

DIALOGUE

Winter | 2024

MISSION:

It is the mission of AAHA to increase public understanding and acceptance of Handwriting Analysis.

.....

Inside this Issue:

.....

- Welcome 2024..... 1
- Contacts..... 2
- President’s Message..... 3
- Beginners Corner.....4
- Awareness Resolution 5-7
- Book Review.....8
- Persona Writing..... 9-10
- 2024 Survey Results.....11
- Max Pulver.....12-14
- Script-Tips..... 14
- Graphology Books for Sale by Members.....15
- Manipulation in HW16



Happy New Year! 2024 professes to be a rather interesting year:

This is a Leap Year, with Leap Day being Thursday, Feb 29th. A total Solar Eclipse is predicted and visible from Texas and northeastward through Maine on Monday, April 8th.

The Summer Olympics will be held in Paris, France July 26 through August 11.

This being an election year, the Republican National Convention convenes July 15-18; the Democratic National Convention convenes Aug 19-22. Election Day is Tuesday, November 5. Lots of Handwritings to discuss in advent of these events!

In addition, we have upcoming handwriting opportunities to celebrate:

- January is National Thank You Month
- Jan 23: National Handwriting Day
- Jun 21: National Writing Day
- Aug 13: National Left-Hander’s Day
- Sep 22: National Doodle Day

Use these as opportunities to have a talk at a local library and bring handwriting analysis to a new audience!



Contacts

American Association of Handwriting Analysts
AAHA
4143 Lorna Ct SE
Lacey WA 98503
Website: www.aahahandwriting.org

OFFICERS

PRESIDENT
Cindy G. Cheaves
216 W. Fort Toulouse Rd – Unit 84
Wetumpka AL 36092
334-728-7733
aahapresident@gmail.com

VICE PRESIDENT
Josephine Coppola
211 Dickinson St
Philadelphia PA 19147
845-750-9740
voyageofthepen@gmail.com

SECRETARY
Abby Edler
2301 N.Riverwalk Dr. #214
Buffalo Grove, IL, 60089
312-914-1027
aahasecretary@gmail.com

TREASURER
Jane O'Brien
4143 Lorna Ct SE
Lacey WA 98503
253-579-3595
aahatreasjane@aol.com

COMMITTEE CHAIRS

ACCREDITATION
Josephine Coppola
211 Dickinson St
Philadelphia PA 19147
845-750-9740
voyageofthepen@gmail.com

BYLAWS & RULES
Kitty Holm
PO Box 1815
Elephant Butte NM 87935
575-418-5708
thepaw311@gmail.com

EDUCATION
Open

ETHICS
Open

FINANCE
Elizabeth Almeida
393 Wood Street
Somerset, MA 02726
508-672-9706
elizabeth.almeida@comcast.net

HISTORIAN
David Littman
2763 Brooks Range
Prescott, AZ 86301
928-925-0039
david_littman@hotmail.com

MEMBERSHIP
Eileen Page
880 CJ Cushing Hwy Rte 3A
Scituate MA 02066-1803
781-544-7367
eileen.page@comcast.net

NEWSLETTER
Val Weil
645 N Allerton Ct
Moon Twp PA 15108
412-508-9936
yahweil@comcast.net

PUBLIC RELATIONS
Open

REGIONAL CHAIR I – USA
Open

REGIONAL CHAIR II – CANADA
Edda Manley
547 Kastelic Place
Burlington ON L7N 3S2 Canada
905-632-7410
eddamanley@cogeco.ca

REGIONAL CHAIR III – INTERNATIONAL
Open

RESEARCH
Sarah Holmes Tucker
PO Box 187
Duxbury MA 02331
617-216-5474
sholmes@pentec.net

WEBSITE
Val Weil
645 N Allerton Ct
Moon Twp PA 15108
412-508-9936
yahweil@comcast.net

IMMEDIATE PAST PRESIDENT
Ann Kessler
4739 Silverking Way
Palm Harbor FL 34684
727-935-5245
annie8@aol.com

BOARD OF TRUSTEES

CHAIRPERSON
David Littman

SECRETARY-TREASURER
Jane O'Brien

TRUSTEES

2017-2026
Ellen Bowers
Kitty Holm
Kathleen Kauffman-Goetz

2020-2029
Linda Erpelding
David Littman
Eileen Page

2023-2032
Edda Manley
Barbara Harding
Jane O'Brien

Mission Statement:

It is the mission of AAHA to increase public understanding and acceptance of Handwriting Analysis.

Newsletter Policy:

The AAHA *Dialogue* is the official newsletter of the American Association of Handwriting Analysts, and is published 4 times a year on a non-subscription basis.

