

DIALOGUE

Winter | 2020

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MISSION:

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

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How will you celebrate?

National Handwriting Day, January 23rd, has been around since 1978. Here we are, 42 years later, and we need to celebrate this day now more than ever.

With the resurgence of the benefits on cursive writing, more schools are supposed to incorporate handwriting into their curriculum. However this latest generation of teachers are among the ones who were never taught cursive, or printing. It is sad to know that of the 50 states, only Ohio has legislations to say that they will teach cursive and mandate practice of it through the fifth grade. Half will teach it, but no practice is required in the classrooms.

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Mission Statement:

AAHA Mission is to increase public understanding and acceptance of Handwriting Analysis.

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The President's Corner

A Message from our president, Cindy Cheaves



Happy New Year to all AAHA in 2020!

We are looking forward to the following events for AAHA in this new decade!

GATHER TOGETHER - JULY 23-25, 2020 - Atlanta, Georgia

The AAHA 2020 Conference will be held at a new Marriott hotel near Atlanta's airport so it will be easy in and easy out for travelers. While we love and appreciate getting together online via Zoom, it is STILL great to gather together face-to-face to share learning experiences. More details coming in beginning of January about hotel booking and conference offerings.

AAHA BASIC GRAPHOLOGY COURSE – 6 weeks – beginning in January 2020

We had a great run for our AAHA Intro Graphology Course that ran from October through December. All of the classes are on the AAHA website for AAHA members to access through the Member section. More details about the Basic Course will be emailed to members.

I want to say a HUGE THANK YOU to VAL WEIL for all of her talented efforts in producing our AAHA newsletter for this past year. It's been amazing and all of us at AAHA are deeply appreciative of her work.

Looking forward to 2020! It will be a great year for GRAPHOLOGY!!

Sincerely,
Cindy G. Cheaves

###

NATIONAL HANDWRITING DAY:

THURSDAY, JANUARY 23, 2020

DON'T MISS IT!

By Dave Grayson

This is the last part of our three-part series on **putting together a media kit** in order to get publicity for your skills. (Parts 1&2 are in the 2019 Summer and Fall issues of the AAHA Newsletter.)

You should have your biography, cover letter, one-sheet and business card already completed, and, in this session, we will talk about a booklet and the finished media packet.

Session Three – Cheat Sheet or Booklet

Since many young people working in media have never been taught cursive, and are unable to write cursive, it is important to give them a small synopsis of what we, as handwriting analysts, can do.

Several years ago, I put together a Booklet to hand out after I gave a lecture, and I used the same Booklet by including it in my media packet. I realize that most of you don't have anything like a Booklet to handout, so I am giving all handwriting analysts permission to download my booklet: change my name to yours, change the cover graphic and title if you wish, and use all or part of the Booklet as your own. I am happy to do this for you. <https://www.dropbox.com/s/pb52jo3ao81zstg/HandwritngHow%20pdf%20copy.pdf?dl=0>

Put together the parts you would like to use and then take them to a printer and have them printed into book form. I have used as my online printer <https://DiggyPod.com>, as they do an excellent job, are not very expensive, and will create a nice-looking new book that gives you instant credentials. Or, you may take the pages and parts you like to a Staples or Office Max and have them print this for you.



Finished Media Packet

You now have your media packed complete:

- * Cover Letter
- * Autobiography
- * One-Sheet info (as discussed in Fall 2019 issue)
- * Business Card
- * Possible gift item (pencil, pen, credit card magnifier)
- * Your personal Booklet of handwriting analysis.

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Media Kit and National Handwriting Day, by Dave Grayson

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Place all of the above in an 9x12 envelope (white or tan) and personally deliver it to the newspaper, radio station, or television office. If it is a radio or television station, ask the receptionist to please give the packet to the producer. Or, if you are presenting it to a newspaper ask that the package to be given to the feature writer. You may not meet the specialized individual but the fact that you personally dropped the media package off, rather than through the post office, will make an impression - - you took the time to make it personal.

It is best that you present your media package one week before January 23, as it gives the reporter(s) time to contact you or interview you. They will have the copy ready for that special day - (and not too early that they put your packet to the side, and then forget about it.)

