move forward, but can also step back.

**Behavior in Action**
Although Mr. CB’s energy level can vary, he uses his resources efficiently. He manages to simplify his tasks, avoids wasting time and, therefore, can maximize his effectiveness. He is a discerning collaborator, who is rarely misguided. He immediately sees the situation he faces and knows how to handle it well. He works and thinks fast. Therefore, he goes directly to the essentials without detours. He gains considerable time and can be ahead of his opponents. In addition, he is persistent and follows through, refining his technique to better target his objective, but is not unnecessarily stubborn. He can change his view. With a can-do attitude, he will tackle new projects measuring the scope of what needs to be done and adapting his efforts, although sometimes overestimating his endurance. He stays informed in order to make the right decision, without taking undue risks. Once he makes his choice, he does not procrastinate despite possible doubts.
and avoids traps that may arise. There is an excellent balance between the quality and speed of execution. He keeps an eye on everything while moving forward and avoiding unnecessary details. He sees problems and remedies them promptly. He can concentrate and knows how to do several things at the same time.
This man is demanding of himself, he doesn’t rest on his laurels and is not satisfied with mediocrity. He has a healthy ambition and seeks new challenges, although he can sometimes overestimate his energy. He wants to prove himself, overcompensating for self-doubt. Rather than giving into defeat, he is motivated to improve his performance. He learns from his mistakes and is serious about his work and his responsibilities. He is intelligent in handling difficulties.

His timing is well thought out, in the short- and long-term. He anticipates with great insight taking into account uncertainties, which may require some adjustment en route. He has the presence of mind to react to unexpected events, maintaining his self-control.

**Emotional Behavior**

Mr. CB’s sensitivity doesn’t necessarily show. His emotions are muted, focusing more on intellectual and professional aspects of his life, avoiding unnecessary exposure on the emotional level. He is introverted regarding the events that impact him but far from indifferent to his surroundings. He quickly understands the nature of the problem and promptly takes action. His sensitivity nourishes his thoughts and sharpens his intuition, but it doesn’t slow him down. Rather, it provides extra motivation in harnessing his potential to reach his objectives. He doesn’t get stuck in his feelings, but instead lets his emotional side react to events, even if tension creates short-term fatigue.

He knows how to distance himself from what goes on around him in order not to be influenced. Therefore, he keeps his independence while remaining in sync with his environment. This way, he can establish an effective dialogue with his team. He has a mature, well-balanced personality, conducting himself according to his own values. If he sometimes doubts, he doesn’t allow himself to give into it. His healthy pride and courage push him not to fail and to meet the challenges facing him.

Mr. CB is a totally honest collaborator who can be trusted even though he is more discreet on a personal level. He doesn’t dwell at length on private matters.

**Social Behavior**

Mr. CB is a totally honest collaborator who can be trusted even though he is more discreet on a personal level. He doesn’t dwell at length on private matters. Mr. CB has good social skills and can mix easily in most environments. He intuitively senses the reactions of others and adapts with tact without hurting people’s feelings by being too strong or extreme. He is a pleasant and communicative collaborator, although he prefers people who share his interests and intellectual level.

He acts with professionalism and distinction, without being too formal. He knows how to adopt a casual attitude with enough etiquette to facilitate new contacts. He expresses himself with ease, knowing how to converse in a lively manner with spirit and humor. Naturally cooperative, he communicates well and gladly brings his share to a common project but can also operate alone. He is a trusted advisor, who listens to what he is told, and has his own opinion. He expresses his opinion using diplomacy but doesn’t hesitate to pay attention to details. His contributions are
productive and appreciated. In the event of a discussion, he keenly understands the intentions of his opponents and forestalls their objections.

He is a subtle negotiator who can quickly identify flaws in the reasoning of his opponent and sharpen his responses using relevant arguments. He neither gives up easily nor forces his views. He convinces by his accuracy and the relevance of his reasoning. He also knows how to question his own point of view. This way, he can be ahead of his competitors. He is demanding of himself, even proud, and wishes to score points whenever he has the opportunity. Failures affect him more than he admits, even though he bounces back and moves ahead. He collaborates easily with others, but wants to be valued for his contribution. It is important for him to be successful. This motivates him to give the best of himself.

**Conclusion**

Mr. CB possesses intellectual, personal, and social skills, coupled with a high level profile. He is a discerning collaborator with a lively personality, a versatile thinker, and has the capacity for synthesis. He quickly sees the heart of a question, while being able to place it in a broader context. His solutions reveal both fine-tuned and wide approaches. From a comprehensive perspective, and through his reasoning, he can simultaneously evaluate overlapping issues. He has an open mind, and his vision is critical without being excessive. He always seeks to reach a realistic, result-oriented strategy. He plays a valuable, stimulating role in a team, looking for solutions that will bring the collective project forward by generating the agreement of others.

**We emphasize the following strengths in his application:**

- Foresight, acute mind, tactical thinking
- Team spirit, open to dialogue, likes communicating, especially on an intellectual level
- Motivation to exceed his objectives, demanding of himself
- Capable of having his ideas accepted, with tact, and diplomacy
- Focus on quality and precision
- Maturity and a well-balanced personality

**We note the following weaker points:**

- More discrete on a personal level, to preserve his reputation, and sensitivity to exposure
- Self-confidence sometimes fluctuates
- Energy level also fluctuates

We give a very positive evaluation because he is a wise collaborator, who can make an interesting contribution, using foresight and strategic ability. Moreover, his integration within the team will be smooth. Even though there are some weak points, the candidate is a very good one for the position.
Patricia Siegel is President of The American Society of Professional Graphologists. As a former faculty member of The New School for Social Research (New School University), she co-directed, along with Lois Vaisman, an accredited psychology of handwriting and forensic handwriting identification program. Patricia is a trained executive coach, handwriting analyst, and a certified, court qualified questioned document expert.

**Interpretation of the Star-Wave Test along with Handwriting**

From early childhood through adult maturity, the Star-Wave Test gives a projection of personality, especially when interpreted in combination with handwriting. Pat provided an introductory explanation of the Star-Wave Test (SWT) with an emphasis on preadolescent SWTs and handwriting.

Instructions are given to “draw a starry sky over ocean waves” in a box approximately 4 x 6 inches. The SWT separates the basic graphological elements of Form (in the stars) and Movement (in the waves), in relation to Space (the stars over the waves). The SWT is enhanced by the mythological image which reflects the drawer’s subconscious experience and imagery as if in a dream. SWTs help parents and teachers to better understand children’s motivations, frustrations, and potential.

A blank SWT form and study guide were provided to allow attendees to interpret their own and others’ drawings. The SWT and handwriting below is of a spirited and well integrated 11 year-old girl from a supportive family. The porpoise is playful, symbolic of emotional intelligence. The moon at right reflects the watchful presence of an authority figure, while the layered lines of water suggest suppressed emotions. Her careful printing supports the regularity in the SWT and suggests she is a perfectionist and a capable child.

![Star-Wave Test of 11-year-old girl and her handwriting](image)

*At night dolphins jump out of the water. They have races, a do flips. Some turn on their backs and watch the stars come. Once they see a star they flip. The light from the moon guides them through the water. Once the stars come out they go to the bottom of the ocean and fall asleep. Then they wait for the next night.*
Lois Vaisman is Vice-president of The American Society of Professional Graphologists. As a former faculty member of The New School for Social Research (New School University), she co-directed, along with Patricia Siegel, an accredited psychology of handwriting and forensic handwriting identification program. Lois is a professional graphologist, a licensed psychotherapist and certified life coach applying her disciplines in personnel selection, contested custody/visitation disputes, coaching and individual psychotherapy.

Suicide and Other Emotional Disturbances

This lecture’s focus centered upon those individuals that either committed suicide or made a serious attempt. Several facts about written suicide notes as noted by Kay Redfield Jamison in her book *When Night Falls*, holds both a professional and personal perspective. On a professional level Jamison is one of world’s leading experts on bi-polar disorder. Her text book is considered the seminal work on this psychiatric disorder. On the personal note, Dr. Jamison suffered from a severe form of this disorder, and had made a serious suicide attempt.

Although, each individual’s reasoning is unique, and there is not one “typical” handwriting that connotes suicide, Jamison did write, “Professional handwriting analysts, when asked to distinguish between suicide and notes using the same wording, but written by non-suicidal individuals are easily and consistently able to differentiate the two groups; the writing of those who kill themselves is judged by the graphologists to be highly “impulsive, aggressive and agitated”. (p.189)

It is important to remember that actual suicide notes are much more likely to give clear and explicit instructions in their notes. The person may have a plan how they would commit the act, but ultimately the decision to act is motivated by impulse. So the gestalt quality of the handwriting in a suicide note contains the restless agitation that would precede the act.

Sometimes, the method of how someone would commit suicide is reflected in the handwriting. An aggressive handwriting is usually found in adolescent males, who would tend to drink and/or use drugs. On the other hand, the writings of Sylvia Plath and Virginia Woolf look restless but not overly aggressive.

So the graphologist needs to understand that suicide is a complex act, which can be premediated and also impulsive. Looking for graphics show these contradictions may be the key for seeing a potential for suicide before that actuality.
Angelika Burns is a business consultant and professional Swiss graphologist with extensive experience. She assesses candidates for middle and upper management using psychometric tests, performance tests, case studies, role plays and interviews. She then compares those findings with results from handwriting analysis. Angelika received her doctorate in graphology from Basel University and has written a number of publications on graphology. She has been the President of and committee member for two Swiss graphological societies.

**Comparative Writings from the First Three Alpinists**

**The Alpinists**

There are only 14 mountains in the world that are more than 8,000 meters high, all of which are located in Asia. They are the mountains whose summits are dubbed “death zones”, for the obvious danger involved in reaching the top. Throughout history, there have been numerous accounts of climbers who have attempted to conquer one or more of these peaks, though a good many of them ended in tragedy. To traverse any one of these successfully is a feat in itself, but to be able to climb all 14, one has to be not only exceedingly ambitious, but in extraordinary physical shape as well.

Angelika’s presentation was on the personality of the first three extreme mountaineers that have climbed all 14 peaks and returned from the summit successfully. They are: Reinhold Messner of Italy, who finished his 14th peak in October 1986, Jerzy Kukuczka of Poland, who finished in 1987 and Erhard Loretan of Switzerland, who finished in 1995. Though all three men share the same outstanding accomplishment, they had radically different personalities and life paths. Both their zeal for climbing and personalities are examined by Angelika using a terminology first used in ancient Greece by Aristotle, re-discovered by Klages and made applicable to graphology by Pfanne and Müller/Enskat. It presents the human being as a “house with three stories”: 1. body (Somato-Psyche), 2. soul (Thymo-Psyche) and 3. mind (Noo-Psyche). Somato-Psyche, body, is defined as “feeling of my strengths and weaknesses”. Thymo-Psyche, soul, is defined as “feeling of my self-worth”. And lastly, Noo-Psyche, mind, is defined as “consciousness of myself and of my personal forces”. Each of these three psyches are divided into two radical concepts: Somato-Psyche by Sensation and Impulse/Drive. Thymo-Psyche by Impressionability/Experiencing, and Giving Form and Gestalt/Creativity. Noo-Psyche by Intellectual Grasp and Intentionality.

Part of Angelika’s handout was a chart that clarifies how these six radical concepts represent the particularities of body, mind and soul (see charts on pages 94-96), always conscious of the fact that there is a permanent interplay between the house “stories”.

We learn a lot through the handwriting about the three mountaineers. Their handwritings are at the end of the article. However, they become even more alive if you combine the graphological findings with biographical data. A brief history of each man is as follows:
Reinhold Messner – An Italian filmmaker, politician, bio-farmer, math/science teacher, author, founder of 5 museums and explorer. He is considered one of the greatest mountaineers in history.

He is the second of nine children, and he and his younger brother, Gunther, began climbing mountains together at a very young age. By the time they had reached their 20’s, they were two of the best climbers in Europe. However, on their first expedition into the Himalayas, Gunther was killed in an avalanche. After a few months of shock Reinhold regains courage and is ready for new challenges. He hates to be inhibited. He is practical and objective but also emotional as soon as passion surfaces. Now in his 70’s, he is still – on a much more moderate level – an active climber.

Jerzy Kukuczka – A Polish engineer. He finished his aim of climbing all 14 peaks in just under eight years. He is the only one to have ascended 4 of those peaks in winter. Not one to back down from a challenge, he was attempting to climb the never climbed South Face of Lhotse in Nepal when the rope he was using snapped and he fell to his death. He was 41 years.

Erhard Loretan – A Swiss cabinet-maker, mountain guide. Began climbing at age 11, and by the time he had reached age 36, he had completed his ambition of climbing all 14 peaks of 8,000 meters or higher. In 1986, he successfully climbed Mount Everest in only 43 hours, climbing at night and without supplementary oxygen. In 2003, he pleaded guilty to, and was convicted of involuntary manslaughter in the shaking death of his 7-month-old son. In April 2011, he and his life partner were climbing the Grünhorn when she slipped, plunging both of them down a fall of 200 meters. She survived but Loretan died. It was his 52nd birthday.

Analysis of the writing Reinhold Messner

Within the three psyches, there are direct connections between the characteristics of Messner’s handwriting, and his personality. His writing - large, garlanded, fluid, driven, consistent left margin, strong/pasty strokes, precisely placed i dots and long initial stroke - imply a man who is driven but cautious, adapts to change but is still traditional, practical, hates to be held back or inhibited, a perfectionist with a desire to conquer. He is a very careful man. In attempting any climb or other physical endeavor, he begins with vigilant planning. If he encounters any problem that may put him at risk, he will choose safety and back down. But he will not be defeated. He will re-plan with new contingencies for the previously discovered obstacles.

His practicality overrules the risky behavior. In the chart, we can see that Messner’s “house” is full. That is, all 6 categories have a pretty equal balance. Somato-Psyche: In the sensation concept, his natural, genuine form and pasty stroke imply his ability to fully absorb and experience, and his practicality. Under the impulse/drive concept, his desire to master and conquer the world around him is reflected in his energetic and fluent movement. And in Thymo-Psyche, the open, relaxed and fully filled space corresponds to intuition and readiness to experience, but with a degree of caution. His writingis also very expressive and individual. This is his drive to self-fulfillment and desire to be productive coming through.
Noo-Psyche: Intellectual Grasp shows in the clear and systematic movement in space (more so in handwriting no. 2). Under Intentionality, he is determined to meet goals. He is cautious, but with careful planning, steadiness and discipline, he will not be defeated, as seen in the steady, firm, and bold declaration the writing produces as a whole unified picture.

He knows how to distance himself from what goes on around him in order not to be influenced. Therefore, he keeps his independence while remaining in sync with his environment. This way, he can establish an effective dialogue with his team. He has a mature, well-balanced personality, conducting himself according to his own values. If he sometimes doubts, he doesn’t allow himself to give into it. His healthy pride and courage push him not to fail and to meet the challenges facing him.

Analysis of the writing Jerzy Kukuczka

Kukuczka’s handwriting reveals a personality very different from Messner. The characteristics of his handwriting – clear, orderly, wide, open, slack, small, personalized, irregular middle zone and strong downstrokes – present a man who is restless, tolerant of high-risk, impulsive, insightful, humorous, ambitious and willful. He was known – for the sake of his goals – to ignore his instincts, never backing down from a risky challenge on a climb. He was attracted to dangerous routes and many of those that climbed with him perished as a result of those dangerous routes.

Consulting the chart, starting with Somato-Psyche, it is significant that under Sensation as the major source for instincts there is rather little to be seen. However, under Impulse/Drive there is his energetic, expansive and brisk movement revealing the impulsive and impatient temperament which caused both his outstanding success and his demise. The irregular middle zone along with an expansive, pushing letter form emphasizes his risky behavior. Typical of most engineers, he also had wide open spacing and small letter forms. These traits would fall under the 3rd concept (Thymo-Psyche) of Impressionability/Experiencing but are also indicators of systematic planning toward an achievement (5th concept, Intellectual Grasp, Noo-Psyche). He would have needed this personality trait for both his engineering and his climbing. Under the 4th concept, Gestalt/Creativity, his unique letter forms show his desire to be creative in the mountains and expressive in his book, *My Vertical World: Climbing the 8000-Metre Peaks*.

In addition to the aspects mentioned already, we find under the 5th concept (Intellectual Grasp) Jerzy’s independence and accomplishment. We know Kukuczka was both independent and accomplished but he was also a good and diplomatic judge of people. He accepted rules because he had to, being from Poland, a communist country. The climbing gave him a sense of freedom he could not find in his daily life. He used all the gifts of his 6th concept, Intentionality, in order to plan and organize the means for his ends.
Erhard Loretan
Loretan’s “house” is described as more poorly equipped than Messner in the areas of creativity. His writing emphasizes a pushing, forward movement. The space between words is wide, and though this usually indicates clear thinking, he also has i dots that are dashes which betray his impatience and impulsivity. There are garlands and secondary thread – he was a friendly, engaging person, though on the whole rather introverted and a loner. He is laid-back, and less tense, but he was known to climb non-stop, not even breaking to eat meals and only eating energy bars during the climb. He is goal oriented but flexible in the choice of means or routes and would focus on the climb so intensely, he sometimes went for days without speaking a word while climbing.

Loretan’s house in the Somato-Psyche: the 1st radical concept, Sensation/source of instincts, compared to Messner, is equally deficient as in the house of Kukuczka, whereas the three of them share total absorption in experiencing events (3rd concept, Impressionability/Experiencing). Also in common with the other two alpinists, he has the drive to expand and conquer as shown under the 2nd radical concept of Impulse/Drive. To go on to successfully achieve what they did, all three of these men needed to have these personality traits. While under the Impressionability/Experiencing concept within Thymo-Psyche there are signs (width and openness) that could indicate intuition and empathy, there is more evidence that Erhard tends to keep emotions in check which does not prevent him from being impulsive from time to time. His impulsivity and risky behavior are not what lead to his death, though. His life companion, during his last climb, attested that she had slipped and he fell to his death because he tried to save her.
## Somato-Psyche (body)

<table>
<thead>
<tr>
<th>1st Radical Concept</th>
<th>2nd Radical Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensation Passive</td>
<td>Impulse/Drive Active</td>
</tr>
<tr>
<td>(sensory, receptive) side</td>
<td>(motor, effectuating) side</td>
</tr>
<tr>
<td>• sensory responsiveness</td>
<td>• animalistic drive to live</td>
</tr>
<tr>
<td>• experiencing events and be totally absorbed by them</td>
<td>• drive to expand and to conquer</td>
</tr>
<tr>
<td>• emphasis on everything that is practical and concrete</td>
<td>• active mastering of the world around you</td>
</tr>
<tr>
<td>• drive dependency</td>
<td>• temperament, impulsivity</td>
</tr>
<tr>
<td>• merging with nature</td>
<td>• affectivity</td>
</tr>
<tr>
<td>• motherliness</td>
<td>• impatience, addiction, greed, etc.</td>
</tr>
<tr>
<td>• earthiness</td>
<td></td>
</tr>
<tr>
<td>• primitive, plump, etc.</td>
<td></td>
</tr>
</tbody>
</table>

### Impressions evoked by the handwriting

| • natural, dense, genuine | • energetic, powerful, dynamic |
| • resting, inactive | • expansive, pushy |
| • heavy, juicy | • brisk, speedy |
| • colorful, warm | • fresh, lively, free |
| • full, pasty | • fluent, explosive |
| • blurred, indistinct | • hasty, driven |
| • coarse, raw | • uninhibited |
### Thymo-Psyche (soul)

<table>
<thead>
<tr>
<th>3rd Radical Concept</th>
<th>4th Radical Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impressionability/Experiencing</td>
<td>Giving Form and Gestalt/Creativity</td>
</tr>
<tr>
<td>Passive (sensory, receptive) side</td>
<td>Active (motor, effectuating) side</td>
</tr>
<tr>
<td>• psychic impressionability</td>
<td>• drive to self-fulfillment</td>
</tr>
<tr>
<td>• mood, empathy</td>
<td>• desire to be active and productive, urge for expression</td>
</tr>
<tr>
<td>• intuition, sensitivity</td>
<td>• need to be stylish, need to express one’s individuality</td>
</tr>
<tr>
<td>• readiness to experience</td>
<td>• values as unconscious guidelines and associations</td>
</tr>
<tr>
<td>• emotionality</td>
<td>• phantasy, inspiration</td>
</tr>
<tr>
<td>• projection</td>
<td>• exaggeration, need to create effect, etc.</td>
</tr>
<tr>
<td>• extreme subjectivity, etc.</td>
<td></td>
</tr>
</tbody>
</table>

**Impressions evoked by the handwriting**

| • open, wide, relaxed | • expressive, genuine, intensive |
| • embracing space, round, full | • diversified, differentiated, formed |
| • subtle, swinging | • special, individual |
| • devoted, soft, curvy | • cultivated, fine, personal |
| • fine, tender, calm | • expressive, artistic, striking |
| • plastic, moldable | • exaggerated, artificial, affected |
| • letting go, etc. | • demanding, too much of everything, etc. |
### Noo-Psyche (mind)

#### 5th Radical Concept

**Intellectual Grasp**

**Passive (sensory, receptive) side**

- mental comprehension, conscious uptake, apprehension
- distance from things and events, objectivity
- recognition of essentials, clear insight, systematic thinking
- abstraction, logical and analytical thinking, capacity to combine
- soberness, fact-related
- Intellectual, operating with abstract concepts, etc.

#### 6th Radical Concept

**Intentionality**

**Active (motor, effectuating) side**

- Will that becomes active: capacity to take conscious decisions, to be sure of reaching one's goal, to pursue goals with firmness
- readiness for action, courage, initiative, tough mindset, stubbornness

- Will that is rather passive: self-discipline, resistance, endurance, sense of duty, readiness to adapt, steadiness, monotonous, automatism

- Will that is reactive: will to impose, defiance, individualism, righteousness, obstinacy, abrasiveness

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### Impressions evoked by the handwriting

- clear, orderly, systematic
- independent, skillful, accomplished
- concise, scarce, reduced to the essential
- “mental”, differentiated
- functional, sober
- down to the bare necessity, meagre, etc.

- Will that becomes active: decided, firm, stable, forceful, tense, straight, hard, determined, dynamic, with a clear plan etc.

- Will that is rather passive: moderate, restrained, controlled, steady, unlively, monotonous, mechanical

- Will that is reactive: edgy, inhibited, cumbersome, blocked, too individualized, abrupt, tensed up, cramped, etc.
Sie können dieses Papier benutzen!

„Hängeln“ – die Götter (Natur) mögen gnädig sein.

17. 9. 44
Brixen / Südt.
ca 115 m

Writing Sample of Reinhold Messner (A), left and detail, below

wieder betont, wieviel von dir bekommen um in dir ist deshalb mir sehr ähnlich hat sich hauptsächlich immer abgespielt, a
Zwracam się z prośbą o pozwolenie na podjęcie dodatkowej pracy w charakterze trenera alpinizmu w AZS przy Uniwersytecie Zyskając odtworzenie podobnie jak w podmiocie poprzednich lat w okresie od 15 paź do 15 list 1978.

Jerzy Kukuczka
st. technik
BD-2 st. 448

Katedra M. 10.78

Do
Dyrekcji ORS-SHEAG.

Zezwolenie na dodatkową pracę
Cardis 30 heures plus tard, nous avons durant 1h 30 environ le plus bel aurore de notre plainte, le zénith était et plus précisément le plus haut point du globe, 441 Éverard avec ses 8873 m. Depuis est un arrêt qu'il aurait voulu d'y rester pour toujours. Bien se serait plus facile, il suffirait d'attendre quelques heures bien tranquille.

Le sommet d'oxygène se dégraderait de tout arranger jusqu'à l'équilibre normalisé final.

Suffirait d'êtres bien tranquilles d'oxygène et tout arranger...
Beverley East has a Masters in Graphoanalysis from IGAS and later studied with Felix Klein. She is a court-qualified forensic document examiner appearing before 34 judges in 6 countries. She has practiced in the field of handwriting identification for over thirty-two years.

Her company, Strokes & Slants is based in Washington DC, but her work is divided between Jamaica and England as well. She was awarded the Flori Roberts Ladies First Trailblazer award in 2002, for being the first woman of color worldwide to be qualified and practice Graphology and Questioned document analysis. Her articles include the “Reliability Research Study” for the British Institute of Graphologists. In 2020 she participated in a research study for the FBI completing over 100 cases.

Her article “The Rebuttal of Rhetoric” was published in the SAFE Newsletter in 2020. Last year she was nominated an Emmy for her participation in an episode “America’s Hidden Stories” on the Smithsonian Channel.

She has authored three books: Finding Mr. Write: A New Slant on Selecting the Perfect Mate; (Random House). Reaper of Souls: A Novel of the 1957 Kendal Train Crash; and Bat Mitzvah Girl: Memories of a Jamaican Child. Her fourth book, Whose Signature is it Anyway? Complexities of Caribbean Fraud, will be released in 2021.

