

News for the handwriting professional and serious student

THE Vanguard

April - June, 2010

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**Graphology
around the
world**



Between the Lines

In the last issue we had an article from Shruti Singh about the new Handwriting Library in India. This time we're hearing about graphology in South Africa and Spain, where it seems to be taken seriously. In Italy, graphology is taught for credit in at least one university, as it is also in Argentina. It makes me feel hopeful that someday that improved attitude will spread to the United States and the United Kingdom.

I think perhaps, rather than trying to teach graphology as a standalone subject, if it were added to psychology, education, it might get a better rap. But it always seems to go back to the need for serious research that will make it more 'acceptable' to those fields. It's a chicken/egg sort of thing--you need one to get the other. Ideas, anyone? New ideas?

This was the year I was going to stay at home more. Yeah, right. I've already been to Birmingham, Alabama for two mystery fan events, and to a major convention in Los Angeles (where the ground has lately been shaking). Next month I'll be in Portland at the National Association of Document Examiners' conference (looks like a super program!) and signing books at the mystery bookstore there. After that, it's the AHAF-AAHA conference in July in Michigan—I sure hope more of you show up than have the last couple of years. Start planning now, there are some good airfare sales!

In the heat of August I'll be speaking on handwriting and my mystery series at a mystery writer/fan seminar in Phoenix, then visiting Houston for a signing (am I nuts? I don't like hot weather!). Oh, I've been invited to present a seminar in Niagara Falls to the IGAS Chapter on the Canadian side in October, and another mystery convention in San Francisco. For someone who doesn't like to fly or be away from home, I seem to be here, there, and everywhere. I didn't even mention all the local travel planned. Whew!

I'd like to hear what some of you are doing, too. Who's giving lectures, teaching classes, writing monographs? Last issue I asked for handwriting samples, didn't get a single response. So I'm just rambling here, to see whether anyone is actually reading.

If you have an article you'd like to submit for the next issue of *The Vanguard*, or a handwriting you'd like to analyze or one to submit for analysis, the next deadline is June 15, but let me know early so I can save space for you.

Spring has sprung, and I hope your weather is as glorious as ours is here on the west coast. 'Til next time...

Comic Relief bumper stickers...

- *It is said that if you line up all the cars in the world end to end, someone would be stupid enough to try and pass them.*
- *You can't have everything, where would you put it?*
- *Latest survey shows that 3 out of 4 people make up 75% of the world's population.*
- *The things that come to those that wait may be the things left by those who got there first.*
- *A fine is a tax for doing wrong. A tax is a fine for doing well.*
- *It was recently discovered that research causes cancer in rats.*
- *Everybody lies, but it doesn't matter since nobody listens.*
- *I wished the buck stopped here, as I could use a few.*
- *I started out with nothing, and I still have most of it.*
- *Light travels faster than sound. This is why some people appear bright until you hear them speak*

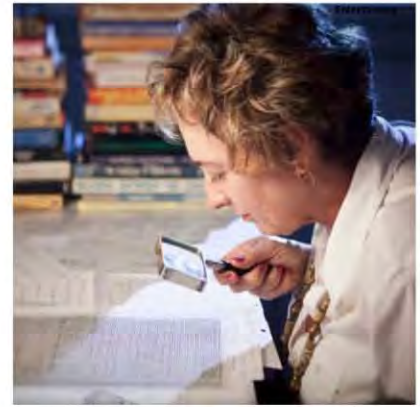
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by Andrea le Sueur

WRITES OF PASSAGE : GRAPHOLOGY IN SOUTH AFRICA COMES OF AGE



Graphology in South Africa has entered an exciting and challenging new phase. The discipline has developed over a period of more than 20 years, during which the foundations of gestalt graphology have been firmly laid down.

In Johannesburg and Cape Town, many professional graphologists and forensic document examiners are currently in practice, both full- and part-time. The great majority of these graduated from Silvana Grandin's Graphex Academy. The training offered by the Italian-born Mrs Grandin, who brought the best of the European traditions to our shores, was rigorous in its teaching of the gestalt method. In later years, after much time and effort, she succeeded in having her three-year part-time course - which qualified graphologists up to professional level - endorsed by a tertiary institution.

Grandin's core philosophy is expressed as follows in the introduction to one of her manuals: *"It is of the utmost importance to know that the interpretation of any of the human psyche's aspects through graphology is never done by means of the*

'fixed signs' method. They are only to be considered as indicators of certain psychological characteristics of the individual. The approach is 'holistic' not 'atomistic' since the whole structure of the writing must be taken into account as well as a correlation of various signs which would either confirm or modify the relative meanings."

to be in line with Higher Education Quality Committee requirements in South Africa, researching extensively to update the learning content." It is also Dr Rosa's intention to register the course with the Health Professions Council of South Africa.