The Association is a non-profit, non-sectarian, and non-partisan organization.

Publication submissions are encouraged and should be directed to the editor in the above protocol. Articles submitted are subject to unrestricted AAHA editing and/or commentaries. Nothing can be reprinted in whole or in part without the written consent of the author(s)/ and the Editor.

All opinions expressed by the authors are strictly their own, and all rights for material published herein remain the property of the authors.

Most photographs and graphics are courtesy of pixabay.com and unsplash.com free images. All other images are noted ownership.



PRESIDENT'S CORNER



REAL or FAKE?

As we enter 2024 there is a lot of talk swirling around about "AI" which refers to Artificial Intelligence.

What is AI? According to Britannica.com: "Artificial intelligence is the ability of a computer or computer-controlled robot to perform tasks that are commonly associated with the intellectual processes characteristic of humans, such as the ability to reason. Although there are as yet no AIs that match full human flexibility over wider domains or in tasks requiring much everyday knowledge, some AIs perform specific tasks as well as humans."

2024

How many times a day do you encounter automated phone calls where you accomplish task at hand (paying bill, ordering, etc.) and never have an interaction with a real person?

A lot of what AI accomplishes is positive. HOWEVER what happens when AI is disengaged or there are errors made in AI programming, or the electrical system goes down?

Most of the airline planes in flight now are 99% flown by Autopilot. Think about pilots of huge jets in the sky at night with an instrument panel that goes blank. No horizon to guide them. How do they determine what is up? What is down? Pilots are trained to trust their instruments. But what if they are facing a blank instrument panel? Some pilots successfully revert to manual controls to safely land the plane. Other pilots panic and crash.

Another downside is AI can be used by the criminally minded. There are reports of voices being faked that sound like family members claiming to need help when it's actually a criminal attempting to get money for a fake emergency.

The point being we are facing more and more challenges in determining **what is Real versus what is Fake**. Now is a good time to give thought about how you will protect yourself and keep yourself grounded.

There is a YouTube video that many of you may find of interest. It's informative, entertaining, and relates to handwriting. It's produced by a young man named Shane who has a channel called "Stuff Made Here". In the video Shane shows his process in trying to create a program that can emulate a person's handwriting. It's interesting of how he walks through considerations for spacing, size, and other writing characteristics. **You can type in the IP address or go to YouTube and search for "I sent robot forgeries to a handwriting expert."**

<https://www.youtube.com/watch?v=cQO2XTP7QDw&t=1207s>

Your President,
Cindy G. Cheaves



THE BEGINNER'S CORNER

Written by Cindy G. Cheaves

Helping members that are new to the study of graphology is an important goal of AAHA. In that effort, we are reinstating THE BEGINNER'S CORNER that was created in the early years of the Dialogue. Join us each quarter for topics geared for the beginner and as a refresher for all.

As a handwriting analyst, an important aspect of preparing an analysis is being able to look up information. You're not going to remember everything you've learned off the top of your head. You will see a letter form and recall that you have studied it, but what were the details?

AAHA's Dialogue is a good reference. Val Weil, our Dialogue editor, includes articles with mini lessons in most newsletters. The article includes the books and sources used so you can further research topic as needed.

On AAHA's website in the MEMBER section, we have past issues of the Dialogue, videos of monthly study groups, presentations, and Monographs. The resources in the Member section are a valuable benefit of your AAHA membership. Be sure to take advantage of this worthy benefit!

Now let's see how much you recall from some of the past mini lessons that were in the Dialogue:

1. The cursive PPI is broken in to three parts. Can you name them?



2. The Felons Claw is often a readily recognized letter form but what does it represent?
 - a. The writer has served time in prison
 - b. The writer regrets or cannot face some memories of their past
 - c. The writer has strong philosophical views against religion



3. Persona writing refers to:
 - a. The writer masks their feelings
 - b. The writer is a very famous person
 - c. The writing size is very small and personal.
4. Which of the following best describes what to look for in a writing indicating the writer's personal fast tempo that we refer to as *speed*?
 - a. Ink blobs, cross outs, heavy shading
 - b. Flooded ovals, heavy downstrokes
 - c. Few lead-ins, narrow right margin, right slant
5. Letters that are larger than the letters around them are called
 - a. Shout-out letters
 - b. Pop-up letters
 - c. Out-of-focus letters

Answers on page 15

2024: New Year: The Resolution of Awareness

by Jo Cappola

“Tomorrow is the first blank page of a 365 page book. Write a good one.”

We have years behind us that began with the attempt to resolve changes. We call them New Year’s resolutions. They have a long history; the premise is we are taking out the old and bringing in the new that gives people hope that in the new year, they will see some changes in themselves. Why?