The Good the Bad and the Unusual Suspects: Exploring the Criminal Mind from a Global Perspective

What Their Handwriting Reveals

I gave this presentation in 2014. My attempt at the time was to unravel perceptions about whether cultural differences define character or whether there is a common thread that runs throughout the criminal mind regardless of background.

Does the complexity of the mind override cultural differences? Some of these offenders mentioned in this article are already familiar to us and others not. Insightful observations will be gained from each profile as we explore. What makes them tick or what ticked them off?

Featured below are Philip Garrido abductor of Jaycee Dugard, Erica Yvonne Sheppard, on death row in Texas, wrongly convicted or murder, Beverly Allitt, the nurse who was dubbed the “Angel of Death”, and Susan Smith the mother who murdered her two boys by drowning them.

The biggest misconception about handwriting is that “neat” and “good” handwriting means “nice” person and illegible handwriting means that person cannot be trusted. Totally false.

One of the worst stories I have ever experienced in the media was the abduction of Jaycee Dugard, a 13 year old girl who was abducted by Phillip Garrido.

Below is a sample of his writing. It is neat, carefully written with even forms. But beneath this beautiful script lies a deceitful derranged individual. The arrows show
the cover up strokes in the top formations of the ovals which represents deceit. The preciseness in the balanced loops in the letter “f” formation represents his need for perfection. The right slant is evidence of a responsive individual. The short “t” bars showing very little will power. He was able to elude authorities and stay elusive for many years.

He held Jaycee Dugard hostage for 18 years. Repeatedly raped her from the age of 13 and fathered two children with her during her captivity. 61 home visits were made, and no one found her in his backyard.

He and his wife Nancy are serving life sentences.

I was introduced to Erica Sheppard in an article “Praying for a Miracle” in Essence magazine in 1999.

The article stirred me to write to her, and during our friendship, I flew to Texas twice to visit her. (Prison is not how we see it on television – 100% worse).

When I received the first letter from her, I analyzed it before I read the contents. I found nothing that made me not want to trust her and hear her side of the story. I have been writing to her for more than 25 years.
Erica Yvonne Sheppard is on death Row in Gatesville Texas for murder since 1995. She was 19 years old with three children on the outside when she was convicted. With the help of Rev. Jesse Jackson, Sheppard received a stay of execution four days before her scheduled death. She allegedly killed a 43-year-old mother of two. A carjacking that went terribly wrong.

Sheppard was threatened by her accomplice, James Dickerson who initiated the plan, but when arrested allowed her to take the fall by lying that Erica planned everything. It was only after his death that she found out that he had lied. Due to poor legal representation, she has been on death row ever since. Erica’s handwriting bears tiny print, an intense nature. She always writes with a ruler in disconnected form. She is determined, organized and very inflexible. The backward slant of the writing shows an emotional withdrawal. She trusts no one. The size of the writing influences and intensifies all the characteristics in her writing. Short “t” bars representing lack of willpower.

There is also a combination of capital and common letters in her writing. Much turmoil has passed through her young life. I was never convinced that she was the guilty of murder based on the evidence on her file.

She is still on death row based on poor legal representation. Beverley Allitt was known as The “Angel of Death”. She was a nurse at Lincolnshire Hospital in the UK who killed 4 babies while on duty in 1991. In addition, she attempted to kill three and caused grievous bodily harm to six more babies. She received 13 life sentences and is serving her time in a mental institution.
Her handwriting shows mundane writing as there is hardly any evidence of letters formed in the upper zones. Upper zone letters represent the spiritual, ethical aspect of one’s being, while the middle zone letters show the communicative aspect of daily life. Also present are the Idiosyncratic “i” dots, so very fastidious in her daily organizational ability. The small personal pronoun “I” represents a lack of self-esteem. The disconnected strokes shows a disconnection from others. The squeezed letters reflect a high level of tension. The handwriting shows a slight left-slant, evidence of withdrawn emotions. “t” bars are short in length, revealing lack of willpower.

Beverly Allitt was known as The “Angel of Death”
Finally, Susan Smith. I chose this sample because I thought it was similar to the writing of Beverly Allitt: vertical, hardly any upper zone letters evident, disconnected writing and short “t” bar stems. The sample is the handwritten confession of her crime.

**Conclusion**

It is my opinion that the criminal mind is deeply seeped in the subconscious based on the individual's circumstances, environment and perspective in which each person is placed in the world. There is “no one size fits all” concept. Each sample is as unique as their fingerprints. The only similarities evident may be the size of the writing and the short “t” bars which determine the lack of will power. The size of the writing is significant as it intensifies all the characteristics of the personality tenfold.

Visit Beverly’s website at [www.suspectsignatures.com](http://www.suspectsignatures.com)
Graziella Pettinati
The Wartegg Test in a Nut Shell

Marcel Elfers
Behavioral Pathways through Written Communication

Roger Rubin
Continuity and Form in Handwriting
Understanding Compatibility Using Handwriting Analysis
Graziella Pettinati, a leading Canadian graphologist and handwriting identification expert, Graziella’s many distinctions include her work as the former Executive Co-director of the International Graphological Colloquium and graphology instructor at Campus Notre-Dame-de Foy. She is also the author of three books, including Le plaisir de bien écrire (The Pleasure of Writing Well), and currently lectures in schools on how to reintroduce cursive writing in first grade (interestingly, Canada stopped teaching cursive in the 1970s). Much of her work involves the examination of questioned documents, and she is, in addition, an expert in children’s writings, graphological assessment, and the Wartegg, Umbrella, and Tree tests.

While The Wartegg’s Test is practically unknown in Anglo-Saxon countries, it is widely used in Latin America, Finland, Italy and German-speaking countries.

A peculiar feature of Wartegg’s test is that, in contrast with its popularity, a lack of research exists concerning the test. The validity of the Wartegg’s test has been questioned because few validity studies exist and the results of those that have been conducted are inconclusive.

In this test, each square is blank except for a small sign, such as a dot or a line that is given as the starting point of drawing. For example, a dot is located in the center of square 1. Subjects are instructed to complete the eight drawings, incorporating the given sign into the drawing. Like other projective drawing tests, the Wartegg test is based on the assumption that the content and the qualitative aspects of the drawings reflect the personality of the person drawing.

The sized test form has eight white, 4cm x 4cm squares in two rows on a black background.

Subjects are also given room to briefly describe their drawings in each square.
1. The Eight Fields and Their Meanings

**Field A:** Self, ego, concentration, origin, identity, self-image

**Field B:** Flexibility, movement in society, liveliness, emotional release (outward expression of emotions)

**Field C:** Systematic achievement, ambition, enthusiasm, goal-directedness, persistence and conversely, a lack of orientation towards goals and achievement

**Field D:** The “problem” or difficulty, hardship, burden – the problematic sphere and manner of its management

**Field E:** Tension, aggression, opposition, accomplishment, fulfillment or drives

**Field F:** Integration; partiality vs. completion. Isolation/separateness vs connectedness/closeness

**Field G:** Tenderness, sensitivity, delicacy, sociability. Shows how expressed, repressed, sublimated or open to influence

**Field H:** Protection. Shows where and how the subject feels protected and how he defends himself

2. Combination of Fields

Some fields can be evaluated together.

**Fields A and H:** Self-Image

Self-esteem and security are connected and frequently dependent on whether or not the symbiotic union with the mother was successful. A disturbance in the early development of the child can be the cause of a disturbed ego and feelings of vulnerability in later life.
**Fields B and G: Sociability**
Field B, emotions and ability to socialize, and Field G, sensitivity, are combined to indicate reaction towards others and sometimes the opposite sex.

**Fields C and E: Achievement**
The interrelationship between ambition and tension/aggression, Fields C and E, can indicate ability and productivity, work and achievement.

**Fields D and F: Generalized Attitude**
The greater the “problem” or “difficulty in life”, the more it calls for an integrated world perspective.
These two fields, Field D and F, in combination, give hints as to the generalized attitude towards the world.

3. **The Content**

- **Scribblings**: in general it reflects inadequate sensitivity to the appeal and indifference to the task which the person faces; possible problems socializing because he doesn’t try to satisfy reasonable standards.
  - Heavy pressure + dominance of angles = tension, aggression, hostility, problems with interpersonal relationships
  - Soft pressure + dominance of curves = more control over feelings

- **Abstractions**: in general it reflects a tendency to avoid life tasks, interpersonal communication problems, especially as a consequence of strong personal opinions held about matters, and there is no attempt to understand the other’s point of view.

- Pictures animate nature (person and animals) = identification with the world, adequate actualization of intelligence

- Predominance of human figures = potential for identifying with others; readiness to participate in interpersonal relationships; strives to be accepted

- Animal figures predominate = problems with interpersonal relationships

- Inanimate nature (foliage, landscapes) = disposed to and interested in practical matters and a sense of reality

- Exclusively objects = unfavorable, unilateral relationship with things at the cost of communicating with others

- Atmosphere = possible good humor; indulgent; dreaminess

**Symbolism (reproduction of values, ideas, e.g. emblems, a cross, flags)** = an indication of the values, beliefs and goals. 1 or 2 can indicate good abilities, but more refer to orientation problems.

**Overall picture: equilibrium (Figure 2)**

- Good balance between lines and curves
- Good utilization of space
- Good solutions for each field (respect of the stimulus)
- Balance between geometrical and natural drawings
Field A: Good self-image, she is the center and at the same time at equal distance from the others
Field B: Not well defined expression of emotions (absence of the contour of the face)
Field C: Ambition to earn more money
Field D: Gambling could be seen as a problem
Field E: Aggression is expressed with no aim, drives to achieve (arrow towards the upper right)
Field F: Importance of the family for self-preservation and integrity. Good balance with isolation (fence) and openness (door, windows)
Field G: Expression of delicacy, tenderness, sensitivity
Field H: Good sense of protection (being protected by the universe)

Wartegg Figure 3 on next page
Overall picture: difficulties
• Very low pressure
• Anxiety
• Difficulty to connect (a lot of broken strokes)
• Possibility of having been abused as a child (field A, C, D, E, F and H)
Field A: Difficulty seeing the light at the end of the tunnel, not a good self-image
Field B: Difficulty seeing emotions (eye is closed and face is looking at the past to the left)
Field C: Not a good solution for this stimulus. Body with no head, no hands, importance of the legs being tied together
Field D: Disconnection between the child and the kite
Field E: Difficulty expressing aggression, prefers to be at a distance to look over the situation
Field F: His integrity has been broken (discontinuous stroke between the legs of the ballerina)
Field G: Expression of delicacy, tenderness, sensitivity, again the eyes are closed
Field H: Fear, not a good sense of protection

The balance between black and white, curves and angles corresponds to her Wartegg test. The ascending lines reveal the confidence and enthusiasm (boxes A and C) while the quality of the stroke reveals the sensuality and sensitivity (boxes F and H). The connections between the letters, sometimes present, absent or combined, show her ease or difficulty to make connections with people (boxes B and G). Finally, pressure and angles reveal her energy and ability to analyze rather than a need to attack to defend herself (boxes D and E).

It is very interesting to see how the writing and the drawings expressed differently the anxiety and anguish expressed in the Wartegg test. While the drawings are done with light pressure and discontinuous lines, the writing is rather tense and very aggressive (angles, sharp endings). They are expressed differently. While the drawings express fragility, the writing reveals the need to protect his integrity with aggressive defense mechanisms.
Facile, bien plus facile. Où découvrais-je?
Je constate qu’il y a de la couleur, et je pense que c’est me ressemble. J’ai sorti mon “kit” Faber-Castel et mon équinor dans un poche, et pour quelques instants, je me suis fait à croire que j’étais une artiste.
C’est avec un peu de gêne que je te laisse mes devoirs...

Au plaisir de te lire, et de t’écouter.
Me raconter une histoire... la mienne.

Salutations
Chère amie,

Je prends quelques minutes de mon temps et du tien pour partager avec toi quelques réflexions qui m'apparaissent capitales en cette époque de ce monde.

Après avoir expérimenté de près plusieurs années de monde du travail en tant que stagiaire, puis formateur, puis gestionnaire et associé propriétaire, j'ai réalisé que la vie au travail est intimement liée à celle hors des murs du bureau. Les défis, les forces et les points à améliorer nous arrivent tant en carrières qu'à la maison, en famille et avec les amis et les conommes, à échelle sans limitation au concept. Les apprentissages passagers en famille nous reviennent avec les altercations et vice-versa.

La vie nous arrive ce dont nous avons besoin, qu'on le veuille ou non, et c'est notre attitude face à ces joies/féeries/satisfactions/équations/frustrations/difficultés qui fera toute la différence. Vous autant d'opportunités d'apprentissage pour chacun de nous et qui migre chez l'autre me revient à moi-même.

Enfin, le plus grand défi se trouve ici, maintenant à l’intérieur de moi, en moi.
Marcel Elfers joined us from Seattle, Washington where he is a profiler of written communication. He explained Behavioral Pathways through the lens of the Enneagram, which is a dynamic personality model with three perspectives resulting in nine types, each with distinct behavioral patterns. We constantly reveal our motivation in what we say and in our behaviors, including handwriting. Marcel linked the Enneagram personality types, statement analysis, and handwriting analysis to come to a comprehensive personality profile. Our perspective and development of behavioral and coping styles have consistent, distinct and recognizable patterns. Marcel calls this progression “behavioral pathways… people write the way they behave, and say exactly what they mean.” The following is synthesized from a longer article by Marcel Elfer summarizing his presentation.

We all favor one of three responses to get what we want, known as fight, fear and flight responses.

Types 3, 7, and 8 have an “I want it, and I want it now” attitude. They assert themselves and insist on getting what they want. They are independent, make things happen, and do not let others bother them. They often do not understand the emotional impact they have on others and overstep their boundaries with relative ease.

Types 6, 1, and 2 weigh morals and values. They feel best about themselves when they abide by their convictions. They are dedicated to rules and are reliable about following through with them. They tend to be emotionally reactive with reasoning undeveloped.

Types 9, 4, and 5 mediate between impulse and impulse control. They withdraw to think and use their imaginations to solve problems. They use reason and their emotions to process information while reactivity, coming to action, is undeveloped.

The three perspectives
Nobody is a pure type, and everyone can function at healthy, average, or unhealthy levels. At healthy levels, we work well with others, know ourselves, and acknowledge strengths in self and others. At average levels, we fall back on what we know best. We emphasize our core needs be met and become self-oriented. At unhealthy levels, we demand our needs be met and exaggerate what we know best. Interestingly, at unhealthy levels, our behavior becomes the opposite of what we know best.

**The Assertive and Insistent Types – 3, 7, 8**

**Type Three** is the Opportunist, the Achiever. They link self-esteem to performance, and their core perspective is: I must succeed. They are image oriented and must be seen as a success. Their behavioral patterns range from ambitious (healthy), competitive (average), to exploitive, and disengaged (unhealthy). They see themselves as admirable, desirable and charming. Others may see them as opportunistic, exploitive and vindictive.

Casey Anthony, the mother acquitted of her daughter’s murder, is a Type Three. Type Threes are self-promoting and will say anything to gain what they need. Their vice is deceit. Many Threes write vertically with middle zone emphasis.

**Type Seven** is the Optimist, the Enthusiast. They are spontaneous, learn to take care of themselves and get what they need. They repress their anxiety by being active. They are go-getters, seek self-gratification, work hard, and play hard. Their behavioral patterns range from satisfied (healthy), acquisitive (average), to insatiable and judgmental (unhealthy). Sevens see themselves as fun, adventurous, and enthusiastic, yet others may see them as impulsive, scattered and compulsive.

Lady Gaga is a Seven.
Nancy Grace is a Type Eight. Each type wants to be appreciated for who they are and need confirmation for how they see themselves.

**Guidelines for interactions with Types 3, 7 and 8**

<table>
<thead>
<tr>
<th>The Assertive and Insistent</th>
<th>We get what we want now. We are reactive and reasoning.</th>
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<tbody>
<tr>
<td>The Opportunistic (3)</td>
<td>The Optimistic (7)</td>
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<td>The Authoritative (8)</td>
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<td><strong>Filter</strong></td>
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<tr>
<td>Do you see me as a success?</td>
<td>What to do next?</td>
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<td>Who will hurt me?</td>
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<td><strong>Intent</strong></td>
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<td>I make things happen</td>
<td>I want to have fun</td>
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<td>I protect myself by taking charge</td>
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<td><strong>Do</strong></td>
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<tr>
<td>Tell me you admire me</td>
<td>Have fun with me</td>
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<tr>
<td>Be direct, clear, concise</td>
<td>Enjoy my spontaneity</td>
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<td>Love me for what I do</td>
<td>Appreciate my limitless vision</td>
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<td>Stand up for yourself</td>
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<td>Be direct and strong</td>
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<td>Share your vulnerability</td>
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<td><strong>Don’t</strong></td>
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<td>Be overly emotional</td>
<td>Be clingy or needy</td>
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<td>Point out my failures</td>
<td>Micromanage me</td>
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<td>Interrupt me when I am</td>
<td>Ask me about details</td>
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<td>working</td>
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<td>Take my challenge personally</td>
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<tr>
<td>Betray my trust</td>
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<td>Put me in a box</td>
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**The Dedicated and Reliable Types – 6, 1, 2**

**Type Six** is the Loyalist, the Conformist. They learn to rely on others and can either comply or defy their opinions. Their behavioral patterns range from self-guiding (healthy), do what you think is best, dutiful (average), to blind obedience, vindictive (unhealthy). Sixes work hard, are loyal, have self-doubt, seek approval, test support and question everything. They see themselves as trustworthy, reliable and dependable. Others may see over-reactions, hysterics, or blind obedience. Dustin Hoffman is a Six.

**Photo and signature of Dustin Hoffman**
**Type One** is the Reformer, the Fundamentalist. They feel it is not good to make mistakes and seek perfection in order to avoid condemnation. They learn to improve the world by correcting themselves as well as others. Behavioral patterns range from wise, reasonable, prudent (healthy), idealistic (average), to judgmental, self-tormented (unhealthy). Ones see themselves as objective and reasonable. Others see them as critical and obsessive-compulsive.

George Zimmerman is a Type One.

**Type Two** is the Helper, the Altruist. They are constantly on the lookout for subtle hints so they can assist others, be good and earn appreciation. They are people oriented, warm-hearted, giving and repress their own needs. Behavioral patterns range from altruistic (healthy), make themselves needed (average), to providing unwanted help, domineering (unhealthy). Twos see themselves as loving and giving, while others may see them as sanctimonious, coercive, and as attention seeking victims.

Susan Smith, convicted of killing her children, is a Two.
Type Nine is the Peacekeeper, the Pacifist. They are amicable and agreeable, avoiding conflict at all costs. Their fear is to be abandoned and alone. They are positive minded, love to make people happy, and tend to keep emotional distance. Behavioral patterns range from self-expressive (healthy), passive-aggressive resistance (average), to disengaged, confrontational (unhealthy). They see themselves as peaceful, relaxed, and easy going. Others may see them as disengaged, self-denying, self-abandoning, and complacent. President Barack Obama is a Nine.

Guidelines for interactions with Types 6, 1 and 2

The Withheld and Imaginative Types – 9, 4, 5

Type Four is the Individualist, the Pessimist. They feel others have something they don’t and conclude they are different and excluded. They are fixated on finding what is missing in order to fit in. Behavioral patterns are inspirational and self-aware (healthy),
self-absorbed and self-indulgent (average), to moody, alienated and self-pitying (unhealthy). They see themselves as gentle, sensitive and different. Others may see them as imaginative, alienated, and emotionally demanding. Fours tend to walk away, withdraw, and hope they get attention by not being available. They are prone to disappointment and melancholy.

Kurt Cobain was a Four.

**Type Five** is the Investigator, the Realist. They grow up feeling their needs are not important and compensate by providing something others don’t have, specialized knowledge. Behavioral patterns range from insightful and innovative (healthy), knowledgeable (average), to intellectually arrogant and or with scattered thinking (unhealthy). They see themselves as inquisitive, perceptive and informed. Others may see them as loners, quiet, aloof, preoccupied, provocative. Fives are logical and think before they speak. They tend to write with a vertical slant, shorter t-bars and with simple forms. The Five’s perspective is “the world is unreasonable,” and they tend to keep their distance. They will withdraw when confronted or stressed.

Amanda Knox is a Five.

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**Handwriting of Amanda Knox**

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**Guidelines for interactions with Types 9, 4 and 5**
Roger Rubin is past president of the National Society for Graphology. For over twenty-five years he has been a court qualified handwriting expert and handwriting analyst working with employers psychologists, and a wide variety of clients. Roger began studying graphology with Felix Klein in 1971 and had a handwriting identification apprenticeship under him.

Roger is a frequent speaker at national and international conferences and has appeared on many radio and television programs, including Sixty Minutes. He has also been featured in a wide variety of newspaper and magazine articles.

A prolific writer and researcher, Roger published numerous monographs. Among them are “Character Structures and Defense Mechanisms,” “Aspects of Anger and Aggression As Seen in Handwriting,” “Getting Under The Mask: Persona Handwriting,” “The Uses and Abuses of Insecurity,” “Attachments: The Effect of the Infant-Mother Bond In Handwriting,” and “Narcissistic/Borderline Personalities.”

Continuity and Form in Handwriting
Roger gave a brief examination of these core elements of handwriting. He based this discussion on Renna Nezos’s “42 Categories of Continuity” and Ania Teillard’s six lessons on Form.

Understanding Compatibility Using Handwriting Analysis
Roger discussed the compatibility of a number of couples, comparing their needs and expectations as seen in their handwritings. Themes that ran through the presentation were that expectations have to be realistic and that relationships require adjustment. The desire for intimacy, merging with the other, may contrast with a need to maintain one’s own identity. Other insights discussed were male identity and the loss of recognition in the eyes of other men and women’s identity that can be threatened by separation. What is the relative degree of emotional responsiveness? As an example, he may need to be alone, while she may need connectedness.

Among the issues of compatibility are the following: maturity, willingness to give up one’s own needs when called upon, realistic views and acceptance of the other, commitment and common goals, shared problem solving, having good will in the relationship, shared values, trust, nurturing and anticipating needs, communication, intimacy and respect. Handwriting can give an understanding of these and other dynamics in a relationship.

“In a true marriage each partner is a custodian of the other’s solitude.”

Roger explored the elements required for individuals to have successful relationships with one another or, as the case may be, to help understand the problems in unsatisfactory relationships. These insights extend to loved ones, families, friendships, and vocations, and provide helpful insights for those who do handwriting analyses and counseling in this important area of understanding personal interactions.
2016

Patricia Siegel
Handwriting Identification Workshop

Roger Rubin
Ania Teillard, Explorations of Form
Patterns in Handwriting

Patricia Siegel
Introduction to Handwriting Analysis

John Beck
The Mythological Types of St. Morand

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Patricia Siegel is a certified forensic document examiner, handwriting analyst, executive coach and, currently, President of The American Society of Professional Graphologists. Pat was formerly a faculty member at The New School of Social Research, where she taught accredited courses in handwriting analysis and handwriting identification. This was an interactive workshop on handwriting identification in forensic document examination.

The question asked is whether a signature or other writing is genuine or not genuine. Pat discussed what document examiners need to know, the principles and process of handwriting identification, and the influence of personal bias in coming to an opinion. Topics included identifying patterns in signatures, disguised writing, tracings, elderly and infirm writing, and simplified signatures. A proficiency test was given in which participants worked on distinguishing disguised, genuine and simulated signatures. Cases were presented to demonstrate each of these topics.

One method of identifying handwriting patterns is through diagramming signatures to measure habitual patterns of movement and expression in order to more easily comprehend the proportions, consistencies and symmetry in writing. Diagramming is achieved using a ruler, compass and protractor, or similar digital techniques. It allows the handwriting examiner to measure and describe spatial relationships, and to “see” patterns holistically. This process has a mathematical precision that also helps others observe and understand similarities in the courtroom. It gives concrete evidence of personalized habitual movement, the basis of the individualized graphic gesture upon which handwriting identification is based.

Diagramming is illustrated on a questioned and a known signature of Mr. B. (Figure 17) A baseline drawn on the questioned signature intersecting with another line which touches the tops of three capital letters (touch points) in the middle of his name creates a 15 degree angle. In comparison, a similar intersection of lines on the known signature creates a 17 degree angle. Drawing slant lines on two of the taller letters creates corresponding 17 and 18 degree angles in the questioned and known signatures, which then meet at the same point “C.” Finally, point “A” represents the center of both questioned and known signatures. This is diagrammed by the circles on both signatures.
The following Lena case signatures also show how diagramming can demonstrate similarities visually more exactly and with more immediacy than with words alone. The questioned signature (Q-1) is compared with two of over twenty signatures available for examination.

First, an explanation of the circles on the questioned signature. As for the smaller circle, the terminal point of the “a” of “Lena” is the center of the outer loop of the “L” and the outer portion of the “g” of “Engelman”. Next, on the questioned signature, each of lines “A”, “B” and “C” hit three touch points in the name that are also evident in the known signatures, K-13 and K-22. These represent habitual spatial and proportional relationships that are individual to the writer.

