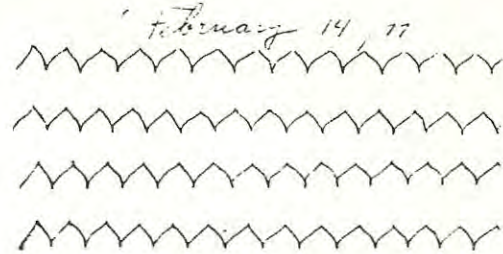
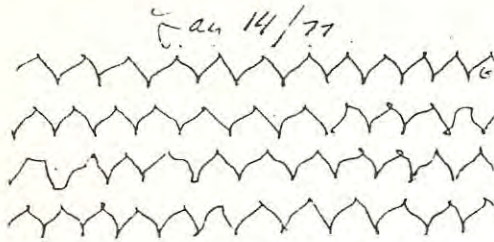


Writing Therapy Helps Increase Self-Confidence



The graphotherapy on this page is excerpted from the case history of a nurse in her middle years. Her aim is to increase her self-confidence. These samples were written a month apart showing her progress after two, and six weeks of therapy. It is advisable to practice for a period of at least three months on a daily basis. This is important in order to obtain optimum results.

xala lala lalalalalalalalal
 alalalalalalalalalalalal
 alalalalalalalalalalalal
 alalalalalalalalalalalal
 alalalalalalalalalalalal

lalalalalalalalalalalal
 lalalalalalalalalalalal
 lalalalalalalalalalalal
 lalalalalalalalalalalal
 lalalalalalalalalalalal

[Ed. Note: All samples on this page were reduced 50%]

The wishbones develop concentration, organization and improve the mind. Striving to write in a straight line using unlined paper will increase self motivation, goal directedness, self control and discipline, independence and positive mindedness. Together, they work to reflect and reinforce other changes being made in the personality which helps to develop self-confidence.

Jan 14, 77
 and feel motivated to
 anything I can think of
 able of doing well.
 and feel motivated to
 anything I can think
 able of doing well.
 of and feel motivat
 "Anything I can
 I am capable of do
 of and feel motivat

The "al" exercise is to help heighten, simplify and widen those types of letter forms. Width in the "a" builds self assurance. The changes reflected in this writing are not only visual but after six weeks of therapy she made the comment that her blushing had lessened and that she also feels less tense when confronted with emergency situations and decisions. Note the fluid simplicity; lack of crowding and no left tendency in the six week specimen. However, she is continuing therapy until her ultimate goal is reached. (CSP)

February 14 / 77
 tal magnet, attrac
 rich bless and pe
 ds me, envelops me
 th in peace. I am
 out any difficulty
 ven, for no problem
 worthwhile solution

Continued from page 3 New Theory on the Meaning of the Displaced "k-buckle"

Jay Haley, a communications or systems theorist in psychology, believes writing and speaking are for the sole purpose of communication: "I am communicating to you." If the initiating communication is in error, either through false or double bind information being given, or through lack of clarity, or due to lack of checking out what the other fellow understood from the message, the recipient's ideas of what was communicated may be extremely different from the original intent.

One person may have a thought triggered and mentally explores it while appearing to listen carefully. Another person may feel a threat to his ego and take off on a thought triggered by the stress. Both have lost concentration for the moment and will fill in later. Neither type is able to follow rules and regulations by rote. What actually has happened is that, during interpersonal involvement (listening to the communication), concentration is distracted and attention is removed from the area of interpersonal relationships into the realm of the intellect—or from the emotional to the mental. The interruption provides something additional to the original communication and the individual follows through on this when he resumes interpersonal involvement following his mental flight.

In order to properly interpret the displaced k-buckle, it is necessary to determine the primary structure of the personality in which this particular trait is operating. This fact was recognized by renowned graphological authorities earlier in this century, authorities like Crepieux-Jamin in France and, in Germany, William Preyer, George Meyer and Ludwig Klages when they proposed methods to avoid interpreting single writing characteristics in handwriting analysis and suggested utilizing other characteristics in context. (LWK)

Michon also showed that analysis may only be made on existing characteristics in a writing, contrary to the classical method that interpreted what was not there as well as what was. In 1872, nine years before his death, he contributed a new name to the science of handwriting analysis - graphology.

In Germany, in the third quarter of the 19th century, a correlation of existing knowledge in both graphology and physiology took place. Albrecht Erlennmeyer, Director of the Sanatorium for Nervous and Mental Diseases at Berndorf, published "Physiology and Pathology of Writing", a book that still retains its importance. For the first time, pathological variables such as agraphia, ataxia and tremor in handwriting were discussed. As interest in graphology expanded further there was a steady input from criminologists, neurologists, biologists, physiologists, and psychiatrists, whose studies and experiments added to the conceptual foundations of graphology.

CORRELATIONAL STUDIES UNDERTAKEN

Toward the close of the 19th century, Michon's pupil, Crepieux-Jamin, brought out a book in which he expounded on his theory of "resultants", meaning several combinations of writing characteristics should be considered together to define a personality characteristic. This was the first attempt to depart from the more rigid approach which states that a certain letter form carried a specific personality interpretation. Later, at the turn of the century, he and seven members of the now 106 year old Societe Graphologique collaborated with Alfred Binet to test handwriting analysis in rating the age, sex, intelligence and possible criminality of a variety of peoples' handwritings. Binet published a book on the research which had results well above chance for differentiating intelligence and criminality but were only fair for differentiating the sex or age of a writer. As a result, graphologists today always require the sex and age of writers as well as a variety of additional information.

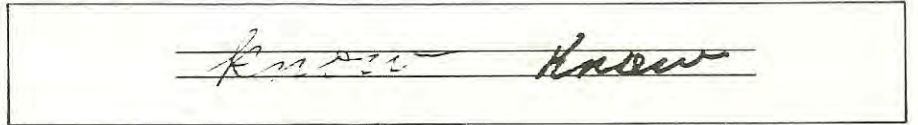
At about the same time that Binet was investigating handwriting in France, a German physiologist began to examine handwriting analysis from a holistic point of view instead of defining personality traits from single letters. William Preyer, author of one of the classical works on infant

Continued on page 5

NEW THEORY ON THE MEANING OF THE DISPLACED "K-BUCKLE"

In graphoanalysis, when the buckle of the letter "k" is displaced into the philosophical or intellectual area, out of the mundane, it is interpreted as evidence of defiance.

In graphology, letters or component parts of letters (like the k-buckle) that impinge on the upper zone when they belong in the middle zone, mean that the individual is aspiring to greater accomplishment, is ambitious, wants to be more outstanding or to gain more notice or recognition, or is developing a relatively new interest in the intellectual.

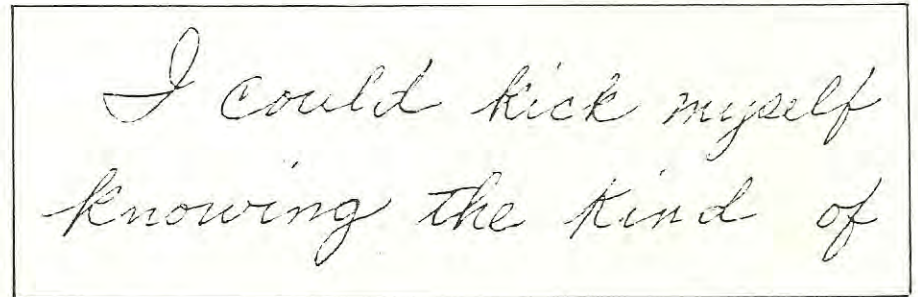


Specimen #1

Whether printed or cursive, this use of the letter "k" with second component displaced, indicates that communication between the writer and another person has suddenly been interrupted by a thought that distracted the writer's attention.

From extensive correlation of personality characteristics with writing characteristics, we propose a new theory that we have used with accuracy for a number of years. Providing the writings are reasonably well regulated and well ordered, we find that the constant displacement of the second component, whether cursive or printed, does not mean, per se, defiance, ambition or desire for more recognition.

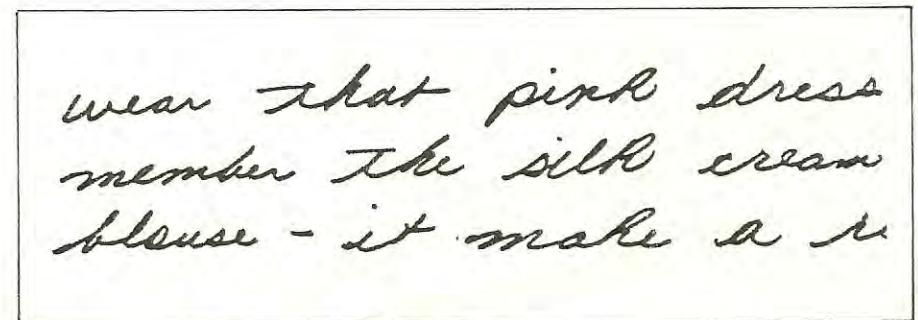
It is a quality in the personality of one who has some degree of independent thinking, a person who likes to do things his own way or who wants to work out problems independent of supervision or guidance or having to "answer to" someone. This characteristic would primarily affect communication in the area of interpersonal relationships. The writer may be listening to instructions, comment or advice when a sudden thought flashes through his mind, interrupting his concentration on what the other person is saying. Without physically leaving, the writer has psychically left in order to pursue his own sudden idea. Later, he then behaves according to his interpretation of what he was told.



Specimen #2

This writer is often able to cut through time taking details to streamline a procedure or to suggest innovative approaches to getting the job done. She does things her own way.

Positively, writers who follow their own thoughts and, to some degree, ignore instructions, are creative thinkers. They can originate ideas or methods of working. They may have insight which is a component part of creative thinking and often comes in a "flash". Negatively, the habit of following one's own ideas instead of paying complete attention to instructions or following procedure can frustrate others or may subsequently cause errors in certain endeavors.



Specimen #3

When instructions seem too authoritarian or if supervision seems too oppressive, this writer will do things differently as a result of her ego distracting her attention when listening to someone else.

Continued on page 4

The COMMENTARY

News & Views of Handwriting

Vol. 1, No. 2

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1977

a b c d e f g h i j k l m n o
p q r s t u v w x y z A B C D
E F G H I J K L M N O P Q R
S T U V W X Y Z . 1 2 3 4 5 6 7 8 9 0

In de Lente
Rik, wij zijn vandaag weer
twee boeren. Ik heb wat tijd
en wij gaan voort werken
in de hof Vader doet zijn

This sample of Belgian school model writing was provided by Harry J. Konings, author of the accompanying article. Before reduction, vertical symmetry measurements were: middle zone 4 mm high, upper zone 8 mm high from baseline, and lower zone 4 mm long from baseline (i.e., a ratio of 1:1:1 when upper zone height is measured from the apex of the middle zone).

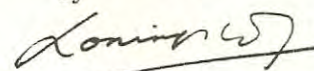
Word for word translation:

"In the Spring"

Rick: We are today again two farmers. I have some time and we go forth working in the head. Father does his . . .

INDUSTRIAL HANDWRITING PSYCHOLOGY

by



Harry J. F. Konings is a Handwriting-Psychologist whose home is in Belgium. His language is Dutch-Flemish but he obtained his schooling in psychology and graphology in France. He obtained his Diploma in psychology from the Institut de Psychologie Appliquee (recognized by International Federation of Societies) in 1966. In 1974 he obtained his Diploma as a Personnel Selection Analyst (graphologist) from School Lochet, a private institution on the university level in Signy-le-Petit, France. He works as Personnel Selection Analyst, Career Planner and does personality assessments in his own business.

The methods of modern handwriting psychologists are founded generally on a profound study of the German, French and Swiss Schools and also on the psychogram developed by Dr. Klara G. Roman. The psychogram is based on applied graphology, graphing the relationship between indicators and personality qualities and capacities.

We make our judgments on the basis of objective, measurable handwriting variables. Our method consists of, first, the preparation of the graphogram (a profile of the writing indicators in strengths from 1 to 5). Only after this is prepared is the psychogram built and the report written.

The office manager or personnel officer asks from the handwriting psychologist only that information which did not come out during the initial interview. The cardinal point in handwriting psychology is that the behavior pattern found in writing predicts the individual's behavior in the work situation.

(Continued on page 4)

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Step Profit Guide

JOHN'S FAMILY—IN KINETIC FAMILY DRAWINGS

Last issue, we showed "John" with his many anxieties. Here, we show the similarities and keen competition in the family. Each child portrays "self" most important (large or above others; eyes drawn on self only). In three of the drawings the mother is shown working; all show the need for warmth and love. In all drawings "John" is facing away or eyes closed. (The drawings are reduced and margins have been trimmed to fit the space.)

In Karen Machover's book, "Personality Projection in the Drawing of the Human Figure," she has outlined a method of personality analysis based on drawings of human figures as related to the individual who draws the figure. She compares such things as size, firmness of lines, pressure and placement of the figure drawing. All of these are also comparable to variables used in the science of handwriting analysis.



Figure Drawing #1

Note the use of detail, exceptional in a 13 year old's drawing. Linda has drawn mother vacuuming, Tad playing with cat, John watching TV and herself on the couch. Note the eyes drawn in for cat while human figures have no eyes.

Linda, age 13, shows a high degree of intelligence by her quantity of details. Use of the entire page for the drawing, and good proportions, show conformity and balance. The roundedness shown in the mirror and door frames show amiability. However, when a person draws such exacting details and then omits facial features, it shows conflict in interpersonal relationships. She has omitted the facial features on three of the figures, but in conflict with the rest of the family, she has put eyes on the cat and herself. She, herself, described the pen strokes on her mother's face as bangs, not eyes. This would indicate that the mother does not look directly at the children to pay attention, see and listen to what they say and do. Machover says that cats are often drawn by adolescent girls and show ambivalence toward mother. Other details in the drawing show a need for warmth and love (lamp and flowers). Linda shows her mother in a compartmental (isolated) position, face intent on vacuuming the floor (preoccupation with cleanliness), and no feet (no mooring). Linda has omitted the lower portion of her own body, which is often normal in adolescence when a girl does not want to deal with this phase of growing up.

She has placed the two boys on a lower level than her mother figure and herself, which would indicate that she feels they are less important.

Tad, age 14, has drawn many details that show intelligence. The speed with which he drew the picture shows he does not waste time however, the cut-off trees show impulsiveness and lack of planning. Pressure, angles and crosshatching show hostility, competition, aggressiveness and determination. The precision with which the hooks are drawn on the end of the fishing lines indicate an attempt to control the environment and the hooks with barbs again mean hostility. He has put facial features on



Figure Drawing #2

The figure on the left is the sister; mom is the small figure in the center. This looks as if she is holding him off, but in discussing it with Tad, he said she is beckoning him to come closer. Note the size of his figure in comparison to the others. His figure is on the right. John is shown walking away.

himself and faces forward (facing the world, facing reality, seeing and being seen). He is scratching his hair, thus calling attention to it (hair means virility) which would indicate that he has at least a growing interest in sex. Confirming this are the extra lines around the lower area of his torso. Even though he is sitting down (confirmed) his own figure is the largest (even larger than "mom") which shows he feels he is the most important—the dominant figure. He does give "mom" credit for accomplishment for she has caught the fish. Of special interest is the way he placed her very near to himself, facing him and according to what Tad explains, beckoning him to come closer. He has drawn a small heart (need for love) where his line goes the water. The water theme is generally looked upon as anxiety. He shows the other teenagers facing away from "mom" and has almost fenced "John" off by crosshatched bushes as he shows "John" making his way up to the fire and camper (need for love, warmth and security). This may reflect a wish on "Tad's" part that his older brother would face up to responsibility and overcome his feeling of "low self-esteem" which is the root of "John's" feelings of inadequacy and withdrawal as discussed in part I of this three part article.