Your best return on your efforts will be by way of the newspaper. People often save their newspapers or pass it on to other friends. If your story is in print, make a copy of the article! Now you have an additional item to place in your future media packs, as well as a great article for publicity. Radio will usually result in the

fewest of follow-up inquires, as radio listeners usually have no way of writing down your contact information while television viewers usually are sitting at home and have access to a pen and paper and can write down your name and or contact information.

A word of caution: Present your media packet for January 23, 2020, *to only one local media outlet a year.* These media

outlets are not happy if the same information appears in print, radio and television on the same day. Media people do talk with each other, and if you give the same packet to multiple local outlets, none may have the desire to contact you. They prefer exclusivity.

In 2021 and 2022 present your

packet to different media outlet in your area.

As we have now completed the series, you will have your media packet ready to make the necessary local contacts. You will be sure to get a return to your inquiry. It is not difficult, but you need to be prepared.

Best of Luck! - Dave Grayson

###



Graphic by Valerie Weil, 2019



5 Things about....

Jo Coppola

My name is Jo Coppola. I am a Licensed Professional Counselor and Certified Graphologist. I live in South Philadelphia and I work at Moore College of Art and Design, as a Mental Health Counselor.

I hold a certification in Handwriting Analysis and Document Examination, where I graduated from Felician College, in Lodi, New Jersey, in 1989. I also hold a Master degree in Community Counseling Psychology from Marist College in Poughkeepsie, New York.

Over my thirty years as a Handwriting Analyst, I have had the pleasure of delivering workshops and presentations to various colleges, universities, agencies of all sorts, and high schools. I have had the privilege of many handwriting analysis readings over this long span of time.

I started my deep love and passion in Graphology following my education at Felician College. My late uncle, Salvatore Buttaci, called me up the summer of 1986 asking if I would be interested in joining him to take a semester in an introductory course that was being offered in Handwriting Analysis. He knew it would enhance my Psychology background as I was already working as an Alcohol and Substance Abuse Counselor, which I felt the most inspiration in my quest for meaningful work.

We both decided to continue and complete our studies. I did not realize how it would affect my own soul moving forward. It enhanced my way of looking at people from a very different perspective. I began to see that this science was intertwined with self-esteem and purpose, and it afforded me with a tool that would open up a very different way of helping people. My joy is to assist people to care for their own souls, which I feel never ends throughout a lifetime. As a Handwriting Analyst, I feel strongly in handwriting analysis' ability to bring light to the people I meet and in a way that challenges them to go deeper into themselves.

I have been honored to deliver workshops on Handwriting Analysis, Journaling, and Mandala Art. I was invited to be a presenter for the American Association of Handwriting Analysts and New England Society Conventions for Handwriting Analysts in 2018. I am on the American Association of Handwriting Analysis' member board for International members.

I have contributed presentations to Creative Arts Therapy and New York Mental Health Counselor Associations' Conventions. I deliver workshops to Omega Institute in Rhinebeck, New York, as a seasonal staff development educator since 1998. I am a consultant for the Awareness Substance Abuse Program in Ulster County, New York, since 2006. I offer handwriting analysis to high school and college students who are learning to build self-esteem, life skills, and wellness when identifying addiction and recovery strategies. I continue to be invited to different organizations in Philadelphia that empower people in building community and personal wellness. Invitations always present future invitations as I continue to find in my work.

I continue to value my work both as a Licensed Counselor and Handwriting Analyst, where a deep understanding of my soul's purpose leaves me feeling nourished and connects me to the gift of guidance where the Heavens send me! Life is a mystery that surprises me each and every new year, and I marvel how we are truly all connected on this planet no matter where we are and what we do! My openness to see Handwriting Analysis as a positive and reflective tool, a "life changer" of sorts, and an act of giving kindness to the receiver, holds so much value and satisfaction to me every single encounter I have had and will continue to imagine. I have indeed been blessed this lifetime as I feel all of us sharing this incredible gift must feel!

###

Self-Esteem in the Handwriting

by Valerie Weil

Self-esteem is a necessary observation in all handwritings for a good overall assessment of the writer. But what does Self-esteem *really* mean?

Much of the confusion is in the terminology, and then in the evaluation. “Esteem” means respect and admiration.

Yet, according to Wikipedia:

“Self-esteem is an individual's subjective evaluation of their own worth. Self-esteem encompasses beliefs about oneself as well as emotional states, such as triumph, despair, pride, and shame.”*

*Subjective: based on, or influenced by personal feelings, tastes or opinions.