An easier method of diagramming also applied here is comparison of the slant relationships in the writing. For instance, on the questioned signature, going from left to right, the down stroke of the capital “L” is 46 degrees (D). The slant of the capital “E” is more upright at 88 degrees (E), and then the slant of the lowercase “l” leans more rightward again and falls somewhere between the prior two at 64 degrees (F). The progression of the signature slants, from far right-slanted to almost vertical to moderately right-slanted, is evident in the known signatures as well, as shown in K-22.

All signatures vary from one another, and these diagrammed relationships do not appear in all of Lena’s known signatures, but they do appear in at least some and demonstrate overlapping patterns that represent her individual writing habits.

Note also, that there are colored arrows on the illustrations that point to other significant similarities between the questioned and known signatures. Diagramming is used here to supplement other factors in the opinion that the questioned signature is genuine.
Known signatures of Lena Engelman
Roger Rubin is past president of the National Society for Graphology. For over twenty-five years he has been a court qualified handwriting expert and handwriting analyst working with employers, psychologists, and a wide variety of clients. Roger began studying graphology with Felix Klein in 1971 and had a handwriting identification apprenticeship under him.

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Roger Rubin handed out the following monograph, which he wrote referencing Ania Teillard’s book, L’Ame et l’Ecriture, where he explains the concept of Form Patterns in handwriting. The examples refer to handwritings illustrated in her book which was published in French in Paris in 1983.

**Form**

The genus Form is one of the most important in graphology. The formation of the letters tells us whether the writer is rich or poor in imagination, whether he is close to or far from his unconscious, with its eternal images. Therein we see whether a person is endowed as an artist, whether a young man carries within him artistic possibilities (painting, sculpture, poetry) which he will be able to develop. A handwriting that is simultaneously natural, rhythmic, rounded, having original forms, reveals the inner richness and constructive gift which makes the great artist. (Cf. L’Ame et l’Ecriture, Dictionary, No. 115b)

But there always remains something, unseizable in words, which characterizes the creative man.

Any exaggeration of graphic forms, in amplitude and height, cannot be favorable. It indicates self-esteem, vanity, exultation. Egocentric imagination and mythomania produce, alike, a swelling of the forms which goes beyond proportion and good taste. The creative man has always within him an objective element which prevents him from being lost in exaggerations which are due to inflation of the personal ego.
Both the conscious and the unconscious are expressed in the formation of the letters, and constantly interpenetrate each other there. We have often tried to make a clear distinction between the graphic expression of the conscious and that of the unconscious. But we believe that the question is poorly posed, for, in the life of an individual, the conscious and the unconscious elements endlessly interpenetrate each other, and it is now the conscious, now the unconscious which sways him. It is the same for the handwriting, and we cannot distinguish in a precise way the signs coming from the conscious or the unconscious.

To give an example, the capitals in in a handwriting reveal that which a person would like to represent in the world, his exterior character, while small irregularities, small letters point out to us his hidden emotivity. The difference in length of upper and lower extensions also derives from a relatively uncontrolled movement of the unconscious.

On the other hand, the free movements not prescribed by the calligraphic model, such as paraphs in signatures, represent the field of expression preferred by our unconscious. In them we see the fantasy, the desires, the unconscious images which escape the censure of the conscious. Paraphs are disappearing more and more from our handwritings. From the point of view of good taste, we may congratulate ourselves on this simplification. But the graphologist loses an interesting possibility for his observations.

The genus Form comprises the following principal species.

**Writing that is:**
Angular, arcadic, rounded, artificial, well written (calligraphic, reminiscent of copybook), clear (legible), complicated, conventional, saber-like strokes, narrow (contracted), thread, inflated, garlanded, harmonious, lacking harmony, with triangular lower loops, compact (closed), lasso-looped, limpid (perfectly clear and legible), embellished, semi-angular, semi-rounded, simplified.

**Writing that is:**
With finals bent backwards to left, with open or garland finals, with short, blunt finals, with small hooks, with snail-like curls.

**Artificial Handwriting**
Let us first of all make the distinction between artificial handwriting and natural handwriting. Artificial handwriting always indicates the desire to create an appearance, or to hide something, or to hide oneself, while natural handwriting is a simple and direct expression of the person. However, we must make another distinction between artificial handwriting and stylized handwriting, which represents a sub-group of artificial handwriting.

Examples of artificial handwriting (cf. *L’Ame et l’Écriture*, ex.1, p.27, and the Dictionary, No. 26)
Crépieuz-Jamin says of artificial handwriting: “Artificial handwriting is that which is falsified in one or several of its normal genera: it more or less consciously borrows forms and movements in order to give oneself an appearance.

**Its principal elements are:**

- Exaggeration (handwriting that is too large or too small, too heavy or too light, too widely spaced or too squeezed, too rounded or too angular, etc.)
- Constraint (handwriting that is very angular, automatic, calligraphic, backhand, typographic, etc.)
- Complication (handwriting that is closed, embellished, overworked)
- Fantasy (forms that are bizarre, strange, eccentric, affected)
- Conventional handwriting, those types of the Sacré-coeur, or the simple script in England, are artificial because they are systemized.

Artificial handwritings often hide serious neuroses: when it is very large, with exaggerated forms, it indicates hysteria; when it is rigid, squeezed and too connected, it indicates obsessional neuroses. The artifice of writing often points out predominance of the outward person, the social mask which smothers the writer's true nature. But the latter does not allow itself to be completely strangled in the long run, and vents itself in nightmares, anxieties and other symptoms.

**Simplified handwriting**

Simplified handwriting is shown by diminutions in the form of the letters and somewhat in the size. The loops, the curved upstrokes, the ovals are more or less condensed, sometimes in the form of a simple stroke, even of a point. But the deformations, to be intelligible, must safeguard legibility. Simplified handwriting, according to Crépieux-Jamin, is the most important sign of the cultured mind. A handwriting may be simplified even when simplified in certain of the loops. It is an excellent indication of a mind that is animated, concise and imaginative.

(Cf. Dictionary, No. 118)

**Closed handwriting**

Pierre Humbert has compared this kind of handwriting to a hermetically sealed house. Closed handwriting is manifested by the locking of the ovals of the letters “a,” “d,” “g,” “o,” “q,” which are never freely open at the top. The movements of hermetically closed handwriting are inhibited or centripetal. They express reserve, prudence, egoism, insincerity, and sometimes, in a very rounded writing, an exaggerated amiability which conceals feeling of self-interest.

(Cf. Dictionary, Nos. 10, 15 and 72)

**Complicated handwriting**

Complicated handwriting is characterized by its useless and exaggerated strokes. It indicates a lack of simplicity, often of intelligence and openness. Sometimes, fussy, meticulous and eccentric natures use these complications.

Rounded handwriting
Rounded handwriting replaces angles with curves and emphasizes the normal curves prescribed by calligraphy. A few interpretations of rounded handwriting: adaptability, sociability going from affability to weakness. A desire to avoid shocks, a seeking for harmony with one’s surroundings. Rounded handwriting, large and right-slanted: Feeling type. Rounded handwriting, small and light: Thinking type.

Clear handwriting
This handwriting is free from all complication. It is a sure sign of mental clarity and simplicity of behavior. (Cf. L’Ame et l’Ecriture, ex. 27, p.97) Limpid handwriting represents a superior degree of clarity. (Ex. Bergson’s handwriting, Cf. L’Ame et l’Ecriture, No 35)

Conventional handwriting
This is a standardized handwriting which reveals the writer’s conformity of ideas and behavior. (Cf. Dictionary, Nos. 28 and 114).
Patricia Siegel is a handwriting analyst, executive coach, a certified forensic document examiner, and, currently, President of The American Society of Professional Graphologists. Pat was formerly a faculty member at The New School of Social Research, where she taught accredited courses in handwriting analysis and handwriting identification.

This introduction to handwriting analysis covered basic concepts of graphology, then progressively introduced more complex themes and personality typology. The emphasis was on the Gestalt perspective in which interpretation of the features of handwriting are based on the expressive whole of writing. Handwritings were shown to illustrate these concepts, and several of them are presented here.

Handwriting is an individualistic expression of the writer reflecting how we think, feel and interact. It represents how we navigate through life, and the paper symbolizes the world in which we operate. Analyzing handwriting with a Gestalt perspective focuses on discovering a writer’s core personality and motivation by evaluating graphic features as part of the expressive entirety of the handwriting rather than by interpreting each element separately as a collection of personality traits.

There are hundreds of graphic features in handwriting. This presentation provided ways to group writing elements to come to an understanding of the central expressive components of the personality of the writer.

There was an explanation of the dynamics of Movement, Space, Form and Stroke, and the connective forms – angles, curves, garlands, arcades, secondary and primary thread.

MOVEMENT, SPACE AND FORM
Writing is a formed movement process in space which reflects three basic pictures of three different aspects of personality.

Interpretation: First, understanding the handwriting picture as an entity; then, understanding its elements; lastly, combining elements with each other emphasizing dynamic relationships.

Movement

Personality Qualities
• Strength of drives, unconscious dynamics
• Interplay between impulse and control
• Level of vitality, activity, motivation, restraints

Handwriting Charateristics
• Stroke quality*
• Continuity, fluency, speed
• Contraction versus release

*Many handwriting analysts categorize Stroke, a micro element of writing, as separate from Movement, Space and Form.
Getting to the Gestalt
Are the Pictures (Movement, Space and Form) undeveloped, developed or disturbed? Are they strong or weak? What is the pattern of dominance and relationship among the three Pictures?

Looking through the lens of Form clues us in to the writer’s ideal self and self-image, creative and cognitive processes, and overt styles of behavior, whether they be stylized, spontaneous or conforming. Form is dominant in this woman’s handwriting. It is an American traditional school copy, a disciplined handwriting reflecting her stability and sense of responsibility.

Form Dominant: an elementary school teacher
In John F. Kennedy’s handwriting, Movement is dominant. The emphasis is on his strong drives and the predominance of impulse over control. It is dynamic and energetic.
In Mother Teresa’s handwriting, the heavy ink imprint shows a strong presence and stubborn individuality. The practical and concrete is emphasized over the spiritual and intellectual. The writing is confidently projected; she lives solidly in the present.
With Charles Darwin’s writing, Movement dominance is illustrated by the fast pace, evident impulse and drive. It is a spontaneous handwriting with horizontal displacement in the long t bars. There are short bursts of energy in the writing, agitated and impatient. Space is illustrated by the full use of the page, upward alignment, uneven left margin, and wide spacing between words and lines. Form is individualistic, simplified, neglected with secondary thread.
Form dominant: General Colin Powell

With General Colin Powell's print script Form is more dominant than Movement with emphasis on the upper zone, a reach for achievement. Control is greater than impulse. With his signature larger than his text, he takes pride in his image with emphasis on status. The rhythm, however, is awkward indicating self-consciousness (at least at the time of this writing) and less inner confidence than one would expect from a man in his position of authority.

The charts on the following pages illustrate the connective forms: arcades, garlands, angles, secondary and primary thread along with general personality characteristics associated with each.
CONNECTIVE FORMS
The following illustrate the forms of connections – arcades, garlands, angles, secondary and primary thread – along with general personality characteristics associated with each.

Dana Reeves
and I hope with all my heart that the cure will come soon— not just for Chris, but for all paralyzed people, and for the children especially.

Arcades
Self-oriented, conforming, constructive, reflective/reserved, practical, protective

Anonymous
at the end of another all-weather road as it is euphemistically called we’re not exactly run

Garlands
Other-oriented, socially at ease, receptive, warm, adaptable, compassionate

Donald Trump

Lily Pons

Angles
Goal-oriented, purposeful, determined, direct/intense, black & white, aggressive

Anonymous
let me also have

as a sort of doing a work

Secondary Thread
Original, non-committal, adaptable, amorphous, intuitive, empathetic

Beethoven

Primary Thread
Impulsive, defies convention, prolific, versatile & creative, multiple talents, genius or madman
MYTHOLOGICAL TYPES
There are eight Mythological Typologies. Their personality characteristics, their dominant Jungian functions, and their handwriting features associated with each typology are described below.

There are few pure personality types. Most handwritings reflect characteristics of more than one type. It is also important to recognize what typology characteristics are not found in a handwriting to get a fuller understanding of what may be absent in the personality.

There are opposites that can be considered as well. Venus and Moon characteristics are opposites of Mars. Earth characteristics are opposites of Sun. Jupiter characteristics are the opposite of Saturn, and Venus characteristics are the opposite of Mercury.

Mythological Typology is just one of a number of typologies that can be applied to discover core characteristic s of personality.

Harry Truman

Your message in support of the Constitution of the United States and our free institutions

Mars Masculine, aggressive, has drive, energy, action and will power, dynamic, decisive, ambitious. Realistic, quick to judge, needs to be right, intense, demanding, takes command. Jung: extraverted sensation Weakness: anger

Graphics: rightward movement, angular, connected, strong pressure and tension, fast, flying strokes, large, right-slanted.

Graphics: elegant, connected garlands, curved forms, elastic, progressive, controlled, balanced zones with middle zone dominant, warm pastose stroke.

Moon Imagination and creativity, reflection, reverie, lacks structure, not bound by logic. Intuitive, inventive, poetic, accommodates, evades difficulties, malleable, adapts, moody. Jung: intuitive thinking Weakness: laziness

Graphics: thready, spontaneous, shallow garlands, curves, open spaces, low stroke tension.
Michael Fox

The only thing that separates any of us from excellence is fear, and the opposite of fear is faith. I am careful not to confuse excellence with perfection. Excellence I can reach for. Perfection is God's business.

**Earth** Practical, stable, dependable, realistic and concrete. Conventional, measured, detailed, orderly, logical, conscientious, loyal. Jung: feeling, introverted sensation Weakness: insensitivity, obsession about physical well-being

**Graphics:** compact, restrained, simple (school copy) forms, hugs baseline, slow, deliberate, heavy, pastose pressure.

Anonymous

I wanted me to write something -
I suppose it is to be analysed
To declare at the quiet of personality -

**Sun** Proud, dignified, individualistic, idealistic, self-esteem and power, aesthetic/creative instincts. Ambitious, strives to excel, have correct values, independent, has leadership and an overview. Jung: intuitive thinking

Weakness: pride, arrogance

**Graphics:** tall, vertical emphasis, narrow, elegant, bold, aesthetic, balanced spacing, aerated, poised, pressure firm, may be stylized, (can be middle zone dominant, arcaded, printed).
Bernie Siegel

I keep reaching for divine love—it enriches all of us—acceptance is one-sided.

Jupiter Broad-minded, social, self-assured, practical, desires influence, needs to succeed, enterprising. Vitality, regulated forcefulness, generous, proud, subjective, impulsive, optimistic, indulgent. Jung: extraverted feeling Weakness: need to be important (at expense of inner life), overindulgence

Graphics: expansive, large curves, exaggerated capitals, full middle zone, ballooned letters, firm pressure, well-nourished stroke.

General Patton

I wish you knew all I know.

Mercury Unstable, nervous, multifaceted, Individualistic, caustic intellect, more superficial than rigorous, shrewd, vulnerable. Jung: extraverted thinking

Weakness: envy, lack of self-confidence

Graphics: agile, rapid, thready, not very controlled, progressive, small (spidery), height and baseline irregularities, short lower zones, simplified, sharp stroke, light pressure.
Anais Nin

Dear Bel: Bad luck. I am skin at work.
If I manage in my Mars, pass me
150 for more to do and I wanted 10 days
in the Sun. I want to see you.

Marie Cure

J'espère, je vous prie, Monsieur le Ministre,

L'assurance de tout mon respect.

**Saturn** Serious, intellectual, withdrawn, prudent, inner life a priority, intense feelings not expressed. Rational, narrow, precise, rigorous, strong convictions, inflexible, cautious, loyal, not sociable. **Jung**: introverted thinking **Weakness**: greed, anxiety, pessimism

**Graphics**: small, narrow, concentrated, form dominant, precise, often angular, pointed, rigid organization, sharp thin stroke (can be thick), light pressure, linear, simplified, severe.
Barack Obama’s handwriting combines the Mythological types Venus, Sun and Earth, with some Mars. His writing has predominantly garland forms and is aesthetic with control being greater than impulse. The movement is measured rather than rushed, produced with a nourished stroke. There is an even distribution of space and straight, but not rigid, alignment. The bloated capitals of his signature and large capital “I” reflect pride and a more sensitive ego than is revealed in his text writing which is carefully written but relatively spontaneous.

Questions to Consider
What Mythological Types are most dominant and least dominant in the handwriting? What does that explain about the personality? Few handwritings reflect only one type.

What types are missing from the handwriting, and what does that imply about what is missing in the personality?

The purpose of this introductory presentation was to give newcomers to graphology a framework for understanding future presentations as well as to give experienced analysts a review from a Gestalt perspective.

Patricia Siegel’s website www.SiegelCoaching.com
John Beck is an experienced graphologist based in London and, currently, the Vice Chairman of the British Institute of Graphologists. He has studied, as well as given courses on Jung and Archetypes for over 30 years and uses them each time he analyzes a writing.

It has always been my belief that the psychological teachings of C.J. Jung are most appropriate for our work in graphology. One of the central tenets of his teaching is that the human psyche is divided into two differing parts, that of the conscious and the unconscious. Both should act as a counter-balance one to another; a reaction in one half of the psyche has an equal and opposite reaction in the other half, and vice versa.

Put in a very simplified way, Jung believed that whilst our conscious minds are directly linked to personal individuality, our personal thoughts, motivations, drives, feelings, our unconscious minds are directly linked to what Jung termed the “Collective”. It is here that the universal memories and experiences gained in our millions of years of evolution reside, and he taught that these collective memories are shared by the whole of mankind, and are actually the same for all mankind. The name he gave to these unconscious universal elements is “Archetypes”.

Jung taught therefore that an understanding of a person must not only take account of their personal individuality and all of their individual and particular life circumstances, but also of the “collective” elements that relate a person to their long history and origins in nature. But how can we do this in the everyday field of our graphological work?

Those who know something of Jung’s teachings will know the huge emphasis he laid upon myths and mythology as being vectors of universal experiences, conveyed from the unconscious in the form of symbolism. Therefore, studying classical western myths will in some way help us to understand the language of the unconscious, but how can we access this knowledge in our everyday work?

We can at this point turn immediately to the planetary myths that have been handed down to us from antiquity. These represent, as Jung said, the very first attempts of mankind into building the science of psychology. It would seem that in some collective way in antiquity, certain people were able to isolate and identify a limited number of personality characteristics; they noted also that these were were set down as follows:

**SUN**  Pride, individuality and self-esteem

**MOON**  Imagination, reflectiveness, lack of structure

**MERCURY**  Speed of thought, communicativeness

**VENUS**  Sociability, charm and pleasantness

**EARTH**  Practicality and dependability

**MARS**  Anger, drive, energy and aggression

**JUPITER**  Wide expansiveness, broad horizons

**SATURN**  Restrictiveness, withdrawal, seriousness
These planetary types represent all that is connected with the immediate or foreground experience of humanity; the psychology of the outer planets of Uranus, Neptune and Pluto represent more the background of humanity's experience (not dealt with here). This is now a vital point to bear in mind at this stage; these precisely defined human characteristics have their origin and their being within the human mind and the human psyche. They were effectively projected upwards to the planets by the ancients, and their position in the sky was said to denote a particular change in a person's fortune according to the planet in question.

This is in fact a part of the study of astrology, and it is this link that has mainly caused graphologists to steer clear of its teachings. However, we can be confident that this typology has absolutely nothing to do with astrology for the following simple reason. These pre-existing human characteristics exist solely within man, and despite their having been projected upwards by him in antiquity, they still remain set human characteristics. In our contention there is no reverse influence from the planets above to ourselves below.

With this in mind, graphologists can be confident of using this archetypal typology, since it has been found by experience to be phenomenally useful in setting the background for the analysis, and providing that degree of “Collective awareness” that is necessary in a Jungian sense for our analysis to bear the hallmarks of balance and wholeness. There is at this point one particular good piece of news for graphologists who have not as yet used or considered this particular typology. The personality characteristics appertaining to each type actually do appear in handwriting, generally as a number of features appearing together. The graphic features relating to each type are given further on.

However, it is simply not enough for us to recognize the dominant type in a handwriting; we have to be able to set down a list in hierarchical order of the first type (the dominant), the second (sub-dominant) and then those that follow, similarly in order of their degree of presence in the writing. However our task does not start and finish here; we have to be able to note down on our worksheet those types that either go well together (such as the Venus and Jupiter types) and those that do not go well together (e.g. Mars and Moon). A most important point to realize is that for any planetary types which clash with one another, what is expressed here is a central core of conflict within the writer in question.

Finally, and for this we turn again to the work of Jung, we note down those planetary types that appear to be absent (known in French as “en carence” meaning “deficient”). Jung stated, of course, that it is not enough just for us to know what we are, but also to know what we are not. Thus those elements which are missing roughly represent the area of human experience that either eludes the writer or is unconsciously rejected by him or her. In the analysis this can be of enormous interest; the non-presence or absence of any Mercurial indications, for example, may indicate that the writer does not lay emphasis upon the communicative aspects of existence. This finding on its own can be a vital piece in the emerging jigsaw of the personality portrait.
Earth
The first planetary type we can look at is Earth. For those used to using the Jungian typologies, this is described as the Introverted Sensation type.

The keywords in this sense are stability, continuity, and a sense of down-to-earth simplicity. It also denotes all that is solid and precise, relating to the world of the real. There is concretist thinking, and a strong element of practical awareness and common sense. There is a fondness for order and routine actions, and people of this type can often tolerate repetitive work situations.

One of the main problems (especially if Mercury is absent or weak) is that they are famous for expressing themselves bluntly and directly with no frills or delicateness. Sensitivity does not appear to abound with this type, but it is present, even if very well hidden. There is a fondness for material things, with food, bodily and sexual pleasures strongly indicated. Obsessions with physical well-being, or the lack of it, are very common. They are often the solid and reliable types, who do not make much of a show in relation to their social contacts, but who are reliable and dependable.

Earth in graphic form:
- There is often a compacted appearance to the text as a whole
- The rhythm is often of the constrained or stilted type
- The forms are often close to, or manifest the standard copybook
- Very common is the so-called “hugging” of the baseline
- The speed is rarely fast and shows slow but deliberate progress across the page
- The pressure usually portrays a sort of heaviness, with a pastose or thick stroke quality.

speculative
intriguing names from Holmsholm Spout -
most waterfalls are ‘Fosse’ or ‘Sprouts’ in
this part of Yorkshire - to bat Leap Falls.
The curious thing about both of these
delightful valleys is that they were virtual
unknown until the latter half of the last
century when the railway reached Ingleden.

Earth, female, aged 58
Moon

For those who use the Jungian types, this represents the Intuitive Introvert type. The Moon represents dreams, the unconscious, imprecision, interior reflection often upon aspects of life that have not actually come about. It represents all that is without form but assumes form upon a whim or fantasy.

The Moon has the quality of losing itself in the depths of the unconscious, and refinding itself in a quasi-magical way in real life.

As the Jungian type suggests, it is the intuitive thinking type, and thus not bound by anything logical, reacting instead to ambience and external stimulation.

The classic Moon type is not flustered by great matters of principle and obligations, but favours a more unstructured and even amoral attitude to life. There is often a taste for the mystic, and a dream world which cannot be expressed. There is the love of fantasy and the irrational of course.

In their character there often exists a nonchalance, and little firm structure of rules and regulations; there is a preference for evading difficulties rather than facing them.

The Moon type does not possess great amounts of energy in the physical sense, and likes to show a softness and an accommodation to all passing events. There is an imprecision and a tendency towards moodiness. The Moon is malleable, full of non-structured possibilities, and more likely to be influenced by the presence of other stronger planetary types being revealed in the same writing.

The combinations with other sub-dominant planetary types is therefore rather important.

**Moon in graphic form:**

- Rather wide open spaces between words and lines
- Absence of any rigidity in the movement
- Round letter forms and thread are usual as forms of connection
- Unusual forms in the lower zone (normal for the intuitive introverted type)
- Imprecision in letter formation
- A lack of energy and bounce in the rhythm
- Often columning in the writing
- Inequality of letter height, and much inconsistency
- Rising and falling lines
- Letter forms in curves, semi-circles and crescents
- Neglect; thready, often absence of any form at all
Moon, gender and age unknown

Venus

Here the keywords are emotion, affectivity and balance. The Jungian type here is often the Feeling Type, Introverted or Extroverted as the case may be. Venus represents the female principle (therefore, often an anima factor in male writing). It is also the symbol of conciliation and gentleness, of tenderness, gracefulness and charm. There is usually very good adaptability, and underlying all this there is usually a strongly seductive sexual characteristic. Venus type persons use feminine charm in order to combat any form of aggression.

The judgement of Venus is greatly influenced by feelings of huge sentimentality, therefore by the strong factors of the Jungian feeling dominance. In view of this, it comes as no surprise to realise that the intellectual field in the case of the Venus person, is not usually developed. They seek a suppleness and an ease of dealing with people that makes for smooth adaptation to all circumstances. In character, Venus is receptive and very feeling. Also she is sensual, with a desire to please very often and even to seduce at times. They are possessive, jealous at times, but capable too of acts of great self-sacrifice. Most importantly Venus has a love of beauty and charm, and all that is beautiful (a nice face, for example) is all they need to fall in love. So too do they enjoy pleasure, and giving pleasure to others.