("Mom's Figure Drawing") #3

From left to right: Tad, mother, girl in tree, and "John" facing away from them. Note the sparseness in this drawing indicating practicality and living with bare necessities.

At first glance you will see this person is fun-loving easy going but as you evaluate the drawing you will find underlying insecurity and covert hostility.

Mom's stick figures indicate emotional immaturity and resulting inability to deal with her children's emotional

Continued on page 7

Handwriting and Kinetic Family Drawings

Emanuel F. Hammer, when discussing projective drawings, said that Florence Goodenough, who devised an intellectual scale test using drawings, became aware that personality factors were showing up along with the intellectual projections and that other clinicians have had similar experiences.

According to Karen Machover "drawing of the human figure must be understood as an expression of moods and tensions, and as a vehicle for the individual's projection of his problems . . ."

In a paper written by Shearn and Russell they say the family drawing was believed to be first suggested by Hulse as a useful psychological examination of children. In their own work, they extended the drawings to include the parents as well as the children in what they anticipated would provide insight into family relationships. This study was made at the Research Unit of Colorado State Hospital, a center for emotionally disturbed children of approximately 6 to 12 years. The children were asked to "draw a picture of a family" and in only 2 cases out of 25 did they draw something other than their own family. The parents' drawings were obtained during interviews by a social worker.

Use of Kinetic family drawings can augment handwriting to gain insight into interpersonal family relationships. Conflicts in the environment of the writer are unconsciously manifest. With study, much can be seen as to competition between family members and where anxiety originates. The more a person works with figure drawings and handwriting the more it becomes evident that they complement each other. In Specimen 1, we could see anxiety and fear but only through the use of the drawing were we able to pinpoint the youth's preoccupation over the mother's physical condition — an acute anxiety which he feared to mention. (discussed later in figure analysis). As with graphology care should be taken to verify the findings.

a little to late I'm really happy that I
made the songleader at school it was the
maybe you ~~me~~ and and we can
double date and go see a movie or something
and go have some pizza before the movie then I
for my lunches and its really fun because I
your taking ~~things~~ Drivers Ed. Ah I was
at a Grocery store near my house and there's

16 year old male (right handed)

This writing shows lack of self-esteem, fear and anxiety (flattened ovals and tightly squeezed letters). The varied treatment of the "i" dots shows inconsistency. The placement of the "i" dots shows insecurity; and circles instead of dots indicates immaturity. His lower zone (left tending loops) shows physical weakness and lack of drive (poor pressure and loops not long enough) although he does have spurts of ambition (lengths of two or three lower zone characters are long enough). Here again there is inconsistency and conflict, shown in the difference in lengths of loops and widths of loops. The personal pronoun I shows conflict with the father (angled middle zone portion). His friendliness is shown in the use of garlands and slant (right tending) but where the letters are crowded together there are many angles which shows anxiety in interpersonal relationships and the crowding reduces the degree of spontaneous expression. His narrow to retraced upper zone loops also point to inhibitions and timidity. All of these spell out insecurity, depression, lack of motivation and lack of mental energy. There are also tremors in some of the words (see movie) which indicate ill health or lack of stamina.

Handwriting: Its Significance

Continued from page 3

psychology, investigated handwriting movement. This led to his discovery of at least 7 specific laws which are still significant. He was also the first to show that handwriting originated in the brain and that it did not matter how it was produced, (by hand, foot or mouth) for it to reveal the writer's personality. In the same period, a German psychiatrist, George Meyer, discovered that the conscious intention of the writer is always manifest at the beginnings of words, sentences and lines while the endings indicate the writer's real nature as registered unconsciously. This discovery aided Preyer in distinguishing between a spontaneous and unspontaneous script, which made an indispensable contribution to handwriting identification. Meyer tested these concepts on his psychotic patients and was able to demonstrate the added connection between emotional states and handwriting movement. He also discovered that an increase in muscular tension accompanies increased attention and that increased effort of concentration produces a corresponding decrease in writing size.

The first half of the 20th century marked the development of two methodologies in handwriting analysis: the individual letter form interpretation in France under the leadership of Crepieux-Jamin; and the holistic approach to the entire writing, led by Ludwig Klages, a German philosopher-psychologist. Theories were tested, additional laws discovered, and the first statistical studies were made. The Swiss psychoanalyst, Max Pulver, contributed information on pressure as the fourth dimension of writing being related to biological functions. The Czechoslovakian psychologist, Robert Saudek, contributed information on speed through his extensive experimentation. In Hungary, the first longitudinal studies were undertaken by psychologist Klara G. Roman. Roman's and Saudek's investigations contributed important information about the physiological developmental stages of readiness for writing to writing maturity. In this country, Thea Stein Lewinson and Dr. Joseph Zubin developed a set of scales to differentiate the writings of psychotics, neurotics and normals. Later, Dr. Rose Wolfson applied the scales to differen-

Continued on page 6

Continued on page 6



Figure 1

The pressure in certain areas of the drawing was significantly light and did not reproduce. Figure #1 demonstrates the full extent of the faintness and feathery lines.

"John" has drawn the mother figure with shaky, feathery lines and extremely light pressure. Note the back and head portion of the figure. Feathery lines illustrate anxiety, indicating something causing a great deal of concern and worry in the mother-son relationship. **Fact: Parents are divorced and the mother, with a severe back injury, is the family's sole support.** [In my talks with "John" later, he told me he has great anxiety concerning what would happen to the family if the mother were unable to function, and they had to go live with an abusive father.]



Figure 2

Retailed to bring out details detectable in the original.

This youth represents himself as much more important than the rest of the family, although other evidence in the drawing indicates otherwise, thus introducing conflict and tension. He has, by making himself so large, placed himself in the role of "head of the family" (large, face forward and generally firm lines in the body). The head faces front, full face which, if the eyes were open with pupils, would indicate self assurance but with closed eyes it indicates frustration and conflict. In addition, according to Machover, "The depressed, discouraged and psychically withdrawn person may show resistance to drawing feet and legs". NOTE: In this youth's drawing, he is kneeling, a position of inadequacy or inferiority. He erects a facade of confidence (illustrating tension) but has no firm footing on which to stand and in his original drawing the lines for his head were extremely light (lack of control; and also, anxiety).

The brother and sister figures are smaller, lighter and located below his (less important; anxiety). Unable to handle legs on his own figure, he has illustrated his insecurity by projection (note the faintness on legs and feet of the other three figures in his drawing). Note also the sense of floating and lack of mooring that he has

attributed to his siblings. This demonstrates that he feels the other members are insecure.

This youth has many fine qualities such as friendliness (in the roundedness of the drawing generally) average IQ (extra, realistic details) but anxiety, insecurity and lack of stamina (general lack of pressure) currently overshadows everything else. (ATA)

In next month's issue we will continue with the drawings of the other three members of the family. These also show competition in the family and reaffirm the withdrawal this lad has illustrated in his own drawing.

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Continued from page 5-Handwriting: Its Significance

tiate between male delinquents and non-delinquents with statistical results at the .0001 and .01 levels of confidence. During this period many statistical studies were undertaken and the better designed ones had high levels of statistical significance.

HANDWRITING THERAPY DISCOVERED AND TESTED

Also, during this century, graphotherapy was developed, first as a hypothesis introduced by psychologist Edgar Berillon, an authority on mental diseases, and later, tested in a two year longitudinal study undertaken at the Sorbonne in France. Three authorities investigated handwriting therapy: Dr. Pierre Janet, Dr. Charles Henri and graphologist Paul de Ste. Colombe. The results of the study were impressive, indicating that deliberate, systematic changes to writing habits can modify an individual's personality characteristics. Today, handwriting therapy is used in France and Germany by psychiatrists, psychologists and psychographers to help alcoholics, neurotics and the emotionally disturbed. In the United States, largely through the efforts of de Ste. Colombe, psychiatrists have used it as therapy for their patients and graphologists use it in helping people improve their personality.

SUMMARY

As the figure on page 1 indicates, all of the fields discussed are related to man's highly complex skill of writing. Some are an outgrowth of this skill; some are indirectly related; some are behavioral; some diagnostic; and some are therapeutic. (LWK)

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Book Review

by Christina Petersen

HANDWRITING ANALYSTS' Step-By-Step Profit Guide

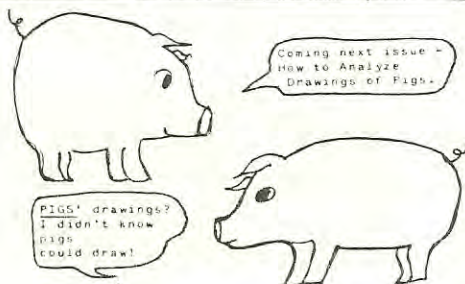
By Erika M. Settle-Karohs

This book was written for one basic purpose; to help you make money, more than you ever expected to make by using your knowledge of handwriting analysis profitably. Erika says "If you can work for free, you can work for money". This book is manuscript size and deceptively thin but is not filled with theoretical wishes and wants. It is packed with practical, easy to put into use ideas that will work for anyone anywhere. It includes such information as: writing, delivering and marketing your lectures—for cash in advance. She shows you in detail how to sell during lectures, how to solicit paid analyses and teach basic courses. This is only a partial list of the invaluable material it contains.

Erika has spent four years experimenting, proving and refining her ideas in order to be able to write this book. Actually the whole book deals with helping the reader to become a successful and productive lecturer. Erika gives you step by step procedures in preparing, giving and filing your researched lecture material. She includes invaluable tips on how to obtain speaking engagements and how to write letters that will be definitely the positive response you want including payment if lecture is cancelled! This book is alive with exciting prospects for a productive and lucrative career as a Handwriting Analysis lecturer.

After reading her book I would not hesitate to recommend it to anyone who is serious about becoming a professional handwriting analyst. She is to be commended for the painstaking research she carried out in bringing this material together. It would be hard to put a price on the value of the information it contains as it could become a priceless classic in its field.

Flash! As we went to press, I just booked my first convention lecture—at 5 times what I would have asked had I not read Erika's book! Leslie



[Economic Statistics]

Continued from page 2

independent he may view this as totally unnecessary—or feel threatened and de-valued. The family may face a crisis that requires outside help to hurdle.

Graphologists who recognize and understand what the changing age distribution can mean in the service-purchasing market can advantageously offer specific services to help the segments of the population with the most widespread needs.

Emphasis of direction for promotional advertising and for the development of new services or the broadening of existing ones may be affected. There will be fewer families with small children needing child guidance and vocational handwriting analysis reports. There will be more women in the job market, themselves needing vocational guidance or self enhancement training and/or marriage crisis counseling. Fewer teenagers will need vocational guidance but many may need help in increasing their self esteem. There will be more men with a developing interest in obtaining self understanding.

The new age-group distributions show more people interested in self development in their middle years when there is also extra income to permit purchasing the services to help them achieve their new goals. Such information as this, applied in specific direction could be of great value to graphologists.

The Editors

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[A Writing Therapy Symbol and the Brain]

Continued from page 5

became much more mentally alert, was quicker in comprehension, was more ready to communicate thoughts, plans and ideas voluntarily in full sentences, had an increase of energy and developed enthusiasm. He was also able to develop alternative plans of operation or behavior in problem solving.

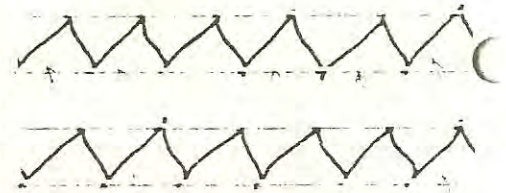


Figure 11

These wishbones were done freehand on the 7th month of therapy. No guide was used.

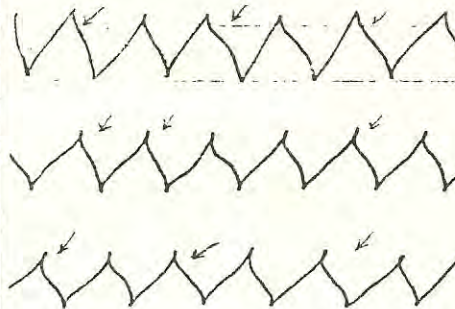


Figure 10

Examples of the same youth's wishbone exercises over the subsequent three month period, in consecutive rows. Arrows in blue show good approximations of the desired form.

No conclusions can yet be drawn as to the value of the wishbone symbol in writing therapy, for they still require extensive application, much more observation and should have some controlled experiments to test them further. However, from the examples shown which are illustrative of numerous experiences with students and clients, I believe the wishbone exercise certainly reveals something of the brain's activity.

Leslie W. King

[Industrial Handwriting]

Continued from page 4

some abnormality is present in the analysis; or he can advise the personnel officer to obtain a psychiatrist's or psychologist's report if that seems justified.

General:

A manager should have exceptional motivation to succeed in life. The analyst should consider how high up is the function or job in the organization hierarchy and how much psychological maturity is expected of the manager.

— TECH TALK —

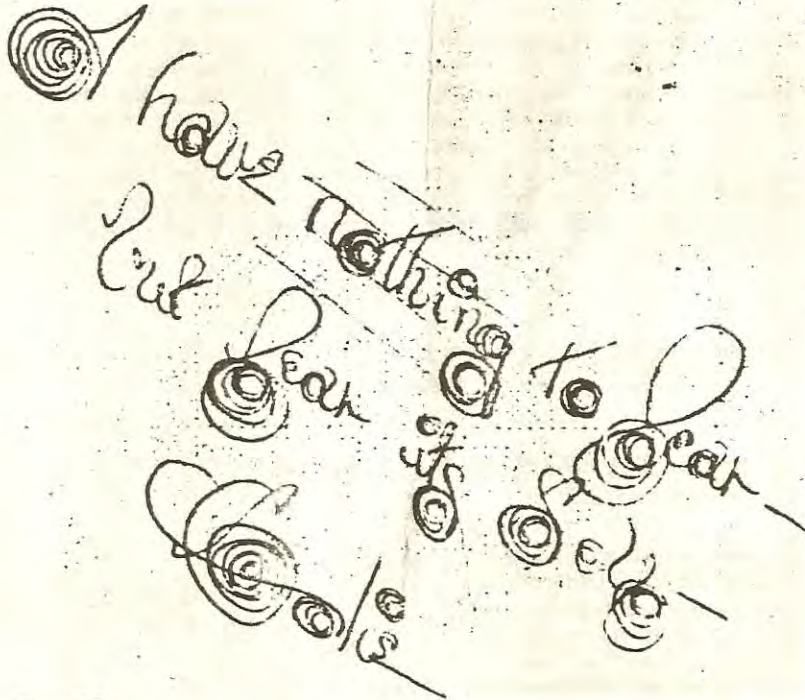
(Questions & Answers)

Christina Petersen

QUESTION:

I am submitting this sample written by a young lady of 25, who is a sexology student. What does all this distortion in her personal pronoun I (P.P.I) and middle/lower zone mean?