Is the attempt we make to do something better? Be someone healthier? Happier? More purposeful? Less lazy? More organized? Sometimes the list can be long and arduous. In essence, we are saying that we were not satisfied with ourselves in the year long process called our life. We have some regrets and we made some mistakes. I believe that includes everyone, as it should. No growth occurs when we are not facing challenges, no matter how big or small.

I would like to propose the opposite for New Year anticipators. An opportunity to be grateful for, feel empowered by, be blessed, feel fulfilled, share joy with, and basically, have a years end review of what we did get right. Not according to anyone else, but to ourselves. Starting the new year with an insight of the work that went with our day to day doings, one week and one month at a time.

For me, the end of the year is my time to look back at the year I lived.

No matter what I faced, there was gratitude for what the year taught me. It may take you two or three hours to write these thoughts down, but if you can take the time to look back, you will see your yesteryear self, knowing that you managed when you needed to. Or you asked for support or gave support. If you lived with your heart, you were given guidance in any direction you needed it for, and you trusted divine timing.

I would like to present this more symbolically. We have our past self, our present self, and our future self. Are they all a part of our visual ability to see what choices we had, have, or could have? Choice. The choice to continue to



believe something even if we know it is not a truth about ourselves labors our vision for an acceptance about ourselves. The biggest one is negativity. Why do we constantly feel that emotion? How often do we catch ourselves when we say something negative about ourselves? Is it merely a pattern from the past we continued to believe? Calling it a habit? Or is what we are saying something we really feel is true?

How often do we tell ourselves: I am a mess. I’m afraid. I can’t. And we don’t go deep enough to see that we are not a mess, and we can. We are not afraid, we are simply reacting. And we face things one at a time. Our future self is heart centered, not mind centered. Our younger self was learning from our past experiences to pass that wisdom to our present self. Our future self is always knowing, coming from a source of guidance.

We are continually evolving into who we are. Not who we were or who we think we should

2024: New Year: The Resolution of Awareness

continued from page 5

be. It's about being conscious. It is a never ending path.

Being aware of our personal belief system is an action to rethink those old patterns and old stories. This is a great way to introduce ourselves to being open to a full new year. It is also a way to choose to no longer believe what is no longer true, or how or what we think limits our behaviors. It is also a great opportunity to invest in self-love, we are so worth that path.

It can mean that we recognize we are not our old self, but our present self with new awareness. If we can look more deeply at who we are; we can have a new story. Not the old story, but the story of today. From all we have experienced in the past, we are in the present with a more true perspective, gained from the past, matured into the present, sacred into the future.

“There's another future self out there, awaiting us, that we have yet to become.” -Dr. Joe Dispenza

As we move into a new year, we anticipate changes will come. How we believe they will manifest begins exactly at that pivotal point: what we believe. This opportunity to dwell in the duality of what is and what we believe, will propel a new year not focused on change, but on the mastery of awareness. Our own. Being aware of our personal belief system is an action to rethink those old patterns and old stories. This is a great way to introduce ourselves to a more rich new year.

Give yourself permission to study your personal belief system and ask: how do I define myself? Journaling throughout the year will be the greatest tool for this activity. It is helpful to put the words on paper to see how

your year unfolds, with your cooperation and presence.

Every year will bring change. Every year will bring choices. Being aware of what we believe and what we say in our words, make the days that will be coming in 2024 more harmonious. Happy New Year is what we wish; being more aligned with our own thinking, feeling and knowing, is a path towards serenity that we don't need to wish for. Why should we wish for something that we know is our right? How can we wish to be a better version of ourselves when we are perfect at being exactly who we are? There is no mystery here. We came for the very experience of being our authentic self. Forget everyone else's expectations. The stark reality is they don't care as much as we think they do. They have enough worry being themselves!

In the New Year, pay attention to what your body tells you. Take the time to be quiet enough to ask questions when you know something is off. What we tell ourselves goes to the very core of our cells; what you say sets the stage for the outcome you are believing. If you think something will or will not happen, it becomes your reality.

“Serenity comes when you trade expectations for acceptance”.

-Gautama Buddha

If there are some good resolutions, let me name a few!

First of all, we can only be perfect being who we are. That is not only good enough, it is a

2024: New Year: The Resolution of Awareness

continued from page 6

belief system worth the following 365 days, one at a time! Have a laugh during the day if you can. Cry as well, it puts you in a more intimate space with your soul. Write a letter to someone once a month! Start your first one to yourself, and remember to read it at the end of the year. You will be glad you did! For you are writing another chapter of your story! But this time, with your conscious, participating self.