Venus in graphic form:

- Often emphasis on two things: one is a strong middle zone dominant, combined with garland connection and a warm, pasty stroke quality
- The garlands are often of the leftward enrolled type, which gives one to believe the common trait of the Venus type is their charming selfishness
- Being the planet of all that is balanced and harmonious, there is often some kind of equality in the dimensions between the three zones
- Indeed the quality of balance and harmony affects the whole impression of the writing, with the rhythm being pleasing and progressive
- The writing is usually connected (adaptation) with “pleasing” warm garlands set against the background of a warm and moderately pastose stroke quality
Jupiter
The keywords here are powerful social desires and physical desires. The other important keyword is that of expansion; this latter word sums up this type very well. This type is difficult to ignore, since they enjoy a very high profile with a taste for social acceptability and position. Jupiter also represents authority, a strong social sense, self-assurance and altruistic motives. There are often strong humanitarian feelings and plenty of savoir-faire. They are fond of titles being bestowed upon them, and like to be successful and to achieve positions that will give them acknowledgement.

In character they like to appear kind and warm, generous, proud or vain, often impulsive and going well over the top. They are often portrayed as larger-than-life characters, who are dynamic businessmen; they like to see concrete results for their efforts, and they have a strong desire to succeed. In spite of their high profile, they are usually well organised. They are very sociable, very demonstrative, with a strong liking for life in general. They also have a love for themselves which borders upon vanity and self-satisfaction. They are very sociable and are incurable optimists, taking life as it comes.

Jupiter in graphic form:
- Large and dynamic writing
- Firm pressure and moreover a robust sort of stroke, with the rhythm of the writing also dynamic and moving all over the page
- The writing gestures are large and grand
- Capital letters are large and pronounced, with the letters of the middle zone being well developed also
- The letter forms are large and often curved
- The look of the writing is that of expansiveness, liking to spread itself about with grand gestures
- There is often quite an amount of space used in the written text, and the letter forms may often be slightly ornate
- Jupiter writing does not incline to simplicity or sober letter forms
Sun
Although the Sun is not technically a planet, it is treated here as though it were. For those who like the Jungian typology, this is the Intuitive Thinking type. Sun writers have a tendency to see themselves as rather special persons. Sun represents beauty, pride, idealism, artistic sense and aesthetics, and correct appearances. The Sun likes to hold himself up high and hold others at a distance.

In character the Sun is typified by:
• A strong sense of self
• Strong pride, often resulting in idealism, nobleness of opinions, in arrogance and in haughtiness. There is often a sense of correct values, and a respect for hierarchies.
• Selective in contacts, haughty attitudes, ambitious, independent
• Searches for esteem and for power in his or her world
• Good taste, boldness

There is often a liking for power and for domination over others. They often create quite a following for themselves, with admirers of various sorts. There can be a strong aesthetic appreciation, as well as a strong sense of self-pride.

Sun in graphic form:
• Essentially refinement of the letter forms
• A strong tendency towards uprightness in the writing
• The forms tend to be straight up and down, with elegance in their execution
• The forms are sober, typographic or aesthetic.
• The capital letters are large but not over-adorned (Jupiter)
• The writing usually shows a combination of elegant vertical strokes, combined with a rather bold stroke quality. The letter forms have a tendency to rise up and this affects the direction of lines (rising)
• There may well be stylised forms, and even at times an element of stylised artificiality
• There can by contrast also be a strong emphasis upon simplification, but always combined with elegance of form
This is by nature the tough element of the planetary types. Mars represents action, conquest, boldness, willpower, the struggle and business enterprise. Mars needs to subjugate and to transform all beings and entities by the use of force. It draws in its strength so to better strike out, to act and to impose.

In character: absolute, authoritarian, courageous and ardent, either strongly for or against. Constructive or destructive, powerful, acting as protector or seeking to impose their will. Brutality is by no means unknown with the Mars type.

Energetic, proud, exclusive, they like to command, direct and decide: they are direct, frank and resistant. There is often a great deal of willpower, tenacity and physical strength. There is often a tendency towards rashness and impulsivity. They tend to think they are right all the time, even when they know they are in the wrong.

**Mars in graphic form:**
- The letter forms are not stylised at all, nor do they show much refinement
- The writing shows a lot of energy and dynamism
- The pressure is strong and firm and nearly always combined with angles as the dominant form of connection
- There is often an amount of rigidity in the writing and the script lacks any smooth softness or curves
- The speed is often quite fast, and the slant of the writing is usually either left or right
- The writing often shows strokes which sharpen, particularly end strokes and those of the “t” bars
- There tends to be excessive pressure sometimes that cuts into the page
- Angularity can be seen also in the lower zone
- The writing tends to be connected with fast speed
Mercury
This is clearly the Thinking type in Jungian typology.
The keywords here are without doubt mental activity, intellectuality, vivacity and emotional instability. There is also enormous curiosity for knowledge and learning in general.

Mercury is astute, clever, brilliant and multi-faceted. Quick to comprehend and react, he matches up well to any intellectual game set out for him. Superficial and subversive, he lacks rigorous principles, but his faculty for articulateness is quite astonishing.

He loves to make intellectual connections between all things, and is fascinated by complicated concepts; the easy to access in mental terms bores him very quickly indeed.

He is famous for being little interested in the feeling aspects of life, and is for the main part a very nervous and jumpy creature who lives on the edge of nervous collapse.

He is highly mentally active and unstable at the same time.

He often has difficulties in concentrating (despite his usual mental brilliance) and has a tendency to flit quickly from one idea to another upon a whim.

He can, quite simply, completely lack any common sense whatsoever.

Mercury does not follow anyone’s rules: he does as he wishes and is good at justifying all he does. He is also rather a vulnerable person and very often lacks confidence in himself. His emotional stability is often very uncertain.

He is a brilliant communicator and is immediately at ease with people in all walks of life.

Mercury in graphic form:
• The letters are small and executed very rapidly indeed
• Irregularity of letter height and thread forms due to speed
• The forms tend to be very simplified and show a very high form level
• The layout tends to be exceptional, emphasising the very well developed mental nature of this type
• The writing tends to be upright or near upright
• The stroke quality is sharp and the pressure light; the movement seems to glide swiftly over the page as if hastily making the smallest impression as it goes along
• The middle zone is the smallest zone and shows great irregularity
• The lower zone is often quite small also
• The rhythm is very much the type 2, and is most certainly very jittery
• The writing may also show quite an amount of disconnection

Saturn
This is the symbol of the Introverted Thinking type of Jung. Saturn’s character is that of the abstract thinker and often a profound thinker. As a character Saturn is a solitary type, who above all else sees the priority of his internal mental life. He is not greatly sociable, he is serious, scrupulous, a worker.

Conscientious and rigid in his principles, morals and ideas. He does not always portray much in the way of levity or youthfulness, and nearly always is an old head on young shoulders. He likes abstraction and deep thoughts, and can suffer from feelings of inner isolation and sadness. He is often serious and reflective; he is a distant and cerebral type. He is capable of great concentration of mind, and demands perfection around him. He is often a disciplinarian. He is cautious and careful and does not usually take too many chances. He can be devoted to his profession or an ideal, and he can organize well.

However he does often lack the common touch, and therefore adaptation with others is often his sticking point. In social contacts he is reserved, often cold and reticent. He does not mix well with a group, since he is something of a loner and prizes his independence too much. He is the silent type, and one that does not indulge greatly in hedonistic activity. He can be loyal and devoted, though he is famous for showing hardly any warmth or feeling whatsoever.

His feelings tend to be kept very deep down indeed, and although they are hardly ever shown, are nonetheless there. He needs a lot of love and understanding, but rarely gives either. He demands a great deal of perfection from others, and is often disappointed, both in personal and career terms.

There is a certain severity about Saturn types as they discourage much interest in fun and often seem to lack humour.
John Beck
(continued)

Saturn in graphic form:
• Letter forms are rather severe and narrow in execution, and often display rigidity and some angularity
• The stroke quality is often sharp with sharpened ends to finals
• The letter forms themselves are often reduced in a simplified form, but show no warmth in the stroke
• The letter forms are often precise and unadorned, with the middle zone being the least well-formed zone. There is often a strong emphasis upon the linear nature of the text and little in the way of lateral expansion. The rigidity and severity of the appearance of the writing is often the clue in distinguishing this type.
• There are frequent left tendencies, combined with a sharp and narrow script

In conclusion, this typology represents a very useful means indeed for gaining fairly rapid knowledge of the archetypal bias within any individual; some people can be clearly defined by a small number of the types, others are very complicated balances of virtually all of them. It is only through skill in employing this system that the greatest results can be found.

In my experience, the combination of your findings for the Mythological types (representing the ‘Collective’ in the writer) can easily be merged with your conventional findings with your normal worksheet (representing the personal particularities), to form a greatly augmented body of information about the writer, and thus a far more substantial and holistic analysis.

Further reading:
• Gille Maisani, (translated by Paul Ferguson) The Planetary Types in Handwriting (1990)
• H. St. Morand (translated by Alex Tulloch) The Mythological Types (1994)
Maresi de Monchy
Movement in Handwriting

Marcel Elfers
One Reason, an Overview of Likability

Annette Poizner
Revelation of Self: Using Graphology and the Earliest Recollection Test to Deepen our Understanding

Claudio Garibaldi (2017-2018)
Enneagram, a Training and Self-training Tool for Graphologists
Maresi de Monchy, recently deceased, was from The Netherlands and was one of Europe’s most respected graphologists. She was a psychologist and the former president of the Dutch Graphological Society, where she taught a multi-year program to become certified in graphology. She was a member of the Dutch Order of Graphologists, the European Graphological Association and the Dutch Institute for Psychological Help. This article is as she presented it in 2017.

Movement in handwriting is almost as important as legibility, which of course is the number one requirement for written communication. Needless to say, handwriting without real “movement” can be legible, but in that case one will observe that the letters are drawn, one after the other in order to form the word. Writing however, requires moving from left to right — in the Western culture — or in other cultures from right to left or from top to bottom.

For a graphologist, whose task is to evaluate the personality from handwriting, analyzing a drawn letter is not interesting, as the personality of the author can only be observed in the way he or she moves on the page. A drawing in this sense is static; writing shows “life“.

Movement in the writing will represent e.g., dynamism, “go“, progression, as well as “going forward”, aiming for the future and the will to reach goals. There are however “degrees” in movement. Some movements are inhibited, slow, some are fast, and others are strong in their writing movements.

During this presentation, we’ll look for movement in the handwriting; whether there is little or no movement to the point of excessive movement, where the writer might lose control. The interpretation and meaning of the various stages of movement in a script, as a characteristic of the personality, will be handled and samples will be shown and discussed.

Robert Heiss, one of the leading European (German) graphologists of the 20th century, stressed the importance of movement in handwriting as it is the basis of forming letters into words.

Movement, however, can be classified into different categories. For example, if the movement is good: natural, mobile, free, spontaneous, also rhythmical, the author feels free, uninhibited and is without hang-ups; as a consequence of this easy moving, the letter form should not be lost. It is then, when one can speak of “harmony”, or of a person in equilibrium.

However, when the movement is inhibited, stiff, restrained or without elasticity, another conclusion about the personality of the author should be drawn. The person can be withdrawn, stubborn, or helpless; all depending on the form which results from this movement.

On the other hand, if the movement is, for example, accentuated, like smooth, elastic, vibrant, enthusiastic, and dynamic, light, sure, and the forms resulting from it are good, with a rhythmic pressure and there is a supple connection, then the writer can overcome difficulties; he has initiative and pleasure at work.
When the movement is undeveloped, e.g. weak, stiffened, or with a strongly strained continuous pressure, and/or with “drawn” letters, and a less smooth connection, a left tendency in the movement, or is angular and slow, then one can speak of a disrupted movement. The impression of the movement is awkward, hesitant, mindless, weak. The person will not be very much interested in life or has difficulty in really participating in life, and will be lacking interest in work, has little or no initiative, might be indifferent and has to be stimulated by others to undertake something.

The movement can also be disturbed: rhythmical changes in the pressure, unexpected strange movements, or too loose, fragmented and abrupt; also, interrupted movements and wavering lines, movement falling apart. The impression of such writing is inhibited, cramped, unsecure, torn apart, restless, and rudderless. The person will be unstable and helpless in feelings, ignorant; refuses to make changes, youthful turmoil, lonely feelings, outsider, refuses to adapt, failure in the process of working. With a bad rhythm, the author cannot bear the ultimate responsibility.

The movement can also be seen in the stretching out of the loops in the upper or lower zone. There might be a strong drive, a drifty power, or a strong feeling and an irresistible urge to be busy and to give expression to its nature, can depict something, there is a need to communicate, easy contact with the outside world, euphoria. If the movement is exaggerated, there might be inner chaos and muddle in appearance in life, pubertal feelings.

If there are movements in the horizontal area, the person is able to negotiate, will realize his goals and dares to throw himself in the unknown, risking something. If movement has a vertical tendency, the person is able to think, has imagination, creativity and dynamism.

The movement as the basis of writing, of moving from left to right, can never be evaluated without the consequential forming of the letters. Movement is extremely important for the evaluation of the inner dynamism, drive or “go” of the author, but legibility should never suffer from movement, whether it is (too) strong or (too) weak.

### Handwritings

**No. 1:** Movement is **inhibited**, stifled, restrained, without elasticity, anxious and lacks continuity because of large spaces between the words. The letters seem to be drawn, rather than to be written as there is no progression. The author seems afraid to take the next step, is inhibited, shy and has great difficulty in communicating. The person is probably withdrawn and helpless and anxious by nature.

**No. 2:** Movement is **disturbed**. Not only is there a lack of a real movement; it looks as if it is difficult for the author to maintain a stable ‘moving ahead’. However, at times, like in line 1, 2nd word (stellen) the …elle seems to have a continuous movement, but in general the letters are drawn, one by one. There are unexpected movements, and a lack of fluency in the movement in the letter itself can be observed. The movement is fragmented and abrupt. The impression if this writing is that it is inhibited, jerky to almost convulsive, torn apart and insecure.
There are tremors visible; thus, a continuous, fluent and free movement will be almost impossible. In this case, the lack of movement is not due to a psychological problem but to a neurological one. (Beginning of Parkinson’s disease.)
Voorop stellen wij dat de voorwaarden, de beëindiging van de samenwerkingsverzekering door de staat, niet door ondergetekenden kan worden aanvaard, aangezien daar de voorwaarden voor toelage beëindiging ontbreken. Bedoelde beëindiging is derhalve onrechtmatig jegens ondergetekenden.

Ondergetekenden behouden zich dat ook alle rechten voor terzake van bovegenoemde beëindiging.

Los van het voorstaande zijn ondergetekenden niettemin bereid bij het heden van de berustende samenwerking hun medewerking te verlenen aan het hierna volgende.
No. 3: Movement in this case is fairly good, although the left slant might give the impression that real movement is lacking. Moreover, it is not a connected writing. However, movement does not necessarily require connectedness. In this case the impression of the handwriting is that it is natural, mobile, free, spontaneous, although rhythm is lacking, but it does not influence the free movement. The interpretation, as far as it is limited to the movement, is of an uninhibited person that goes her own way and is able “to freely go around”.

Handwriting 3
Female, 20
No. 4: It seems that in this handwriting there is a lot of movement, but the movement seems somehow inefficient and can thus be categorized as stretching out. The loops are inflated in the lower zone, and there are a lot of unnecessary movements that are mainly arcaded. The movement goes towards the writer herself, making superfluous to exaggerated movements like in line 3, “Weihnachtsgruss”. The movement is fairly easy and free, but the exaggeration leads to a lack of efficiency and clear thinking. Too many movements, specially with a tendency towards the left, indicate that the author might be self-centered, if limited to the movement only.
No. 5: Although the letters turn into words and words into lines, real movement is lacking here. It seems as if the letters are drawn one by one, and that it is also an effort to put them on the paper. The movement is disturbed, as if it is interrupted. The i-dots are precisely put, and a stop in the movement is visible. The movement is fragmented and inhibited, cramped, insecure and torn apart at times. The author seems to be unstable and helpless in feelings, refusing to adapt. The rhythm in movement is bad as the lines are also wavering which has also to do with a lack of fluency in the movement. Although this person is a very successful businessman at the time, in this writing a certain stage of depression is visible; he just lost his wife and seems to be at loss in life.
No. 6: In this writing a good, stable movement can be observed; it is continuous, fluent and with a certain rhythm. The movement goes on and on and on. The right margin is hardly being respected and the lower loops intertwine with the line beneath. There is too much movement, but with no loss of the letterforms, however hard it is at times to read everything easily. Nevertheless, with much movement, the person seems to be stable, communicative, uninhibited and at ease with herself. Taking into account “the other one” might be a problem for her as with “moving on and on”, “the other one” might suffer.
No. 7: In this handwriting an easy moving forward can be seen. A movement that is **good**; it is free, mobile, spontaneous but always respecting the presence of someone else. Although the movement is sometimes interrupted, it is never a disturbing factor. Space is well respected – although quite wide between words and lines, it is still nicely distributed, also in the sense of moving ahead. The person is stable, uninhibited with no hang-ups and will move freely into the world.
No. 8: This letter shows very **good** movement; there is progression, continuity, a good connection and a stable space between the words and lines. The author feels free, uninhibited, seems to be stable, and belongs to the category of the “majority” of mentally healthy people.
No. 9: This letter shows an abundance of spontaneous movements; although extending at times in the vertical area, is still fairly good. The restriction, however, lies in a certain unstable movement; rushing forward with a tendency of not knowing exactly when and where to stop. Some exaggeration, euphoria, in the movement is visible which can be an indication of a (light) tendency of hysteria. Since this person is on Lithium, her mental situation is stable and she can function normally.
No. 10: The handwriting shows a fluent **good** movement. The impression of the movement is spontaneous, free, fast, stable, light and continuous. Although the movement is strong, space is nicely respected and well distributed. The movement is not only efficiently applied but is also rhythmical. This seems to be a woman who is stable, communicative, sociable, and feeling free in her behavior and attitude towards others.
No. 11: The manuscript shows a tremendous movement; a movement that is hardly to be contained by the author. It is stretched out (mainly horizontally), but also vertically, and very strong to the point of losing itself into movement only, with the consequence of losing the (letter) form. It is hardly legible, far too loose and almost too flexible. This person will throw himself in the unknown, risking something and neglecting the consequences of his deeds. There might be a strong drive, a drifty power or a strong feeling, and an irresistible urge to be busy and to give expression to its nature. There is a need to communicate, an easy contact with the outside world, and at times euphoria. As the movement seems exaggerated, there might be inner chaos and muddle in appearance, life and, also, pubertal feelings.
No. 12: It is hard to believe that this handwriting is not being printed. Still, it is a handwritten manuscript. However, without any movement in the sense of dynamically moving from left to right. The letters seem to be drawn, one by one put to form a word. The lack of movement shows a lack of emotion, of anxiety of not making a mistake, of not showing any feelings, but showing perfection only. This is a person who is hard to fathom, but will perform to the utmost in her work. As a copilot with an airline, she maintains the rules to perfection, but what happens when an unexpected incident occurs?
No. 13: A fluent, good movement with a supple progression can be observed in this handwriting; it is at the same time contained, observing the space, but though the ease the movement seems developed, the letter forms suffer. In context, however, the legibility is sufficient. He is a stable person with a good overview as he seems to restrain himself in his movement. A famous lawyer, minister of Justice during 8 years and official Advisor to the Crown.

Handwriting 13 Male, 83
Marcel Elfers is a master profiler through written communication. He is the author of We are the Same; It’s the Details that Differ and One Reason. Marcel combines handwriting analysis, statement analysis, and behavioral trend analysis in his professional work.

Marcel Elfers’ most recent ASPG presentation was an in-depth study of “likability”. Why does anyone like someone? There is one, simple answer: someone makes them feel good. Sounds like it would be a brief presentation with a simple explanation, right? Nope. Marcel gave us a detailed delivery of personality types, the enneagram and human responses that show up in handwriting and how most individuals behave with different personality types.

Let’s start with a quick breakdown of the Enneagram for those of us who may not be too familiar with it. It is a circle divided into thirds. Each third has three numbers assigned to it, totaling numbers 1-9.

The top third is assigned the numbers 8, 9 and 1. The right third is assigned the numbers 2, 3, and 4. And the left third is assigned numbers 5, 6 and 7. A person can be categorized as a “4” with fragments of 6 or 9. No one person fits neatly into a third, but we all have a dominant number. Our dominant number represents our strongest personality trait; how we see ourselves and the responses we get from others. Basic assignments are: 2, 3 and 4 seek attention, 5, 6 and 7 want security, and 8, 9 and 1 want autonomy. Each of these traits can be positive or negative. A person who falls into the left third (5, 6 and 7, need security) can feel a lot of fear due to lack of security and internalize it (5), or they can face their fears and bring something positive out of it (7). Both are looking for security from other people and surroundings, but a 5 will deal differently with lack of security than will a 7.

So, what makes us feel good? When people are “delightful”! We are uncomfortable with perfection. No one wants to measure themselves against a perfect person, so most likability comes from a happy, or delightful personality. Happy and delightful people know what makes others feel good. They are attentive to, and avoid what offends or upsets people, they notice what is important to others, and they attempt to provide it in the way they converse or interact with people.

The Enneagram answers the basic questions “Who am I?” and “How do I fit in?” It does this by telling us how we get what we want and how we present ourselves. This sounds very simple, and it is when we watch other people. But most individuals
are not aware of the extent to which they themselves would go to get what they want, or the way in which they choose to get it. The Enneagram shows us our “dominant behavioral style”. But as previously mentioned, no one fits neatly into an Enneagram third. The combinations of different thirds are called “clusters”, and careful analysis of our clustered numbers will explain our motivations. Basically, though, we will behave according to confirmation or validation responses we get from others.

The first Enneagram we need to look at is a behavioral model. Here we see a basic behavioral assignment in each third.

The “fight” response in the 2, 3, 4 third is the result of the need for attention. What a 2, 3, or 4 wants most is attention, but there are different ways of going about it. Commonly found in 3s, for instance, is a feeling of unworthiness which will drive an intense need to achieve, persevere and prove they are not unworthy. A typical 2 sees themselves as caring and well-meaning and desire little more than to feel appreciated. A 4 will see him/herself as unique and different, which will produce in them a feeling of exclusion. Typical examples of 2, 3 and 4 are Brittney Spears, Donald Trump and Amy Winehouse, respectively.

**TYPE 2:** Note the very rounded letter shapes and heart in Brittney Spears’ signature

**TYPE 3:** Donald Trump has a rigid and angled signature

**TYPE 4:** Amy Winehouse has a lot of confusion in her lower zone
All three of these samples are driven by the need for attention. Noticeable here, of course, is the very different personalities of these three samples. But what is the same among all three is that they’ve each created a false identity to gain appreciation. This third of the Enneagram chronicles individuals who internalize who they are and create a fantasy persona in their desire to be appreciated.

There are two important elements which also combine with the motivations of our psyche. The first is nurturance, the second is guidance. All humans need and desire both. What we receive as infants into childhood will shape our behavioral style for life. The nurturance we receive answers the question “Who am I?” and the guidance we receive answers the question “How do I fit in?”. Nurturance, a “mother” attribute, administers appreciation and validation. Guidance, a “father” attribute, administers social acceptance. The father will wean the child away from the mother in an effort to teach independence. Enneagram clusters are created when we lack nurturance or guidance in childhood and produce an imbalance — imbalance of fitting in and imbalance of knowing how to fit in.

**Lack of Nurturance or Assertives Cluster**

An 8 is seen as intense and personal. But this can indicate a lack of nurturance and will create a cluster. An 8, clustered with a 3 and a 7 is someone who is in-your-face aggressive (8), feels unworthy (3) and deprived (7). This combination produces a self gratification drive. They are very independent and never admit to failure or limitations and convince others to help them get what they want (8). They have an inadequate emotional development stemming from the lack of nurturance from the “mother” (3, 7). They learn to nurture themselves. In handwriting, this shows up in long, aggressive strokes in T-bars, heavier pressure and a larger, longer, lower zone. The lack of nurturance here make this cluster feel vulnerable.

**3, 7, 8: An assertive personality produces a “fight” response**

**TYPE 3**

**TYPE 7**

**TYPE 8**

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Lack of Guidance or “Dedicated” Cluster
A 6 suffers from a lot of self-doubt. “Am I right or wrong? Is this good or bad? Is this fair or unfair?” are questions a 6 is continuously asking him/herself. They learn to observe group standards and dynamics for lack of their own judgement in right/wrong, fair/unfair. They are driven by a fear of not fitting in lest they do the wrong thing. They spend a lot of time assessing all possible outcomes. 6’s see themselves as responsible, trustworthy, reliable and selfless. They want unconditional support and sometimes tend to be overreactive. This is the dominant behavior in an individual who lacked guidance (father) in formative years. A typical cluster for a 6 includes 1 and 2. 1’s believe they are not good enough and must improve themselves. They also like to point out errors in others and continually strive for idealism. 2’s only feel loved when they do something good first. They must be good to other people and this produces compassion. They are kind hearted and bubbly. They conform to prevailing mores and repress personal priorities.