She continues: "We now have four modules: Fundamental and Advanced

Graphology which covers most of the technical aspects of graphology, Behavioral Graphology which combines psychology and graphology and Applied Graphology which covers the various applications of graphology, e.g. career guidance, Recruitment and Selection etc. Finally, students are required to do a six-month internship to ensure they are capable of doing exploratory consultations and write integrated reports as well as manage clients."

The third year of the original Graphex course, 'Post-advanced,' was at the cutting edge for its time. Based on extensive research by Mrs Grandin and others, patterns of graphological signs that are red flags for



Upon Grandin's retirement and return to Italy, the academy was taken over by Dr Cecelia Rosa, an Educational Psychologist, and renamed The Graphanex Academy. Says Dr Rosa "I have taken the original modules and rewritten them

to be in line with Higher Education Quality Committee requirements in South Africa, researching extensively to update the learning content." It is also Dr Rosa's intention to register the course with the Health Professions Council of South Africa.

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various psychological conditions were examined in depth. For example: depression, eating disorders, obsessive-compulsive disorder, perfectionism, parental fixation and others. Thus, the graphologist who can recognize these states of mind, or their potential, is able to offer an invaluable service to psychologists and counselors, bearing in mind of course, that we are not diagnosticians - this is left up to the professionals.

Modules on the signs of aggression and violence were also included, which are obviously of interest to criminologists, security firms, the police and social workers. An optional course on Graphology for Personnel was also developed by Mrs Grandin.

One of South Africa's well-known recruitment companies with branches around the country is Cozens Personnel. Executive chairman Ladrach Cozens, according to a recent article, uses graphological assessments to recruit her own staff as well as for selected clients. She said, "When I first heard about it I was very skeptical. Now I know I could have saved a lot of money if I had simply

listened to the outcome of graphological assessments."

Sandra Fisher, a well-known South African graphologist, has been writing about, and teaching the subject for many years. Her six books, all of which are available as downloadable e-books from her website (details below), include *Relationship Secrets* and *School Bullying*. Of the latter, which profiles both bullies and their victims, she says, "school bullying is unfortunately so very topical today." Fisher also produces a newsletter entitled *Graphic Insight*. Via her website, she reaches an international internet audience.

This is the trend worldwide, and Graphanex is also broadening its horizons. Says Dr Rosa, "We have introduced online learning as a further mode of delivery and this is proving more popular than our contact classes which are quite small."

But what can South African graphologists contribute to the discipline internationally that represents a slightly different modus operandi, or has added value?

Ever since participating in a workshop about the symbolism of tree drawings, the members of the Cape Town Association of Handwriting Analysts (CTAHA) have pooled their knowledge about this and adopted it as an additional tool. Clients are now routinely asked to submit a tree drawing as well as a sample of handwriting when an in-depth analysis is required. A tree drawing assists the analyst to gain insight into the life and background of the writer, as well as the "frozen in time" viewpoint that the handwriting provides.

Also, Graphanex offers modules on Statement Analysis, which has drawn enthusiastic students (mainly police personnel) from not only South Africa itself, but neighboring countries. Graphanex also offers Basic Psychology for Graphologists, which, according to Dr Rosa, is unique as she has not found another like it internationally.

As there is no national organization to provide accurate statistics about the South African graphological landscape, those listed below provide a broad indication:

Statistics corner

Qualified South African graphologists responding to a survey by Graphanex, February 2010	17
Respondents to above survey who are active in the field, mostly part-time, earning supplemental income. Applications include: recruitment, HR, banks and insurance houses, child guidance, vocational guidance, compatibility of staff, friends and family, education and training	7
Students currently enrolled with the Graphanex Academy	30
Graphologists reaching professional status in Cape Town, via Graphex	± 20
Independent Forensic Document Examiners practicing full-time in Johannesburg & Cape Town. Many others are employed by insurance companies, banks and the police but these numbers are unknown	± 13
Students currently studying document examination via correspondence with Silvana Grandin in Italy	5
Members of the Cape Town Association of Handwriting Analysts (CTAHA)	± 30

Networking corner

Dr Cecelia Rosa: Graphanex Academy	www.graphanex.co.za
Sandra Fisher: Graphic Insight	www.graphicinsight.co.za
Andrea le Sueur	andreal@telkomsa.net

Graphology News from Spain

Reported by M^a Luz Puente, Technical Secretariat of the ICG (Instituto de Ciencias del Grafismo)

2010-1st Year of European Graphologists - 10th Year of Graphopsychologists - 15th Year of Handwriting Analysts - 75th Anniversary of Graphology in Spanish Universities.