Not all terms are clear: Self-Esteem, Self-Reflection, Self-Image, Self-Worth, Self-Confidence. Yet, many people try to interchange these. For the sake of this article, let's just say that, graphologically speaking, **Self-esteem is the expression in the handwriting that clearly shows our feelings about ourselves.**

Self-esteem comes from a lifetime of experiences, of triumphs and disasters, of acceptance or rejection with others, of limits you set for yourself and the boundaries you employ, and of the amount of respect you command from others.

It is misleading to think that we can assess self-esteem simply by looking at the PPI (Personal Pronoun “I”). There is so much more than just the PPI that needs to be taken into consideration. The PPI and the capital letters do lend to the evaluation of the sense of self. The signature demonstrates how we want to externally express ourselves (or be



Reflection in the Face of Others courtesy of Pixabay.

seen by others). But the real indicators, that ones that will confirm and expand on the interpretations, are all found in the body of the text.

Patricia Wellingham-Jones explored this subject in her doctoral study, and devised the “Self-esteem Values List”, which is worth repeating here. (from the AAHA News 1988 Jan-Feb, Vol 23. No 3) Quoted below:

“In the Sense of Personal Worth category, we examine how the writer feels about himself and his value as a person. The will to understand includes perceptive curving upstrokes, the fullness of curiosity, upper zone capabilities of abstract thinking, the middle zone ovals of communication, slant of emotional response and decision making capabilities (m,n, spacing, speed, clarity). In cognitive self-assertiveness, we look at the t's for independence and assertiveness, the PPI and Capitals for feelings about self, and the need for support in the lead-in strokes and middle zone.

“The difference between knowledge and emotions measures maturity and focuses on moderation in pressure, slant, size, spacing - allowing expression

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Self Esteem,

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of emotion with control. Regularity, small middle zone, and simplification imply discrimination.

“Decreased fears and anxiety means that the flags of trouble do not wave throughout the writing. Few attention-getters, moderate garlands and connections, positive PPI and capitals, fullness rather than narrowness, and a good rhythm all indicate a comfortable person.

“Affection for others can be seen in the right slant and garlands, the fullness of curiosity. Zonal heights and balance indicate a social orientation.

“Self Knowledge is implied by signs of introspection: left trend, good rhythm and small middle zone. Curved strokes lend perceptiveness, adaptability, fluency. Upper zone loops tell the degree of self-awareness, philosophical interests, abstract thought.

“High expectations are seen in the t’s, PPI’s and capitals. Baselines and consistency deal with goal orientation.

“The Sense of Personal Competence category stresses how the person acts out in the world. Clarity of mind assesses decision-making, organization (spacing, placement on page, baseline, regularity, and right margins), and communication (ovals, legibility)

“Creativity encompasses curiosity and learning (fullness and loops), initiative (support strokes,

margins), perseverance (baseline, regularity, right margin), original forms, and feelings about self.

“Ability to present and defend views involves communication skills and resilience. Caution is necessary (left trend, s and k buckles, slant) as is planning (f). Feelings about the self enter in, as well.

“Self-control is crucial to good self-esteem. It is assessed through slant, curved strokes, d and t stems, fluency, caution, regularity, PPI and capitals, and t’s.

“The ability to enjoy challenges marks a person with positive self-esteem. This is seen in social orientation, confidence, (pressure on the downstrokes, PPI, capitals, t’s) curiosity, decision making, and feelings about self.

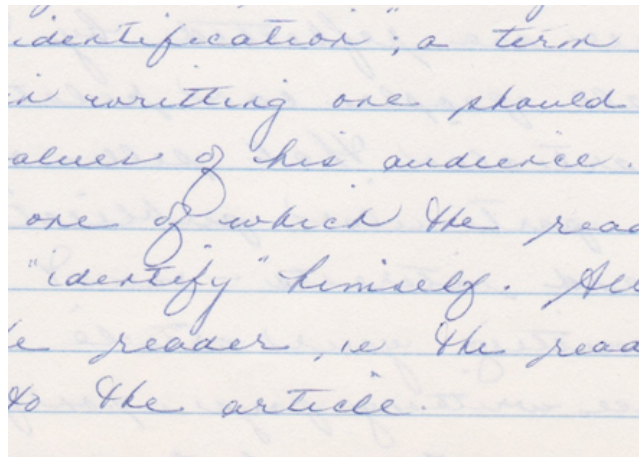
“By approaching an analysis from this viewpoint, the graphologist will be able to assess the clients feelings about himself and how he fits into his own world. Areas of improvement will come to mind and the areas of greatest strength become clear, for future building.