6, 1, 2: A conforming personality produces a “fear” response
Lack of Guidance And Nurturance or “Reserved” Cluster

A third possible cluster stems from a lack of guidance and nurturance. A typical “reserved” or ego-oriented cluster is a 9, 4, 5. This cluster learns early in life that resources are limited to them. They are identity focused, observant and deliver measured responses. They are reserved and introspective and exhibit a flight response. They have a vertical or left leaning slant in their writing in their efforts to withdraw. They are emotional but reasoning, don’t share personal preferences and won’t take advantage of what’s readily available. A reserved cluster likes to preserve for fear they may run out of resources. They are minimalistic and prefer to maintain a low profile to avoid conflicts. 9’s feel important, but 4’s feel insignificant. A 5 feels unacknowledged.

9, 4, 5: A mediating personality produces a “flight” response.

9, 4, 5: A mediating personality produces a “flight” response.

Amanda Knox: withdraw characteristics seen in her handwriting.
Annette Poizner, MSW, Ed.D., RSW, is a clinical social worker and author of “Clinical Graphology: An Interpretive Manual for Mental Health Practitioners” published by Charles C Thomas Publishers. She uses a range of projective personality methods in the context of psychotherapy, working as a counselor in private practice and also performing executive coaching and hypnotherapy. She is a founding board member of the Milton H Erickson Institute of Toronto.

Handwriting, as we all know, provides a wonderful gauge, providing insight into the unique and individualistic way that any given person moves. Indeed, any number of other projective personality tests similarly provide insights that can also help us understand clients or colleagues. In my presentation, I wanted to showcase how analyzing 10 earliest memories could provide us with additional insight about writers. In this piece, I will share a handwriting and that writer’s 10 earliest memories. We will see how using the Earliest Recollection Test, a technique initiated by Alfred Adler, furthers our understanding of the individual.

Let’s call this writer Jane (sample on next page). You can see the three lines of the handwriting sample that she provided. I can’t show her signature but I can tell you that her signature was at least four times the height and width of her usual handwriting as we see it on the page. In other words, the signature is dramatically inflated relative to the handwriting itself.

Looking at the handwriting sample, you are clearly struck by all the gifts this writer possesses. Simplification demonstrates above-average intelligence. Printscript points to an individual with excellent writing abilities. Figure 8 “g” cues us to excellent physical coordination. In additional handwriting she gave me, in writing the word “of”, she uses simplifications which make the word look like a musical note, indicating talent in the musical realm. Strong angularity indicates analytical abilities and yet there is some roundness. And she has a relative balance between the lower zone, middle zone and upper zone. She is balanced on the level of thinking, feeling and doing.

She is form sensitive. Her letterforms look artistic as does the way she has laid out the page. She is very organized. She functions at a high level. We see will power in strong, firm downward strokes that stop on a dime.

Some people have one or two or three pronounced talents. She has many. I often tell a person like her that it would be difficult to decide, as a young person, what to do vocationally. Whatever she chooses, there will always be talents that she does not get to express as part of that particular professional path. She will always be frustrated! How can such a person find one line of work that’s going to satisfy the need to express all these different talents?

When I see the Delta D as I see here (a Greek letterform used instead of the more traditional “d”), I usually tell writers that they would enjoy studying mysticism. We find in that Delta D a symbol: nature’s golden spiral, which symbolizes the mystical infrastructure of the world, characterized by multiplicity which has a hidden unity at its core.
There is another very dominant theme in this handwriting. The upright slant. A certain tension in strokes which adds a perfectionistic quality, the almost perfect layout and the spacing that surrounds as if providing a frame around this picture. The positive of all this is that she has a high standard she brings to everything she does. The workforce will reward her handsomely.

The negative is that she finds her frame to be exclusively informed by judgements and standards. She will have strong opinions, but will be more of a solo player, an independent. Look at the lower case “r” written as a capital “R” in ‘remember’ (above). Capital letters in places where they don’t belong reveal defiance and independent-mindedness. Look at the personal pronoun “I”... sort of lonely looking. Notice the spacing between words. Often there is more than one character width from one word to the next. That indicates isolation. And the middle zone is a little bit crushed.

Something is suppressed with regards to her humanity. She is all ‘head’. Then we look at the signature... so big. More about her as a solo player. She potentially relies too much on her opinions and judgments partly because of a self-concept that bloats. She requires a certain amount of sovereignty so that her vision, arguably a good one, is the one that we should go with. As a therapist, her growth edge would be to soften up; to find a way to flow that allows more humanity, hers and ours, into the room. Could we get her to write poetry? It looks like a poet’s handwriting... How can we get her to set down her judgements and work at warming up her personality? How can we get her, psychologically speaking, to move into the left margin she avoids, the margin associated with a more personal, private self?

Now let’s take a look at her 10 earliest memories. Read them over and see what you notice. Note that some elements of the memories have been altered to protect my client’s identity.
1. I remember my dad teaching me to ski on the front lawn of our home.
   • Vivid moment: Snow plowing down the hill, waiting for him to catch me.
   • Vivid feeling: My dad loves me.

2. Eating cereal in our kitchen with my friend K.L. who used to hum while she ate.
   • Vivid moment: Me looking at her while she drank from the bowl and hummed.
     My mom and I exchange knowing glances that it was weird and sort of funny.
   • Vivid feeling: My mom and I have the same sense of humour.

3. Sitting at the table looking at stew, my Dad sitting in the other room watching TV not letting me leave the table until I finished.
   • Vivid moment: Being the only one at the table, looking at the food.
   • Vivid feeling: I am not giving up. I am not eating this. If my mom were home she wouldn’t make me eat this.

4. Waiting for Pope John Paul II to pass.
   • Vivid moment; Being against the railing, hot, bored and full of anticipation.
   • Vivid feeling: disappointment, I waited so long and that’s it, all he did was wave.

5. When we moved back to Vancouver, back to our old house, I found a four-leaf clover on the front lawn.
   • Vivid moment: Crawling around on the lawn in the evening, finding it.
   • Vivid feeling: I am lucky, I have good luck. My mom was really impressed and agreed I was lucky.

6. Walking into the girl’s washroom in junior kindergarten and a popular older girl yelled at me and said, “do you have a staring problem?”
   • Vivid moment; being frozen in the doorway, staring at the girl who was talking to another girl. I was awestruck to see her up close and than she snarled at me.
   • Vivid feeling: amazement, embarrassment, hurry.

7. Going to a swimming hole during summer day camp and my counselor lost my towel.
   • Vivid moment: when she told me it was lost. I said it was okay but was stressed that my mom would be mad.
   • Vivid Feeling: stressed that my mom would get upset. She wasn’t.

8. Building a snow fort with my brother and sister on our front lawn.
   • Vivid moment: crawling around on the front lawn, talking with my brother and sister.
   • Vivid feeling: this is fun but I want everything to be neat. I want the snow to be smooth.

9. Getting in a fight with my mom and running away to sit in the garage, in the dark, cold.
   • Vivid moment: sitting on the stairs in the dark, being cold.
   • Vivid feeling: “shoot, what do I do now?”
10. Making cookies with my mom in the kitchen.
   • Vivid moment: my mom teaching me how to lay them out on the tray
   • Vivid feeling: my mother spending time with me, feeling full from eating so much cookie dough.

Collect your thoughts and impressions about these memories. Next, I will share a few of mine.

Firstly, you should know that when I give directions to people to put these memories together I advise them to give me as much detail as possible about each memory. This writer does it her own way: summarizing each memory in one line, not the one or two paragraphs that I request. That’s consistent with the independent-mindedness we find in the handwriting.

When we look at the first memory, we are effectively seeing the goal in life for this individual. To carefully calibrate and to be skillful, to the degree that she can even be ahead of the leader and therefore take a leadership role, enjoying the approval and recognition of an important authority figure. This is the desired goal - not a bad one, at that!

Second memory once again shows that standards are the lens through which situations are evaluated. In the first memory, the standard is a successful run down the ski hill with her father in tow. In this memory, she and mother knowingly exchanged glances as they sit with somebody who deviates from normative standards. In both the first and second memory, she shares the desired standard with the authority figure.

In the third memory, though, we see what happens when her standard is at odds with the authority figure. She is fuming. She refuses to eat. We imagine that this writer could be difficult in the workplace when her mission does not match that of the authority. That large signature indicates a certain confidence, a certain importance that she puts on her own ideas or whatever bears her mark. The trait of independent-mindedness that we hypothesized on the basis of the handwriting is once again showing up, this time in the early memory.

The fourth memory is interesting because for somebody who values standards, the Pope could potentially be a figure to revere. In this case, though, organized religion is disappointing. Once again, an authority figure doesn’t live up to her hopes and expectations. This happening provides yet another argument for her relying on her own standards, her own frame of reference. Who needs some authority figure who comes along and all he does is wave!

The fifth memory takes us back to the idea that she really needs perfect freedom to do her own thing, working independently, without rules to govern her, and then she is lucky and will come up with her best.

The sixth memory, though, is going to show us the repercussions when a person focuses exclusively on standards. In this memory, she sees this popular older girl and she is stage struck! Ideally, a well-functioning “heart muscle” will see a person
through, so he or she has the right social skills in any situation (including this one). But this writer, so oriented to standards, is mesmerized by the living embodiment of the high standard. And we see from the focus on standards that the heart muscle is not developed (or engaged) in equal proportion to the standards frame. Note there are only two memories that have her in contact with peers, and each time she is somewhat disengaged.

Moving forward, we will see more memories which show the repercussions when standards are high and the heart muscle is not developed enough to modify or modulate said standards. In memory number seven, the writer is so concerned about the lost towel, anticipating her mother’s upset, it fuels worry on what would otherwise have been a nice summer day. In the end, mother isn’t even upset about the lost towel! Another example where her standards are more of a hindrance than a help.

The eighth memory has a similar theme. She is engaging with siblings on the project at hand, building the snow fort. In her heart of hearts, though, the standards trump the moment and she finds herself wishing that the snow could be smooth, neat and perfect. The priority, then, is the perfect landscape and not the team effort, the fresh air, the experience or the activity, the finished product. The standard, the perfectly neat snow, lingers in her mind, dwarfing what is arguably a more important outcome, group activity and the exercise of working with others.

Memory number nine reminds us of the third memory when her father wanted her to finish her food. Once again she has a fight with her parent, this time her mother. She withdraws. She takes strong positions when the authority figures differ with her standards or judgments. You can imagine how she would be in the world of work: strong opinions and beliefs, most of which will probably be driven by good taste and wisdom, but sometimes her bedside manner which lags will get her in trouble. Sometimes it is best to just do what the boss tells you to do.

Memory 10 ends on a positive note: once again the priority is learning, being effective, being on side with authority figures - far more ideal then being in conflict with them. In a sense, the last memory is the equivalent of the first memory. Skiing happily with Dad. Baking happily with Mom.

To summarize, we see that similar themes emerge when we analyze the 10 memories and bring to life what we found in the handwriting. And now we have another language we can use to show some of the dynamic patterns at play in the personality. We also have another means to give clients the experience of self-recognition. Memories remain accessible to graphologists and a rich source of convergence, allowing us to see more about a writer, this time from a different angle.

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For her book Reading the Soul: Kabbalah and the Psychology of Handwriting, https://amzn.to/3cbw8n
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for her book “Reading the Soul: Kabbalah and the Psychology of Handwriting”, https://amzn.to/3cbw8n
Claudio Garibaldi presented this program from Italy where he is a graphology consultant and an Enneagram teacher. He received his degree as a consultant in graphology from the University of Urbino. Claudio integrates the Moretti system of graphology with a practical application of the Enneagram that can be used in many fields. He was a regular contributor to Enneagram Monthly on the Enneagram and Graphology from 2005-2007. His book, The Ruling Passion: A Meeting Point between the Enneagram and the Moretti Graphological System was published in Italian in 2016. Claudio also has a specialization in family graphology where he has collaborated with lawyers and psychologists in the mediation process. He is an expert in autobiographical techniques, which he integrates into his workshops.

This workshop, given in two parts, introduces graphologists to the potential of using the Enneagram integrated with graphology as a means of self knowledge, understanding of others, as well as for evaluating the internal consistency of handwriting analysis.

Our identity, besides being based on a biological component, is an adaptive scheme in childhood, constantly fed by the stories we tell about ourselves and to others. According to the Enneagram model, this story revolves around a main strategy, which has its roots in childhood, giving rise to a multiplicity of automatic reactions that permeate our whole being.

The visions of the human being proposed by the Moretti graphological system and the Enneagram have a poignant convergence in the concept of the Ruling Passion, considered an all-encompassing element that influences our emotional, cognitive and behavioral paradigms. This main strategy influences our thinking and the storytelling that we make of ourselves, also in our role as graphologists. As adults, we can expand the meaning of the story we tell ourselves. Graphology and the Enneagram used in synergy are a valuable tool to help us do this.
Alessandra Millevolte
Resilience in Handwriting, Recognizing the Soft Skills in Work and Life

John Beck
Counter-dominants in Handwriting: A Way to Extract Valuable Information from Handwriting

Marie Ann Nauer
Pophal Reloaded: Handwriting as Brainwriting in Light of Recent Research in Neuroscience, Psychology, and Graphology
Alessandra Millevolte joined us from Italy where she is a veteran graphologist, working mainly in personnel selection, vocational guidance and forensic expertise. She is also an expert in vocational training and personal development. Alessandra taught graphology for many years at Urbino University and LUMSA University in Rome. She is a former President of the Italian Graphological Association (AGI) and remains a member of its Technical and Scientific Committee. Alessandra has degrees in sociology and graphological techniques from Urbino University and has studied under Father L. Torbidoni, Moretti’s most well-known pupil. She has had a long-term collaboration with the Moretti Institute, representing the Morettian School at national and international conferences. Her publications include, among others, the book La Scrittura and with Enza De Petrillo authored The Application of the G. Moretti Graphological System for English speaking graphologists.

In the turbulence of our days, people are increasingly exposed to sudden and often traumatic changes. Resilience becomes more and more a “competence” necessary to deal effectively with crises in the professional sphere and in private life. Many elements constitute resilience: this presentation was aimed at describing them and researching their indexes in handwriting. It becomes evident when working with counter-dominants in handwriting that these provide the road-map into a deeper understanding of the writer than would otherwise be possible. These insights come as a result of understanding the apparent conflicts seen in writing.

There are a number of examples of counter-dominants we can consider, several of which are common and important to recognize.
The components of resilience are autonomy, self-esteem, self-efficacy and self-confidence, flexibility, ability to set positive relationships, self-awareness, ability to manage emotions, assertiveness, ability to problem solve, goal orientation, capacity to design and achieve, learning from lived experiences, evolving. Obstacles to resistance are excessive anxiety, passiveness, low self-esteem and isolation.

**Autonomy:** Free from dependence on others; independent in work, knowing how to solve problems, be organized and competent; having a critical sense; reaching self-fulfillment, developing one’s potential through realistic perception of skills.

**Self-esteem:** A sense of self-efficacy, knowing what you are capable of; the ability to correctly evaluate one’s limits and strengths; the ability to intervene actively and positively.

**Flexibility:** Openness of mind; adaptability; lack of attachment to one’s ideas.

**Ability to Set Positive Relations:** Able to actively listen and confront constructively; can communicate assertively; being with others for mutual pleasure; being aware of one’s emotions and knowing how to interact with others to achieve a common goal.

**Self-awareness:** Inner clarity and knowing one’s goals; ability to reflect and internalize; having critical consciousness; self-criticism and evaluation of one’s own limits and strengths; self-presence; ability not to be overwhelmed.

**Managing Emotions:** Self-control; reflexivity; listening to your emotions; observing your behavior.

**Assertiveness:** Ability to express one’s needs, ideas and desires in a frank and direct way, without being aggressive, without prevaricating; being aware of the right to be respected and accepted.

**Ability to Problem Solve:** Facing problems without anxiety, bringing into play analytical skills, reasoning, flexibility and creativity in identifying new solutions.

**Goal Orientation:** Ability to set clear objectives, engaging with energy and determination even when it isn’t easy.

**Capacity to Design and Achieve:** Having a vision, a goal which is attainable and concrete, organizing and achieving it in a targeted way; planning a bridge between one’s skills and goals.

**Learning from Lived Experiences, Evolving:** Ability to notice small changes to build knowledge and new possibilities; ability to evaluate errors as starting points for improvement, without being overwhelmed by a sense of inadequacy or failure.

Individual handwriting elements were described for each of these personality categories. There are, however, a number of overlapping handwriting characteristics that are associated with many of the personality qualities described above, and those that are typically absent in resilient handwritings.
Frequent Handwriting Elements Reflected in Resiliency

- Good organization, Clarity
- Differentiated pressure, Well channeled energy
- Personalized letter forms
- Control that does not block expressiveness
- Fluency, Suppleness (easy, not labored writing)
- Homogeneity
- Medium-high degree of connectedness in a fluent rhythm
- Stable baseline
- Balanced proportions
- Sober writing (basic letter forms lacking additional strokes)
- Balanced triple width spacing (between letter breadth, space between letters and between words)
- Balance between curves and angles

Handwriting Elements Absent in Resiliency

- Absence of excessive control
- Absence of rigidity
- Absence of signs of impulsiveness, impatience, anxiety and worry
- Absence of signs of insecurity
- Absence of signs of impressionability (sudden marks in letter turns)
- Absence of signs of excessive emotionality
- Absence of indecisiveness (not meticulous, not wavering, not hesitant)
- Absence of regressive movements (i.e. whorls or rolled writing)
Counter-dominants refer to dominant features in handwriting that seem to oppose one another, that appear to be in conflict with one another. For example, a warm garland connection showing sociability and kindness seen in the same writing as a marked left slant indicating a need to keep a distance from others and to maintain personal privacy. What is one to make of these often opposing dominant features?

C. G. Jung said that he had a high respect for the presence of a neurosis in any patient (a neurosis being a point of conflict within a person, where somehow the person is at war with themselves) because only where conflict exists is there the possibility for change and a new developing order. Changes, he said, do not emerge from static situations in our lives. Life is made up of simultaneous open contradictions that add up to one single experience. Contradictory voices are heard within us for the whole of our lives.

Opposing elements in writing can highlight contradictions in the same manner as Jung saw inner conflict, similar to how musicians view opposing themes being present simultaneously in every piece of music they play. At the heart of the counter-dominant, there exists a conflict of some kind that affects the writer. Counter-dominants are graphological gold-dust when it comes to making an analysis.

The unconscious of the patient contains some means by which this conflict could be resolved. Change cannot come from static or fixed psychic attitudes. Buried in the heart of every human conflict is to be found the means of solving it.

It becomes evident when working with counter-dominants in handwriting that these provide the road-map into a deeper understanding of the writer than would otherwise be possible. These insights come as a result of understanding the apparent conflicts seen in writing.

There are a number of examples of counter-dominants we can consider, several of which are common and important to recognize.

**Examples of Counter-dominants**

1) **Large absolute size of writing, together with a small middle zone** (Fig. 1)

The large absolute size of the writing denotes the writer’s need to do things on a fairly large scale, to attract attention and to be noticed. However, this is opposed by the small middle zone indicating less need for social interaction.
The writer tends to attract attention but back-pedals as soon as others wish to bond with him. There is a desire to have a high profile but minimal need to relate on a social level. The large writing shows an emphasis on achievement, but the writer is limited by lack of self-confidence to achieve these goals.

2) **Large absolute size seen together with a marked left slant** (Fig. 2)
Here the large absolute size, attracting attention, is opposed by the marked left slant indicating a need to maintain privacy, to prioritise internal thoughts rather than the outside world.

3) **Large size in writing, combined with very light pressure** (Fig. 3)
Pressure in handwriting has everything to do with the amount of energy nature has blessed us with. In the case of firm, strong pressure it would seem we are endowed with plenty of drive, but in the case of very light pressure it usually means that the writer is not one gifted with boundless physical drives.

People with very light pressure usually learn very early on to pace themselves when it comes to the expenditure of energy. When this is combined with large writing, denoting emphasis on ambition, then a lack of drive and energy can be a considerable drawback. The writer often lacks the energy to fulfil his ambition and complete all that he wishes.
4) **Middle zone dominant writing, combined with a left slant** (Fig. 4)

This counter-dominant is particularly common in the handwritings of women in their teens up to the end of their thirties. The middle zone has a multitude of psychological meanings, but in the main, it is the zone that tells us a lot about social interaction. That is why the forms of connection, which are essentially in the middle zone, reveal so much as to how a person relates to another.

A middle zone dominant writing tells us that the writer’s emphasis is on social interaction, of an emotional nature. But this is contradicted by a left slant, which shows that the writer needs to maintain distance between him or herself and other people. The writer has a strong social need to relate at a personal level but distrusts too intimate contact in impersonal friendships.

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**Figure 3**

Her curtains were the first lace
and when the night winds blow,
I saw it drawn upon her face
and other places too.

**Figure 4**

Spécifique, je voyais cet individu
pleins d’énergie. Moi aussi, je
décida de ne laisser.
Voulant comment se connaître mon
amant, pour le bien.
5) **Narrowness between downstrokes in combination with a right slant** (Fig. 5)
The contrasting pattern here is an emphasis on the vertical movement of the writing which often gives rise to narrow letters, most often noticed in the middle zone. This is associated with social introversion. There is often a good deal of anxiety hidden behind this pattern, and those that have marked narrowness in their writings are often bedevilled by worry all of their lives.

An opposite indication in the same writing is the right slant, which seeks to make contact with others, to establish relationships in response to an unconscious fear of being alone.

Desire to establish firm bonds with others is curtailed by anxiety over the prospect of involvement. Friendships are selective.

6) **Heavy pressure in writing, combined with a dominant garland connection** (Fig. 6)
Heavy writing pressure denotes powerful drives, strong masculine instincts, need for direct no-nonsense action, and a desire to be competitive. The soft-hearted garland denotes a more passive, feminine attitude, wanting nothing more than to avoid conflict, to be everyone’s friend, and to be disarming. The writer with this counter-dominant has a firm, aggressive mode of behaving set against the background of kindness and a distaste for causing conflict with others.
7) **Right slant seen together with a wide spacing between words and lines** (Fig. 7)  
There are two very contrasting indications in this writing. The right slant betokens a need to bridge the gap between ourselves and others, often of an emotional nature. Wide spacing between words and lines, however, is associated with a need to keep a distance between ourselves and others, and manifests itself often by a need to retreat physically to a quiet world. The desire to relate with others is matched by an equally powerful desire to remain isolated.

![Figure 7](image)

8) **Right slant, but strong leftward tending movements within letter parts** (Fig. 8)  
*Left slant, but strong rightward tending movements within letter parts.*  
Introversion and extroversion are not merely determined by looking at the writing slant. They also depend on the pattern of movements within the letter parts themselves, and for this we refer to the copy book template from which the writer first learns to write. If we note that the writer is adopting more leftward or more rightward movements in the letter parts than are prescribed in his or her earlier copy book, then this is significant.

When a writing shows dominant rightward slant, together with excessive left movements, it can be interpreted as being interested in relationships in an extroverted way, but for self-gain. As for its opposite, a writing with a left slant, with rightward tending movements in all three zones, it can be interpreted as an introverted individual often overcompensating for a level of social reticence and reserve.

![Figure 8](image)
9) **Right slant in writing, together with distinct right margin avoidance as a dominant feature** (Fig. 9)

This writing shows a marked right slant, yet the writer's unconscious keeps him or her from reaching the right side of the paper. The counter-dominant here is that the right slant reflects a wish to make contact with others, whereas avoiding the right side indicates avoidance of completing activity and goal achievement. It implies inhibition and fear of challenges in the face of a personality that needs these challenges.

![Figure 9](image)

10) **Marked differences between the text and the signature** (Fig. 10)

When interpreting the differences between the text of the writing and the signature, the signature constitutes what is known as the Persona, the image that we wish to portray to the world. This image is often what we would like to be rather than what we actually are and may be contradicted by what is revealed in the text.

Signatures that are larger than the text writing above them, have a different slant or form of connection, or a different pattern of pressure than the text, are counter-dominants. Other examples are garlands in the text with a signature written entirely in angles, legible text and an illegible signature, or a signature showing bold and aggressive strokes with the text showing inhibition and hesitancy.

![Figure 10](image)
11) Writing showing firm pressure, mild angularity, large size and a fairly good speed, together with poor baseline and poor rhythm (Fig. 11, female, age 30)
This writing shows seemingly good characteristics – firm pressure indicating a good degree of energy, angularity to see a task through by overcoming obstacles, large size showing a degree of ambition, and speed showing spontaneity of action. But the rhythm is poor, or jerky, with misdirected strokes that give a chaotic account of the writing trail. There is fluctuating pressure and breaks in the continuity. The writer has difficulty writing fluently.