2010 1st Year of European Graphologists – 10th Year of Graphopsychologists - 15th Year of Handwriting Analysts – 75th Anniversary of Graphology in Spanish Universities.

On behalf of the Management Team, we would like to congratulate everyone in this extraordinary 2010, which begins with the first Year of the Masters in European Graphoanalysis. On completion of their research projects, graduates will be conferred as the first European Graphoanalysts, as their ECTS credits are recognized in the twenty-seven European Union countries. The Autonomous University of Barcelona (Universitat Autònoma de Barcelona – UAB) is the first European university to achieve this considerable status.

Just a few hours ago we said farewell to 2009 as the Year of Tribute to Prof. Augusto Vels, in celebration of the 25th Anniversary of the Spanish Association of Consultant Graphologists (Agrupación de Grafoanalistas Consultivos de España – AGC), culminating in the publication of a special monographic yearbook that came out for the Christmas holidays: *Lecciones Magistrales de Augusto Vels*, which includes a series of testimonials, some of which unfortunately could not be published because the book had already gone to print, but which will nonetheless be collected together in a complete digital format available to the public on the ICG website.

The Year of Vels 2009 reached its pinnacle with the academic events carried out in the Autonomous University of Barcelona in the month of October in the presence of the Professor's children and grandchildren, who were given a commemorative plaque, and with the participation of Prof. Josep Llobet, Representative Director of the Vice-Chancellor's Office; Prof. Francisco Viñals and Prof. Mariluz Puente, the Directors of Graphology Studies at the UAB; Prof. Dolors Mora, Prof. Lynn Perez-Calvo Soler and Prof. Pilar Mèlich, representatives of the AGC's Board of Directors and Professors of Graphology at the UAB; Prof. Helena Soler García de Soria, representative of the Founding Board; Prof. Jordi Morera, representative of the AGC in the Museo Augusto Vels; Prof. Joan Maria Ferran Aymar and Prof. Josep Capdevila, representatives of the Technical Council; Prof. Dor Alfred Gauthier, representative of the



Dorothy Hodos

August 5, 1918 - January 26, 2010

Our dear friend died peacefully in the assisted-living home where she had lately resided with Abe, her husband of 67 years who left us a few months earlier. Although she had retired and was no longer able to participate actively for some time, our graphological community is lessened by her death.

My own contact with Dorothy began around 1977 when I learned of AHAF. I remember phoning her at her home in Campbell, California, and trying to describe a handwriting I wanted to analyze. She told me very directly that there was no “this means that” correlation and it was important to look at the whole handwriting—a lesson I never forgot.

Her closest graphological daughter was Linda Larson, who lived with Dorothy and Abe long ago and remained part of their family. Dorothy was one of the founders of American Handwriting Analysis Foundation, its president 1984-1986, and active until 2002. She was a stalwart of the San Jose Chapter, holding countless meetings and study groups at her home. Ever cheerful and optimistic, her warmth and kindness made the earth a better place.



**Dorothy Hodos & Linda Larson
in happy times**

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Teachers' Honors Board; as well as Prof. Santiago Estaún, the Head of the Psychology Department, together with recent UAB graduates.

During the celebration, the importance of Prof. Augusto Vels's graphoanalytical system was highlighted as an exponent of the Spanish School of Graphology, complemented by Viñals & Puente's Transactional Graphoanalysis. Both systems have been validated by doctoral theses in Spanish universities and constitute one of the main reasons for the growing success of Spanish Graphology internationally. By way of an anecdote, it is worth remembering that important multinational companies—not only American and Spanish, but also French and German—have for years placed their trust in graphoanalysts with degrees from the UAB, and its first representative, Prof. Francisco Viñals, received the Cruz de Primera Clase (First Class Cross), awarded by the Spanish Ministry of Defense for his work as professor and graphoanalyst in the Army General Staff. He and Prof. Mariluz Puente are the authors of the current principal university bibliography on graphology and, in addition, as Directors of the Institute of Graphological Sciences (Instituto de Ciencias del Grafismo – ICG) they have been selected once again as “Personatges de Catalunya” (Important Catalans) and included in the current volume of *Historia Contemporànea de Catalunya*.