My greatest advice is not to worry. Your future self, no matter what, knows you. It patiently loves you. Appreciates all of you. We all came through tough times. Our future selves have great compassion for all the difficulties, and honors those events that shaped our ability to move forward. My greatest growth came from my deepest hurts. The most pure compassion I experienced came from having a broken heart. I believed my heart accepted being broken as a way to love not only myself, but life and humanity more fully. I keep my heart much more open than I used to, for my heart knows my truth, the capacity to be less fearful in my navigating my life and how I respond to others.

I feel we are all participating in a great desire to raise the vibration in our world as it is now, so that more people can live in deeper harmony and not in fear. We have the ability to move our energy into this pure form of kindness, as if we were multi-dimensional; and we can move that energy everywhere it is needed. I believe we can. Isn't that what prayer is about? My belief is prayer is powerful medicine no matter where you send it. If you believe your heart is sending it where it's needed, it transfers exactly to that person or people. Use visualization as your guide. Your heart will take it from there!

Be your best friend! Be a teacher to someone who needs to learn from your wisdom, and be open to others who are sharing wisdom with you. We are all here for ourselves and each other. This is something I know and never have to tell myself.

Let's welcome the New Year with a belief that navigates our own truth. Make "I am" statements that feel good to say, and believe them. Realize you are not living in lack, but in abundance, because that is a state of being, not a material gain. Add duality as a way to permit personal choice; and most of all, stay present. We can always ask ourselves what do I know? Instead of what do I think or feel? Remember your heart is the access to that truth, the center of knowingness. It is always going to be, within you.

It will be a year of welcoming what comes; and being more aware of what words we speak to ourselves will make for a more conscious new year. Use those words well! Remember that life is a mystery we are all invited to. Be open to the wonder of yours.

Serenity and blessings to you in 2024!

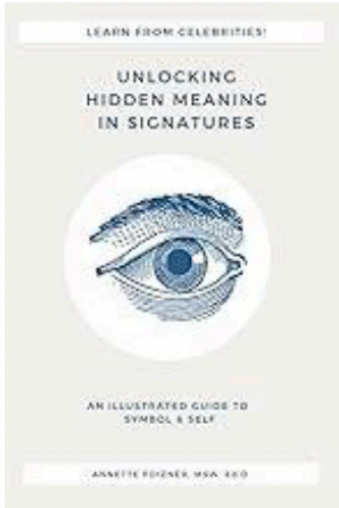
- Jo Coppola



BOOK REVIEW

By: Cindy G. Cheaves

Title: UNLOCK HIDDEN MEANING IN SIGNATURES – An Illustrated Guide to Symbol & Self
Learn from the writing of celebrities



Author: Annette Poizner, MSW Ed. D

Annette was a presenter at our August 2023 Summer Workshop. As a bonus for registrants, Annette included a free e-book copy of her book on signatures. The book is currently available on Amazon for \$7.24 for paperback and \$5.99 for e-book. To find the book on Amazon you can search on her name or by the title of the book.

Annette received her Bachelor’s degree from York University, Master’s degree from Columbia University in New York and her Doctorate from University of Toronto. For over 30 years she has been researching graphology along with its use in psychotherapy. In this book, she takes a look at the handwriting of celebrities as we know them in a world at large.

The book is a worthwhile addition to your graphology library. Not only does Annette have insightful observations she is good at putting it into words. Her observations are expressive and communicative. Here is an excerpt from the book about Barbra Streisand:

“Looking at Streisand’s signature, we do find the theme of duality. Barbra’s first name (representing the private self) is scripted in one style of writing whereas her last name (representing her professional self) is scripted in a completely different style of writing”.

Annette continues on to compare the two styles which contrast each other from detail oriented to abstract and artistic.

The summaries are brief for each celebrity but each zero in on an important aspect of that celebrity personality.

See the list below as to other celebrities included in the book.

Alphabetical list by Last Name Celebrities Signatures included in <i>Unlock Hidden Meaning in Signatures</i> by Annette Poizner MSW EdD	Lance Armstrong	Mary Tyler Moore	Donald Trump
	Justin Bieber	Gwyneth Paltrow	Prince William
	Osama Bin Laden	Jordan Peterson	Oprah Winfrey
	Bill Cosby	Joan Rivers	Tiger Woods
	Katie Couric	Jane Russell	
	Paula Deen	Tami Simon	
	Gilles Duceppe	Mark Spitz	
	Rob Ford	Martha Stewart	
	Betty Ford	Barbra Streisand	
	Alfred Hitchcock	Margaret Thatcher	
	Karla Homolka	Justin Trudeau	
	Karen Kain	Harry Truman	
	Mel Lastman		

Persona Writing

by Valerie Weil

“Persona Writing” is a special, stylized handwriting that is to hide the true writer. Like the actors mask, you are supposed to believe in what you see, not what is underneath that mask.