12) The presence of angle connection with thread connection in the same writing. (Fig. 12)
Angle and thread connections go poorly together, and indicate a disturbed state within the writer, depending on what is indicated by the rest of the writing. These counter-dominant features indicate ambivalence. They are diametrically opposed in the psychological sense. The angle betokens a combative, critical attitude of mind, where standing one’s ground in the face of opposition is the norm. The thread can be seen as a polar opposite of the angle, in the sense that it cleverly evades stressful situations by quietly fleeing from them and finding ways to escape discomfort.

Thread writers frequently use displays of emotion as a means of obfuscation. The desire to do one thing, versus the desire to do its opposite causes stress, which needs to be avoided as it will have a detrimental effect on desired goals.
13) **Large capital letters, together with a large writing, together with a small or very small middle zone** (Fig. 13)

This counter-dominant has disproportionately large capital letters throughout the text, but the middle zone writing is not in keeping with size of the capitals. So a large capital letter could indicate that the writer presents a high profile or possibly loud, theatrical greeting upon first meeting someone. This is the Persona or the image we like to portray to make an impression on others. Large capital letters in a text are linked to Persona.

But the real indicator of social interaction in graphology is the middle zone, and if this is very small it stands in contradiction to the impression made by the bold, large capital letter, which aims to draw people in. As we know, the smaller the middle zone, the less the writer’s need for social or emotional contact, and these two together in the same writing, presents us with a clear counter-dominant. So in terms of our interpretation, the tendency you have to present yourself with a larger than life profile when first meeting people, is often an overcompensation for an inner lack of self-confidence, and this needs to be addressed.

![Figure 13](image)

**Figure 13**

14) **Middle zone dominant writing, set amidst a pattern of marked wide spacing between words and between lines** (Fig. 14)

A dominant middle zone handwriting tells us that the writer belongs to the Jungian Feeling type, either extroversive or introversive. The emotions can be held back and even repressed in the introverted Feeling type, but they exist nonetheless. What do we make of an all middle zone writing set against the graphic background of wide spaces between words and lines? On one hand the writing shows a need to relate or reject in a manner driven by the writer’s feelings, and on the other it shows someone who stands back from too close an emotional contact with people. The writer feels drawn toward making relationships, but doubts and fears of being hurt may cause him or her to stand back from being fully involved.
15) When is a counter-dominant not a counter-dominant? (Fig. 15)
The answer is a near 50/50 mixture of garland versus an angle connections in the same writing. The garland expresses, amongst many other things, an innate desire to avoid conflict. Garland writers are usually very good at smoothing over trouble between people by being nice.

Angle writers find their motivation in challenging and overcoming obstacles, often in a very direct manner. The angle writer is often imbued with a sense of mission, or something they must do or achieve. Anyone or anything that stands in their way becomes a source of irritation. If the angles in the writing also have pressure, then they can easily be aggressive and headstrong.

The writer with a 50/50 mixture of garland and angle connections is sweetness and light at one time, and awkward at another, often delivering you a nice friendly account of themselves, followed by a swift verbal kick when you least expect it. In the workplace they alternate between soft sell and hard sell, and strangely enough it tends to work quite well.
Conclusion
Returning to Jung’s view of internal conflict or neurosis, he stated it is only with the tension existing between two opposites within us that the birth of a new psychic order can come about. For graphologists, it is often within the conflicts shown in the counter-dominants that the kernel of a new psychic order can be found. Once found, the graphologist is able to offer positive suggestions. Hidden in counter-dominants we find a rich seam of extraordinary information.

As Jung said, “Deep in the heart of a serious personal conflict in a person lies the solution to their problem.” Counter-dominants can guide graphologists as to the direction and shape of the whole analysis, rather like a great composer indicating the key in which the symphony is to be played.
Marie Anne Nauer has worked for over thirty years in personality development, psychodiagnostics, graphology, handwriting expertise and art signature authentication. A graduate of the University of Zurich, she completed her doctoral thesis in graphology. She also holds a certificate in PEP, one of the new bifocal-multisensory techniques for energy and stress management.

She is president of the Swiss Graphological Society SGG/SSG, director of the Institute for Handwriting Sciences IHS as well as head of the Group of Experts for Handwriting Expertise and Comparison of the SGG. She holds a certificate and follows continuing education of the Swiss Board School run by the University of St. Gallen.

Mare Anne is the head of the new Academy of Handwriting Analysis of the HIS in Zurich; in addition, she is a postgraduate lecturer for graphology in international courses in several languages and a honorary professor for Graphology at the Universitat Autònoma Barcelona. She has authored a considerable number of research studies in graphology and handwriting psychology. She was the winner of the first prize in both the 1st and the 2nd contest of the Renna Nezos prize for graphological research in 2007 and 2010.

Recent research studies imply a possible improvement of the old theory of the physician and graphologist Rudolf Pophal, based on the neuroscience of that period. During recent decades, more and more his theory has been rejected and even ruled out by many modern graphologists. Marie Anne presented the new PSI – Psychic System’s Interaction - Model established by Julius Kuhl from Germany, based on recent studies in neuroscience, neurophysiology, and psychology, conceived by the author as the “Quadrifocal Brain.” This furnishes a very handy model to renew the theory of Pophal, still quite useful, well known and practiced by many European graphologists since 1940.

Dr. Naurer explained with handwriting examples how to better understand the important role and modern concept of tension in handwriting, the dynamic between impulse and control (Klages), and the four brain areas according to Pophal. She also discussed a possible implementation of the new PSI model in handwriting analysis and its impact on the daily work of the practitioner.

Her organization’s website is: https://www.ihs-sgg.ch
Courses/presentations: https://www.ihs-sgg.ch/education
Marie Anne used the following diagrams to explain the PSI model.

**Model of the Brain**

- **Younger areas (front)**
  - Conscious Control (cortical)
  - Pure Inhibition (striatal)

- **Older areas (back)**
  - Natural Regulation (sub-cortical)
  - Pure Impulse (pallidal)

**The Psychic Interaction System PSI (Kuhl)**

- **Highly Intelligent / Inherent Systems: Cortex**
  - Rational thinking: Goal-oriented attention
  - Intuitive, parallel thinking: Free-floating attention

- **Conscious Processes**
  - Problem focus: Negative affects

- **Unconscious Processes**
  - Action impulse: Positive affects

**Affectively Controlled “Old” Systems**

**Personality Diagram**

- Individuality, maturity
- Stress tolerance (qualitative)
- Sensibility and sincerity
- Optimism
- Strength of purpose
- Team work
- Capacity to negotiate
- Forcefulness
- Capacity for conflict solving
- Representation
- Sense of suited distance in contact
- Agility of adaptation

- Analytic-theoretic thinking
- Holistic thinking
- Versatility in combining
- Strategic thinking
- Capacity of judging
- Creativity and innovation
- Practical-pragmatic progression
- Purposefulness
- Energy
- Exact performance
- Stress tolerance (quantitative)
Alessandra Millevolte
Handwriting and Assessment of Compatibility in the Work Team

Marie Ann Nauer
Functional Job-Profiles and their Manifestation in Handwriting

Angelika Burns
Conflict Moderation
What Help Does Graphology Offer?
Why Is This Topic Important?
What Do Solution Strategies Look Like?
Alessandra Millevolte is a veteran graphologist of 35 years, working mainly in personnel selection, vocational guidance and forensic expertise. She is an expert in vocational training and personal development. Alessandra taught graphology for many years at Urbino University and LUMSA University in Rome. She is a former President of the Italian Graphological Association (AGI) and remains a member of its Technical and Scientific Committee. Alessandra has degrees in sociology and graphological techniques from Urbino University and has studied under Father L. Torbidoni, Moretti’s most well-known pupil. She has had a long-term collaboration with the Moretti Institute, representing the Morettian School at national and international conferences.

Her publications include, among others, the book La Scrittura and with Enza De Petrillo authored The Application of the G. Moretti Graphological System for English speaking graphologists.

Know-how and technical competencies are not enough to express suitability for a job. Much depends on the climate that is established with colleagues, the style of leadership, and how the person is compatible with other members of the team. Identifying the elements of attraction and conflict from the comparison of handwritings of a candidate with future bosses or colleagues provides clues that increase the possibility of success in the selection of that candidate. Alessandra Millevolte’s presentation addressed how handwriting analysis can inform companies about applicants’ compatibility and suitability for positions being filled.

A work team’s life involves what we can see, the content, or the task of the position, such as actions, behaviors, interactions and achievements. It also involves what we can’t see, the emotional aspects of the job, such as perceptions, expectations, thoughts and feelings.

She described a number of roles which are played out in the team.

These roles are further grouped into four categories.

- **Work control** addressed by the Methodologist and the Negotiator.
- **Quality control** addressed by the Creative and the Innovator.
- **Monitoring of the result** addressed by the Conservator and the Realizer.
- **Monitoring of relations** addressed by the Communicator and the Facilitator.

An applicant is assessed for compatibility with the boss and colleagues. The individual characteristics related to the type of work, team attitude, characteristics of other members of the team, and the relationship with the team leader are all considered in the assessment.

Individual characteristics include flexibility, interpersonal skills, self-awareness, self-esteem, emotional management, autonomy, assertiveness, and recognition of others.


GROUP 1

- **Conservator** builds the memory of the group.

- **Realizer** guarantees results.

- **Methodologist** defines logical and orderly paths and organization of the work.

- **Negotiator** oversees participation, integrating points of view for decision making.
GROUP 2

- **Communicator** listens and summarizes the understanding of all points of view.

  Non credo di essere tecnicamente migliore degli altri neolovearti. Ingegneri e clinici indù una presa di potere rappresentare una...

- **Facilitator** attentive to everyone’s needs and the quality of relationships.

  La e condizionata dal divieto del vizio, costituire il proprio essere a favore dello... e attenzione del medesimo altrui.

- **Innovator** proposes tools and methodologies.

  Le date che ti ho inviato per far o momento sono le uniche separate dalle organizzazioni I.G. (ex I.G.)

- **Creative** researches new approaches for new solutions.

  Qui prende via il...
Handwriting characteristics associated with:

Flexibility
- Balance between curved and angular elements of writing
- Space between letters
- Absence of rigidity or excessive control
- Letters concaved to the right
- Graphic fluency

Ability to develop positive relationships
- Balance between curved and angular elements
- Fluidity
- Controlled writing gestures without inhibiting expressiveness or individuality
- Differentiated pressure but not excessively thick or light.
- Slight rightward slant
- Absence of rigidity or impulsiveness
- Flexible
- Sober writing
- Absence of signs of impressionability, for instance, sudden marks in letter turnings

Self Esteem
- Medium or medium-high size of letters
- Good fluidity without sign of insecurity or worry
- Homogeneity
- Straight extensions of letters
- Balanced proportions
- Small basic letter forms without any additional strokes
- Balanced width among letter breadth (ovals), and spacing between letters and words
Managing Emotions

- Not rigid self-control
- Balanced width among letter breadth (ovals), and spacing between letters and words
- Absence of signs of impressionability (sudden marks in turnings), impatience, anxiety
- Well channeled basic energy
- Easy, graphic fluency

Autonomy

- Well organized
- Good pressure, differentiated between downstrokes (thicker) and upstrokes (lighter)
- Individualization
- Absence of aesthetic concern and excessive control
- Fluency
- Absence of difficulties indicated by labored, spasmodic or contorted writing

Assertiveness (Ability to express ones needs and ideas in a frank, direct way)

- Steady, firm writing
- Good basic energy, well differentiated and channeled
- Easy and fluent
- Clear
- Self-controlled
- Absence of indices of insecurity, impulsivity, aggression, anxiety
- Absence of excessive emotionality (sudden marks in letter turnings)
Graphological characteristics of people predisposed to teamwork

- Curve/angle balance
- Well channeled, differentiated pressure.
- Upright to slightly rightward slant
- Balanced extensions

- Medium letter size of 2-3 mm.
- Clear and fluent
- Medium to large letter breadth, balanced with space between words

Graphic characteristics to avoid for teamwork

- Too angular
- Too strong or thick pressure
- Leftward slant or excessive rightward slant
- Excessive signs of firmness
- Too large or too small letter size
- Signs or rigidity and worry

- Unclear letters, disorderly
- Too much space between words or unbalanced letter breadth
- Rhythm too slow or too fast
- Signs of impulsiveness and lack of reflection

Factors related to the compatibility of people in teams

- Characteristics of intelligence
- Quality of the perception process
- Intellectual approach to problems
- Personal rhythm is carrying out activities
- Level of precision and clarity
- Ability to understand and support others

- Level of sensitivity and reactivity
- Level of spontaneity and socialization
- Level of adaptability
- Level of autonomy, reliability and stability
The main handwriting signs of compatibility

- Rhythm – energy distribution, reaction time, tempo
- Pressure – level of vitality and receptivity, sensitiveness, reactivity, intensity
- Curve/angle balance – helpfulness, understanding, tolerance, adaptability, introversion/extraversion
- Triple width (letter breadth, space between letters and words) – level of balance in understanding, judgement, reasoning and criticism, level of open-mindedness
- Letter size – depth of vision
- Accuracy and aesthetics – level of spontaneity and socialization, level of autonomy, concern for appearances, precision

Individual communication needs

- Rhythm, timing
- Level of accuracy and details
- Analysis and synthesis
- Clarity
- Level of abstraction and concreteness
- Tactfulness and directness

Alessandra ended her presentation with examples of handwriting of teams and how they worked together.
Marie Anne Nauer, a graduate of the University of Zurich, specializes in Freudian psychoanalysis and handwriting psychology. She has her own practice in psychoanalysis, psychotherapy, psychodiagnostics, and graphology, as well as leadership consulting, conflict management, and coaching. She is President of the Swiss Graphological Society SGG, head of the Section of Handwriting Expertise of the SGG and Director of the Institute for Handwriting Sciences IHS.

Her scientific papers and publications include her work on psychoanalytical diagnostics in practical application and validation of handwriting psychology. She is the head of the new Academy of Handwriting Analysis of the HIS in Zurich; in addition, she is a postgraduate lecturer for graphology in international courses in several languages. Marie Anne has received the Renna Nezos Prize for Psychological Research in 2007 and 2010. She has three books published: Handwriting Research, Validation & Quality, co-edited with Yury Chernov (2018); Who are YOU? Personal Identity in the Mirror of the Handwriting (2013), and co-edited with Debora Horst (2019): Graphologische Gutachten in Theorie und Praxis aus arbeitsrechtlicher Sicht. (Graphological Reports in Theory and Practice from an employment law perspective.)

Marie Anne described six different functional job and personality profiles and their specific characteristics in handwriting. They are based on a dynamic model of four psychic systems and their interaction, which is the quadrifocal brain model. She explained how we can find functional dominance in one or two of the systems.

Marie Anne emphasized the importance of tension in handwriting, the dynamic between impulse and control (Klages), the four brain areas according to Pophal, and the PSI-Theory (Kuhl) of the four interacting brain systems.
Angelika Burns is a business consultant and professional Swiss graphologist with extensive experience. She assesses candidates for middle and upper management using psychometric tests, performance tests, case studies, role plays and interviews. She then compares those findings with results from handwriting analysis. Angelika received her doctorate in graphology from Basel University and has written a number of publications on graphology. She has been the President of and committee member for two Swiss graphological societies.

**Conflict Moderation: What Help Does Graphology Offer? Why is this topic important? What do solution strategies look like?**

**Introduction**

Conflicts are as much a part of our lives as the daily bread. It starts in the sandbox, in the children’s room and in the kindergarten and reaches far up to the floors of politicians or company bosses. In between, there are countless other situations which are marked by conflicts and which would take too much time if I wanted to list them all. Literature about conflicts is also extensive but – in view of its vastness – is not at the center of our considerations. There is one exception: Alexander Redlich’s book on conflict moderation. Just a few words concerning Redlich: At the first publication of his book, he was a lecturer in psychology at Hamburg University. Meanwhile he is retired but is still active at the Centre of Peacebuilding at the same University dealing with questions of successful communication, cooperation and conflict management. The great merit of Redlich’s book lies in the fact that theory and practical procedures are balanced and become a kind of guidebook for experienced moderators. He developed a model of conflict moderation taking into account approved concepts of conflict resolution as well as interviews with numerous practitioners. His model has been tested by many professionals who have used it in role plays in the context of many complex conflict situations.

Conflicts are commonplace, cost an enormous amount of energy, create suffering and injustice. But conflicts are also triggers for many changes and improvements. Conflicts thus have a destructive but also a constructive side.

What happens in a conflict? It sounds simple: conflicting views, interests, methods and values collide and create situations that complicate cooperation or, in the worst case, divide people.

What are the roots of conflicts? For various reasons each person perceives the world differently, each person has a different value pattern creating different interests. Finally we all have different dispositions and therefore different abilities. No wonder that things quickly become difficult as soon as people meet. Often there is no evil intent when two, three or more people simply do not find a common denominator. If each person could go his own way there would be no problem, but the majority of us are in some way part of a social and interactive group or entity: e.g. the family, school classes, working groups/teams, management committees of companies, governments or government coalitions.
The nature of the dynamics of these social units determines how much energy it takes, at all levels of our society, to follow a destructive or constructive path. As conflicts are so omnipresent, it is worth taking a closer look at the structure and course of conflicts. Perhaps then it will quickly become clear what possibilities a moderator has and where his limits lie. On a more modest level, we can all slip into the role of a moderator provided we have a certain basis of knowledge. The world cannot afford as many moderators as there are conflicts. Every psychologically interested person among us should understand certain rules and be able to apply them if necessary. However, more complex cases should be left to experienced professionals as conflict moderation is like a guided tour through difficult terrain. In a lot of scenarios, it is solid experience alone that helps – if at all – to overcome immense hurdles waiting for people trapped in conflicts.

Graphologists have the additional capability of deriving clues from the handwriting that allow rapid insight into the personality structure of people involved in conflicts. At the same time, graphological knowledge fairly soon allows us to identify boundaries that emerge in the search for conflict reducing solutions.

The program consists of:

1. Illustration and Model of a Classical Conflict Situation: A Way through “Inhospitable Terrain” (Figure 1 on next page.)
2. What Happens at Each Section? What is the Role of the Moderator?
   • “Desert of Facades”
   • “Mire/swamp of Aimlessness”
   • “Jungle of Arguments”
3. Personality Structures and their Role in Conflicts
   • Handwriting of Persons with Little Emotional Expression in the “Desert of Facades”
   • Handwriting of Persons with High Emotionality in the “Mire of Aimlessness”
   • Handwriting of persons with claims for power, ego orientation and striving for recognition in addition to distinctive emotionality
4. Will identifying and selecting concrete conflict topics automatically lead to easing tensions and de-escalation?
   • Balanced People - Beacons of Hope in Conflicts - and their Handwriting
   • “Discussion Topics” and “Points of View” in the “Jungle of Arguments”
   • Chose Negotiation or Fail in the “Mountains of Stubbornness”

2. What Happens at Each Section? What is the Role of the Moderator?
This section provides a chronological description of the model illustration of figure 1. We look at each section or step of a classical conflict situation and the role of the moderator. However, we stay on the surface and simply point out what happens at each circle. We show what the moderator should do if he wants to get things under control without entering into the depth of all moderation techniques and measures possible. We will start to create a link between some of the sections of our illustration and handwritings.
Figure 1

Illustration and Model of a Classical Conflict Situation: A Way through “Inhospitable Terrain”
Terminology is from Alexander Redlich’s book, Conflik Moderation. See note 1 at end.
But now let us begin with the first round circle on the bottom left of figure 1.

2.1. A “Desert of Facades”
Conflicts have different faces. But often they start with silence. It is the art of every good boss, team leader, teacher, husband or wife to perceive this silence in time and to interpret it correctly. The people involved hide their feelings, there is little expression of mood, and there are no relationship signals. There may be a lot of talk, but not much emotion. There is also silence about feelings that describe interpersonal contact. Much remains unspoken.

2.1.1. First Task of the Moderator
• To get the people involved in order to allow contact, to talk about feelings and perceptions

However, should he succeed, the conflicting parties will quickly end up in the....

2.2. “Mire/swamp of Aimlessness”
In the “Mire of Aimlessness” (first circle, bottom right of fig 1.) there is generally a bad mood. Points of conflict are picked out at random, discarded again, or contradicted by others. Various dangers lurk in every corner: The conflicting parties quarrel about not exactly defined topics or rationalize, i.e. speak about pretended topics instead of the actual sources of conflict. Also, endless discussions are likely to be accompanied by accusations that go round in circles, or come up with new issues that often have no obvious connection.

2.2.1. Second Task for the Moderator
• Agree on discussion topics; clarify with the conflicting parties exactly what will be talked about (first oval in the middle of fig 1.)

2.2.2. Third Task for the Moderator
Clarification of points of view (second oval in the middle of fig 1.)
However, this mission is easier formulated than executed, because it leads straight to the......

2.3. “Jungle of Arguments”
In the “Jungle of Arguments” (circle on the right side in the centre of fig.1) the points of view have to be clarified: However, there are people that do not allow others to speak. One argument follows the other. Without having listened properly, the opponent then hooks in and does the same. The moderator has to be extremely vigilant. Behind the open remarks, he must not overlook those that are subtle and hidden, but very meaningful. There may be depreciating eye movements or rude interruptions of the opponent which prevent the other party from speaking. As the title of this circle announces, the people involved in the conflict move within a “Jungle of Arguments” with messages that hurt, insult and humiliate. Pure emotions! The moderator must try and find a way back to a factual level after the conflicting parties have unloaded their emotions in a chaotic and undifferentiated fashion.

Let’s look at the fourth and fifth task of the moderator that allows the “Jungle of
Arguments” to become more transparent and to find potential ways out of it.

2.3.1. Fourth Task for the Moderator trapped in the “Jungle of Arguments”

- Announce basic rules of communication: Listening, letting others finish their sentences
- Possibly define the length of the talking time in the case that normal limits are exceeded
- In many cases it is advisable to separate the conflicting parties spatially and – in a first round – listen to them individually

2.3.2. Fifth Task for the Moderator still within the “Jungle of Arguments”

- Help to open up, to clarify, to get to the bottom of quarrels….
- Who wants what? On the factual level? On the interpersonal level?
- Who means what? In his body language, in his words? What hidden messages can be heard?

The next logical step would be to take decisive measures and to ask…..

- What should be done?
- Who will take on which task?

The last two questions seem to suggest easy answers. However, before the moderator takes measures together with the conflicting parties, the above questions such as “who wants what, who means what etc.” ….. must be thoroughly clarified. You should not make the mistake of giving strong personalities too quickly a platform that allows them to overrun weaker persons with their arguments, to stall the discussion, to prematurely move on to the decision-making phase and implement measures.

If the moderator has the matter well under control and is dealing with people that are willing to cooperate, certain conflicts can already be defused in this phase and emotions flattened. This, however, requires…..

- An open exchange
- A fair clarification of objections
- A differentiated description of feelings and expectations

In the case of non-cooperating persons, however, there is a great chance that the differences will continue to exist, although the position of the other person is better understood or could be better understood.

The course of the moderation thus depends decisively on the personality structures that are part of the conflict. There are two basic possibilities, which can be expressed quite simply by the following question: “Are you part of the solution or part of the problem?” Or to put it another way: “Are you interested in an objective solution? Or are you mainly interested in your person and your interests?”

With solution-oriented persons involved in the conflict, there is the possibility of negotiation.
With conflicting parties, however, who are mainly concerned about personal issues such as vanity, power, dogmatism or ideologically entrenched principles, we are quickly on our way to the “Mountain of Stubbornness”.

3. Personality Structures and their Role in Conflicts
So far, we have focused on the model course of a conflict with its individual stages and the tasks of the moderator. Now, we will establish a connection to graphology at each section of the path through “inhospitable terrain” and see what handwriting reveals. With that in mind, we return to the starting point in fig. 1, i.e. to the “Desert of Facades”.

3.1. Handwriting of Persons with Little Emotional Expression in the “Desert of Facades”
Let us remember the first scenario from the conflict illustration, namely the “Desert of Facades”. Characteristic for this part is behaviour such as suppression or repression of feelings, little expression of mood and/or few relationship signals. In principle, we should take a differentiated view at this point as in this phase we encounter different motives that prevent people from expressing their feelings. In the initial part of conflicts, for various reasons, a lot of people hide anger, disappointment or the feeling of being hurt. Let us think, for example, of persons in need of harmony who do not like to talk about negative feelings, because they do not want to hurt or jeopardize interpersonal peace. Also the “macho”, who considers talking about personal feelings to be women’s gossip and thus shies away from the real problems.

It would be going too far if we were to consider all these perspectives. Therefore, we consciously narrow our field of vision and concentrate on those people who need a protective wall, who behave less expressively towards the outside and for whom it takes longer until they talk about their feelings and open themselves up to the moderator.

**For the conflict moderator, people who strongly shield their feelings due to an inner need become a great challenge.**

Let us remember the moderator’s first mission:
- to get the people involved in order to allow contact, to talk about feelings and perceptions

In psychology there is a great number of typologies summarizing features of those people who have one thing in common: difficulties in dealing with emotional expression and difficulties in talking about feelings, compensating through more or less pronounced intellectual brilliance and intellectual achievement.