“Positive self-esteem is the key to good mental and physical health. We can help our clients and ourselves assess and attain it.”

References:

- *Wellingham-Jones, Patricia. 1984 *“Adolescence and Self-Esteem”* RedBluff CA: Walker Lithograph.
- * Roman, Klara G. 1952 *“Handwriting: A Key to Personality”* New York, Pantheon Books.
- * AAHA News, Jan-Feb 1988, Vol 23 No. 3

###



Current Graphology Research

By Dr. Marion Rollings, Phd BC-TMH

As a psychologist in private practice, I occasionally use projective tests like the Rorschach, which is a set of ten abstract inkblots, or patients' drawings to gain insight to an individual's personality and world view. In a similar vein, I have started using handwriting samples. I recently mentioned my interest in Handwriting Analysis



to a patient and his response surprised me--he called it a "pseudoscience" and questioned my interest in it as a viable method of understanding human behavior.

Of course, we know that handwriting *is* human behavior, and that although we are all taught to write the same way, our handwritings are very individual and distinct. But to answer his challenge, I performed a quick search of the literature to see if there are any current studies on handwriting analysis.

I found dozens of older studies, some dating back to the early 1900's and many were very scientific. But I wanted to find something more current with a rigorous research design, and am happy to report that I did find several.

One 2019 study in particular caught my attention. "**Is Graphology Useful in Assessing Major Depression?**" published in the peer reviewed journal *Psychological Reports*. In a peer reviewed journal, before articles can be published they are evaluated by a board of scientists for scientific rigor and integrity, so this was exactly the type of research I was seeking. And it used a control group! Which means that the study not only compared the graphologists' ability to detect Major Depression in those with depression, but also measured agreement in their analysis of those who did not suffer from depression.

The study was performed by Italian researchers who based their methodology upon that of a previous study. The researchers recruited 80 participants (subjects), which they divided into two groups: the experimental

Pseudoscience:

(according to Wikipedia)
"consists of statements, beliefs, or practices that are claimed to be both scientific and factual but are incompatible with the scientific method."

Philosopher Karl Popper claimed that astrology and psychoanalysis as examples of pseudoscience, and Einstein's theory of relativity as an example of science.

On that line of thinking then, all medicine, psychology, and all of the humanities are pseudosciences. Anything dealing with the human element cannot be 100% science 100% of the time, because conditions involving humans are constantly changing.

As graphologists, we need to embrace research, support it, participate in it, and help to create more empirical, scientific, and peer-reviewed studies to help validate handwriting analysis.

Current Graphology Research

(Continued from page 9)

group of 44 subjects who suffered from severe depression and the control group of 36 subjects who did not.

There were two parts to the study: the first compared inter-rater reliability (was there a high level of agreement between the graphologists in their evaluations), and the second compared the subjects' psychiatric assessments with the analyses provided by the graphologists. They asked four professional graphologists to evaluate the subjects' handwriting. The researchers found a high level of reliability of agreement between the graphologists as well as a significant level of agreement between psychiatric assessments and graphologists' analysis.

So, in conclusion, this study found that graphologists' assessments of handwriting samples were not only reliably in

agreement with one another, but also with the psychiatric assessments. The study has good research design and employed solid methodology with good statistical analyses. Published in 2019 in a peer reviewed journal, this is clear evidence to me that graphology is not a pseudoscience at all, but a viable method of understanding human behavior. More well designed studies are needed to demonstrate the efficacy and viability of graphology. You can view the abstract online or request it through your local library. **The full citation for the study is: Giannini, Pellegrini, Gori, and Loscalzo (2019). Is Graphology Useful in Assessing Major Depression? *Psychological Reports*, Vol. 122 (2), p. 398-410.**

###

Adding Value to Your AAHA Membership

The American Association of Handwriting Analysts is working hard to maintain our Mission "*It is the mission of AAHA to increase public understanding and acceptance of Handwriting Analysis,*" to provide continuing educational opportunities, to provide certification testing, and to provide you, our cherished members, with ideas and events to showcase your skills as a professional graphologist.