Donald Sanders, California



Dear Donald:

You asked about the distortion in the writing on the paper napkin. First of all, how did you come by the napkin? What were the circumstances? Is there a chance that she was just idly doodling and then you got it later? Was it written to deliberately confuse you after you had asked for a sample of handwriting? Could she have been under the influence of drugs (particularly L.S.D.) or alcohol? Was the girl right or left handed? How much educational background? I ask these questions to point out the need for this kind of information before any sample of writing can be safely analyzed.

However, assuming it is not her normal writing which it hardly could be, this simply shows affection. The only thing you can actually analyze is the spacing arrangement and the zone ratio. You might assume she wrote it first, then doodled in the elaborated circles in the ovals and loops. It would indicate complexity, and secrecy too, because of the resulting filled in ovals and also, exaggeration is involved due to the over-large loop size before filling in. The roundness of the entire style indicates surface or superficial amiability which would need verification from normal writing. However it can be mentioned since it does show. It might even be genuine but other writing would have to affirm that.

Another consideration is to determine where the elaboration or distortion occurs (in this specimen, the middle and lower zones) and the writer exercises fantasy specific to that sphere of their life.

because they might not do justice to the writer if he has developed in the interim. This is especially true if the writer is being considered for a promotion several years after first being hired.

One of the problems in industry is placing the right person in the right job. For highest efficiency, it is important that the employee be suited to the function of the job or that it be in conformity with his personality, his intellectual capabilities and physical capacity.

MANAGERIAL APTITUDE

Intellectual:

A qualified graphologist determines the general level of intelligence in a job applicant (IQ), judges the applicant with regard to quick thinking, susceptibility, brightness, caution, stability, fantasy, imagination, inventiveness, common sense, concentration, objectivity and the applicant's capacity to distinguish main points from those of secondary importance.

Character:

Diplomas do not guarantee jobs. A Diploma should be considered more as an admission to job competition which should place qualities higher than qualifications. Industry asks for generalists with a high level of development, cultivation and a good psychological maturity.

One Belgian captain of industry at the head of an international concern said recently, "Our engineers have 75% knowledge of technique but only 25% of what concerns character and general development. But we need people where the relationship is in inverse proportion."

More important for the efficiency of an organization than studies and development, are qualities of character and personality [e.g., energy, will power, activity, organization, adaptability, team-spirit, stability, people able to integrate themselves into a group, enthusiasm, zeal, professional conscience, honesty and reliability]. The ideal manager should be able to have good, harmonious contacts with superiors as well as peers or inferiors. He or she must be able to exercise authority but should not lose sight of human relationships. The person must be sufficiently able to adapt to change which results from constant evolution of modern techniques.

Physical:

It is a must that the manager be in good health. At the same time he or she must have good endurance as well as psychic ability to manage tensions and be able to manage prolonged exertion. The graphologist can always recommend a visit to a doctor if

[Industrial Handwriting]

Continued from page 1

The letter of application is one of the best sources of handwriting, having a beginning, middle, and signature. In the letter, a candidate is communicating to another person (usually unknown) in the hope and the desire to be considered for a position.

Letters of application lend themselves ideally to the personnel selection process, particularly if they also have a handwritten envelope and a curriculum vitae.

However, we should not forget that handwriting is bound up to the age of the writer. Therefore only current letters of application should be considered. Letters of an earlier date should not be included for analysis

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The COMMENTARY

News & Views of Handwriting

Vol. 1, No. 3

Price \$2.00 in U.S.A.

1977



Kinetic Family Drawing

Picture drawn by the mother fourteen months after the family returned to the United States after living in Algeria. (See text)

ROOTS: As Shown in Kinetic Family Drawings

Kinetic Family Drawings are especially valuable to graphologists because the ideas and findings are inter-related with handwriting analysis.

Kinetic Family Drawings are relatively new in projective techniques; they show how a person perceives himself in his family setting. In 1970 Robert C. Burns and Harvard S. Kaufman, M. D., simply began asking children to draw the members of their family doing things. This helped to mobilize a child's feelings, not only as related to self-concept but also in the area of interpersonal relations. They gradually accumulated some 10,000 drawings from individual patients over a period of twelve years. Their work is an introduction to a new tool for understanding children, particularly if they are troubled children.

The Kinetic Family Drawing often reflects inner disturbances much more quickly and adequately than interviews or other probing techniques. Burns and Kaufman have discovered over the years that children use different methods of drawing to project their inner feelings. This has led to the publishing of their new book on "Actions, Styles and Symbols." Action is depicted in drawings as movement or energy reflected in various ways showing interpersonal relations within the family constellation.

Some styles of drawing used are (1) compartmentalization (boxing off one member of the family); (2) encapsulation (enclosing someone who is feared or isolating self from the rest of the family); (3) heavy lining on the bottom of the picture to reinforce stability in the home (4) underlining an individual figure when there is instability within a relationship to one or two individuals in the family; (5) folding the paper into segments before drawing and putting figures into the segments, characteristic of children with severe anxieties and fears; (6) lining at the top of a picture and edging the page with drawings could indicate feelings of not wanting to become involved; (7) grouped families.

It is generally agreed that the unconscious speaks through symbols but, as in graphology, caution must be used in overinterpreting or misinterpreting these symbols. The total physical and mental health of the patient or client must be considered.

Continued on page 6

What Makes Checks Bounce?

More than the check artists' criminal acts, the stores, banks, you and I are responsible for bouncing checks. It is related to lack of knowledge, lack of observation, carelessness and rush, embarrassment or greed.

Banks issue temporary checks to new checking account holders immediately upon application. Store personnel require only one or two items of identification and often neglect these. The public at large sells anything from animals to rummage on weekends and eagerly accepts checks from perfect strangers. All contribute to the increasing numbers of bad checks foisted on the public annually.

At a 2% markup in groceries, a loss of \$40 on a bad check means the store must sell \$2,000 worth of groceries at no profit. This, added to the cost of time to attempt collection before the police receive it, means that 1/2 - 1% of each consumer's grocery bill is used to feather the check artist's nest.

In 1972, approximately 88 million checking accounts were in existence besides 640 million government checks and 84 million Welfare Agency checks in circulation during the year. Yet, of all bouncing checks returned to victims of check artists, only about 5% wind up in court annually.

FBI Uniform Crime Reports show a steadily climbing rate in numbers of fraudulent checks (16%) and forged checks (11%). James S. Jennings, once considered one of our nation's master forgers, says that professional check artists, working only on weekends, garner \$5,000 to \$20,000 weekly. Ten years before Jennings made this statement, FBI Law Enforcement Bulletin carried an article in 1963 that stated bad check passers defraud business at the rate of \$1,000 per minute.

Who are the check passers? The majority, 85%, are amateurs. They are the ones who write checks impulsively or carelessly and fail to cover them. They are the joint checking account partners who go on spending sprees accidentally or in collusion because

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INSIDE

How to Analyze Drawings of Pigs
John's Family in Kinetic Family Drawings
Tech Talk

John's Family in Kinetic Family Drawings

We have largely concentrated on figure drawing in the first two parts of this article. In this, the final portion, we will show how kinetic family drawing and handwriting analysis augments each other.

Linda's writing shows an individual who has a sense of stability (over-all gestalt balanced) and concern with the present (middle zone largest of the three zones.) She conforms generally to social requirements (most forms are school model). She needs a sense of security (narrowing left margin), is creative and artistic (Capitals, original use of spacing and arrangement), likes attention (large middle zone flourished.) She is inhibited in making social contacts or mingling with people she does not know. This results in wide space between words, small PPI, and retraced forms). She has and needs only one or two close, confidential friendships. She is superficially good natured (roundedness of forms), but will stand up for her rights and argue her point unless she becomes so angry that she loses control of her emotions (great variability of pressure and retraced forms). Another reaction is to withdraw completely, becoming silent and moody. Her personal pronoun I shows criticism of the father (angle on left). Her under-developed lower zone is normal for one her age. The under-developed upper zone reinforces her orientation to the present, mentioned before, and illustrates her practicality.

→ Last Friday May 13, I
was out playing catch with
my brother and the softball
hit me in the nose so
→ I won't be to school
tomorrow so Wendee Madden
will get my homework
for me. Do will you
please give it to her

Reduced to 43%

Specimen #1, Linda's writing

We see that Linda's drawing Vol. 1, #2 parallels her writing in many ways, but by using handwriting analysis her emotional posture becomes more lucid. She placed importance on her "self figure" in the drawing yet omitted feet (foundation) which diminishes self-importance thus confirming the interpretation of her small retraced PPI in handwriting (inhibition and poor self-esteem).

Once upon a time I had
a girl friend and so did
my sister but he was a boy,
and we went down stairs
and kissed and kissed &
- kissed - & kissed & kissed &
kissed & kissed & kissed

Reduced to 50%

Specimen #2, Tad's Writing

Tad's writing and his drawing compare favorably. The drawing shows the desire for a closer relationship with his mother and his obvious hostility toward his older brother. His writing discloses that by being head-strong, and easily roused to anger he disrupts his ability to carry through his plans and goals. Both his handwriting and the figure drawing show intelligence (details and balance) ambition, motivation, aggressiveness, enthusiasm, self-esteem, (pressure and size) some anxiety, and some sexual confusion (LZ and Lower torso) natural for a youth of his age.

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[What Makes Checks Bounce?]

Continued from page 1

they can only be prosecuted in civil court (if, indeed, it reaches court). They are the thieves who deliberately lift your check book and the thieves at heart who accidentally find your checkbook. They are the ones who develop a system, open new accounts to obtain sheafs of checks and pass them out after the banks close on Fridays. All are aware that the court system is on their side. Even when they do get caught, the highest sentence they face is a maximum of \$1,000 fine and/or ten years in jail for each count of forging and uttering (passing with intent to defraud). Bank robbers can receive 25 years.

There are three kinds of bad checks: (1) forged, (2) fictitious and (3) insufficient funds. A forged check involves several points, the first of which is that a person carrying the maker's or endorser's name actually exists. Intent to defraud has to be shown. Something of value has to have been obtained or the attempt made. A fictitious check is one which involves the intent to defraud for something of value but the maker and/or endorser is fictitious. Either of these kinds of checks may also be counterfeited. An insufficient funds check involves willful intent to defraud but, in this type of check, the maker has used his true name.

If society worked as effectively to eliminate opportunities for the check artist as the professional works when planning his weekend check cashing program, far fewer checks would bounce. Jennings told the story of one of his lucrative weekend activities. He purchased high priced, pure bred dogs and resold them the following week. As preparation, he mastered the technical jargon, learned what "points" to look for and to discuss for each breed, learned what questions the dog owner expected to hear, and became a semi-expert in the field.

If you are advising store managers or owners on methods of self protection from check artists, you should stress the following precautions as absolutely minimal.

1. Since signatures on checks and their identification are the key to loss or prevention of loss, both should be dealt with when a check is proffered.

2. Items of identification should start with a driver's license bearing a photo of the individual. This should be augmented by two to three other cards bearing signatures. Since most people carry a good selection, i.e. credit, charge, library, union, military, college, insurance, passes, social security, etc., this should create no hardship. (Social Security says it should not be used for identification but it is one of the best if the

Continued on page 5

[John's Family in Kinetic Family Drawings]

Continued from page 3

For Sunday being a day of rest, this has been a busy day for us. We have spent all day cleaning the house, cooking and washing. We are just now taking a few moments to rest. Then back to

Reduced to 60%

Specimen #3, Mom's Writing

Mom's writing shows her to be a gentle, sensitive person, intelligent, creative and independent (harmonious, well proportioned original forms). She hides her feelings of sensitivity and has an aversion to harshness. She takes the path of least resistance in all things pertaining to competition or disagreements (lightness).

She is reserved and uncommunicative, and tends to isolate herself (wide right margin). She is friendly (roundedness) but her reserve keeps her from showing it. Her handwriting shows discouragement, anxiety, insecurity (convex and step-down alignment, convex word alignment, too frequent disconnections within words, wide letter spacing, and broad line spacing) yet she will accomplish what she sets out to do because of her mental energy, motivation and orientation toward productivity, health permitting.

The fragility of her upstroke indicates illness, e.g. "b" in back; "k" in taking.) This is the obvious reason for her reluctance to enter into an overpowering emotional conflict with the teenagers. Her drawing brought out her covert hostility toward the father which she would never have faced openly, but which had undoubtedly been a source of hidden frustration and anger for a long time.

John's writing and picture (Vol. I, #1) showed anxiety, but it was only by the shaky lines drawn to outline the mother's back that prompted my asking about his anxiety about her health. Even then he was reticent about discussing that, and his fear of having to live with his father. I am sure this would never have surfaced without the use of the kinetic family drawing.

I feel our discussion helped him understand his fears and that with the use of graphotherapy his self-esteem will improve. Incidentally, since this article was written, "John" has grown three inches (for which I cannot take credit) but it has helped improve his self-image.

Ardell T. Atkinson

[Book Review]

Continued from page 2

cants and in determining the type of work they are best suited for.

The book deals with the premise that writing mirrors body condition. The author describes each gland and its function to show their effect on physical and mental health. The book

closes with graphotherapy exercises and ways to improve your health through changes you can make in your handwriting. The book is a good introduction to the concept of hand-writing analysis and physical health and grapho-therapy. Phyllis Harrison provides an excellent bibliography.

[What Makes Checks Bounce?]

Continued from page 3

individual is cashing a pension check and appears in his 40's!.)

3. Dates on the ID's should be checked. Normally, they do not cluster around a certain calendar period and should arouse questions if they do. Addresses should agree across identification cards and with the check. The addresses should be in the city where the bank is located. No new account checks should be cashed unless extra precautionary security is taken.

4. The signatures should be examined superficially. Unfortunately, in a busy store, more than this is not feasible but disregard for it is unrealistic. At least as much time should be invested in screening a check as is required in accepting charge cards.

5. A rudimentary training program should be offered to store personnel in which clerks and managers are taught to examine a maker's signature on the check with (1) the rest of the writing on the face of the check, (2) the endorsement and (3) the signatures on the ID's.

Considering that 85% of all check passers are amateurs and some are rank, examination of the signature for only a superficial half dozen points is not useless. In the course of my work, I have also found that the first check in a sheaf of checks that a forger passes in one night often carries telltale signs of forgery not present in the others. The person could have been caught. Slowness of execution is the tipoff. It creates what Albert S. Osborn long ago termed the "tremor of fraud." This is a tremulous line that appears in the upstrokes where a writer normally has the least control.

Felix Michaud, a French contemporary of Osborn's, said that the genuine writer moves rapidly through his signature and especially its flourish. The forger would have to slow the writing, introducing probability of tremor.

However, the more skilled the check artist, the less likely he is to attempt forgery of a genuine signature unless

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FEATHER'S FRIENDS By: Leslie W. King, Rose Matousek & Brent Wood



[Roots]

Continued from page 1

Children's inner feelings and conflicts are uncovered through the projective technique of "draw a person." These feelings cannot always be communicated on a conscious level. Inasmuch as all creativity is indirect response to inner needs and conflict, the act of drawing a person is creative and it is bound to reflect the personality and feelings of the person doing the drawing. The body or the self is the most intimate point of reference in any activity. To successfully interpret these drawings it is important to realize that the figures drawn are related to the one doing the drawing in the same way as an individual's walk, his handwriting, or any other of his expressive movements are peculiarly his own.