There are several key features of a Persona writing. However, the one thing all of them have in common is that they draw your eye to the writing itself and not the communication.

For example, Copybook writing is expected in grade-school children. But as they mature



All Persona writing is SLOW writing. It has to be, to mask the normal slips that may come into their natural writing.

Slow writing is deliberate. It is calculating. At times, it can show deception or lying. Not all Persona writing is slow to deceive. Sometimes, it is slow to conceal the hurt and inadequate feelings of the writer. We need to look at all the factors in the writing to determine which type that is.

Let’s explore Calligraphy for this example. Calligraphy is

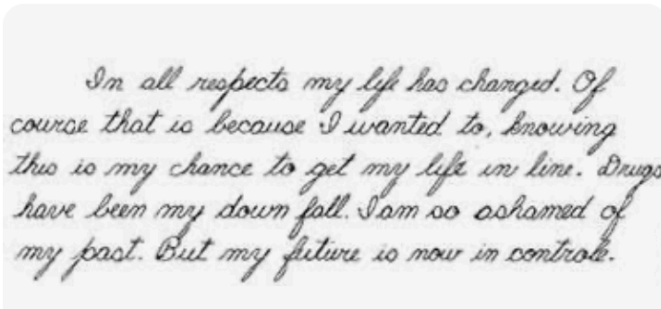
an art form. It is handwriting, but it is written with a certain meter of proportions, stylizations, and angles produced by the pen nib. In order to master the fancy or precision writing styles, the writer has to slow down their natural writing speed to carefully make the forms and spacing required for this art form. Therefore, we can say that the writing is “Drawn.”

Most handwritings (not just calligraphies) that have that “Drawn” look can be considered a Persona type writing.

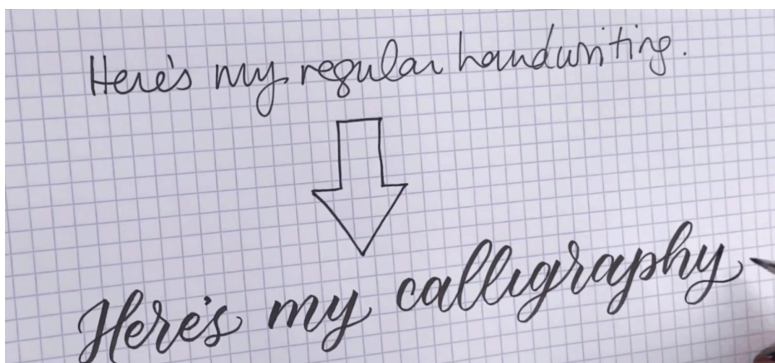
Why? Why would anyone want to put up the mask? Think about it. The mask is designed to make you see what they (the writer) want you to see. The masked

writing is there to hide the perceived imperfections. It is designed to show you something that may take away from the message they are communicating.

Look at how pretty my writing is. Or, Look at how creative my writing is. Its all about how the writing looks and not about the content of its communication.



and write with their own natural style, they move away from copybook. The sample above is that of Phillip Garrido (41 at the time of the writing), who kidnapped, raped, and kept Jaycee Duggard captive in his backyard compound for years. His perfectly scripted text was intended to show his probation officers that he “followed all the rules.”

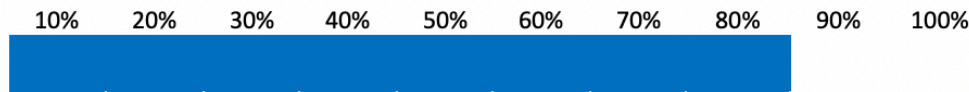


2024 Member Survey

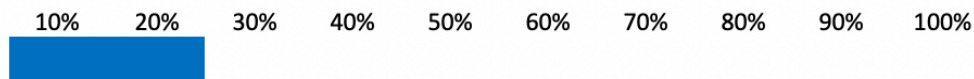
Thanks to all who answered our Survey over the Holidays. Here are the results, below. We will work on bringing “The Most in Demand” ones to you this year. You have been heard!

What would YOU like AAHA to create in 2024 to benefit you (check all you would like to attend or become involved in):

An email service to network questions and samples to all members (participation is voluntary.)