- ◆ **Professional Directory** - get your business going with a listing today! Submit to valweil@comcast.net, or contact her to help you put one together!
- ◆ **Dialogue Newsletter** archives hold 127 newsletters with amazing materials. Check it out! IF you have any of the missing ones, we sure do want to hear from you! We'd love to add them.
- ◆ **Educational Videos** of our weekly Online Classes are available. To join the class Live, contact President Cindy Cheaves at aahapresident@gmail.com, or watch the recordings and submit the homework for credit.

Tidbits

Perfectionism is a good defense against anxiety. It is seen in the writing in rigidity, narrowness, and angularity.

Arcades are easier for a left-handed writer to make than garlands.

A Strong right slant in a left-handed writing is a sign of running away from the mother.

Anxiety is man's basic reaction to a threat to his existence or to a value he identifies with his existence.

Left Slant is always a personal choice. No school teaches left slant. Contrary to assumption, it is *not* a preference of left-handers. In fact, studies have proven the opposite: that the left slant is adopted more by right-handers by a margin of 98%; and only 2% were left-handers.

Speed and high upper zones are rarely ever found together.

A sudden change in writing direction is very negative. Take it seriously.

Teaching Cursive at the Library

By Betty Almeida

Cursive handwriting is not taught in the Somerset (MA) School System.

I have been writing in cursive handwriting, as I have since I was a child. I cannot imagine not using, or even knowing how to read, in cursive.

I attended a presentation from Iris Hatfield of the New American Cursive Handwriting Program to become a certified cursive coach in 2014.



As an elected member of the Board of Trustees at the Somerset Public Library, I thought it would be a good program to offer at our Public Library. I was not expecting that it would be so well received!

Within one day of posting the class on our Facebook page, ten people had called the library to enroll their child in our program. The Children's Librarian telephoned me when the enrollment

requests reached nineteen to ask where we should cut off enrollment.

When the little students started the program, I was surprised that they were listening to me. I expected young children to listen to the instruction, attempt the lessons, and go home having enjoyed a day at the library. Instead, I quickly learned that my little scholars were absorbing the instruction and even repeating my words to me. I discovered that I have a habit of complimenting my students with comments like, "very nice", "excellent", "that's right", "you've got it". One of my little scholars called me to her table, showed me her paper and asked, "is this very nice"?

I did not expect to see my little scholars after the class, but on the last day of instruction, one of them asked me with concern in her voice, "will I ever see you again"? I assured her that I am at the library a lot, and we would see each other again. She asked me if she could hug me. Of course, I said yes.

Also, on the last day of class, one of my little scholars excitedly told me that his teacher had bought a book on printing and cursive for everyone in his class and she told them that she would use it for the rest of the year.

On October 22, 2019, "The Herald News" our local newspaper serving the Fall River (MA) area published an article on the front page entitled, *Cursive Comeback*. The article was so well received that we have received many requests at the library asking us to continue offering the program. ###

Speed...

“Unless you watch them write it, there’s no way to tell if someone’s writing was done fast or slow.”

How many times have you heard that before?
Are they right? Absolutely Not!

Speed of the writer is an important factor in assessing the handwriting. Robert Saudek, author of *The Psychology of Handwriting*, felt that speed was essential to determining “automatically a concomitant of intellectual ability or even genius.” Ania Teillard believed that “absolute speed indicates an individual’s speed in association of ideas, his intelligence and culture, while slowing down of speed reveals his hesitations and sometimes inhibitions, complexes, or the tendency to conceal something.” And, Klara Roman said “No amount of training is going to make a speed champion out of a sluggard.”

So, where do you see “Speed” in the handwriting and how can you measure it? There are a lot of different factors that indicate Speed. Albert C. Brooks devised a chart (on the next page) for you to be able to evaluate “quick or slow” writing by looking at 13 different elements of the handwriting. Eldene Whiting had simplified it into three basic areas of the writing: Size, Slant, Letter Forms. Lets review them:

Size: “Big writing equals slower writing no matter how fast the pen and the hand seem to move.” However, tiny writing, is just as slow. Think about it, even though large handwriting takes more time to cover a larger area, the tiny, cramped reveals more concentration to create the letter forms and takes away from the speed.