In this issue we are presenting the drawing of a family that was done while living under two very different life styles. The first picture was drawn by the mother about 14 months after they took up residence in Algeria for a period of two years where the father held a teaching position. He was instructing the Algerians in the development processes of plastics. The mother educated her six children at home using the "Calvert" method. All members of the family were able to converse freely in French, the language in use in Algeria.



Kinetic Family Drawing

This first picture was drawn by the mother about 14 months after they took up residence in Algeria. Note how closely the family are drawn, there are no barriers between the members of the family and even the dog is drawn into the family group by the touch of one of the children's hand.

Note how closely the family are drawn, there are no barriers between the members of the family and even the dog is drawn into the family group by the touch of one of the children's hands. Even though there was excellent communication between the family and the people they came in contact with in the course of their daily life, there is a definite feeling of drawing together as a family unit.

Note that the feet were sketched very lightly and not very definitive which indicated a lack of permanence in their situation. It is a picture of a normal, healthy, closely knit and loving family.

The second picture, shown on the front cover was drawn by the mother 14 months after the family arrived back in the United States. They have purchased a home, the children now attend public schools and all members of the family are active in church and civic affairs. The boys are also active in the scouting program. The family is now more actively engaged in individual pursuits but still revolve around the nucleus of the family unit. They are now putting down roots as can clearly be determined in the change made in this recent picture where most of the family are shown to have clearly defined feet. They are still a very healthy, normal and loving family.

It is important to note that the first picture was not discussed with the mother until after the second picture was drawn and verification for findings was sought. The only instructions given were to draw a picture of her whole family on both occasions.

Christina S. Petersen

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[What Makes Checks Bounce]

Continued from page 5

the style is quite like his own. Professionals are also willing to practice a signature more diligently than most amateurs. One forger told me he practiced as many as 5,000 times before passing a check.

Signatures should not look too much alike. We never write our name twice the same in our lifetime, regardless of the fact that, after age 18, it becomes almost an involuntary muscular process. It is considered involuntary because we can talk or recite while writing our signatures, but cannot do the same with anything else without pause in the verbal communication. Because signatures are almost involuntary, errors are normally rare. They should arouse question, particularly if they are in conjunction with tremor, excessive pressure, or very narrow spacing.

Heinrich Pfanne spent twelve years in research on identifying forged handwritings. One of his findings was that the document expert cannot compare a forged or disguised handwriting with the normal writing of a suspect. This fact can be used to advantage in reverse if there is a suspicion that the signature (or endorsement) on a check is fictitious. Simply remove the check from view and request the individual to sign his name again. Without a model, the second disguised name will show marked dissimilarities from the other. If the signatures are genuine, there will exist only slight differences between them.

In the case of the non-identity of signatures, whether forged or fictitious, several unexplained differences will suffice to refuse a check.

A caution to alert store personnel is often broadcast by the insufficient funds check writer who intends to defraud. The writing will have two or three of the following: tremor throughout, tremor of fraud, corrections, blotches, dropped letters or parts of letters. In addition, there may also be found heavy pressure, tight spacing and/or vacillating alignment. These three latter characteristics, alone, could be normal for some writers. They should require characteristics from the first group, in conjunction, in order to be suspect.

In summary we, the public, need to change some of our habits in relation to receiving checks; banks need to change some of their procedure for new checking accounts; stores need to screen checks more thoroughly when accepting them. If these things are done, many in that 85% group of amateurs may never successfully hang a check on anyone.

Leslie W. King

(Bibliography on page 7)

The COMMENTARY

News & Views of Handwriting

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1977

POPHAL'S Brainwriting - Handwriting

by

MARIE BERNARD

Marie Bernard is a member of the National Association of Graphologists, The American Association of Handwriting Analysts, Inc., the German Association of Scientific Graphology, and is licensed to practice graphology in Germany where she lived until recently. Now residing in New York City, she is a lecturer on Pophal's works at City College of New York. She is also a very accomplished actress.



Dr. Rudolf Pophal who, until his death, was a psychiatrist and professor at the University of Hamburg-Germany, is famous in the graphological field for his classification of the three writing strokes homogeneous, amorphous and granulated. He also created an important psychological diagnosis of handwriting in giving us the "biotypes," based on the relationship of a person's writing and his predominant motorcenters in the brain. He said: The globus pallidus, belonging to the old brain, the palae encephalon, is responsible for the richness of all our movements. These are the back and forth movements like running, swimming, climbing, scratching, flying. They belong to the oldest phylogenetic development of mankind. These are the first uninhibited movements we are able to do when we are born.

Pallidum Writing

If a person has a good pallidum writing quality in his handwriting, it will primarily have the following:

(1) rising lines = optimism, restlessness, (2) pastosity = sensuousness and warmth, (3) back and forth movements = youthful elasticity, (4) threadlike connectives = creative originality, (5) writing pressure = activity, vitality, (6) differences in lengths = restlessness, mobility, spontaneity, (7) richness of movements = phantasy, vivacity, illegibility and lack of convention, (8) ligatures = association of ideas, adaptability, impatience.

If the pallidum is of bad quality, one finds only emotionally exaggerated, undisciplined or hysterical movements which give writing negative restlessness. Pophal described the Pallidum-writer as an "Everything or nothing" nature.

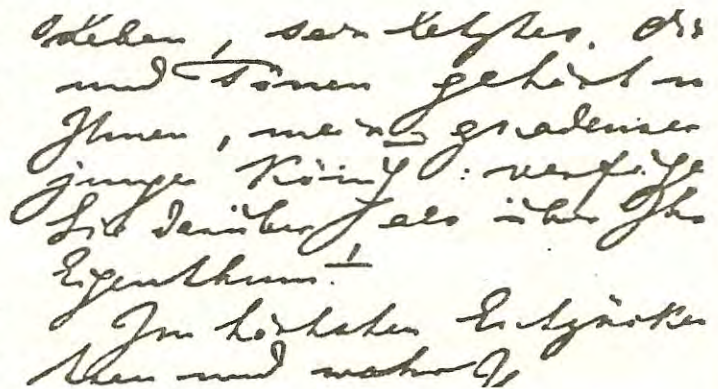
Striatum Writing

The *Striatum* develops 5 months after birth. It is the control-organ, the brake, the one which narrows movement, limiting it, monotonous, small, slow, rigid. In contrast to pallidum-writing, the striatum-writing is not interesting at all: too boring, dry, sober, without youthful elan, without vitality and mostly without intellect. The striatum-writer misses the freshness, the naivete, the instinctive creative powers of the pallidum writer, he has no depth, no subconscious sources, he is only the "brake" in the "car."

Brainstem Writing

The natural integration of flowing movement and controlled movement: pallidum and striatum gives the brain-

stem personality. Here is the natural rhythm, the pulsating, swinging, flowing, the elastic, speedy, even movement. These are seen in soft round curves, vital-connectedness, the true "Gemuetsmensch" with his inner security and altruistic feeling for his fellow-men.



PALLIDUM WRITING

Richard Wagner (1812-1883). His Pallidum writing has the typical back and forth movements, strong connectedness, fluctuation, richness of form and movement, extension of end-strokes and right slant. The simplification and small overall size shows cortical influence.

Cortex Writing

The cortex is the highest developed part of the brain. The primary motor region is located here, the largest neuronal cell bodies (14 billion) of the cerebral cortex, the so called Betz cells (named after the Russian anatomist, who discovered those giant pyramidal cells in the cortical area of the brain). This area of the cortex controls fine, highly skilled voluntary movements as our fingers, for instance, use in writing.

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INSIDE

How To Analyse Pigs (Part II)
Tech Talk
Analysis of a Doodle
Women In Top Management

Pophal describes the cortex-writing: Aimed singular movement, smallness, slowness, simplicity, vertical slant. There is mechanized rhythm which gives the cortex-personality: independence of thinking and will, individualism, self-discipline, reason, ethic, logic, consciousness.

The Eduard Spranger Bio-Types

Pophal used the Eduard Spranger bio-types to explain the most typical cortex personalities.:

The Theoretic Scientific Type

Striving for discovery and knowledge, joy of learning is almost a playful curiosity. It is a play with the principles of reason, logic, and dialectic. He is a radical thinker. His writing is sharp, meager, precise, simplified, accentuation on upper lengths.

*a letter today and I thank you. You have my permission
to magazine. I also thank you for the newsletter that
I'm reading it and it seems to me that I have seen your
where though. Have you spent any time in Miami?
for two counts of assault with intent to commit a*

STRIATUM WRITING

18 year old male. Shows typical anxiety and monotonous script of the striatum-writer. Has under development of movement, slowness, weak pressure.

The Aesthetic Type

Always striving for independence, identity, this is an advancing, searching human being. The writing is stylized, creative, tastefully arranged, aesthetically regulated, with differentiated singular movements.

The Self-representation Type

This type is full of self-admiration, pride, originality, arrogance, distinguished taste. This gives a rather enriched writing picture with enlarged signature, high "t"-crossings, and emphasized middle zone.

The Ethical Type

This writer finds happiness in self-perfection with self-discipline and will-power to conquer instinctual urges; to achieve a pure soul. He has freedom of spirit and dignity.

The Religious Type

Oriented to spiritual love, asceticism, self-negation, humility, idealism, striving for self-perfection. To the graphic ingredients belong smallness, leftward bendings, loops in the lower zone like open bowls (contemplation, introversion) accentuation on upper loops (dignity).

*few of these on your piano in
might be interested? We're trying
apt.) from here & then come bac
to tidy up an affair & maybe do
I will certainly call you*

BRAINSTEM WRITING

In this sample we see the harmony of the true altruistic personality - natural garlands, rhythmical pressure, inner security, moderate size.

The Economical Type

Tries to reach the most useful, with the smallest amount of strength. They need realism, sober abstract thinking ability, egoism, willpower, endurance, practical organization and ambition. The graphic ingredients are: speed, right slant, connectedness, initial and terminal extensions, loops, smaller word-endings.

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**Women in
Top Management**

— EDITORIAL —

In 1969, earnings for all those working in the United States averaged \$115 weekly. Seven years later, these earnings had increased 53% to an average of \$176; yet women's wages are generally 43% below what men are paid. Janet Jones, part owner of Management Woman, Inc., estimates that it will be at least 1982 before significant numbers of women are in the \$80,000 a year bracket. Throughout the country, today, women make up only 1% of all those who hold top echelon jobs and only 2.4% are in positions that pay at least \$25,000 annually. Congresswoman Patricia Schroeder, now serving her third term in office, says that five years ago there were no women in any high powered positions in government.

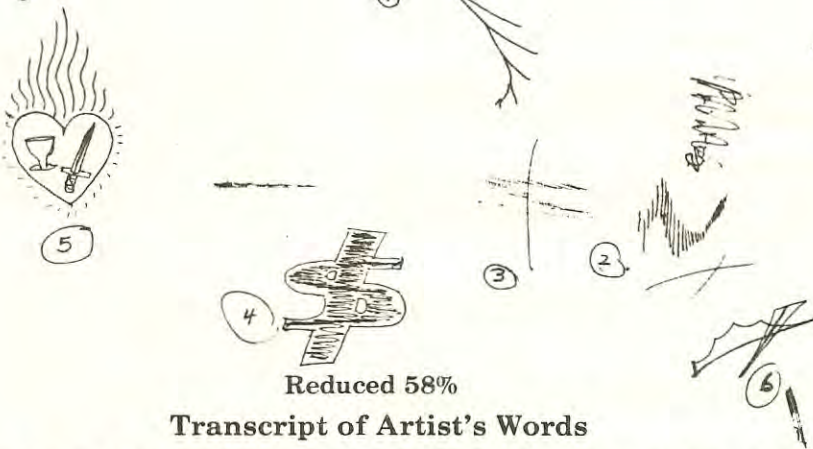
Six years ago, NBC classified two-thirds of its 900 female personnel as secretaries; barely one-tenth were in management or professional capacity. Today, they are well on their way to filling 15% of top management positions with women. In 1970, only 3.5% of those entering the business world with master's degrees in business administration were women. Today, with the change in the business climate, the number of women enrolled in MBA programs has multiplied five-fold.

The handwriting analyst who wants to assist women in emerging from low paid, subordinate or menial jobs can do so by increasing his or her own knowledge about the personality characteristics needed in addition to the education. If, when analyzing a female client's writing, the analyst discovers a cluster of characteristics that indicate leadership ability or potential, the analyst can encourage the woman to try to go further by pointing them out, or, the analyst can help the woman develop the dormant traits through graphotherapy. If the woman is in managerial position already but feels inadequate, the analyst can help the client increase and build any characteristics that she lacks but needs.

Top women in management and research have, themselves, identified some of the ideal personality characteristics for leadership and power. Nancy Jones, TV producer, says she must have vitality and stamina in her job as executive. Rosabeth Moss-Kanter, a sociologist, says that power is synonymous with energy in the classical sense of the word. She also defines it deeper as, "Power means the ability to mobilize resources" and by this Dr. Moss-Kanter means the individual has to have enough initial

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Analysis of A Doodle



Reduced 58%

Transcript of Artist's Words

1) I'll start with #1, I essentially drew a curve, a simple curve, then I put the point on the curve and then drew this thing at the end and then repeated myself. Just an exercise in right to left and each one getting smaller.

2) Using the same concept only in reverse I drew this little bittie thing building up to the large thing in one direction, then a reverse direction small to large, sort of an expansion-contraction.

3) This did not look right and since I wanted it to look right I started over again.

4) I did the "S" shading, then turned it over in the other direction and did the down shading. Once I had the complete dollar sign I outlined it.

5) The heart is the symbol of love and of course the frame around it is the symbol of knowledge, but of course it should have colors as red is love and blue is knowledge. The cup is the female symbol and the sword is the male symbol.

6) When I realized it didn't have enough curve to it I started over and I went and crossed it out again (see lines above). My attention was interrupted and rather than start over I continued here, on to make the ridge out of a cross out shape, and then of course the curlique going from end to end on the other one.

General remarks:

I was not thinking about anything in particular just toddling back and forth, listening to you on the telephone and adding another step to the drawing . . . I was not concentrating on the drawing but giving it enough thought and feeling to get the symbols correct.

Personality Sketch

The artist's conscious reasoning as he progressed from doodle to doodle is interesting and reveals logically what the doodle affirms on a more subconscious and symbolic level.

This young man is concerned with exactness and precision which are factors in an engineering personality. He is concerned with symbols and concepts, tools of the mind - he is not concerned with people, birds, animals, flowers, which indicates his orientation is not overly social or emotional.

(Continued on page 6)

[Pophal] Continued from page 3

The Political Type

This type has a lust for power, for superiority. This will be mostly achieved with active and passive willpower, energetic activity, self-discipline, intolerance, immorality, hardness, coldness, lack of ethical principles and mistrusting. The graphic ingredients are: strong rigidity, vital strokes, speed, initial high pressure, accentuations, large size, regular movements, clublike thickening of endstrokes and crossings.

Degrees of Tension

Pophal's use of degrees of tension is derived from muscle-tensions and their relaxation. He said: tension is a defending measure to regain security. If someone lives with a steady defending attitude, it will become a chronic disturbance. A non-existing tension, he called instability.

CORTICAL WRITING

The purest type of the cortical writer is the theoretical-scientific person. In this writer we have highly diversified single movements, reduced, meagre, sharp forms, clarity of script, precision of stroke.

Tension degree number one: There can be some mechanism of inhibition, but is so weak, that there is no resistance at all. The graphic elements are: illegibility; no form to letters; fluctuating lines; weak pressure; right slant; thread-like connective form; mostly connectedness; no coordination; back-and-forth movements.