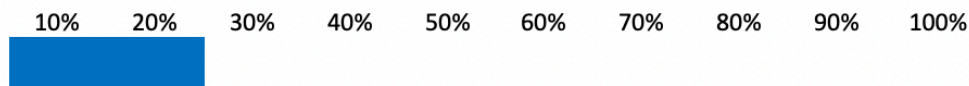
Classes in various levels or aspects of Handwriting Analysis



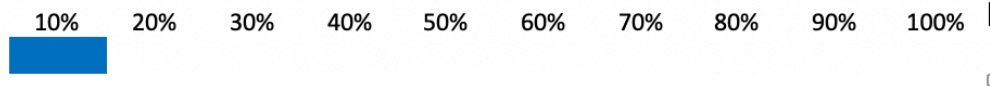
A Variety of scheduled Topical Discussion Groups on Zoom



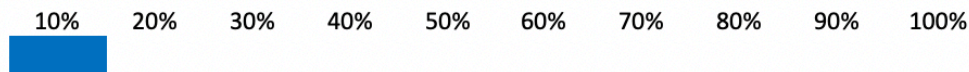
A "Certification Prep" Course (a refresher)



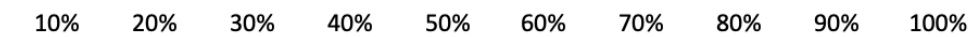
Monthly Presentation Group



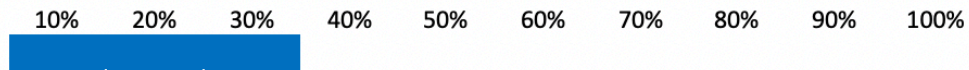
Creating a Professional Report



Creating a Professional Profile for yourself (none selected this option)



Exercises in Using Graphology



Other:

“I'd like to be able to see sample report on an investigation using handwritten statement and sample report on an individual's handwritten statement why the company should hire them.”

“I really like the Sample Discussion Group”

Here's to Max Pulver!

Max Pulver provides a very interesting and rather useful take on the development of graphology.



Born Dec 6, 1889 in Switzerland, he was a man of many interests and talents.

He studied philosophy at the university,

and hobnobbed with the likes of Sigmund Freud, Alfred Adler, Ludwig Klages, and Carl Jung. He practiced child psychology and graphology.

Because handwriting analysis was such a big part of the emerging psychological studies in the early part of the new century (1900's), Pulver was studying and developing ideas of his own.

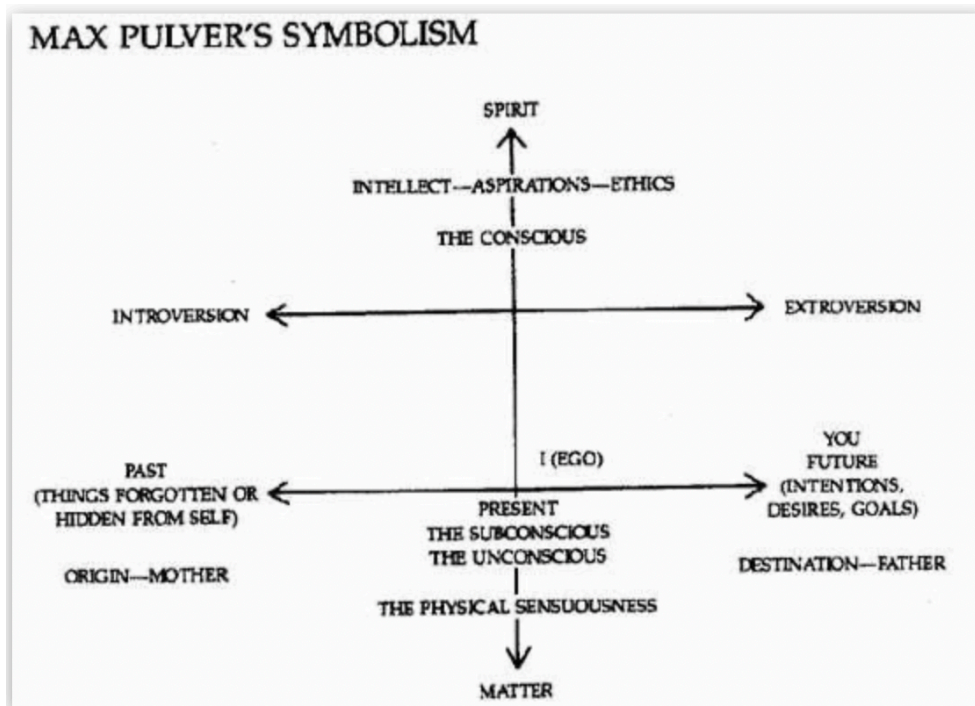
He and associates made significant advances in handwriting study and symbolism in Switzerland. Pulver expanded Klages graphology system by

adding psychoanalytic concepts.