Slant: In our English language, we write to the right. Therefore a slight forward / right slant indicates a speedier progression in that direction. However, left slant or even an upright handwriting would indicate a slower writing speed.

Letter Forms:

I-dots: Missing i-dots is carelessness in a quick handwriting. If the i-dot is to the right of the stem, and usually high, indicates the writer cannot take the time to make the i-dot fit stem.

T-bars that are long and to the right of the stem indicate writer is in too much of a hurry for precise placement, shows impatience. Precisely placed t-bars take a concentrated effort, which will slow the writer down.

Feathered endings on the end of words and even on t-bars indicate the writer is in a hurry to be done with it, the energy wanes in their haste to move on to the next adventure.

Flattened humps on M’s N’s and H’s: Eldene says they are “off and running, with their feet barely touching the ground (baseline)” This “threadiness” can indicate the speed over concern with repetitive forms.

Light Pressure: When the writer is barely skimming the surface of the paper, “it indicates they have no time for deep intensity of feelings or attention to detail.”

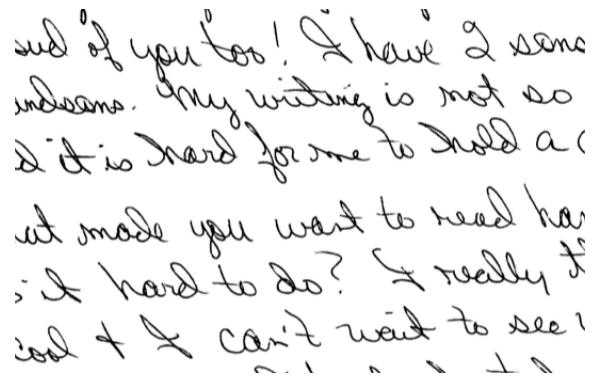
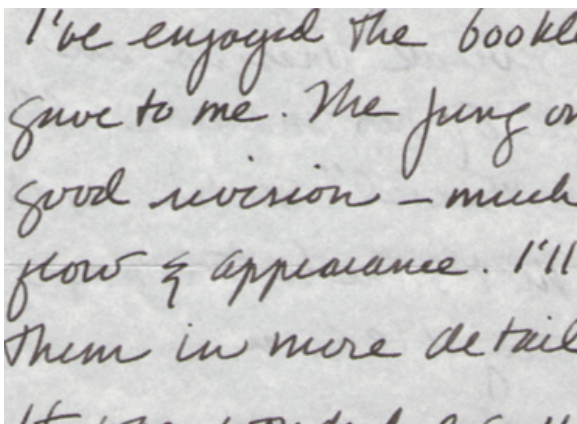
Connections: The faster of the connections, garlands and threads, indicate a more fluid left to right movement. Angles have to stop to turn directions, thereby slowing the writer down by a fraction of a second. *(continued on page 14)*

Measuring Speed

Quickness	✓	Indication	✓	Slowness
Increasing left Uneven right		Margins		Decreasing or precise left Precise right
Ascending		Baselines		Descending
Balanced		Zones		Disproportionate
Medium (2-4 mm)		Size		Very Small or Very Large
Rightward		Trend		Leftward
i-dots / t-bars to the right, shaped like commas or accents		Diacritics		i-dots / t-bars to the left or precisely placed. Circle i-dots
Irregular Simplified		Style		Regular / monotonous Elaborated to excess
Flowing		Movement		Jerky, or Frequent pauses*
Garland, Thread		Connections		Arcade, Angle
Letters clipped and incomplete Becoming illegible at the end		Words		Carefully formed, especially at the end
Wide Connected		Letters		Narrow, retraced Disconnected
Fluent, rhythmic alternation of pressure		Strokes		Wavering, bent or broken **
Light to medium		Pressure		Heavy or very light, uneven, blotchy

*According to Brooks, these cannot occur in fast writing.

**Health Issues



Arcades are created with a “pushing” movement to create the roundedness, which also slows the writing down.

Simplifications and clever connections to the next letter. These formations show speedy shortcuts and elimination of unnecessary strokes to help increase the speed of the writing.