Tension degree number 2: This is a combination of pallidum and brainstem-handwriting with rhythmical movements, flowing back and forth, elasticity, vibrant, graceful and flexible.

Continued on page 7

[Book Review]

Continued from page 2

reproductions of both sides were made without the traces of writing from the reverse sides, and these clearer copies are also included in the book.

Saudek talks about similarities and dissimilarities in handwriting and gives some possibly little known facts here, that he derived from his many experiments in handwriting.

In the chapters on anonymous letters and blackmail, Saudek illustrates his discussion with actual blackmail letters. He also quotes actual wording for greater clarification of these handwriting samples, and others, in his book when they come under the category of being questioned documents.

Saudek also discusses the improbability of identical twins having identical handwriting and uses a good illustration of one case. Another valuable addition to the book is a picture of a young girl who writes, holding her pen between the two stumps of her fingerless hands, along with her very legible handwriting and delicate drawing.

Saudek's aim in writing this book was to show that handwriting experts are as far advanced as any other scientific discipline that may be called upon to act as expert witnesses in the court system.

This little book with large legible printing is a worthwhile contribution to handwriting pedagogy.

The graphic ingredients: curves, garlands, general centrifugality; extended initial and terminal strokes; fullness; expressive pastosity; no stylization; everything is natural.

Tension degree number three: This is a controlled brainstem - writing with a little more striatum than number two providing useful inhibition and tension with strength.

The graphic ingredients: Firm, determined stroke; elasticity; dynamic pressure (but not overpowering); almost even; moderate width; garlands; angles; security in movement; rhythm is a little too regular; moderate speed.

Tension degree number four: This is a typical Striatum handwriting: hard, tense; rigid; monotonous; stiff; insecure and inhibited.

The graphic ingredients: Inelastic strokes; rigidity; brittle; angles; arcades; narrow; meager; sharp; slow; strong tension; narrowing movement; cortical coordination unrhythmical.

Tension degree number five: This is the over-cramped stiffness of the adolescent. Out of weakness, there are arrhythmical fluctuations of all writing elements.

The graphic ingredients: Writing stroke is broken, trembling, has tremor or ataxia, is pointed or angular. Other characteristics are illegibility; unformed letters; threadlike weak connective forms; no coordination; back-and forth movements are wild and irregular; centri-fugality; changing width; irregularity of lines; and fluctuating slant.

Summary

If a graphologist wants to have a quick overall picture, he can use very efficiently these five tension-degrees of Pophal, which he created for us out of his bio-types. The good and the bad qualities of the pallidum are seen in tension degrees number 1 and 5. The brainstem writing is seen in number 2 and 3. The rigidity of the striatum is number 4; and the mixture of numbers 2 and 3 with cortical influence.

Ed. Note: Next to Dr. Ludwig Klages, the father of graphology, Dr. Pophal is considered the most important German graphologist and is the keystone for contemporary German graphology. The methods of graphologists such as Mueller-Enskat, Pfanne, Pokorney, etc. are based on his findings. Dr. Pophal died in 1967. His last book, "Kinetische Graphologie" was published posthumously by his widow. The book on which this article was based, was written in 1949 and was temporarily lost because of the war. It is "Die Handschrift als Gehirnschrift."

tive and motivation to work out whatever is necessary to achieve the work goals. She also defines credibility, which is a demonstrated ability to accomplish something, as a combination of power and competence. Credibility is needed for success.

Power is part of leadership and leadership requires success, achievement and recognition for the achievement. What, then, makes leadership? Ann Hyde, part owner of Management Woman, Inc., seems to define this as ambition and motivation when she talks about these characteristics as part of a "corporation profile." Self confidence, Helen McLane, an executive recruiter calls it when she talks about whether or not a woman is willing to leave her present job to seek one at a higher level. Sherie Crain, Corporate Manager of Public Affairs for International Harvester, breaks down the ideal of success in our culture as: assertiveness, competitiveness, drive, cooperative spirit, strategic, logical and analytical kinds of thinking, compulsion for leadership and achievement.

These women are all saying the same thing—ambition, self confidence and production.

Don Dillon, in an article for Occupational Outlook entitled "Toward Matching Personal and Job Characteristics," worked out a graph of personality requirements for a large variety of jobs. He noted the same characteristics as valuable for supervisors, hotel managers, bank officials, credit managers and lawyers: (1) need for energy, (2) ability to handle high responsibility, (3) capability to act independently, (4) ability to work with ideas, (5) ability to work with details, and (6) ability to work with others, motivate others, direct others and help others.

Divide these characteristics into classifications of personal and interpersonal and you will have the traits of the successful woman—which also happens to match the traits of the successful man!

Leslie W. King

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— TECH TALK —

(Questions & Answers)

By *Christina Peterson*

QUESTION:

I cannot interpret my capital "I." I have Green's book and other info. IGAS stroke breakdown - while "adequate," I don't think it tells the full story. What fears does it actually illustrate?

Frank

(I) cannot interpret my capital "I." (I) have Green's book and other stroke breakdown - while "adequate" think it tells the full story. w

ANSWER:

The Personal Pronoun "I" should not be considered as an isolated factor apart from the writing, so we are showing your sample. When you ask about what fears the PPI shows you are actually asking what your entire writing reveals.

For example, the cursive "I" as you write it fits in with the high degree of control and precision that your writing style shows. The entire writing indicates lack of carefree spontaneity and your PPI reflects the same thing. Emphasis in your writing is in the area of interpersonal relationships yet the overcontrol that you exercise generally indicates that this area is one of conflict and frustration. The PPI says exactly the same thing.

It has height that is proportionate to your other upper zone forms but its width is disproportionate to the height—until you reach the middle zone. Here, you give the PPI width in the same way that you give your ovals width. Again, conflict is indicated. When conflict exists, frustration also exists. The presence in your writing of over-control increases the intensity. Inhibition results.

You asked what graphotherapy exercise we would recommend. First, you have to open yourself and become more spontaneous. Start using the printed PPI that you used in your paragraph, and increase the speed of your writing to break the habit of over-control. Put some width in your upper and lower extensions to bring them into proportion with the width in your middle zone. Remove the overlong t-crossings which are in conflict with your writing style. They need be only as long horizontally as the stem is tall to be proportionate. **You cannot drive with your brakes jammed down to the floor yet this is what you're attempting. When you develop more spontaneity you automatically release tension and modify inhibition.**



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[Doodles] Continued of page 4

The ability to think symbolically and to find relationships where none are obvious are evidence of above average intellect. This youth reveals his penchant for such a thinking pattern in the progression of the parts of his drawing and the reasoning he expressed in the transcript of the tape recording. Though the entire drawing appears unrelated, one recognizes that it is by ideas that this doodle has been drawn together into a gestalt.

The obvious, the dollar sign, is not meaningful as a symbol of money due to the distortion (or minimization) seen in the presence of only one vertical line, not two. The artist minimizes the value of money. But, he is preoccupied with ideas about money. The preoccupation is what causes the symbol to be centered and darker than the other portions of the whole doodle. According to the young man, he is preoccupied with observing all the negative effects the value of money or the possession of money causes in people. I do not believe such specific information about the preoccupation could have been analyzed from the doodle without discussion.

The youth is idealistic; rather impractical and disinclined to seek close interpersonal relationships. He is not "people-oriented"; does not want others to understand him. These characteristics can be determined from the doodle because of the engineering qualities, above average intellect, intellectual orientation, appreciation for relationships and mystical concepts as illustrated in #5 (male, female, earth and fire).

[Comments] Continued of page 2

Please enter my charter subscription for one year . . . Looks and sounds fascinating. Thank you.

Dorothy K. Franchino
Hopatcong, N. J.

I have just read your first issue of *THE COMMENTARY* and I thank you for sending it to me. It is very informative and well put together — the potential is boundless!

Irene A. Setlak
Harrisburg, Pa.

I would appreciate any conclusive research information on analyzing printing and printscript and/or printing and cursive writing of the same person and if possible [how] to get as accurate an analysis from the printing as from cursive writing.

Jeannette Nelson
Los Altos, Calif.

Dear Jeannette: Stan Vidinohoff, Past-President, American Association of Handwriting Analysts, is in the process of doing just such research now. Hopefully, when completed, we'll carry an article about it later. In the meantime, our own experience has been that, using the Equal Weight Criteria Psychogram, markedly different factors in the same personality are revealed just as these factors appear in the writer's range of behaviors. When we prepare personality assessments on writers with different writing styles, we always make complete psychograms of each writing. Some of the personality syndromes remain unchanged while others are noticeably different. The explanation for when and why these personality characteristics are exercised is found in the total assessment.

The Editors

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News & Views of Handwriting

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1977

Interpretation of A Drawing

by
ARDELL T. ATKINSON

This drawing illustrates complexities that may be encountered in the interpretation of a drawing, for without benefit of verification of the individual's personality traits, the drawing could be misunderstood. Upon first glance, one may see a man weighted down, but upon closer evaluation one will see that the reason for his position lies within his own personality.

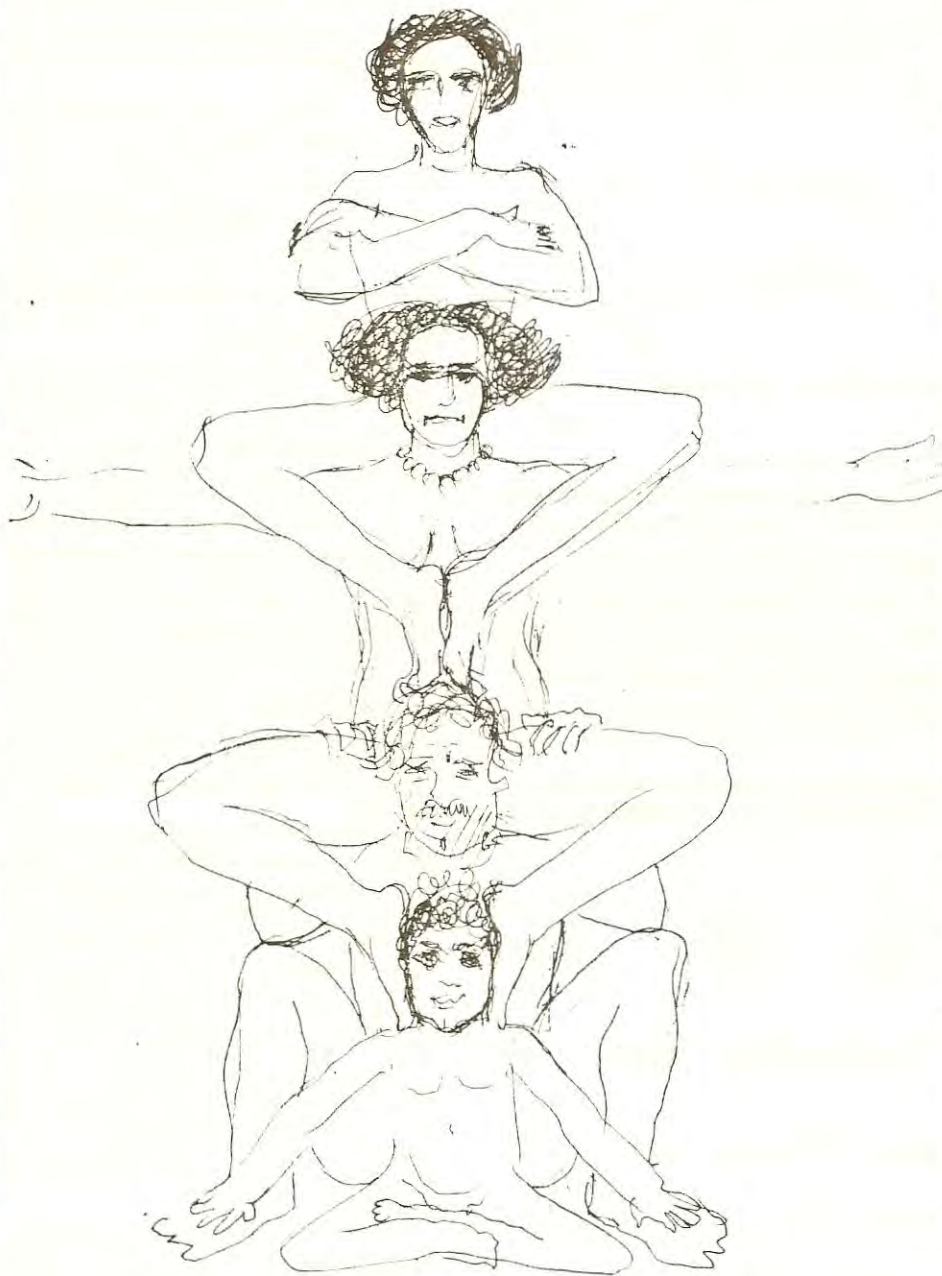
Burns and Kaufman say a drawing projects inner feelings. This drawing depicts the closeness of the family unit. Even the child is resting his hands upon the father's feet indicating a close relationship to him. When I remarked this to the father, he commented, "Close! I'll say! He's under my feet all day."

Notice how cleverly the artist has covered sexual parts of the figures and how each is dependently entwined with the other. Hammer says drawings in the nude indicate removal of self from the effects of a "jarring environment". When I mentioned this, the wife said: "That's true of him." In the unique and unusual way he has drawn these figures, with their wealth of detail and good proportions we find strong evidence of above average intelligence and creativity.

The artist has given the females in his family more importance—and shows them intellectually superior to himself through the position he has given them on the "totem pole". He agreed that this was true, but did not elaborate. Notice that the daughter is regally sequestered in the uppermost position, which is the position of importance in a hierarchy. Her facial expression is aloof; her arms, closely folded across her body indicates a control (or desire to control) the environment. The mother agreed with this, while the daughter said nothing.

In this drawing, the mother is shown as the dominant (largest) figure. There is pressure on her figure, indicating that he regards her as ambitious and her arms are outstretched as if to embrace the world. At this statement, the artist laughed and said, "She tries".

Continued on page 3



Male, right handed, age 43. Artist, sculptor, father. Married to a black woman. Young boy in the totem pole picture represents their son. Adolescent girl in the drawing represents his step-daughter.

INSIDE

Handwriting: A Tool for Therapy
Collecting Autographs of Celebrities
Tech Talk
Feather's Friends

HANDWRITING: A TOOL FOR THERAPY

by Helen Dinklage

Ed. Note: Helen Dinklage is a script therapist and teacher of handwriting analysis. She lectures on the subject at Stanford University. She is a registered therapist who has worked in mental hospitals for twenty years as director of Creative Arts Therapies and psychodramatist. She has published extensively in professional journals and is included in several editions of Who's Who of American Women. The case history reported in this article is excerpted from a forthcoming book by the author.