We have certainly had good reason for celebration in recent times: from the Presidency of the ADEG to the

Congress of Directors of Graphological Entities of Barcelona-2008 in the UAB, to the aforementioned Year 2009 in Honor of Prof. Augusto Vels. In this newly begun 2010, by an extraordinary coincidence, we are simultaneously celebrating the Tenth Anniversary of Graphopsychologists of the UAB, the Fifteenth Anniversary of UAB Handwriting Analysts and the 75th Anniversary of University Graphology in Spain, which began with classes given by Dr Werner Wolff, in collaboration with Dr

Emilio Mira y López, who was also one of the internationally renowned architects of scientific graphology.

Indeed, Prof. Werner Wolff taught Graphology in 1935 at the Institut Psicotècnic de la Generalitat and also in what was then called the “Universitat Autònoma de Barcelona” (formerly the UB and now the UAB which, on being founded, recovered that name by agreement of the Vice-Chancellors and the Autonomous Government of Catalonia). Mira y Lopez, the Honorable Head of Department, stated that Wolff possessed impressive psychoanalytical, gestalt-expressive and ethnopsychological training, in addition to very considerable graphological knowledge, derived from Klages, amongst others. During the Second Spanish Republic, Dr.



Mariluz Puente

Mira y López echoed the innovations in German graphology and psychology, contributing to the support of graphology by the Academia Médica (Medical Academy) and its development in Spanish universities, first in what was then called the “Universitat Autònoma de Barcelona” as the first Head of Department of Psychiatry in Spain (1933) and Wolff's mentor. At a later stage, the graphologist also worked at the Complutense University (Universidad Complutense). Prof.

Francisco Viñals also worked at the Complutense, as Director-Technician at its local section in Córdoba, and has worked in the current Autonomous University of Barcelona for 15 years. Also worth noting are the occasional courses which have been developed in other universities, such as the Ramon Llull University (Universitat Ramon Llull) and the University of Barcelona, where Prof.

Esperanza Fonta, with the help of Prof. Francisco Viñals, organized some Graphology courses and workshops.

However, Graphology is not a qualification in

itself, but rather is included as a subject or discipline in current degree courses related to criminology and security. A field which had been dealt with practically in secret as an elite instrument of the Defense General Staff, it is now being used in research units within the police and the majority of HR offices, to the extent that graphopsychological reports are increasingly being used in legal proceedings.

We can state with great satisfaction that Graphology is one of the most successful subjects and one which attracts great interest at the Autonomous University of Barcelona and at entities which come under the auspices of the Institute of Graphological Sciences. For this reason we now urge our colleagues who have graduated from UAB to join in this celebration of 75 years of University Graphology in Spain. This places us at the forefront in Europe with UAB's first Masters with ECTS (European Credit Transfer System), which are internationally recognised in the 27 European Union countries.

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Phillip and Lena Rivkin

Lena Rivkin shared an article she wrote about her brother, Phillip, who is profoundly autistic. The article was for Guideposts magazine and can be found by clicking here: [Windows into Phillip's World](#)

Non-verbal, Phillip communicates through sign language and a book of symbols. He has learned to express himself through the meticulous art of needlepoint. Lena is herself a renowned artist, as was their late mother, Jay Rivkin.

Lena says, *"Needlepoint gives him a sense of security in and control over his limited universe. He feels empowered in sharing his latest creations and, like all artists, he is very proud of them."*

Like handwriting, Phillip's needlepoint is an expressive gesture that gives the viewer some insight into his private world.



An example of Philip Rivkin's needlepoint

by Rosalie Hamilton, the Expert's Expert on marketing

Change is Good. *Right?*



Sometimes. But not always.

When a piece of your marketing is not working, yes, change it. But, first, make sure it's not working. Best case in point—if you are not asking callers where they found you, including the second and third question, you really don't know whether a particular directory listing is working for you or not.

My three-part question is:

- 1) *Where did you find me?* (most likely answer: either I saw your website or On the Internet);
- 2) *Great, did you start with a directory or just search?;*
- 3) *Do you happen to recall which directory/do you happen to recall what search term you used?* (information for optimizing updates on your website).

Do you change something because you're tired of it? Don't laugh at the question; people do it all the time, despite the fact that, e.g., a particular ad in a particular location in a particular publication is working and has worked for them for a number of years. To my marketing clients, I repeat (Grin): I don't care whether YOU are tired of it. Is it still pulling?