A few typologies are mentioned in this context:
- The schizoid (or also schizoid-compulsive) type by Fritz Riemann (Note 2)
- Le Type “sentimental” and “secondaire” in the Caractérologie of Le Senne (Note 3)
- The introverted (or also introverted-compulsive) type of Ania Teillard (Note 4)
- The Green-Blue Type, resp. the Blue-Type in the Wheel of Insights-Discovery (one example of the many modern personality profiles)
All of these types share major graphic features that signal distance, prudence, difficult interpersonal contact, insecure handling of emotions and, in some cases, compensation on the intellectual level. Let us first look at a few examples before we summarize their graphic characteristics in a list.

**Figure 2:** Disturbed rhythm of movement and form, inhibited, disconnected/soldered/clumsily connected, pressure variations, not clearly recognizable connecting forms (threads, angles?), meager (badly formed loops), abrupt endings, retouches, tendency to illegibility due to excessive inhibition of movement, small, relatively large spacing between words and lines, rather wide right hand margin.

**Figure 3:** Inhibited, rather disconnected, slight pressure variations, small angles and garlands, meager, abrupt endings and retouches; between vertical and leaning to the left, rather large spacing between words, partially rather wide right hand margin; in spite of the smallness of the writing, it is still legible.
Figure 4: Disturbed rhythm, high degree of tension, inhibited, leftish connections, pressure variations, not clearly recognizable connecting forms, meager and abrupt endings; tendency to illegibility due to excessive inhibition of movement; small, rigid forming of letters associated with too much control, very large spacing between words and lines, partially rather wide right hand margin.

Figure 5: High degree of tension, i.e. between tense and inhibited, disconnected and grouped, certain pressure variations, small angles and small arcades, meager, abrupt endings, vertical, relatively large spacing between words.
Summary of graphic characteristics that are (partially) present in the writings just shown (Figures 2 to 5):

**With respect to movement:**
- Disturbed rhythm
- High degree of tension, i.e. between tense and inhibited
- Rather disconnected respectively soldered or in a leftish way connected, often narrow
- Pressure variations

**With respect to form:**
- Angles, arcades or undefined not clearly recognizable connecting forms
- Meager handwriting, i.e. the loops encompass less space than being taught at school
- Abrupt endings
- Retouches, repairs
- Tendency to be illegible due to excessive inhibition of movement
- Small writing
- Rigid forming of letters associated with too much control

**With respect to space:**
- Vertical or leaning to the left
- Large spacing between words and lines
- Rather wide right hand margin

Figures 6, 7 and 8 are examples of handwritings that cover some of the features mentioned above, but have greater overall evenness and discipline in terms of movement, form, and spatial treatment. They come from people who also need to be encouraged to talk about personal feelings:

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**Figure 6, age 40, female, secretary and student of graphology**

Figure 6: Between tense and inhibited, rather disconnected or hopping, unclear connecting forms, meager, abrupt endings, often illegible due to inhibition of movement, small, vertical, large spaces (lines).
Figure 7: Disturbed rhythm, between tense and inhibited, disconnected, angles, arcades, meager, abrupt endings, rigid forms, too much control, nearly vertical, relatively large spacing (words and lines).

Figure 8: Too much control, between tense and inhibited, frequently disconnected, narrow, arcades, rather meager, abrupt endings, between vertical and slightly leaning to the right.

With the following two examples (Figures 9 and 10), we are still in the realm of people who have difficulty expressing what they have personally experienced, i.e. expressing personal feelings. But at the same time, with their often extremely accentuated beginning of words and other graphic exaggerations, they form the transition to people with pronounced ego-centeredness. Although they do not spontaneously talk about personal feelings in the context of a relationship with others, they are quickly on the spot when it comes to expressing their opposition to criticism in writing or verbally.
Figure 9: High degree of tension, rather disconnected, at times soldered or occasionally well combined, arcades with covering stroke, meager and inflated, abrupt endings, retouches, rigid forming of letters associated with too much control, leaning to the left.

Figure 10: Between firm and controlled on the one hand and over-controlled and inhibited on the other; narrow arcades and angles; covering stroke, regular pressure, close to writing in furrows; firm in the down-strokes, dominance of form, relative precise i-dots, emphasis on upper-zone, in addition prolonged up and down, barred writing.

The last two examples (Figures 9 and 10) represent the transition from problematic writers in the “Desert of Facades” (reduced capacity to express emotions) to the ones that challenge the skills of the moderator in the “Mire/swamp of Aimlessness”.

The main characteristics of this phase of conflicts are thus described in 2.2: The opponents are in a bad mood. Controversial points are picked out at random, the conflicting parties quarrel about not exactly defined topics or rationalize, i.e. speak about pretended topics instead of the actual sources of conflict. Endless discussions are likely to be accompanied by accusations that go round in circles or come up...
with new issues that often have no obvious connection. The field is open to the predominance of emotions and, as a consequence, to subjective perceptions and opinions. The conflicting parties unload what annoys them. Often, outbursts of anger conceal feelings that are socially unacceptable and even difficult to admit to oneself, such as jealousy, envy, greed or competence quarrels. One accusation leads to the next, one attack or insult follows the other. Neither is the core of the conflict in sight, nor are solutions.

We mentioned before that schizoid (according to Riemann) or introverted people have to be encouraged to express their feelings, also people in need of harmony. Impulsive persons and highly expressive or openly aggressive individuals, on the other hand, quickly show emotions. They unmistakably express themselves when they do not like the behaviour of other people or when they are annoyed by situations they do not accept. The conflict moderator knows more quickly where he stands with them. However, their actions and judgments are usually so strikingly undifferentiated and subjective that the moderator’s work is heavily affected.

3.2. Handwriting of Persons with High Emotionality in the “Mire of Aimlessness”

In the “Mire/swamp of Aimlessness” the moderator ought to bring a structure with objectives and solution-oriented behaviour into the process. If the moderator was a graphologist and could quickly take a look at the writing of the people he is dealing with, then he would know which hurdles he faces when seeing

Figures 11-14:

Figure 11: Disturbed rhythm of movement, mixture of low and high tension levels, effervescent, pressure variation, prolongations up and down, prolongations shooting upwards, disturbed rhythm of form, mixture of full forms, angles, jerky movements, dented round forms, disturbed rhythm of space, insufficient spacing between words and lines, slanting to the right and to the left, grouped, thrown strokes.
Figure 12, age 55, male, senior proposition development manager (left-handed, outplacement candidate)

Figure 12: Disturbed rhythm of movement, torn between low and high tension levels, jerky and angular movements, effervescent, pressure variation, disturbed rhythm of form, irregularity with respect to width and size of letters, variation in connecting forms and other forms, order is maintained thanks to sufficient spacing between words and lines, slanting to the right, hastily disconnected.

Figure 13, age 74, male, engineer, pilot and instructor of pilot instructors

Figure 13: A mix of contraction and release provide a certain rhythm of movement, form and distribution; however, the sharp and powerful angles in the lower zone and partially in the connecting forms reveal strong impulsivity. Also the thrown strokes, full of displaced pressure and centrifugal force underline the potential for strong emotional reactions; the black felt-tip-pen softens at first sight the sharpness of the angles but at the same time points to the pronounced need for opportunities in order to dominate and demonstrate his willpower.
Figure 14: Disturbed rhythm of movement, too much release, insufficient control of movement, precipitated, pressure variation, disturbed rhythm of form, irregularity with respect to width and size of letters, suspensions, variation in connecting forms and other forms, right-slanted, combined, progressive but the total image suffers from too much inhomogeneity.

Let us do an intermediate summary: With the help of the moderator, “the Desert of Facades” is overcome. At the same time, the moderator risks encountering emotions in the second scenario from the conflict illustration, i.e. in the “Mire/swamp of Aimlessness”, which are given free space in a disorderly manner. Emotions pour out without inhibition. Real or pretended conflict topics are thrown onto the table. What is missing is the constructive, solution-oriented handling of reproaches or the attempt to separate objective opinions from subjective judgements.

The moderator has particular problems with the following five personality traits in the “Mire/swamp of Aimlessness”:

• Increased emotionality
• Increased subjectivity
• Increased ego-emphasis, claims for power, striving for prestige
• Reduced willingness to listen
• Tendency to polarize

3.3 Handwriting of persons with claims for power, ego orientation and striving for recognition in addition to distinctive emotionality (Figures 15, 16 and 17)

In the section that follows, we will consider that group of handwritings in which emotionality is joined by another aspect that aggravates the situation for the moderator. In addition to emotionality, we are dealing with the ego, its vulnerability, demands or personal interests.
Figures 15 and 16: Disturbed rhythm of movement, extended centrifugal movements, mixture of low and high tension levels, remarkable prolongations up and down, mostly the result of strong movement, prolongations shooting upwards, unstable, sinuous lines; disturbed rhythm of form, irregularities in the connecting forms and other kinds of irregular forms, pressure variation, (excessive) accentuation of initials, disintegration of forms, hardening of letters with spasms and angles, right slanted, thrown strokes, disturbed spatial image due to tangled lines, various irregularities and partially too small margins.
Figure 17: Similar description as for Figures 15 and 16, but in addition, certain order is disturbed due to tangled lines and irregular spacing between words and lines. The person is sent to an assessment as he wishes to take on more responsibility, is gifted and ambitious but does not integrate into a team.

Summary of handwriting features that are often characteristic of striking emotionality in conjunction with power claims, ego-centeredness, and striving for recognition:

- Disturbed rhythm of movement
- Extended centrifugal movements
- Mixture of low and high tension levels
- Pressure variation
- Remarkable prolongations up and down, mostly the result of strong movement (sometimes also the result of deliberate prolongations)
- Prolongations shooting upwards
- Unstable, sinous lines
- Disturbed rhythm of form, unusual/individual shapes
- Excessive rounding
- Irregularities in the connecting forms and other kind of irregular forms
- Excessive accentuation of initials and partially emphasis on final letters
- Disintegration of forms, hardening of letters with spasms and angles
- Mostly right-slanted and rather connected
- Sharp angles, especially in bottom loops ("g", "q")
- Thrown strokes, often with pressure
- Disturbed spatial image due to tangled lines, various irregularities and partially too small margins
4. Will identifying and selecting concrete conflict topics automatically lead to easing tensions and de-escalation?

Section 3 dealt with personalities and their handwritings that prove difficult in conflict moderation. In Section 4 we return to the actual process and accompany the moderator on his delicate path. The last series of handwritings leaves traces in us graphologists, which could perhaps be described as a certain inner consternation, perhaps also unrest. Let us now put ourselves in the position of the moderator and ask what he has to do. He and his clients are still in the “Mire/swamp of Aimlessness” and he partially may have to deal with psychologically unbalanced people that are characterized by subjectivity and emotionality. They attack each other verbally and turn aimlessly in circles. If the moderator succeeds in getting closer to the factual level, then his next steps look like this:

- Agree on discussion topics; clarify with the conflicting parties exactly what will be talked about (refer to 2.2.1.)
- Clarify points of view (refer to 2.2.2.)

The topics that ought to be discussed must be clearly identified and specified and the people involved are supposed to stick to an agreed line. In this phase, people with a different profile i.e. people who prove to be constructive and self-critical, and who show insight into their own mistakes may appear to the moderator like a gift from heaven. What turns these people into a gift from heaven? They bring what is needed for fair solutions:

- Objectivity, balanced emotional life
- Relatively firm self-positioning
- Willingness to listen
- Integrating behaviour
- Certain ability to take a distance to oneself, to other people and to events that touch one’s own life

4.1 Balanced People - Beacons of Hope in Conflicts and their Handwriting

Constructive and balanced people are willing to play by the rules defined by the moderator, as they are interested in solving the conflict. Their Achilles’ heel could at worst consist of accepting too quickly solutions that do not pass the test of time in order to return to harmony. In any case, they are willing to listen to the logical spread of arguments by the other party and, in return, to formulate their own view in a logically comprehensible way. Sometimes this kind of clarification is sufficient. The more emotional and egocentric the opponents are, the more difficult it becomes to have clarifying and explanatory talks. But let’s stick with those people and their writings who are solution-oriented in conflicts. Some examples:
Figure 18: Average degree of tension mixed with the next lower degree i.e. contraction balanced by release, adequate control of movement, simplified, combined and progressive, rather rhythmic irregularities, homogeneous image, orderly, clarity due to adequate spacing between words and enhanced spacing between lines.

Figure 19: Average degree of tension mixed with the next lower degree i.e. contraction balanced by release, adequate control of movement, legible, simplified, combined, rather regular and homogeneous, orderly, clarity due to aerated spacing between words and lines, some enlarged initials.
Figure 20: Average degree of tension mixed with the next higher degrees i.e. voluntary contraction tends to be higher than release, movement between control and over-control, simplified, combined and grouped, rather rhythmic irregularities, homogeneous, orderly, clarity due to aerated or even large spacing between words and lines (may need more time to express herself with respect to interpersonal issues).

Figure 21: Average degree of tension mixed with the next higher degree i.e. contraction tends to be higher than release, adequate control of movement, legible, simple, disconnected and rather homogeneous, orderly, clarity due to rather large spacing between words and lines.
Summary of common graphic features of mostly balanced writers:

- Average degree of tension (mixed with the next higher or next lower degree, depending on the writing, but with a certain consistency)
- Adequate control of movement
- Legible, simplified or simple forms
- Grouped, combined, progressively connected or disconnected (frequently in the case of technical background)
- Rather rhythmic irregularities, no excesses, homogeneous image
- Orderly, clarity due to normal or slightly enlarged spacing between words and lines

4.2. “Discussion Topics” and “Points of View” in the “Jungle of Arguments”

We have now made our way from the “Desert of Facades” to the “Mire/swamp of Aimlessness”. At this point, the moderator uses certain rules of communication to ensure that the participants at least agree on specific topics for discussion and begin to describe the respective points of view. The more the moderator deals in this phase with balanced and objective people, the better the outcome. Initially, these talks often take place in a one-on-one setting, then in group discussions. It is important that there is a balanced relationship between talking and active listening on the part of all participants, as already mentioned earlier (in 2.3.1).

But that does not put the minefields behind us yet. We have only created a basis for the actual confrontation of the arguments, which can soon become a “Jungle of Arguments”. Potentially, we are still confronted with highly emotional people who quickly become entangled in this phase. The moderator shows them how to listen actively, but mostly they can’t and won’t listen. And so arguments collide and produce other arguments. The moderator makes an effort to at least understand the logic of the individual parties - if there is one - and to understand the connections between the arguments.

He may succeed in calmly reconstructing what one person says, the other answers and what the third person means. With a moderator who holds the reins firmly in his hand and keeps a good overview, the “Jungle of Arguments“ can be cleared through his clarifying intervention, and possibly the parties manage a step forward and approach the area of solutions.

Let's take a look at the so-called “reasonable” and emotionally balanced people in the “Jungle of Arguments”. Is it easier for them to get through this area? Practice shows that even with them, more or less high obstacles stand in the way when searching for win-win solutions. Why? The fact is that basic values, interests and preferences are of decisive importance in the run-up to logical thinking processes. So it happens that rational, emotionally controlled persons present a coherent logical argumentation and this even makes sense to the opposing party. However, this argumentation may contradict the basic values and interests of the opposing party and is therefore rejected in spite of all the logic. If a wife doesn’t like hiking in the mountains together with yodel music and instead prefers to lie on the beach and listen to jazz, but the husband hates the beach and instead
loves the tranquillity of the mountains, then each of the two can make a coherent plea for the beach with jazz or the mountains with yodel music, and it still doesn’t change the feelings and experiences of the other person. Nevertheless, there is more hope with people that are open to objective arguments.

4.3. Choose Negotiation or Fail in the “Mountains of Stubbornness”

After all the difficult passages we have walked through, there are now two main possibilities: Negotiate or fail through stubbornness. Solutions can be found with or without the help of a moderator provided we are dealing with balanced people. In 4.1 we consider both: their major personality qualities and the main characteristics of their handwriting. Let us here summarize in a list those features that help the moderator to find a way to solutions. We also look at a last sample of handwriting:

- Personal maturity with balanced emotional control
- Relativizing one’s own importance, objectivity
- Sense of responsibility
- Willingness to compromise
- Ability to constructively criticize others and to accept criticism

Figure 22: Average degree of tension mixed with the next lower degree i.e. contraction balanced by release, adequate control of movement, legible, simplified, combined, grouped, rather regular and homogeneous, orderly, clarity due to aerated spacing between words and lines.

With mature people there is usually a common denominator which can be built upon, even if different interests and values are involved. Everyone that is part of the conflict must compromise in some way. A constructive path is possible if there is - from the outset - a firm intention of the people involved to be part of the solution and not part of the problem.
In more difficult cases, a strategically gifted moderator may be able to take small steps forward with a great deal of knowledge about the peculiarities, weaknesses and preferences of those involved in the conflict. There is little or no hope, however, if the following personality traits dominate, which we will sum up once again in the essential outlines:

- High emotionality
- Rigid principles
- Ego-related interests
- Claims of power
- Personal sensitivity
- Incapacity to deal with criticism
- Lack of willingness to compromise

The probability is high that people with this bundle of characteristics will remain part of the problem instead of becoming part of the solution. Their path usually leads to the “Mountains of Stubbornness” and gets stuck there.

I will end my presentation with two signatures. You may decide for yourself which of the two ends up in the “Mountain of Stubbornness” and which chooses the path of negotiation. One of the two could graphologically be described as follows: Vertical, emphasis on initials, prolonged upwards, subtle, garlands, at times unfinished or simplified, light to medium pressure. The other one: Angles with striking prolongations upwards, narrow, large, constant heavy pressure without release, broad stroke, over-connected.

Notes:

1. The major part of this conference is based on the book by Alexander Redlich, Konflikt Moderation, Windmühle GmbH, Hamburg 1997, the 7th edition of which was published in 2009 as a paperback with numerous case studies, accompanied by an educational film on DVD. A number of terms and paraphrases used in the present conference are derived from Redlich’s book. Redlich from the Center of Peacebuilding at the University of Hamburg deals with questions of successful communication, cooperation and conflict management within and between groups - from families and flat-sharing communities to school classes, professional work teams, peer groups and political action groups. He trains professionals who are responsible for developing groups into teams, for advising executives, for facilitating group work and mediation in conflicts. The background reasoning: When spontaneous group dynamics are no longer successful, professional and at the same time participative support is needed.

2. The psychoanalyst Fritz Riemann identified four basic anxieties humans may experience in early childhood. One or two of these basic anxieties will play a formative role in our later lives and more or less obviously shape the character of a person without it becoming a pathological disorder under normal conditions. Only the interaction of many negative forces on a private and professional level may lead to a critical state of mind. Riemann’s book “Basic Forms of Anxiety” was published over 50 years ago. It is still part of psychological teaching programs today. Riemann’s fundamental questions - for which he tried to find an answer in his work with patients - are: Why do some people need a lot of closeness and others feel restricted by it and require distance? Why do some people only feel comfortable when everything is precisely regulated and does not change whilst others feel trapped and are yearning for change? Riemann concluded: There are four basic fears: (1) The first kind of anxiety is the result of early disappointments in the field of emotional relationships and causes people to keep their distance. Riemann called this the schizoid character. (2) The second anxiety is linked to experiences of being abandoned and isolated and makes people seek interpersonal closeness instead of emancipation (depressive character). (3) The third anxiety is associated with a super-ego and enhanced expectations of obedience. For the person concerned chaos and change are difficult to endure. Everything should remain as it is (compulsive character). (4) The fourth anxiety associated with a poor identification with one’s own role prevents the person from committing himself and from taking on responsibility. They thrive on changes and are associated with the hysterical character. Literature: Riemann Fritz, Anxiety: Using Depth Psychology to Find a Balance in Your Life, Reinhardt 2008 (Kindle-Edition)


Iris Hatfield

Handwriting Analysis as a Tool for Empowering Others
January 25

Iris Hatfield

Handwriting Analysis as a Tool for Empowering Others

Iris Hatfield, is president of HuVista International Inc., a full-service handwriting analysis firm for personnel selection, and founder and curator of Human Graphic Sample Library, a non-profit organization that collects samples of handwriting, drawings, and doodles for researchers. Also concerned about the consequences of poor penmanship in today’s student population, she is currently promoting the New American Cursive Penmanship Program.

In her presentation on January 25, 2020, Iris provided twelve interesting case studies to illustrate how to use your graphology to inspire and bring out the best in others. Giving permission to be who they are empowers them! She included samples of convicts, CEOs, an empty nest mom, company presidents, and different age groups from a 78 year-old to a 7 year-old beginning cursive student.

By using your graphological knowledge, you can help clients to understand their unique personality and encourage them to develop skills that will help them become productive, useful citizens. Coaching with the use of graphology is an uplifting, exciting profession.

Iris Hatfield’s in-depth experience of 50 years has given her the opportunity to support her clients, both personally and in business.

Iris Hatfield has been a professional handwriting analyst since 1969. She and her team of analysts at HuVista International prepare reports for individuals and companies, recently completing their 50,000th report. Being alarmed at the sharp decline in the ability of young people to write with fluidity, she authored the New American Cursive Penmanship Program which has now sold over a half million cursive workbooks. Her byline is “bringing out the best in people.”
Article

Claudio Garibaldi
The Psychology of the Enneagram
Applied to Graphology

Excerpt from the Introduction of a Collection of Articles
Previously Published in Enneagram Monthly
Claudio Garibaldi, is a graphology consultant and an Enneagram teacher. He received his degree as a consultant in graphology from the University of Urbino. Claudio integrates the Moretti system of graphology with a practical application of the Enneagram that can be used in many fields. He was a regular contributor to Enneagram Monthly on the Enneagram and Graphology from 2005-2007. His book, The Ruling Passion: A Meeting Point between the Enneagram and the Moretti Graphological System was published in Italian in 2016. Claudio also has a specialization in family graphology where he has collaborated with lawyers and psychologists in the mediation process. He is an expert in autobiographical techniques, which he integrates in his workshops.

Foreword

The Enneagram is a dynamic personality system that allows for a deep understanding of ones' passions, emotions and behavior. Knowledge of the Enneagram has enabled me, as a handwriting analyst, to have a fuller awareness of the dimensions of writers’ personality, allowing a better focus on core motivations that drive behavior.

In this compendium of articles published in Enneagram Monthly, Claudio Garibaldi’s expertise guides us to discovering personality through the Enneagram coupled with handwritten expression. Throughout his long career, Claudio has researched how the Enneagram is reflected in handwriting and how it can be applied. His descriptions of the ways in which the graphologist can identify Enneagram types from handwriting are clear and nuanced, enabling the analyst to grasp the essence of the writer without losing sight of his or her individuality.

Claudio approaches handwriting analysis through the Italian Moretti system of graphology. However, you do not have to know the Moretti system to apply what Claudio teaches us about combining the Enneagram with handwriting analysis. His writings give important insights to all serious graphologists as well as those who are new to handwriting analysis.

Claudio Garibaldi’s work broadens our perspective on how individuals think, feel and approach their world, and how it is expressed in the way we write.

Patricia Siegel
President, The American Society of Professional Graphologists

Introduction

This first chapter from a series of publications consists of a collection of articles published in Enneagram Monthly from 2005 to 2007. At that time, the study of the connection between the Enneagram and Graphology was a novelty, while today, perhaps thanks to these articles, it has become much more widespread.

Enneagram Monthly is an extensive journal dedicated to intelligent discourse about the Enneagram, its current applications, and future potential. Since 1995, the Enneagram Monthly is the most internationally respected and referenced focal point of enneagram development.
The graphic expression of every human being is intimately connected to his neurophysiological structure, experience and history. The Enneagram is benefiting from an international and transcultural dissemination because it describes human nature in a way that everyone can recognize him or herself, beyond belonging to a specific nationality. If it is agreed that the Enneatype permeates the existential manifestations of each of us, we can say that it will have an influence on each individual movement of spontaneous handwriting. This is the empirical basis of the connection between graphic gesture and Enneatype.

My goal for the last twenty-two years was to demonstrate this hypothesis is true. I have studied and researched about a thousand samples of handwritings belonging to subjects of different nationalities.

In addition to the theoretical elaboration, it was also necessary to verify directly the validity of what was formulated. This was done by organizing multiple workshops that I offered in several countries, such as the United States, Canada, Brazil, Hungary, Belgium and of course in Italy. It allowed me to experience the vast potential of the joint application of Enneagram and Graphology, a potential that unfolds in different sectors and in different ways. It is not just about theory. It is about self-knowledge and requires an individual's commitment to study and to work on themselves. Above all, in order to advise or teach the subject in a careful and effective way, one needs to know about him or herself.

At the beginning of my work I was mainly interested in transmitting knowledge to graphologists because, while they are very good at identifying individual traits by looking at handwriting samples, the science of graphology does not really teach us how to see the larger patterns formed by a cluster of traits. But it's really only when we can see this kind of larger pattern that it is possible to create a persona or profile based on handwriting data. As you can imagine, using the Enneagram makes this much easier. So, a graphologist who knows the Enneagram can work more efficiently and effectively.