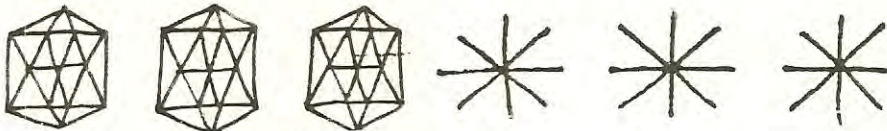
L.N., forty-two years old, has a successful business in which he is an investment counselor. Earlier he had received a university degree and then had been a Naval officer on a destroyer. When he came to explore script therapy he had spent time in many different kinds of group therapy. The leader of an encounter group had told him that he was incapable of love, a totally false assessment, but one which had made a deep impression on him. He was very serious about gaining insight into his actions and feelings and his seriousness was combined with a wit that made him a delight to have around. Below is a part of a letter outlining his history and hopes. He said "My writing is halting and uneven. You can even call it stumbling. It is one of my hang-ups." Later he said that much of his struggle to find peace within himself came as a result of stern parents injecting very strong ideas of right and wrong in him. There was no flexibility, everything was black or white.

being able to affect my
well being by training in
write intrigues me. If

42-year old Male Stockbroker

Here is a man with much drive and a high level of intelligence who wastes no time on non-essentials, shown by lack of initial strokes and simplification. He combines a fine analytical mind with intuition that must provide many fertile ideas. There is creativity that probably finds no adequate outlet and sensitivity that is clearly a cause of discomfort to himself and others for it expresses itself in irritability, with little barbs bursting out. See i dots: There is also a plethora of angles that suggest less than evenness. The inconsistent slant is the result of inner conflict, a fluctuation between assent and dissent, introversion and extraversion, egotism and altruism. The uneven letter size also suggests unpredictability, but since the baseline is good it might be more often the sign of versatility.

He was later encouraged to adopt a right slant and in a few weeks he was fairly consistent and his writing had a flowing quality. Lower loops showed less frustrated instinctual drives.



time to think. Take the time to
enemies. It makes them so da

L.N. put the same energy into his writing assignments that he did in his business and quickly changed the frenetic quality of the writing and elements of irritability.

At this time he said, "I'm noting changes in myself in both large and small ways. An important development is that I feel much calmer and more sure of myself. I do not feel guilty when I should not feel guilty. A minor result is more orderliness. I polished all my shoes and lined them up in the closet. My wife had to lie down awhile to recover from the shock."

[Interpretation]

Continued from page 1

Arms and hands are related to ego and social adaptation but need to be considered in regard to other details in the drawing. For example, a cut off hand shows lack of confidence in achievement and in social contacts on the part of the individual who draws the picture. The fact that the artist chose to omit the hand rather than to alter the proportion of the arm shows an inflexibility in making social contacts. Yet, the full face indicates he would like to be social. The conflict here indicates social shyness. (I asked if he was stubborn in going out in social circles. The wife remarked that he was very uncomfortable when he did not know the people, and often refused to go.)

The closely knit arrangement shows that although this man is shy he would undoubtedly work better with people than alone for his drawing shows a real need for appreciation and indicates dependency upon people around him. Both husband and wife agreed; then told me of pleasant experiences that he had had in working with groups.

The artist drew in his own facial features with the lightest pressure of all the figures' faces. This verifies unassertiveness and shyness. He has also crossed out part of his face and body, which shows self-effacement. He has placed himself in the lowest position on the page, on a peer level with his son (note that their buttocks occupy the same space). Machover interprets low placement on the page as a sign of discouragement. Congruent thereto, in graphology, poor pressure shows a lack of motivation, lack of vitality, tendency toward introversion, and gullibility when flattered. It can also be a sign of illness.

I said that these could sum up to being pleasure loving and easily distracted from performance and his aspirations may be too low for the real capabilities shown by his originality and creativity. I asked if he gives away his work if someone admires it and his wife said expressively, "You like it? Here take it. That's him!"

Regarding my comment about illness, he said that, at the time he drew the "totem pole picture" he was feeling very tired and was being tested for the cause of his respiratory problems.

There are many other details of importance in this drawing. Facial expressions are usually one of the characteristics which may be interpreted with confidence, although one's perspective may differ from

Continued on page 7

Continued on page 7

[Handwriting] Continued from page 3

L.N. did such a beautiful job on all the form designs that it was suggested he take some work in art and he said he would consider it. He read several books that I recommended to him and felt that "Compassion and Self-Hate" by Dr. Theodore Rubins was a real find.

We also had discussions about Carl Jung's contributions and he liked the idea that he was in the "second adolescence" between thirty-five and fifty when the "fortunate people" have a re-assessment of their values and often change direction. He will always be a searcher. Sometime during his sessions he inserted the following among his exercises:

I deserve to like myself. My feelings are worth looking at. For one human being to have an honest relationship with himself and with other is the ultimate. To be alive it is necessary to acknowledge your feelings and have them be all right with you. For my consciousness is expanded by my ability to accept myself as I am.

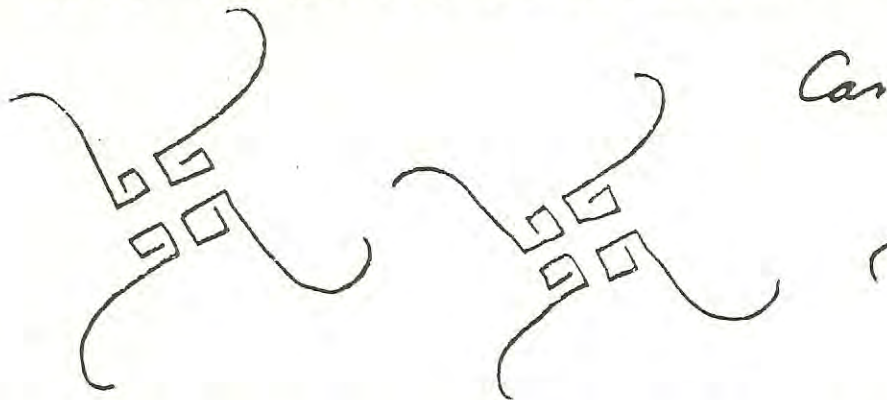
It would seem redundant at this time to make a case for graphotherapy, or script therapy. At least among graphologists its results are quite well known. However, methods do differ and I have simply shown a case history from my own experience, which comes out of working for many years as music therapist, art therapist and psychodramatist in mental hospitals before going into script therapy. I feel that one should be well trained and experienced in counseling and have a solid background in psychology to undertake this approach. It is especially important to be versed in the work of the stellar contemporary psychologists for life has changed much in the past two decades.

Although it is possible for people to make some helpful minor changes in their writing through reading books no major changes should be made without professional guidance. Changes which are too abrupt or too ambitious may easily disorient the personality.

Two things commonly lacking in clients are discipline and concentration. Because today's work is often routinized people tend to rebel and become impatient with all other discipline. There is no pattern in life. And it hardly seems necessary to say that concentration is essential for the mastery of any situation, but it is rare in our society. The geometrical forms used in script therapy and the insistence on regularity in performance of assignments help much to correct this diffusion. As a follower of Rudolf Steiner I have access to all the form designs used in the Waldorf Schools over the world and find them indispensable.

Whenever I feel that a client will not be threatened by it I ask him or her to start by writing a page and a half on unlined paper under the caption "Who Am I?" Analysis of the writing is done with the aid of the psychogram and after it is discussed with the client he starts on a regimen of working on an assignment fifteen minutes in the morning, always at exactly the same time, and fifteen minutes before going to bed, dividing the time between the exercises, which are quite different for morning and evening, and carefully chosen to meet the needs of the client. One of them often used at the beginning of the sessions is "One must make a solemn promise to be patient with oneself again and again in any process of self-evaluation."

that there is in me an i



Returning for a moment to our forty-two year old stockbroker, one of his last ebullient productions in both writing and drawing brings the story to a close—but not really—for he still keeps in touch and recommends the technique to others.

[Interpretation]

Continued from page 3

another's, according to Wayne Dennis. In this drawing the artist has given individuality to each face but note, particularly, the eyes. I asked him about the small disfigurements in the eyes of the man figure. He explained that he drew them in that fashion to give expression to them. I told him it might indicate that he has trouble with his own eyes and he agreed that he does.

The wife's countenance, quite sternly drawn and coupled with forcefulness, indicates that discipline and responsibility are left to her to do. Note how the mother figure's feet are placed against the child's ears as if to protect the child from a harsh environment. Note, too, the small projection that appears to be an ear on the father. Any emphasis on an ear, whether intentional or not, can mean one or more of the following: auditory trouble, oversensitivity to social opinion, quick to take offense or resistive to authority. In naming these, the artist said "I guess all these things apply to me."

I thought the necklace, so obvious on an otherwise nude body, must bear great importance in the husband and wife's family relationship. Viewed as a separation between intellect and body impulses, it could mean he sees her as more concerned with intellectual activities than physical or sexual. The wife agreed that her interests were more intellectual than physical. The husband's (artist's) only comment was that she didn't feel dressed without beads.

At one point, I forwarded a copy of the "totem pole picture" to the originators of Kinetic Family Drawing, asking for their remarks. Robert C. Burns answered:

The "totem pole" arrangement is a unique style not described to my knowledge... The style to me suggests a pecking order with two assertive, dominating, strong females and two clinging dependent males. The wife certainly has long arms like a protecting mother hen.

I found this drawing so rich in detail that every time I look at it I can see something further to comment on.

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[Navrozov] Continued from page 3

The deepest secrets of his soul are revealed by the irregularity of his middle zone. (Aristotle's division of spirit, soul and body are symbolized in the upper, middle and lower zones). Here, in the middle zone, the seat of the soul, we find warm, soft, swinging garlands which are followed by angular, sharp forms as in the word "letter." In this word, the terminal "r" and the swordlike, energetic, two downstrokes of the "t" symbolize his lust for fighting his wit and sharp, aggressive, critical mind.

Thank you for your warm letter.
I am very much impressed by
your theater life, and I enclose
a review of my play "Welcome
to Soviet America!"

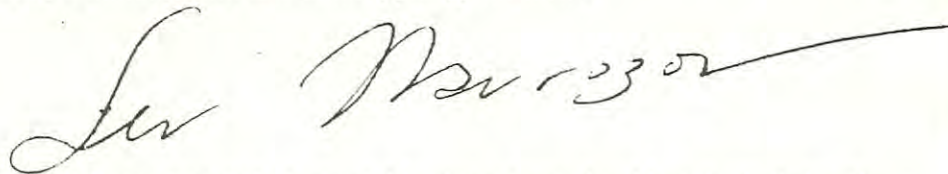
Lev Navrozov. He exchanged his millions in Russia for freedom in the West. Reduced 67%.

Some words are crippled as the "and;" some "m" formations are thread-like, but everything is masterfully tamed by his sense of organization. (Look at the airy spaces in the written text).

He cannot deny his changing inner attitude: One time he is in harmony as in the widened, easily readable "review;" the next moment his letters are crippled and closed, full of inhibition and secrecy (see "of my play"). Then, follows a releasing of tension seen in "Welcome to Soviet America." This is a vivacious play of contraction and release, revealing before our eyes his emotional sensitiveness, irritability, susceptibility and impenetrability.

It is refreshing to see how creative, simplified and yet legible all letters are. He wants to be understood. He presents well defined arguments elegantly with his overpowering "barrage of words" with which he arouses his listeners. His analytical, theoretical thinking ability protects him from extremes, even if his passionate nature demands an outlet. We see this in the sometimes excessive lengths of his lower loops which are deeply extended into the regions of the subconscious (materialistic field) to explore and then bring up to reality the findings from his experiences. Some of these lower loops express his poetical, lyrical longing by their swing in an open curve toward the past (left) in symbolic creativity. But some of the lower loops express excessive biological desires which can only be partially satisfied (loops closed at the stem of the letter well below the baseline). At times the loops are drawn like swords as in the "f" in "life." Here we see inborn determinator, endurance and his aggressive fighting spirit.

It is a sign of his full and rich nature that he is able to have both lyrical depth, nourished by the resources of his subconscious and the strong will power to inspire others. With these qualities, he can achieve everything. (Here we see Jung's thinking and sensation typology blended.)



Full size. Part of the horizontal final is not reproduced here due to its length.

It is interesting to see how he wishes to impress us with a facade of enormous self-confidence by adding to his signature an immensely long terminal stroke. This is a symbol of his belief in his ambitious zeal (striving optimistically toward the future with its rightward and upward movement). But having examined his irregular middle zone, we know better! It is not always that consistent; often he is

Continued on page 8

The Meaning of Pressure In Handwriting

by Leslie W. King

This is the first in a series of articles concerned with research on pressure in writing: psychological, physiological, mental and physical health.

Handwriting is a complex of intricate movements that involves all five lobes of the brain in both hemispheres. Movements in handwriting include those in three dimensions: vertical, horizontal and depth of impression into the paper. Primary pressure has been the subject for attention in research and study beginning in 1898 when Emil Kraepelin published his investigations of the fundamental differences of writing pressure in the scripts of psychotic individuals in comparison to normals. (This was one of the very first tests applied to graphology in comparison to the early observation-general conclusions that had provided graphological empirical data.)

Dr. Kraepelin and his pupils used specially designed writing scales to measure writing pressure. Since his time, numerous investigators have employed in some measure, an adaptation of his early efforts.

In this article, we will be interested in writing pressure and psychological meaning. In subsequent articles we will take up pressure in relation to mental and physical disturbances.

Anita M. Muhl says that when a writing, that is done voluntarily, is being analyzed one must take into consideration the autonomic nervous system and its functions. Anger, fear, depression, concentration, apathy, all cause an affective change in the postural tonus of the striped muscles and so every emotional reaction is reflected through the skeletal muscular system.

Dr. Muhl says that emotional problems (that cause affective change in writing) may be shunted off through the autonomic nervous system to produce real physical disorders.

In fact, pressure is a prominent variable in the syndromes of many psychotic, neurotic and physical disorders.

To better understand the ramifications of pressure, value and meaning, the physiology of the development of writing is important. Dr. Klara G. Roman provides information in this area in her eight year longitudinal study of 2145 children ages 11-18 years. Roman noted that the sex, pubescence and maturation stages of development cause varying changes in the adolescent's writing pressure until maturity is attained. Physiological influences in development were characterized by subtle, constant decrease of pressure up

Continued on page 6

— TECH TALK —

(Questions & Answers)

QUESTION:

I'm anxious to delve into form level. I never could quite agree with the criteria. Would you say something about it?

L. R. McFaul, Las Vegas, Nevada

ANSWER:

We don't agree with using form level, or style evaluation, or superior vs. inferior writing style as a basis for analyzing the detailed component parts of a writing. Our reason is based on a cardinal rule of psychology which is to avoid contamination of results in a testing situation, using every means possible. We believe that contamination exists if, in graphology, distribution of spaces, artificiality vs. naturalness, originality, rhythm vs. regularity (and speed, according to Mendel) are rated together to determine whether a writing is high or low form level. The contamination enters the analysis when the result of this group rating is used to make decisions about the definitions for specific writing characteristics—some of which had already been analyzed as part of the group to determine form level (or style evaluation or superior/inferior writing originally.)

Dr. Klara Roman, in "Handwriting: Key to Personality", says that the doctrine of form level was rejected in other countries and is no longer an acceptable procedure to modern graphologists (p. 8). She says that Dr. Klages himself believed that rhythm (an integral value in form level) could only be understood by intuition. Dr. Ulrich Sonnemann, in "Handwriting Analysis as a Diagnostic Tool" commented that, technically speaking, ratings of aesthetic balance and originality (which is what form level is all about) were necessarily subjective (p. 25).

Alfred Mendel, in "Personality in Handwriting", attempted to take some of the intuition and subjectivity out of ratings when he introduced a scale for determination of style evaluation (which is the way he interprets Klages' "formniwo", a coined word). Mendel presents five "keys": rhythm, symmetry, creativeness, legibility and speed (pps. 41-53).