Do you change your company name or descriptive tagline? I won't answer as descriptively as I would if you were my client. The mild answer is that there has to be an incredibly important reason to do so, and you need to be prepared to spend major money to re-establish your brand.

Just as the most important factor in real estate is Location, Location, Location, in marketing it is Consistency, Consistency, Consistency.

And that principle, consistency, rather sums it up. Yes, consider new initiatives, and also tweak what needs improvement. But the old saw "Don't fix what ain't broken" is still valid. Especially now, leave it alone and stay the course.

From Expert News, The Practice-Building Newsletter for Expert Consultants; February 2010 (with permission)

Rosalie Hamilton is a consultant, coach, outsourced marketing provider and the author of *The Expert Witness Marketing Book* <http://www.expertcommunications.com>

<http://www.expertcommunications.blogspot.com> Check out the archives and post your own comments while you're there!

Whatever happened to Dr. Kevorkian?

You might say you never know where a career in handwriting will lead you. Little did Ruth Holmes of Bloomfield Hills, Michigan know when she joined the defense team of Attorney Geoffrey Fieger to help in jury selection for Dr. Jack Kevorkian in 1996 that 14 years later she would be walking the red carpet in New York City with Dr. Kevorkian, Al Pacino, John Goodman and Susan Sarandon at the premiere of the movie *You Don't Know Jack* that will be shown on HBO on April 24th.

After choosing the fifth jury, where Dr. Kevorkian represented himself, he was finally convicted and spent the next 8 ½ years in prison. Many of you may have heard Ruth lecture on these trials and some will be highlighted at the AAHA conference in July.

Over that time Ruth and daughter, Sarah, were in close contact with Dr. Kevorkian with visits, calls and handling all of his correspondence of more than 7,000 letters, leading to an incredible collection of handwriting samples.

Many of you may have heard Ruth lecture on the man behind the art and her profiles of the variety of individuals who support him in his fight for patient's rights. A draft of a book with over 200

samples has been assembled called *Dear Doctor Jack*.

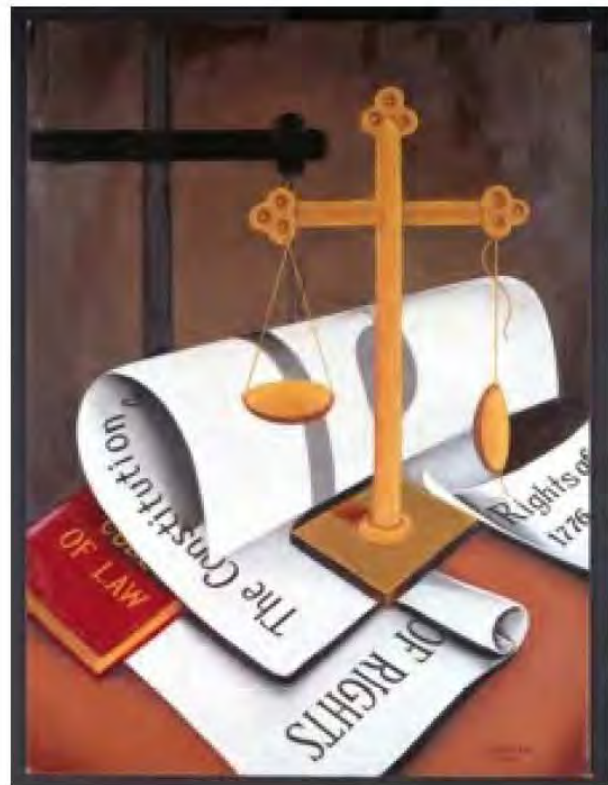
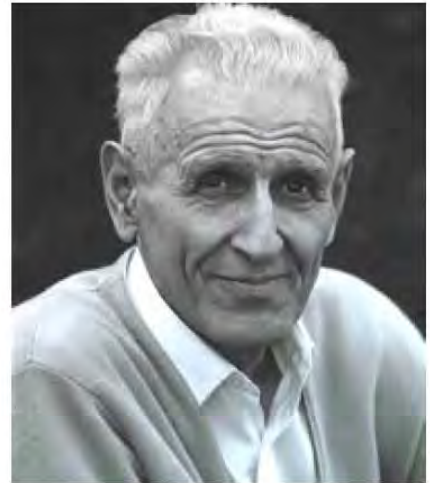
They were responsible for moving his art collection to the Armenian Library of the Museum of America (ALMA) in Watertown, Massachusetts, helping him publish two books, and will appear in an HBO documentary about his real life in June. Dr. Kevorkian was an avid fan of graphology and had studied it long before he met the Holmeses. He calls it Chirography. Look it up!