He added a third dimension to graphology (adding "pressure" to the already known dimensions of "height" and "width.") He used the three dimensions symbolically, schematizing the paper (the writing field) into different fields of function of the individual.

Each level of expressive movement had its own interpretation, but could not be separated from the whole. This led to the symbolism of "Zones" in the handwriting. Using Freud's concept of Ego, Id and SuperEgo, Pulver developed the three basic Zones of handwriting.

Influenced by Sigmund Freud's psychoanalytic theories, he invoked the ire of Klages for a lifetime. (Freud was a Jew, and Klages a Nazi. The fact that Pulver took Klages system and expanded



Max Pulver

Continued from page 12

it to include Freud's theory of personality development was too much for Klages. This hatred from Ludwig Klages of Max Pulver was well known in all communities, and Klages never let anyone forget it.)

Pulver believed that "symbolism" in handwriting started with the point of the pen. It started on the paper (and the beginning of each letter or word.) He says we need to study how the pen traveled across the page as the writing moves. This was not restricted to "strokes." It also included the trail of movement across space, like air strokes that crossed space from the time the pen lifted to begin again when the pen again touched down on the paper.

His theories of Space in Handwriting made us look at the blank spaces around the written letters and words: Margins, letter and word spacing. He directed us to consider the baselines as a moving expression of the self (bottom of the middle zone, dividing the here and now of the middle zone present to the experiences and desires of the lower zone past.)

He looked at the symbolism of the strokes, where they were placed, and what that symbolism meant. For example, if you ended your signature with a strong left leftward moving stroke that went through your signature, it would be symbolic of cancelling one's self, removing themselves from clarity and importance.

He wanted to be a writer. His first and only attempt at novel writing,

Himmelfortgasse (loosely translated as the "Alley to Heaven's Gate.") was met with contempt by literary critics. He wrote about the explosive use of cocaine in 1920's Europe among the privileged and the exploits in passions and infidelity.

Pulver went on to write four books on graphology, although "*Symbolik der Handschrift*"

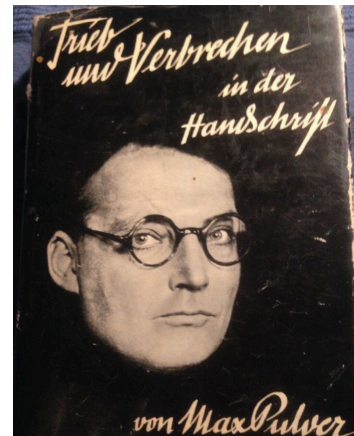
is the most well known and the only one translated into English. He also wrote several important articles on graphology (as listed below.)

He founded the Schweizerische Graphologische Gesellschaft (Swiss Graphological Society) in 1950, where he remained their president until he died in June 13, 1952.

Books

Himmelfortgasse. ("Alley to Heaven's Gate") Munich: Kurt Wolff, 1927. A novel about cocaine use in 1920s Europe. Much of this story can be seen with Pulver and his wife, Berta Feldmann, under pseudonyms as the lead characters.

Symbolik der Handschrift. ("*Symbolism of Handwriting*") Zurich & Leipzig: Orell Füssli, 1931. Reprinted by Orell Füssli in 1940, 1945, 1949, and 1955. Reprinted by Kindler in 1964, with a new edition published by Kindler in 1972. This book introduced the



Max Pulver

continued from page 13

idea that handwriting can be examined in three horizontal zones: upper strokes, main letters, and downstrokes loosely correlated with the Freud's idea of the super-ego, ego, and id.

Trieb und Verbrechen in der Handschrift: Ausdrucksbilder asozialer Persönlichkeit. ("Drive and Crime in Handwriting: Expressive Images of Antisocial Personality") Zurich & Leipzig: Orell Füssli, 1934.

Person, Charakter, Schicksal. ("Person Character, Fate") Zurich: Orell Füssli, 1944.

Intelligenz im Schriftausdruck ("Intelligence in Written Expression"). Zurich: Orell Füssli, 1949. ^[5]

Articles

Pulver, Max (1930). "Symbolik des Schriftfeldes (Symbolism of the Writing Field)". *Zeitschrift für Menschenkunde*. 6: 63–60.

Pulver, Max (1930). "Symbolik des Schriftfeldes". *Zentralblatt für Graphologie*. 1: 53–63.

Pulver, Max (1930). "Der Druck (The Pressure)". *Zeitschrift für Menschenkunde*. 6: 229–250.

Pulver, Max (1930). "Der Druck". *Zentralblatt für Graphologie*. 1: 181–202.