The reverse is also true: someone who already knows the Enneagram and learns the basic principles of graphology will be able to work more effectively with the Enneagram. This is because graphology is very effective in revealing the nuances of a person’s character. Two people of the same type may share the same core motivation, but the way this motivation manifests behaviorally can vary considerably. Graphology allows us to see subtle differences that are hard to discern. It’s like using a microscope to look at type. And it does so using a methodology that has been developed and refined for centuries, especially in Europe.

Moreover, handwriting analysis is particularly effective for longitudinal studies. It allows us to monitor the personal evolution of individuals and to track changes in the effects of type at different stages in life.
My vision of how to apply Enneagram and graphology has expanded to the needs of young university students, in terms of support for the development of their transversal skills, the business sector, coaching and much more.

In the near future, it is my intention to publish a book in which the link between Enneagram and graphology will be presented in a more systematic way, with reference to temperaments, etc. In addition, I will outline possible areas of intervention.

This collection of articles aims to make available what was written and, above all, to stimulate curiosity by glimpsing the wealth, still largely unexplored, of the joint application of the analysis of movement in handwriting and the study of Enneagram psychological types.

Claudio Garibaldi
Genoa, December 2017

HANDWRITING AND ENNEATYPE

This article aims to outline the possible connections between graphological theory and the Enneagram. We will take a journey of discovery and exploration, analyzing the expressive subtleties and psychological meaning of graphological signs, trying to understand how their language can help us detect their relevance to a certain enneatype or, on the contrary, guide us to exclude others.

We will use very general categories of graphological analysis, assuming that there cannot be a specific graphological sign for each Enneatype, but rather a grouping of signs, exactly as each Enneatype is a result of a grouping of traits.

Moreover, each graphological sign, with its own basic meaning, takes on a more specific meaning if considered in its graphic context.

These articles should not be regarded as a graphology correspondence course—in Italy a degree in graphology requires a three-year course at university level—but I will give some hints in order to stimulate curiosity and new thinking. We will analyze those hints thoroughly, but they should not be considered exhaustive.

For this introduction, a theoretical analysis seems appropriate. Next, I will present and analyze some samples of handwriting, and examine the individual graphological indicators in connection with the different Enneatypes.

Goals of the Research

Before discussing more directly the various graphological signs, I will briefly describe what led me deeply and passionately to study the correlations between these two disciplines.

I think that for most people the initial encounter with and subsequent study of the Enneagram have ignited great transformations in their lives. To undertake the study of the Enneagram, seriously and with humility, brings forth changes in the way one relates to oneself, to others, and to life in general. Each of us who is interested in this symbol knows its beneficial power.
I bumped into the Enneagram by accident in a bookstore, leafing through the pages of a book in 1996. I had been studying and practicing graphology for a few years and considered it a discipline that was a source of self-knowledge and knowledge of humanity as well. The possibility of grasping the individual nuances of each and every writer I found fascinating then, and it still continues to surprise me.

In the Enneagram I found the psycho-spiritual factor I had been looking for, perhaps subconsciously, for a long time. I remember very clearly that in my consulting job I had the feeling—and this should be regarded, perhaps, as my personal limitation—that while handwriting analysis could certainly elucidate a personality quite well, it could not suggest evolutionary paths, other than the benefits of self-knowledge within the frame of personality itself. In other words, to suggest only horizontal, though interesting, paths.

I felt unable to penetrate beyond the “mechanics of the compulsion,” as we would say using Enneagram language; while I felt that I could find mechanical solutions to mechanical problems or at least describe them through the handwriting, I did not know how to help clients see this problem and also themselves from a broader perspective. I would have liked to give my clients a practical tool for some self-transcendence. In a way, I was feeling the need to develop an “existential graphology.”

In his Preface to Character and Neurosis, Claudio Naranjo—undoubtedly one of the main authorities on the subject and also a collaborator with Raymond B. Cattel, a well-known inventor of psychological tests—gave a partial answer to what I was looking for. He stated that, “Together with constituting a clinical exploration of the same domain usually investigated by personality theorists embracing the mathematical and also a psychodynamic exploration of personality traits and their interconnections… the understanding that I present here may also be called a transpersonal or spiritual view of character and neurosis or, alternatively, an existential view—inasmuch as it equates spiritual “endarkenment” with loss of being.”

Surely, even without knowing the Enneagram, contemplating a particularly rigid handwriting, which we would assume to be of an enneatype One, we could easily advise a path of integration towards enneatype Seven— that is, towards greater flexibility, joy of living, freedom to express impulses, and so on. Nevertheless, I was feeling the lack of a broader vision that would take into account the transcendent element in a way that would be easy to see rather than abstract and vague. This is what the Enneagram defines as awareness of one’s own compulsive patterns, leading to a deeper contact with Being. The Enneagram unveils this trail with extraordinary simplicity and depth at the same time.

On the other hand, handwriting analysis, even though it always implies a certain degree of subjective intuition and lies on the borderline between science and art, has developed a whole set of strict criteria of measurement; precise standards of control, and interdisciplinary exchange with psychology. It was therefore necessary to take all these elements into account in order not to fall into simplistic inaccuracy.

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In fact, “What Moretti (Girolamo Moretti, the founder of the Italian system of graphology,) was always concerned about was understanding man in his unique and unrepeatable individuality. That’s why he had unfailingly rejected all attempts to fit a person into schemes and classifications.”

As a highly esteemed professor of mine in Urbino wrote, “In recent decades a higher awareness has unfolded, an awareness of the unique and unrepeatable individuality of a person, regardless of specific factors such as learning, creativity, emotionalism, or motivation.

We can say that this is the main contribution psychology has given to mankind. Every concept of personality must include the descriptive and lasting aspects of individuality within a structure showing identifiable characteristics unique to each individual; at the same time giving the tools to compare different individuals. It is clear that this sort of reasoning has to possess enough plasticity, i.e. flexibility within continuity. Each individual must keep their integrity unaltered, neither constrained within too narrow schemes, nor nullified by rigid or overly straitened boundaries.”

Graphology has thus an idiographical approach and not a nomothetic one to personality, with the intention of capturing the specific individuality of each human being.

Approaching the study of Enneagram from my perspective as a graphologist, I had to ask myself, “is the Enneagram a mere typing of character?” and “Are all subjects belonging to the same enneatype, with the same wing, the same subtype, and a more-or-less identical level of integration or disintegration, almost alike?” The nuances are infinite and the question is not that simple, but within Enneagram theory, we cannot assume that these answers are answered.

That’s why at a certain point I decided to embark on an interdisciplinary path where the richness of the Enneagram could contribute to the theoretical development of graphology, and the particular methodology of graphology could widen and deepen the study of the specific expressions of the nine enneatypes.

After a time of intense reflection, I had an opportunity to meet Claudio Naranjo and talk about my intention to do research on the Enneagram and graphology. He was firmly convinced that graphology could be a very useful tool for individualization of enneatype, and, to demonstrate his conviction, he offered to gather nearly 400 samples of handwriting during his training programs (SAT) specifying for each sample both the enneatype and the subtype.

At that moment I felt that it was possible to start a proper research.

**Theoretical Assumptions of the Interaction Between Enneagram and Graphic Signs**

The main question is: if each enneatype refers to a deep structure of personality, can this personality structure in some way affect graphic signs?

Is it possible that the Ruling Passion and the Cognitive Fixation, which, according to...
the Enneagram, influence our whole existence, have no impact on that unique and personal expression of ourselves—our handwriting?

The goal of handwriting analysis is to describe and to define the peculiarities of each person. It is in fact impossible to find two people who have the same handwriting, just as it is impossible to find two identical people.

Essentially, writing is an expressive act that involves the whole organization of personality: innate inclinations, intellectual processes, quality of emotions, unconscious images. Handwriting is the product of a complex neurological, physiological, and psychological activity.

Is it possible that all these elements can contribute to recognizing our Enneatype, wing, level of integration or disintegration, and the nuances of each Enneatype? These are the questions to which we seek answers in our brief journey.

If the Enneagram is an archetypal map of the Ego, describing the conditioning and habits of personality, then the writing traits must be one of the behavioral expressions of the Ego itself.

Girolamo Moretti, based his theory on the concept of a “Predominant Passion.” He stated that “Psychology must distinguish among all traits, the one that is the simplest and also most complex personal trait which singles out the unique nature of the individual.”—i.e., the Predominant Passion—and he defines the individuality of a human being through the lights and shadows of this core of personality. A student of Moretti, Giovanni Luisetto, states in his Introduction to his teacher’s book *The Predominant Passion*, that: “The origin and the aim of the Predominant Passion are the preservation and the defense of personality itself.” He also writes: “What I find especially original in Moretti’s theory is the potential of characterizing in one glance the peculiarities of each human being, but comprised in universal psychological qualities.” The Predominant Passion represents the principle of unity, identification, and autonomy of a person. Therefore, the graphological concept of Predominant Passion appears quite rich and complex.

Claudio Naranjo, in *Character and Neurosis*, writes: “When we work with a specific individual we do find a specific facet of personality in the foreground amidst its universally shared structure,” and “interpretations oriented according to a perception of the ruling passion and ruling fixation are particularly important to accept and heed.”

Moreover, as he states in relation to the “awakening” quoted in Gurdjieff’s works, it is very important to take into account “that aspect of self-knowledge consisting in the discernment of one’s chief feature, i.e., a pervasive characteristic of the personality that might be understood as a center of it.”

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5 Moretti G., op. cit. p. 8
6 Moretti G., op. cit. p. 23
7 Moretti G., op. cit. p. 7
8 Naranjo C., op. cit. p. xxxii
9 Naranjo C., op. cit. p. xxxii
10 Naranjo C., op. cit. p. 12
We can therefore infer that, on an epistemological level, it is possible to find many points of intersection between these two disciplines: the Enneagram refers to the Ruling Passion, while graphology refers to the Predominant Passion. The two concepts are not exactly alike, but they complement each other, creating the groundwork for fruitful research, and for practical applications in the path of self-knowledge.

The brain has discrete, complex and highly developed sensory and motor regions. They are responsible for the production of handwriting, which is a complex psychomotor skill. The main properties of handwriting are cultural, perceptual, technical, linguistic, motor and biomechanical. In his theory of signs, Moretti reveals an awareness of those very profound neurophysiological processes. These processes lie at the heart of the relationship between that “internal language” which derives from the brain’s processing of stimuli and/or reflex responses, and its external (and therefore recordable and interpretable) counterpart. This “exterior language” of spontaneously produced handwriting, or “Movement of Spontaneous Handwriting” (MSH), forms the specific object of graphological study.

Moretti also relates the scriptor’s psychomotor activity to the graphic “sign”, a phenomenon which is at the same time crystallised and vibrant, and which by its very nature serves as a mirror of the writer’s psychological and physiological constitution.

Our personalities are the end product of the interaction of many different traits or qualities, which serve to provide us with our individuality. In the same way, handwriting is the most personal and individualised form of self-expression. It manifests itself as gestures (in motion) and physical patterns which we call graphical (or, better yet, graphological) signs.

The main task of graphology is to identify in handwriting that which distinguishes one individual from the other. In other words, Moretti was searching for what exactly it is that makes two people different from one other.

The sign is a “dynamic psychological synthesis”, which is strictly connected with all the other signs that are present in a handwriting. It is like a constellation who’s core is the Dominant sign.

Since a human being is a psychosomatic unity, each sign is a registration of the psychological and physiological structure of the writer. Each graphological sign reflects the whole personality, which includes the cognitive, emotional, volitional, operational and the somatic level.

For example, the sign which is defined LIGHT, (i.e. a script with light pressure throughout) indicates:
• At the **COGNITIVE LEVEL**: a subtle, acute mind, fine discrimination; the individual is able to see shades of meaning.

• At the **EMOTIONAL LEVEL**: keen sensitivity, introversion; the individual responds to the subtlest shades of feeling but does not manifest this.

• At the **VOLITIONAL LEVEL**: poor physical stamina, strong mental endurance; the individual easily tires at the physical level, but the mind is constantly active.

• At the **OPERATIONAL LEVEL**: the individual feels more at ease with theoretical matters than with practical ones.

• At the **SOMATIC LEVEL**: frail constitution, elongated muscles, reduced muscle mass, fair complexion, delicate skin, thin hair, soft voice, gentle gait, polite behavior.

Considering the sign “LIGHT” separately, these are its main characteristics. But what really matters, is how it relates with the combinations of other signs in that specific handwriting. Only by taking into account multiple signs and combinations will we be able to have insights into the nature of the writer.

The notes in the side-bar have been pulled out by:

- De Petrillo V. – Millevolte A. *The Application of the G. Moretti Graphological System* – Brain Edizioni 2000, Roma

- Found B., *A scientific approach to the analysis of the handwriting behavior: Validating individual identification and the assessment of character*, lecture made at the International Graphological Colloquium held in Canada on May 2004
These charts show a synthesis of the connection points between the Enneagram and Moretti’s graphological system.

- **Enneagram**
  - **Essence**
  - **Character Structure**
    - **Ruling Passion**
      - **Deficiency-Motivation**
        - **Forbidden to Our Awareness**
          - **Early Core of the Psychopathology**
            - **Self-Increasing Process**
              - **Cognitive Fixation or Cognitive Mistakes**
                - **Rationalization of the Ruling Passion**
                  - **Particular Way of Interpreting Events**
                    - **Automatic Thinking**
                      - **Self-Increasing Process**

- **Graphology (Moretti System)**
  - **Ruling Passion**
    - Takes root on an imbalance of the instincts
    - Produces a joined result of their actions
    - Shapes the intellective, affective, sensitive, and vital faculties
    - It is an unconscious reaction
    - It is an “idea”
  - **Temperaments**
  - **Three Instincts**
    - **Character**
      - **Four Universal Factors**
        - **Vital Instinct**
        - **Sexual Instinct**
        - **Psychic Instinct**
      - Determined by the excess of an instinct, according to the manner in which it is combined with the ruling passion
      - The integrated personality is an achievement of the human being who learns to balance these four factors of character
    - How these four factors are combined determines the specific individual character
    - Vices and virtues evolve according to the basic temperament
How Can Graphology and Enneagram Interact?

Graphology and the Enneagram are often quoted in various contexts—for example during the personnel selection process within companies. Both disciplines are used, but in a separate and distinct way. There is not a specific procedure that includes from the start a standardized synthesis of meaning and operational information, incorporating the psychological categories outlined by the Enneagram and graphology.

I’m also not aware of the existence of a standardized and truly systematic procedure using graphological indexes in order to individualize the Enneatypes, although a lot of pioneering work with a different emphasis, and a different method, which does not include the graphological concept of Predominant Passion, can be found in Usha Mullan’s books. Moreover, two different but interesting approaches to the subject have been made by the colleague and friend Carol A. Meyer, who refers to the study of Vimala Rodgers in the area of Applied Graphology, and specifically to the teachings of Don Riso and Russ Hudson in the area of the Enneagram, (but in my opinion graphologists should consider all relevant authors on the subject), and by Barbera McMenemin with her Bi-Zonal Paradigm. Finally I heard that in Helen Palmer’s workshop in France, last year, a little space has been given to graphology applied to Enneagram, but I don’t know the name of the graphologist(s) who were there, nor the contents of their work.

The concept of Passion (“Ruling” or “Predominant”) is intrinsically connected to one of the three basic instincts inherent to human beings. In graphology we have the psychic, the sexual, and the vital instincts, while the Enneagram refers to the sexual, social, and self-preservation instincts.

However, in graphological theory the sexual instinct includes both the sexual and the social instincts (they are both relational), whereas the Enneagram considers them two separate energies. The self-preservation instinct on the other hand, is common to both (graphology calls it “vital instinct,” but the concept is substantially the same). The Enneagram does not use the concept of psychic instinct, which is a very important one in graphological theory.

This is not to be taken as a limiting and incompatible diversity, but rather as part of Moretti’s graphological theory, aimed at capturing the uniqueness of every human being. It is based on the empirical assumption that each person’s handwriting is different from any other, even though there are also general categories of analysis of the writing movement. The psychic instinct is the drive, ontologically inherent to every human being, to realize one’s own uniqueness.

The Enneagram also refers to an individual specificity. The division into nine types is only a starting point for an analysis of personality whose uniqueness unfolds after the evaluation of the impact of the wings, the direction of integration or disintegration, the instinctual subtypes, and the developmental level of the individual. The dynamic integration of those elements defines the individual characteristics. Therefore, handwriting analysis offers a specific and useful advantage, allowing one to better focus and deepen the structural tendencies of each Enneatype.
In a similar and dynamic way, the Enneagram describes in a precise, broad, and deep manner the pathways to self-knowledge and development of our own resources. The Enneagram can assist the handwriting analysis process by providing a map pertinent to the individuals evolution, and fleshing out the analysis with tangible and practical proposals that can be offered to the client. We could consider handwriting analysis as the “microscope” or the “magnifying glass” on the individual personality, whereas the Enneagram could serve as the window on the vaster spiritual side of each writing.

Handwriting analysis allows us to monitor in a concrete way the personal evolution over time and to verify actual changes and accomplishments in life. Such an evaluation will consider the balance and the awareness the writer has gained in managing his or her existential uniqueness. Since our handwriting is not static, it is in a constant process of change that is fueled by our instinctual drives, the quality of emotions and affectivity, mental patterns, and relational dynamics. In fact, according to Moretti, the human being is constantly in a relationship, both with an internal and an external “self”.

Both graphology and the Enneagram consider the cognitive element along with the familial and external environmental factors as decisive in refining and maturing our disposition.

According to Enneagram theory, for each Passion we develop a correspondent cognitive “fixation,” a specific way of interpreting reality. The Passion takes shape during the childhood as a result of the interaction between inborn predispositions and our home environment. It then settles into a cognitive interpretation – or fixed view – about ourselves, others, and situations. Thus, the cognitive process has undergone an unconscious distortion.

Moretti’s graphological method gives great importance to the Predominant Passion, and he wrote a book exclusively on that subject. It is not possible, in this short article, to summarize all the nuances of this concept. Basically, the Predominant Passion is an idea—not a feeling or a sensation. This is another way to state the conceptual connection between Passion and Fixation made by the Enneagram. Moretti often points out that the Predominant Passion is a goddess, a despotic queen of a totalitarian regime, and that she completely influences intellectual, sensitive, and vital faculties with the goal of enforcing its direction, inspiration, and aspiration. It is very difficult for a person to recognize her tricks. A further contribution graphology could bring consists of the different evaluation of the Enneatypes according to gender. Most Enneagram authors implicitly state that Passions and Fixations have exactly the same structure and dynamic in the feminine and masculine universe. In graphological theory, most signs have not been assigned a differential meaning according to gender, even though we know that some signs are more typical of women and others of men. Nonetheless, in the branch of graphology generally used with family and couple relationships, much weight is given to gender identity which is considered to be a specific and very influential component of personality. In my research I would like to keep an open door about this dimension, taking into account gender differences especially when evaluating persons of the same Enneatype.
Why it Makes Sense to Look for a Connection Between the Enneagram and Graphology

Both disciplines aim at acquiring deep and detailed knowledge of the individual and see the person as a psycho-physical structure interacting within a social environment. Both disciplines see personality not as restrictive and set in stone, but as an organic process expressive of who we are.

Graphology doesn’t make direct references to Essence, but refers to the personality as an “organization” of a various vital components of personality which are structured around an innate temperament. Temperament, according the graphological theory, is an inborn imprint that directs the evolution of character. This implies that there exists an “organizing element,” in other words, a person has real latitude for change, beyond the innate conditioning and his or her specific evolutionary story. This organizing element affecting each human being has the power to give new meaning to each of the individual existential paths, to channel energies in new ways, and to modify mental patterns. The organizing element participates completely in the dynamics of personality, but has the potential to transcend itself through the awareness of one’s own identifications and compulsions.

Graphology does not claim to have penetrated and defined this “organizing principle” which operates in every human being beyond the personality. Indeed Moretti, referring to the Predominant Passion, says that the regulating mechanism of Passion itself is made by virtue. Virtue as a concept in graphological theory contains the idea of habit. So, Moretti defines Virtue as the habit of attention.

Giovanni Luisetto, writes in his introduction to Father Moretti’s book Graphology of the Seven Deadly Sins, 1937, that, as a result of the struggle against the Predominant Passion: “What was considered a restriction becomes broader action; what was an obstacle becomes an object requiring attention; what was lust can become mysticism; what was anger is transformed to mildness, what was sloth becomes courage to take action.” These surprising and remarkable words, written seventy years ago by a scholar not familiar with the Enneagram, carry deep resonances with what the Enneagram calls “transformation of the compulsions,” “freedom from and awareness of our own automatisms,” and “non-identification with the personality.”

The Enneagram as well as graphology, go into depth in knowledge of personality. This paves a preferential lane for reading signals that could guide us in the transformation of our identifications, that are the cause of our suffering. The personality, according to the sacred symbol of the Enneagram, is the gate through which we can contact our Essence, which is our true core. This is the real scientific and humanistic contribution that the Enneagram can bring to graphological theory—to indicate the path for self-transcendence. Graphology on the other hand can help going into greater depth exposing specific nuances of the writer.

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In conclusion, at an epistemological level, the Enneagram and graphology both refer in similar but different ways to the same structural and dynamic components of personality. The Predominant Passion (according to the graphological theory)—or the Dominant Passion (according the Enneagram)—are considered pivotal to personality and arise from the interaction of the innate substratum, instincts, and relational dynamics of childhood. The points of intersection contain the foundation for theoretical research and for practical applications for both disciplines.

**Handwriting Samples Representing Each Enneagram Type**

There are days when everyone I meet appear as symbols, and individually or together they form a prophetic or occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I know of what they mean. They speak, they express, but it's not of themselves that they speak, nor to themselves that they express; they're words are not clearly indicative, but they allow glimpses.

**Enneatype 1, Female age 74**

Predominance of the Basic Graphological Character of Resistance

**Signs:** B Angles, Stable Baseline, Straight Extensions, Clear, Steady, Parallel, Narrow Letter Width, A Angles, Careful

There is a prophetic or a life in shadows familiar or us
There are days when everyone I meet appear as symbols, and individually or together they form a prophetic or occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have an idea of what they mean. They speak, they express, but...

Enneatype 2, Female age 53

Predominance of the basic Graphological Characteristics of Yieldingness, Waiting

**Signs:** Curved, C Angles, Extensions Concave to the Right, Flexuous, Loops, Letter Width above average, Space Between Letters above average with Touching Letters, Space Between Words below average
Enneatype 3, Female age 57

**Signs:** Good balance among the four Basic Factors of Graphological Character. Enneatype 3 comes out by an excess of Carefulness, joined with a very good Balance of the Triple Width.
Enneatype 4, Female age 35

Predominance of factors of the Basic Graphological Character of Waiting-Yieldingness.

**Signs:** High Degree Of Methodically Irregular of Size (Creativity), Light, Flexible, Elegant, Space Between Letters above average, C Angles, Extensions Concave to Right, Connected, Curved, Fluent, Flexuous, Profuse, Sword-Shaped.

Lack of Attack-Resistance Factors.
Features of the Basic Character of Waiting and Resistance are Prevailing

**Signs of Waiting:** Disconnected, Minute, Sober, Meticulous, Light, Methodically Irregular of Size.

**Signs of Resistance:** A Angles, Stable Baseline, Clear. Lack of Yieldingness.

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Enneatype 5, Male age 52

Features of the Basic Character of Waiting and Resistance are Prevailing

**Signs of Waiting:** Disconnected, Minute, Sober, Meticulous, Light, Methodically Irregular of Size.

**Signs of Resistance:** A Angles, Stable Baseline, Clear. Lack of Yieldingness.
Enneatype 6, Female age 51 (Left-handed)

Signs: The dominant sign is Wavering (due to ambivalence) in a context of an overall non-homogeneity.

The predominant Basic Character is Waiting, secondly we find Attack, due to impatience.
Enneatype 7, Female

Prevaling Basic Character is Attack Signs: Flung Out, Thickened I, Springing, Thrusting, Obscure, Rapid, Impatient.

Secondly we find Yieldingness Signs: Space Between Letters above average, Space Between Words below average, Profuse, Fluent, Flexuous. Lack of the Resistance Factors.
Enneatyp 8, Male age 56

Basic graphological character of Attack. Lack of Waiting.

[Handwritten text]

Claudio Garibaldi (continued)
Enneatype 9, Male age 57

**Signs:** The slackening of tension of the stroke indicates the Yieldingness Basic Character as prevailing. Also Narrow between words.
This concludes Journal VII of the American Society of Professional Graphologists.

Throughout ASPG’s existence, we have worked to present a variety of perspectives from both American and international graphologists. This Journal references, summarizes, and presents articles from all of our conference speakers since 2009. Prior journals, also available in digital form, cover our efforts since the inception of our Society in 1988. By making these resources available without charge, our intention is to inspire interest and learning for current and budding graphologists of the future. We hope to have piqued your curiosity!

Patricia Siegel
President