A free download copy of Dr. Kevorkian's booklet on the 9th Amendment can be obtained at:

www.amendmentnine.com

Also at that site, his book *GlimmerIQS* can be ordered. It contains color copies of all of his art and a sample of his handwriting as well as an anthology of his other interests—music, limericks, dieting, mathematics and a short autobiography.

Here is one sample of Dr. Kevorkian's art work and a 1999 sample of his handwriting.



Double Cross of Justice one of Jack Kevorkian's paintings

"Under a government which imprisons any unjustly,
the true place for a just man is also a prison."

— Henry David Thoreau

I am a just man, — and I welcome prison.

Jack Kevorkian, MD 12 April 1999

The Making of a Graphologist

You may remember my previous articles from a few years back, titled, *The Making of a Graphologist*. My name is Joseph Durham. Or, you may have seen me on one of the Graphology discussion groups. Miss Lowe was kind enough to allow me to write about my journey through studying Graphology. Unfortunately I was unable to continue my endeavors for a while. However, time has passed and my circumstances are different, and I am back on track.

I am currently studying with the Cambridge School of Graphology (www.csog.org) in the United Kingdom. The Cambridge School was started by Barbara Weaver, and is a compilation of the holistic and trait-stroke method of Graphology. That's right; it combines two schools of thought into one teaching method. The course is taken through correspondence with the aid of a tutor, as well as from Barbara Weaver if needed.

Miss Lowe has, once again, kindly allowed me to begin a column here in the *Vanguard* about my studies of Graphology. Why? There are many people out there that want to know more about the subject, and what to do, and what not to do. "Where are the pitfalls?" they wonder. "What should I stay away from?"

Through my studies and my personal research, I hope to be able to shed some light for those upcoming Graphologists in their studies and endeavors.

I am currently on my fourth lesson with CSOG, and



I must say that I have learned a great deal thus far. With the first lesson on movement, pressure, threaded writing, legibility, and five specific traits, I felt that I had re-entered my studies at an appropriate place. The second lesson basically picked up where I had left off in the study with IGA—measuring slant.

From discussions with the various groups online, I realize that a number of people don't measure slant. They have, in their years of practice, been able to find more suitable means of determining the emotional responsiveness of the writer. It is a tedious task, but one that I find effective. One piece of advice I will share with those that are measuring slant, and writing the measurement above the stroke: first, make several copies of the writing (never write on the original). With this procedure, you can use the first copy to measure and write your first lines measurement on. The second line, you can use the second copy, and so forth. This will allow it to be clearer for you to use.

On the third lesson we discuss arrangement, which is the second of the holistic elements. Looking at a piece of paper or an envelope, one first sees the amount of white space that is left. Margins are an essential part of analysis! What do they mean? Is the writer willing

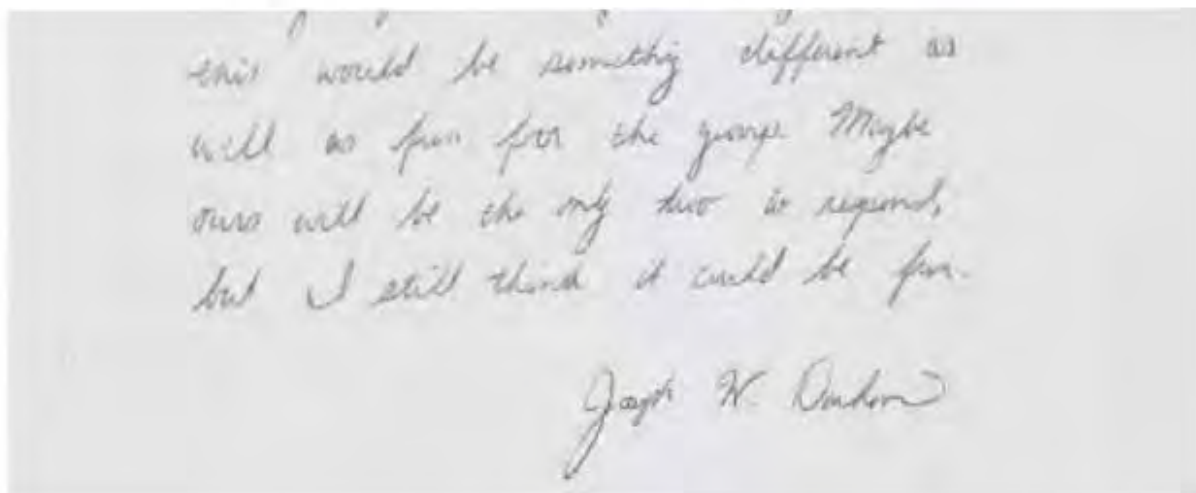
to put him/herself out there for others, or do they hold back? Do they respect authority? You have to look at everything. The more you have to work with, the better.