Unmarried female, mid-forties. Pulled out every hair in her head within a few weeks due to an unhappy love affair. Unreduced.

Sonnemann provides three specifics for rating: level of form quality, rhythmical properties of writing, and overall arrangement (pps. 27-38). These general categories, like Mendel's, cover a multitude of writing characteristics.

Perhaps Dr. Werner Wolff in "Diagrams of the Unconscious", sums it up best when he suggests that if the axis of personality unites the various factors of the individual's behavior, then the axis can be discovered by finding the point at which they all converge. He says that Klages tries to do this with his focus on the "dynamics between emotional and rational factors"; that Pulver uses psychoanalytic principles; Jacoby focuses on sexual factors; and Mendelsohn uses Jung's concepts (p. 244).

We believe that each quality of personality has both positive and negative values, displayed in different behaviors. Thus, we would take each of the writing characteristics separately, considering each as an entity within a number of different psychological syndromes. Therefore, one writing characteristic might contribute a negative quality in one syndrome and in another it would contribute a positive value. This way, we feel, the writing reflects the true humanism of the writer, instead of trying to pigeon-hole or label him.

Consider the preceding writing. It is written by a female in her mid-forties; unmarried. As a result of a very unhappy ending to a long term love affair, she pulled out every hair in her head with her own hands, over a period of a few weeks. Whether you use form level or not, you can see the pitiable unhappiness in this rather bizarre looking script. But can you also see her dependability and reliability on the job, one that she has held for years? Can you see her loyalty to her family, relatives and church?

Neuroticism is evident; so is a terribly poor self concept and dependency. But if this writing were to be evaluated according to style value or form level, or whether it is harmonious or unharmonious, there would be no basis from which to determine that she is a person who can be depended upon in her work. Her feeling of obligation to those who do something for her, her ability to compromise, or to adapt, would be lost to the analysis if her overall style were rated first. She is her own worst enemy yet can be a good friend to anyone else.

[Pressure] Continued from page 4

to the time of puberty. In the post-puberty period, pressure broke down in the writing of boys between 16-17; and of girls at approximately 14. Following the critical phase, pressure for both sexes increased in a short period of time and then stabilized. For both males and females, the writing of an eighteen year old could generally be expected to represent the pressure they would retain the rest of their lives while in good mental and physical health. Also, pressure (in normal children of both sexes) was found to be stabilized, than at the onset of puberty.

In Robert Saudek's research of writing differences during puberty, he found that pressure could vary in lines and words or from the beginning of the page to the last lines on the page. Dr. Saudek also reported a certain "clumsiness" in adolescent writing that was a result of incomplete physiological development of the writing skill.

Dr. Selina Schryver says that, below a certain level of intelligence, a child is usually unable to make the precise, coordinated movements required in handwriting. A rough test is to have the child draw a diamond. Without this ability, the ability to coordinate movements for writing is also lacking. Dr. Schryver says that the basic hypothesis of handwriting analysis considers the psychomotility of the individual and this is reflected in his personality.

She found, in a test of writing from 100 children, that noisy aggressive, fighting types (psychopathic tendencies) had a great amount of pressure, angularity and horizontal word endings. Children with inferiority feelings wrote with low pressure, slowness, short word endings and a lot of variability in the writing characteristics.

Leo Goldberger, in a pilot study of 12 actors, found something similar. He found that light pressure correlated with neurotic overcontrol at a high level of statistical significance ($p=.01$); and heavy pressure correlated

Continued on page 10

This is the handwriting of a woman experiencing depression before and after treatment.

Saudek: 4-30-73
Slant important only when ≠ school model

Specimen #1: Before Treatment

If one is tired, irritable, nervous, suffers headaches, feels frightened, depressed or even suicidal, a vitamin B deficiency may be suspected. A deficiency of Niacin or Biotin, also B vitamins, can result in deep depression.

Alcohol destroys magnesium in the body and as a result heavy drinkers could be depressed, disagreeable and irritable. Magnesium has been used in the treatment of neuromuscular disorders such as nervousness, tantrums, rages, sensitivity to noise, epilepsy and hand tremors. One man being tested was found to have an illegible signature. Magnesium was administered to him and four hours later his handwriting was more clear and legible. After twenty eight hours, his writing became even more clear and legible and remained so as he continued to take magnesium.

Much more can be found to substantiate the effect of nutritional deficiencies on the emotional and mental health. However, the most important thing is to be aware that these possibilities exist, and to take this into consideration when signs of mental problems or depression appear in our clients' handwriting. (CSP)

3rd Print 1970 P.B. Meridian M225 \$3.95
Copper Town - Changing Africa - Hortense Powdermaker
1965 P.B. Harper Colophon Books #CN59 \$2.45

Specimen #2: After Treatment

Note increased pressure.

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NAME _____ OCCUPATION _____

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Friends:

HYPOGLYCEMIA AS SHOWN IN HANDWRITING

by
Alice DeCameron

Ed. Note: Alice DeCameron, MGA has a background in public relations, employment counseling, family and health problems. She is a teacher, lecturer and counselor, using handwriting analysis. She is also an amateur artist. This article is an excerpt from a longer research paper, "Detecting Health Deficiencies in Handwriting". (As a short article under this title, it was published in Coronet Magazine, Dec. 1976.) The author is currently at work on a book, "Legal Business Transactions" which concerns the printed letter "k".

This woman had been getting periodic routine examinations since she was age twenty, when she had her first child. Now fifty-two, she was shocked, and outraged to learn for the first time recently about two long-term disorders of low blood sugar (hypoglycemia) and underactive thyroid, both of which had gone undiagnosed and untreated, and, it was apparent now, accounted for years of migraine headache compounded by tension, with food allergies (mostly from sugar and chemicals). She is currently on a corrective diet to

typical of rise-and-fall blood sugar levels, most often accompanied by pale writing with irritated, tightly-pinched nerves. (In reverse but not shown here, diabetes has similar yet seemingly opposite markings.) Different handwritings register these unnatural colorations differently, depending upon the degree of disturbance and age of the ailment. Because of the faded script, most of the distinguishing fine points seen in the original writing are either lost or only barely visible in a photocopy reproduction. But even with the

I think handwriting is very interesting and fun. It will be surprising to know if details in my script reveal what I am

52 year old female—written in pencil. Hypoglycemic and suffers an underactive thyroid. Unreduced.

halt further complications, problems which could have been eliminated or controlled in the early teens when near-fainting from frequent fatigue was common. During the war years, the American Red Cross rejected her as a blood donor several times, for being anemic; yet when she next had a physical examination and mentioned this, the doctor smiled and assured her almost any hospital would have accepted her. No suggestion was ever made to include more iron-rich foods, and vitamins were considered unnecessary. Anemia and hypoglycemia are often, as here, intimately related in the writing . . . where the first one is present or suspected, the other is close behind.

Most writers with continuing depleted energies are promising candidates for various infections because of lowered resistance. Very often these same persons also show classic symptoms of low blood sugar but have seldom (if ever) been given a proper glucose-tolerance test by their doctor, even though valuable medical literature on this subject has been available to physicians since 1924 with the discovery of insulin for diabetes (high blood sugar) in 1923. Fifty-three years later now, this knowledge has not yet been applied to the customary examination . . . bypassing a number of related irregularities that later develop into complex disorders.

Contrary to more uniform color usually seen in normal red-blooded writing, the erratic light-then-dark area sections, with unexpected variations in the writing pressure, are

originals, a high standard of discrimination is required of the analyst in order to detect early or developed stages of hypoglycemia. Another factor of equal importance is, that at the present time, only metal point pens or lead pencils are considered reliable writing instruments for evaluation. The synthetics, felt/fiber/nylon tip pens, eliminate almost entirely any need for real effort or true impression on a writing surface, and therefore produce a wide margin of error leading to false information (i.e. all the strokes have feathered corrugations, which, if metal or lead pointers were used, would mean something much different). Though very popular for many artistic and psychologic reasons, especially with male writers since it conveys the powerful illusion of vigorous health coupled with instant virility, these synthetic nibs are not at all suitable for accuracy in handwriting analysis.

As a theoretic conjecture, it is possible that future studies along this line may show that the color of the writing specimen is an index to the color and condition of certain body fluids, that writing pressure (which is an extension of the stored supply of energy) may be an index to blood pressure. Slashed i-dots racing across a page, strongly resembling displaced t-bars, are already known to be accumulated signs of psychogenic-biologic strain from within struggling for release. Calmly relaxed, the dots on letters i and j are like the period following this sentence.

On the afternoon of Dec. 14th, Arnold Etman, a handwriting expert from the Hague, Holland, was called to testify by Rhoden. Etman is a warmhearted, soft spoken gentleman who walks with his hands clasped behind his back and sports a well groomed Van Dyke. Etman is Harold Rhoden's first handwriting expert.

The morning before Mr. Etman was to be called, I introduced myself to him and told him of my interest in handwriting and that I hoped to interview him for the COMMENTARY magazine. He was very friendly and said he would be glad to, but could only do so after his courtroom presentation was completed. Later, he asked how far away I lived because he had been hunting a book in the Las Vegas area and could not find it. He said he had a copy of the book in Holland but forgot it. The book he was looking for was "Handwriting Analysis" by Ulrich Sonnemann, Ph.D. Etman said he wanted to refer to page 130 in it during his testimony. I promised to bring my copy from home for him.

The next day, the day on which he was first called to testify, he submitted xeroxed copies of the title page and page 130 as Exhibit 56. Attorney Dilworth objected because only a few pages from a document were being submitted. Judge Hayes ruled that the entire book must be made available. Now my book is Exhibit 57. With Etman's testimony only partially presented before the court recessed for the holidays, nothing further was done with the exhibit at the time.

On the day that Attorney Rhoden called his first handwriting expert, Etman, his qualifications as an expert were stated. He stated that he had worked for the Ministry of Justice in the Netherlands from 1961 to June, 1975 when he retired. He explained that, in Holland experts are appointed by the court to give a written opinion and that "no sides are permitted" in their court system. He had worked as Chief with three other handwriting experts in the Department of Questioned Documents, Comparative Writing Division. While in this capacity, he stated, he had testified in approximately 150 cases per year. These cases involved approximately 1500 documents. All of his cases for the Ministry of Justice were criminal cases which, he said, mostly involved forgeries.

Etman also stated that he is a member of the International Institute of Forensic Science, where he has delivered papers—one, in 1974, was titled "Statistics in Handwriting". He is also a member and has been published in the Acta Graphologica, a periodical dealing with handwriting psychology and handwriting comparison. He also said he had worked for the Hague Psychology Institute from 1954 to 1961 where he tested candidates for government jobs using handwriting analysis for government positions. He has testified in Germany and Belgium and has translated the book, "Science of the Artificial" by H. Simon.

Mr. Etman was asked to define graphology for the court and replied that "Graphology is the study of the psychology of handwriting." Rhoden asked Etman if graphology was used in Europe to tell fortunes and Etman replied that "... some may do that, but they are not entitled to." With that, Etman began his testimony.

Rhoden asked Etman to describe the situation when he first saw the offered will. Etman explained that a man named Seymour Lazar brought copies of the offered will to him on June 4, 1976 along with copies of two memos identified as the handwriting of Howard Hughes. Lazar told Etman that there was some disagreement about the authenticity of the offered will and that he thought the problem had to do with the misspellings in it. Etman stated that Lazar had given him no impression of what he thought might be the case.

Attorney Rhoden asked the expert what his first impression of the handwriting in the offered will had been and Etman replied "I thought it could be a classical instance of a forgery. That was my first impression." He then explained the reasons for that first impression saying that it was due to the unnatural way of writing, disconnections, disrhythm, breaks, over-writings, extra additions—all of which can be characteristics of forgery. He said it was not until he actually broke the writing down that he changed his opinion.

Arnold Etman's testimony so far has been over a period of three full days, and is still not complete. He began by giving examples of writing characteristics and defining them, such as tremor, range and slant of letters, over-writing and superfluous strokes, etc. To illustrate, he explained that over-writing is when a person writes a certain letter, then corrects it to make it come out more like what he envisions it (but sometimes over-writing actually worsens the letter form). He explained that range is the varied heights and widths of the letters in a given writing. He explained the characteristics, pointed them out, referred to them on the exemplars, went back and forth between his notes, the exemplars and the offered will. At one point he was asked how he chose what he wanted to discuss and he said he selected at random. Asked to define this, Etman explained that he picked out lines here and there. He frequently commented that a lot of the characteristics (mentioned above) were classical signs of forgery and once he said that "Howard Hughes forged his own handwriting".

Continued on page 12

with a tendency to seek immediate discharge of emotional impulses without delay (psychopathic tendencies) at the 5% level of confidence statistically.

In addition, Dr. Goldberger, reports that secretiveness and intelligence also correlated at the 5% level of confidence with light pressure, with two correlates approaching significance: social withdrawal and shyness. He commented that all these traits fit the general picture; with intelligence affording greater capacity for control.

In all of the research findings on pressure that we have reported so far, there is high agreement which affords the graphologist something solid to rely on when relating primary pressure to personality characteristics.

Dr. Roman has something of further value to contribute. In her study of speed and pressure in the writing of 283 pairs of identical twins, she found that writing speed is conditioned by genetic inheritance while pressure is more related to environmental influences or to handedness.

For the left handed twin, the recorded output of energy (in the form of motor activity) was less than for the right hander, but retained energy (in the form of muscle tension) was always higher. This resulted in strong feelings of tension with the effect of reduced efficiency. Roman says this ill-balanced expenditure of energy also causes fatigue, nervousness and feelings of irritability. Both twins would be driven by the same inner degree of personal pace, but the left hander would have to continually compensate in the other twin's right handed world, thus paying the penalty of persistent feelings of tension.

Dr. Gerald Pascal ran a number of tests of pressure, correlating results statistically with personality characteristics. In one test of 21 males, no one who was rated .5 or over on a 7 point scale for energy level had light pressure. No person who rated low on the scale had heavy pressure (although some were average). This was statistically significant at the 1% level of confidence. At the 5% level of confidence, a cluster of traits showed up. In this group, there appeared average to heavy point pressure (primary pressure), together with pressure rhythm and speed of writing. This indicated an individual who was energetic, expressive and impulsive. In his research of writing differences of pressure, Gerald R. Pascal found that, once established, pressure range did not vary greatly over time.

William Perl, at one time clinical

Continued on page 12

[John's Family]

Continued from page 3

needs. The body proportions and details, although sparse, are excellent which shows a high degree of intelligence. The speed with which the drawing was executed and the simplicity of line shows she will finish a job quickly and efficiently. She lacks vitality as shown by lack of pressure in the entire drawing. Extreme lightness of pressure and tremulous lines can indicate illness. The facial features are omitted and, according to Machover, this indicates evasion of the frictional character of interpersonal relationships (i.e. avoidance of argument, avoidance of problems, avoidance of competition, withdrawal and timidity in social contacts). She has drawn a protective fence around herself and the boys and placed the girl up in a tree, "out of it". (The mother views the girl as above average intellectually). She has placed cutting instruments (hostility) near every one of the figures except Linda.