Pulver, Max (1931). "De Groote van het schrift (The Groove of the Font)". *Tijdschrift voor Wetenschappelijke Graphologie*. 3 (1).

Pulver, Max (1931). "De Groote van het schrift". *Tijdschrift voor Wetenschappelijke Graphologie*. 3 (3).

Pulver, Max (1950). "Les Quatre Aspects du trait (Four Aspects of the Line)". *La Graphologie*. 39: 3–17.

Pulver, Max (1953). "Zur Schrift von Arthur Schopenhauer (On the Writing of Author Schopenhauer)". *Psychologie*. 5: 153–155.

by Valerie Weil



Answers to “Beginners Corner” on Page 4

Question #1 - Personal PPI

A = MOTHER is the beginning

B = SELF is bulk in middle

C = FATHER is the ending

Read more about PPI in FALL 2020 Dialogue

Question #2 – Felons Claw

b. The writer regrets or cannot face some memories of their past

Read more about Felons Claw in Spring 2021 Dialogue in the “Maslow’s Hierarchy and Handwriting” article

Question #3 – Persona writing

a. The writer masks their feelings

Read more about Persona Writing in Fall 2021 Dialogue

Question #4 – Fast writing - speed

c. Few lead-ins, narrow right margin, right slant

Read more about speed in writing in Winter 2022 Dialogue in the “Drives, Motivations and Vitality” article

Question #5 – Letters that are larger

b. Pop-up letters

Read more about Pop-up letters in Spring 2022 Dialogue

Graphology Books For Sale by Members

We've received some inquiries from members in regard to handwriting analysis books that they would like to sell. These are not books authored by the member, these are books purchased for the study of graphology.

Making these books available to other members, especially new members, is a worthwhile benefit of being an AAHA member. Some of the books may be out of print or hard to find.

If you have books that you would like to sell or give away to members see the instructions below:

1. Prepare a list of the books. Include prices if you want.
2. List your contact information.
3. Send the list to: aahapresident@gmail.com.
4. AAHA will email the list to members.
5. The member selling books is responsible for receiving money and shipping books. AAHA's only role is to email the list to members.

If any questions or comments, please direct them to: aahapresident@gmail.com

“Manipulation” seen in the Handwriting

By Valerie Weil

I recently had a student ask about where she could see “manipulation” in the handwriting. You know, someone that likes to control others?

Manipulation is defined as: “the exercise of harmful influence over others. People who manipulate others attack their mental and emotional sides to get what they want. The person doing the manipulating, called the manipulator, seeks to create an imbalance of power.”

Manipulation should not be viewed by simply one trait. It is a culmination of many traits that you can see collectively.

Just because you saw a one soldered stroke does not mean the writer is manipulative!

As with all traits, you need to weigh and measure them to see how influential they are to the writer. If some thing is only seen once, or is weak in form or frequency, perhaps that would not be a good indicator.

I like to range this measurement from “not present” to “weak,” to “strong,” to “very strong in both form and frequency.”

Please use great caution anytime you see “manipulation” or other negative type indicators in the handwriting. There is no reason to call someone a “manipulator” in any report. Instead, you can say that this person has an issue with

control, prefers to be in charge, or is motivated by their need to be top-dog in their field. If it is a compatibility report, you can say that the writer has a compulsive need to be in control and leave it as that.

The traits listed below are not all manipulation traits. There may be more not listed. All indicators need to be taken in the context of the WHOLE writing, and not singled out alone.

						Motivations			
Not present	Limited use of Form	either in form or frequency	both in form and frequency; or strong in form but infrequent use	more than average but not as strong as possible	both in form and frequency			What motivates YOU to do more, to act a certain way, and to carry on in the face of adversity.	
None	Very We	Weak	Average	Strong	Very Strong				
						Manipulative			
						ambiguity (weak letter formations or threading to illegibility)			
						open bottom ovals or s's			
						angular tics, hooks			
						spoon-e formations			
						t-bars slanting down to right			
						Blunt or clubbed endings			
						soldered stokes			
						counter strokes (like o's formed backwards or upside-down)			
						cover strokes, like cobra heads and hooded letters			
						crossouts, retouching, corrections			
						coiled or "rolled" initial strokes			
						ambiguity (weak letter formations or threading to illegibility)			
						over-connected			
						heavy pressure or very light pressure (no moderate pressure)			
						ovals with initial hooks (stabbed ovals)			
						triangles instead of LZ loops (domestic tyranny)			
						double-looped ovals			

Send in your articles!

Articles can be submitted to editor, Val Weil, at valweil@comcast.net. Due to copyright laws, we can only accept original work and images. Make sure you source note your work whenever you can.