From the first lesson, we are tested on our analysis of certain samples of writing, including a number of multiple choice answers. My third exam is the one I am proudest of, receiving a 19.5 out of 20. I did a very detailed examination of a piece of writing including visuals, and going beyond what we had covered in the class, pointing out other abnormalities in the writing.

My passion for Graphology has certainly increased. I have begun collecting books, samples, articles, and paying attention to all of the discussions online. When you begin your study in the field, or even if you are already a professional, you have to make certain that you refresh yourself from time to time. I do my best to comment on samples that are given to me, or anytime someone asks me about their writing. I let them know that I am still studying, and will forever be learning, "but from what I know. . ."

Miss Lowe and I have discussed my writings for the *Vanguard*, and she has also agreed to allow me to write a book review. Unfortunately I was unable to complete the review for this entry, but there will be one in the next. If you have any suggestions, or books that you would like for me to review, let me know.

joseph_durham@verizon.net



Raising the Titanic

By Allan Grim



Despite the alleged decline in handwriting, another event might be slowing it. Gel pens and other new creations have aroused sales of pens.

Many people, even youngsters, have welcomed the gel pen's agility with its quick and smooth lines on paper. From a half-century ago when handwriting was king, fountain pens have enjoyed a restoration, abetted by improved technology. The prices can vary from the low hundreds to several thousand dollars. They are better made, glide easier, and leak less. Most important, they lay down a better line of ink. Even with ballpoint, felt-tip, and gel pens, and others, the classic fountain pen has engraved its own niche. *Le fontaine* has become the ambassador and secretary of state for those devoted to a personal statement.

Formerly the Titanic of the pen world, these pens glitter with lost tradition and polished charm. Even the makers' names inspire refinement and class: Esterbrook, Parker, Conway Stewart, Shaeffer, Waterman, Mont Blanc.

When you see words written in fountain pen ink you do more than read them.

You savor, and even revere, them. You always esteemed their gymnastics on paper. Now delight at their style, flair, texture, and dimension. Turned at an angle, their sensuous lines assumed poses a ball-point pen wouldn't dare dream of.

After a time, with the advances in newer pens, the urbane luster of the fountain pen began to fade. By the

1950's, pens became cheaper and more efficient, which the masses gobbled up. Maybe they gave us lines with potholes, lasted a week, and leaked ink, but ball-point pens became as American as the Louisville Slugger. Today they have escaped their wayward childhood and approach the fountain pen's breeding. But they don't match it. Those who seek the finest strokes on paper bestow the fountain pen the awe it deserves. A reputable

handwriting analyst will own one and urge his clients use one for their sample.

The fountain pen's nib is special for handwriting analysis. Its sensitivity registers each little misstep of our strokes romping across the page. We know we are not perfect. Fountain pens smartly record the seismographic image of those imperfections.

Handwriting analysis enters the room to make the diagnosis. In truth, this instrument improves our character's MRI by deftly straightening some of those jagged, errant lines. You feel like that guy who avoided the huge doctor bill by having the radiologist touch up his x-rays. That illustrious fountain pen gives us a cosmetic makeover we should seek and maybe don't deserve. But we'll take it.

From Chapter 14, *Handwriting and Penmanship, Are they both fading to white?* in the book **Strokes: Inside the Fascinating, Mysterious World of Handwriting Analysis**, Revised Edition 2009, by Allan K. Grim, Jr. (Pen Name Martin J. H. Povser) Available from the author by e-mailing him at argrim17@verizon.net and also www.Amazon.com and www.BN.com



Coming July 6 - The 4th in the Claudia Rose Forensic handwriting series

Erin Powers and her husband have been living as members of The Temple of Brighter Light in an isolated religious compound call the Ark. Now Erin's husband and child have disappeared, leaving behind a cryptic note. Desperate, Erin seeks help from her estranged half-sister Kelly Brennan and Kelly's close friend, Claudia Rose. Using her skills as a forensic handwriting expert, Claudia gains entry to the Ark, where she has only days to uncover the truth about Kelly's missing niece before a child's life is written off for good

BULLETIN BOARD

□ As of mid-March, **Dottie Kraft**, a former AHAF president and longtime graphologist, is gravely ill. AHAF members and friends Jean Foss and Marcel Matley visited with her recently, and found that Dottie was being fed by tubes, as she is unable to take solid food and hardly any liquid by mouth. She could only speak a few words before falling sleep. Linda Larson has just visited her in the critical care unit at the hospital where she was transferred, Dottie doesn't seem to understand that she's not going home, but she has retained her sense of humor--and what could be more important than that? Anyone who would like to send a card can address it to Dottie Kraft c/o El Camino Hospital, 2500 Grant Road Mountain View, CA 94040.