Note: In a personal interview with this family, all agreed with the interpretations made. However, the mother took exception to the idea of hostility. She said, "I'm not a hostile person." To help her see the covert hostility in her personality, I asked how she felt about her ex-husband and she replied heatedly, "It ticks me off when the only time he ever comes by is to make a big splash showing off something like a new car or boat, and especially when he only gives the kids a \$5 bill for Christmas." I commented that, "You work, with a bad back, to support yourself and the children but keep your resentment bottled up so that even the children don't know how you feel. This is covert hostility." When she understood that we were talking about hidden feelings, she agreed. Other factors that I found

through the interview is that "John" fears he may have to go live with father if anything happens to "mom". This accounts for a lot of his anxiety. The competition in the family probably accounts for his feelings of inadequacy for as he says "How would you like to live with a little brother who gets straight "A" in school and can do everything better than you?" The "Little brother" also thinks of himself as a man and important in the family and drew himself larger than everyone else, and is fast growing as tall as the older boy. The mother and Linda affirmed Tad's view of himself in their own drawings where they made Tad large.

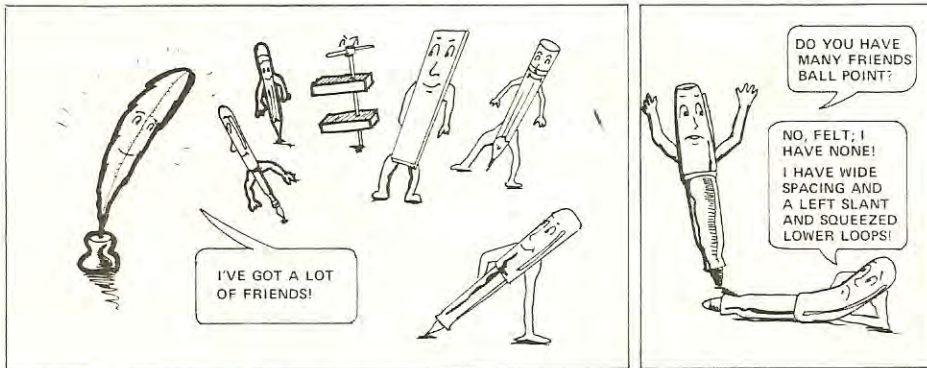
Ardell T. Atkinson

Throughout this article and the one in last month's issue, we have shown the competition and causes of the anxiety in the family and have drawn attention to the similarities and character traits that are illustrated in the drawings. In the final portion of this three part article, next month, we will show the writings of the family and correlate information from the writings and drawings.

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FEATHER'S FRIENDS



THIS MONTH'S COMMENT: ROSE MATOUSEK

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Friends:

A Writing Therapy Symbol and the Brain

One of the symbol exercises used in handwriting therapy is the wishbone (see illustrations accompanying article). This exercise was originally developed by Paul de Ste. Colombe, psychographologist and originator of the term, "graphotherapy". Called by its developer, "push-pulls", he designed the exercise to stimulate the cortex of the brain. He says, in his *MANUAL OF GRAPHOTHERAPY*, "... movement, via nerves, reaches and stimulates the subcortical area of the brain and quickens all of the mental processes ..."

One of my clients re-christened the exercise "wishbones" because it helped to visualize a chicken "wishbone" when doing the therapy. I have continued to use this term because other clients also think it resembles a "wishbone".



Figure 1

Wishbones done by a 26 year old man in good health (right handed - left brained). First week of therapy.



Figure 2

Wishbone exercise by the same man six weeks later. (Blue arrows point to close approximations of the ideal form desired.)

In using this exercise with clients as one of their initial therapies in the graphotherapy program, I have been making the following observation. Every individual in good physical health has the potential for executing the wishbone exercise rhythmically and correctly with regard to form, symmetry, regularity and alignment. It does not matter how poor they may be drawn initially.



Figure 3

Wishbones done by a 50 year old woman in good health. (right handed - left brained). First week of therapy.



Figure 4

Wishbone exercise by the same woman six weeks later. (Blue arrows point to nearly perfect forms.)

Depending upon the general IQ range, the normal individual can reach a degree of expertise within one to two months from the start of therapy, through daily exercises. How quickly an individual is able to assimilate writing changes, in point of number of months in therapy, and how easily he or she is able to execute the wishbone exercise at normal writing speed seems to be physiologically, neurologically and psychologically related.

The following series of illustrations show excerpts from the writing therapy of a woman in her mid-fifties, in very poor health, including glandular dysfunction and possible neurological damage. Because she could not approximate the form desired initially, she was instructed to only do a few rows of exercises at a time. She was also told to do them large for additional control. This was said on the premise that children, when learning to write, need to write large because the fine muscular movements have not yet been developed.

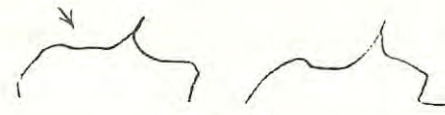


Figure 5

Wishbone exercise of woman in her mid-fifties in very poor health. Right handed - left brained.



Figure 6

14 days later. At this time, she was instructed to do them taller and narrower.



Figure 7

5 weeks later. At this time she was instructed to halve their height, and to straighten the points at the top. (Corrections shown are mine.)



Figure 8

Exactly 3 months from start of therapy.

At the point where this woman was able to do the wishbone forms acceptably, she was still unable to sustain them for a full page at a time, so she was instructed to do as many lines as possible until she fatigued.

Should some neurological injury be present, or if there is a dysfunction of the brain, the time period for achieving acceptable wishbone forms may extend for many months and their quality may never reach the point desired.

The following single lines of wishbone exercises are by a 15 year old youth in good physical health. He has a brain dysfunction where writing, reading and spelling are concerned but is otherwise functional. The examples shown cover a seven month period. The initial therapy [first row] was done with a felt pen. Since part of the young man's problem was apathy and lack of energy, he was instructed to use a ball point pen. Subsequent exercises were done using a ball p.



Figure 9

This shows examples excerpted from wishbone exercises by a right handed 15 year old youth in good physical health over a three month period (each row represents a different month in consecutive order). Note the increased pressure by the third month.

Over the three month period, he made such little progress that, beginning at the fourth month, he was given a guide to use. He was instructed to trace the wishbones in the guide each day for the first four days of each week and to do the actual exercises freehand each day for the remaining three days of each week. The exam that follows shows his development in executing the wishbone exercises each month with the aid of the guide. During this period, he

Continued on page 6

HYPOGLYCEMIA: FURTHER DISCUSSION

Ed Note: This letter to the editor was too long to run in "Comments," but we thought it would have sufficient general interest to feature as an article. Due to the overwhelming response to "Hypoglycemia as Shown in Handwriting" (Vol. II, No. 1), the author tells us individual correspondence to her has become time consuming and prohibitive. For all further inquiries, please write her for fee rates. Consultation will be on cassette tapes.

Dear Editors:

The article in "The Commentary" Vol. II, No. 1 by Alice de Cameron with the reproduction of one handwriting of a person afflicted with Hypoglycemia claims that it is possible to detect this deficiency in a handwriting.

As in many cases where physical and mental illnesses presumably can be found in a handwriting, the graphologist establishes reactions to such diseases and then looks for the appropriate expressions in handwriting.

The author of the above mentioned article does not state how many specimens of such writings she has examined and the percentage of those which show the predetermined features.

Enclosed are three handwritings of persons who have been diagnosed as suffering from Hypoglycemia, one 52 years old airplane designer, his 17 year old daughter and that of a 24 year old woman, a home economist.

I could not find the features claimed in the above article.

Many more studies are needed to validate the hypothesis of Ms. de Cameron.

Sincerely,

Rudolph S. Hearns

Research Graphologist, Lecturer, Handwriting Expert
U. S. Correspondent from Societe De Graphologie, Paris

Seeing, when I was several
years ago I never write.
I normally do not write
which I think would be

Alice De Cameron Answers Mr. Hearns

Regarding the 3 specimens purported to be of hypoglycemia.

(1) Male, age 52, airplane designer: First, to clear up a point that is misleading... The phrase "suffering from hypoglycemia" (quoting your letter, paragraph 4) is frequently misapplied—if this word is used to mean pain—for the greater majority who have this are unaware of it and will usually speak of or complain about the vague overall distress of not feeling quite right for an endless period of time, and for a variety of reasons.

If the doctor's diagnosis is correct, which specimen would be valid confirmation, then this man's writing would have to be classified as atypical evidence of hypoglycemia; that is, not the usual type recognized from handwriting. Which would certainly explain your puzzlement in assessing it. I think another part of the puzzle is that you were attempting too much too soon with too little.

Very much in evidence, however, is his marked irritation infiltrating the entire specimen. It seems he has been fretful and highly nervous over the constant accumulation of many heavy-paced pressures in his life, at work and/or at home. He sees no immediate relief from these anxieties, does not know how to relax, but realizes he must slow down or burn out. Hyper-tense individuals like this one tend to break down much of their natural resistance factors inside (sustained tension is unnatural), and this eventually leads into other problems.

In relationship to his daughter (3), the 17 year old student: Lifetime eating patterns passed on from parent to child

for a while. Names written
are very hectic and

influence younger family members, which in turn predisposes them to similar conditions.

(2) Female, age 17, student: Though it would not be easy to determine by someone not accustomed to knowing what to look for, this writing sample, at least, is a little more typical of illustrations showing the transitional stages between anemia and hypoglycemia, even though it is written on extra-thick paper (almost card weight) which does not permit indentation—so that pressure of the writing instrument must be largely ruled out. Even so, the color variation (the second essential in detection) does suggest the possibility of either some anemia or some hypoglycemia, or perhaps the co-existence of both—since anemia invariably precedes the latter. Both are as yet blood disorders (not diseases) and interconnected. If allowed to progress unchecked, in time the hypoglycemia can or may become a disease (diabetes).

The degree registered here is mild and can be easily corrected if she makes a real effort, although it will be difficult for her since it means self-discipline.

She would benefit by taking—not only iron, which is a big popular mistake—but the whole package of all available vitamins plus all the minerals.

while a star with the
the skin might conclude

(3) Female, age 25, home economist: This writing shows a general physical weakness, and again, as with the one before, is not especially photo-representative either. However, the vitality/energy levels are definitely second-rate for such a young person in the prime of life, a clue to look for other probables. This item is revealing since the specimen was written (by her choice) on translucent semi-onionskin paper and requires the lightest of effort to emboss it. The Braille barely penetrates, suggesting a tendency to tire quickly (low stamina) and the need for frequent re-fueling.

There are also some sense imperceptions here—effects attributed by doctors to anemia/hypoglycemia; for example, memory is not good (forgetful and absent-minded) because eyesight is below par (if she does not wear glasses, she may need them), and she fails to hear normal sounds within close reach.

Sincerely,

Alice DeCameron

Handwriting Consultant

[Berkowitz] Continued from page 10

personality characteristics is sexual desire. With no outlets through healthy interpersonal involvement and relationships, this desire will turn into unhealthy or maladaptive behaviors. Finally, the degree of strength for anxiety, at 2.0, is far too low for the problems and frustrations seen in this personality. Taken altogether, these characteristics sum up to the anti-social reaction in the sociopathic personality.

At eighteen years of age, the foundation for Berkowitz role as "Son of Sam" was already laid. Had he remained in a strongly authoritarian, structured environment such as the army, he might have averted the tragedy that he forced on others and is now playing out in his own life.

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Graphotherapy: From the Land Down Under

by
Marjorie Menkveld



Marjorie Menkveld is a member of "American Association of Handwriting Analysts". She studied handwriting analysis with Brian Kennett, Co-author of "Handwriting Analysis in Business". She is a graduate of Charlie Cole's "Handwriting Analysis Workshop Unlimited". She lectures, holds classes and runs a school called the Australian School of Handwriting Analysis". Marjorie toured the United States in 1976 and attended the A.A.H.A. and A.H.A.F. conventions. She is currently taking Leslie W. King's correspondence course.

Ed. Note: Marjorie, a subscriber to the Commentary, lives in Sydney, Australia. She wrote to tell us about an unusually productive case of Graphotherapy. We want to share it with you. We will let Marjorie tell it her way.

I am enclosing a letter from Joy Carpenter together with samples of her exercises from March - September, 1977. The sample beginning "well, it's something . . ." is from the sample originally analysed. I realise that the contents of this letter may appear far fetched, but there has been a remarkable change in this woman. When I met her in March this year she gave the impression of being an anxious, over-submissive sort of person, ready to defer to everybody else's wishes and never venturing an opinion of her own. She says herself, she was a "doormat, although as you can see from the writing sample she had a lot of drive basically.

join up her capital I's with the next word for a few exercises and once she had achieved sociability (but this time with a healthy self-actualising background) I had her drop them.

I did not, at any stage, ask her to write any bigger—that came automatically as her self-confidence grew.

Ed. Note: The following is the complete transcript of the two page handwritten letter that Ms. Menkveld received from her client, Joy Carpenter.

Dear Marjorie:

I thought I would just write and tell you what a great help graphotherapy has been to me, both in the way I feel about

well, it's something we both enjoy very much, it does me down every now & again, the mess I mean I soon get over that. Maybe after we do up one house, I might get the trip overseas I've dreamed all my life, I really love travelling & while

This writing sample illustrates Joy Carpenter's writing at the beginning of therapy. Note that her primary change was to open up letter widths and to straighten up her personal pronoun I (the "I" form is English and school model). Note the wealth of initial strokes which were eventually eliminated or modified.

She has changed radically in her outlook: she emanates a sort of radiance and an eagerness for life. Even her skin has improved. Formerly it was inclined to be rather dry and flaky and it has become much smoother; consequently she looks years younger. I don't know that such a success could be achieved by all who practise graphotherapy; she is no great intellectual, but she does have a tremendous motivation to better herself and she was very diligent in carrying out her assignments.

Her first assignment was to pull up that right slant to vertical for greater control, because she was suffering very much from the tyranny of her own overwrought emotions. She says she found this extremely difficult and felt under considerable stress both physically and emotionally. She went through a stage of feeling very angry and aggressive. As her control increased, and her independence, she found herself becoming increasingly aloof. On the credit side she was keeping her cool in situations which would formerly have precipitated a great eruption of emotion. (You will notice some bent upper loops—she has had a thyroid problem). When she felt she had gained enough control I had her revert to a right slope, but not as much as had been evident in her writing previously. By degrees I had her open up those tight m's and n's, drop off the initial lead-ins and make a few breaks in the words to check her tendency to act on impulse—without insight.

As she was worried about becoming more aloof I had her

myself now and in the way it has improved my health.

Before taking graphotherapy, everytime I had an upset I would run for a cigarette. Now, because I feel so much more in control of my emotions I find I no longer have this need. I also had extremely high blood pressure, so much so that my Doctor insisted on a weekly check-up. After 6 months on graphotherapy it was down to normal. (I might add that on the day of the check-up I was late and had to run to the Doctor's and was out of breath). Though my Doctor still has me on tablets as a precautionary measure I feel that I will soon no longer need medication. I couldn't sleep but now I feel so much more relaxed in myself that I'm sleeping like a log.

I used to react far too quickly but now I have learned to control my emotions. I feel that I can cope with any situation calmly. I also used to get migraines frequently but I rarely have a headache now. My doctor, in fact, was so impressed that she asked me what had happened to me and of course I told her about graphotherapy.

I used to be so depressed at times, but now I feel secure in myself, something I had never been before. I feel more mentally alert, my head used to feel like a fog and in fact I have now been put in charge of a department at work. Life is just so beautiful for me now, there are just not enough hours in the day to do all I want to do. In fact I would call it a "rebirth".