□ **Lena Rivkin** presented her talk, "Scrimmage Lines" focusing on handwritings of famous athletes to a group of sports enthusiasts the evening of the Super Bowl in Tecate, Mexico. She is currently speaking and consulting on graphology in Hua Hin, Southern Thailand. [Ed. Note: Lena has also been elephant riding in Thailand!]

Seminars & Conferences

□ **The National Association of Document Examiners** annual conference will be held in Portland, Oregon May 4-7 at the Embassy Suites Downtown Portland. Two pre-conference seminars will be available, too. Presentations include Photography Workshop – Bill

Koppenhaver and David Liebman; *The Power of PowerPoint!* – Sharon Rose Hampton; *Expert Deposition Techniques & Strategies* – David Markkowitz and Troy Moody; *Reports that Compel the Reader and Do Not Embarrass the Writer* – Sarah Koch; *Confidentiality in the Information Age* – Beverly Michaelis, JD; *Tools of the Trade* – Gary Herbertson; *Gonzalez v. El Capitan Ranch, a Case Study* – Sheila Lowe; *Legal Preventive Medicine for Expert Witnesses* – Greg Levinson, Esq.;



Introduction to Foster & Freeman Equipment – Jim Lee; *Forensic Fables* – James Blanco; *Calendar Entries* – Ann Mahony; *Modern History of Handwriting as a Science* – Carole Chaski; *Who Write it and What is it? Forensic Linguistic Methods for Document Examiners* – Carole Chaski; *Cognitive Bias and the Document Examiner* – Michael Wakshul; *A Forensic Smorgasbord* – Hannah McFarlane, Dr. Susan Turnbull, Sue Abbey and Linda James, Graziella Pettinati; *Rhythm in Handwriting* – Marcel Matley; *Examination of Hebrew and Arabic Writing with Comments on the Workings of Israeli Courts* – Pnina Arieli; *\$800,000 Beneficiary Designation that was hard to swallow* – Bob Baier; *Sinking the Titanic: Inter-laboratory Collaboration in Historical Document Authentication* – Joe Barabe; *The Writing on the Wall* – Barbara Harding; *Participants in the photography and*

PowerPoint special skill exercises to present their work product.

<http://www.documentexaminers.org/conferences.shtml>

□ **The California Association of Handwriting Analysts** invite you to attend their Spring Seminar Sunday, May 15, in Buena Park, 9:00-4:00. Acclaimed handwriting analyst Eileen Page will speak on *The art and science of analyzing printing, and Personality Traits and Self-esteem*. The low price (\$55-\$65) includes continual breakfast, lunch, breaks and materials. For registration information contact Margaret Rondeau: proprint1@earthlink.net or (951) 689-4262.

□ **The American Association of Handwriting Analysts and American Handwriting Analysis Foundation** present their summer conference in Livonia, Michigan. Speakers and topics include: *First Lady Abigail Adams* – Kitty Holm; *Handwriting In and Out of the Courtroom* – Ruth Holmes; *Graphological Graffiti* – Richard Kokochak – *Handwriting and Early Memories* – Linda Larson; *What's Happening to Handwriting in America* – Iris Hatfield; *Mystery Sexuality/Gender Differences as Seen in Handwriting* – Roger Rubin; *The Definitive Book of Handwriting Analysis* – Dr. Mark Seifer; *The Lower Zone & Getting Published* – Sheila Lowe; *The Effects of Ego and Vanity on Integrity* – Eileen Page; *Retraining the Brain* – Jeanette Farmer; *The Importance of Handwriting* – Edda Manley; *Sex, Lies and Handwriting* – Michelle Dresbold. To download the conference registration form: <http://bit.ly/drZ9hX>

□ Michal Naftali will speak on *What is more important--compatibility or similarity when choosing a partner for life or business at the Ontario Chapter of the IGS in Richmond Hill on April 10.*

The Vanguard

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