Knowing all the little signs in the handwriting that indicate as to whether the writing was created fast or slowly is one thing. But, understanding those indicators and being able to apply them to this particular writer, at this time, is completely another. *And this is where experience of the graphologist comes in to play.*

(continued on page 15)

Speed

continued from page 14

So, how can knowing the speed of the writing help you with your report? Let's go over some generalities and then some questions.

Generally speaking, the speed of the writing shows the writer's mental and physical actions and reactions. If the writer writes quickly, they have a faster response time to situations. The slower the writer, the more they need time to assess, react and get over things in their life.

Now this is where you, the graphologist, need to apply the speed to other things in the handwriting to know how this writer reacts. Let's break this down into three areas to make it simple:

Social Response: Many of the indicators we use to measure Speed are also used to measure the sociability of the writer: Spontaneity, trend, connections, slant, margins, etc. You need to ask yourself whether these indicators of speed enable the writer to better respond emotionally to others. Or, does the speed of the writing of the average person indicate someone who can respond quickly, but irritably, to the social or emotional needs of others.

Intellectual Response: Quick and comprehensive thinkers are often capable of immediate response to some of life's emergencies. In a perfect world, the speed of which the writer thinks should match their ability to apply that intelligence.

However, to be productive, a handwriting must also be Rhythmic and Right Trending. If your quick thinker cannot react physically in an emergency situation, this creates an inner conflict, often triggering tempers or avoidance.

Emotional Response: A slow thinker may exhibit a lot more energy than they are capable of containing, resulting in impulsive behaviors and impetuosity in their decisions.

If the writing speed is quick, but the indicators are there that the writer's energy is also overly fast, then the writer may be whizzing by some of the greatest moments of their life without stopping to smell the roses. They are too concentrated on getting there faster, efficiently and with as little frustration as possible. But, in the process, they lose the elements of pride in accomplishments and do not see the social implications of their actions with others.

Remember, once you determine the speed of the writing, look to the areas of Social Orientation, Intellect and Emotional Release to see how the writer effectively uses this in their everyday life. This will help you to analyze the writing (pull it apart) and synthesize it (put it back together) in a comprehensive report.

-Val Weil.

References:

"Speed, Size, and Pressure" by Ludwig Klages, *AHAF Journal* March 1984

"Back to Basics: Speed" by Eldene Whiting, *AHAF Journal* July 1989

"Graphology" by Ania Teillard (translated by Ed O'Neill, 1970)

"Your Character from Your Handwriting" by C. Harry Brooks, 1930

"You are What You Write" by Huntington Hartford, 1973

"Speed" by Milton Moore, *AHAF Journal*, July 1978

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Suggestions for Celebrating National Handwriting Day,*Continued from page 1*

So, what can you do to promote handwriting? With a little planning, the possibilities are endless. Here's some ideas to get you started:

1. Local Press Release: Let your newspapers and TV Channels that you want them to recognize National Handwriting Day.

1. You can tell them about your plans for that day,, advertise any activities you have going on in your neighborhood.
2. You can advertise for your graphological services, offer to demonstrate with a member of their staff.
3. Write a blog article for them about National Handwriting Day. (Three paragraphs and a photo will do!)

2. Set up an activity in your area:

- * Offer to teach handwriting at the local library for kids and for adults. Get a sign-up sheet going now.



- * It's also National Thank You Month, so, offer to teach "How to write Thank You cards." You can get the local Stationary Store to donate cards, and have them help advertise the event for you too.
- * Develop a "Writer's Camp" where you spend one weekend:

- learning how to write different kinds of letters and cards (Thank you for the job interview, Sympathy, Good Luck, etc.)



- * learning how to journal,
- * learning how to write dialogue
- * and practicing how to write with good pen-grip, paper placement, and posture.

3. Do something online! Create a Social Media event:

- * Say Happy National Handwriting Day to all your Facebook Friends.

- * Offer to do handwriting analysis for free today between 2-4 PM Have them take a good photograph of their handwriting and "message" it to you.



You can privately "message" them your quickie analysis when done.

- * Tell your Facebook audience that Cursive is not being taught and practiced in the classrooms today, and we need to bring it back because of the many benefits of this lifelong skill!

These are just some suggestions. You still have time to create your own event. The big thing is that YOU need to Celebrate National Handwriting Day! Big or small, do something to bring awareness to handwriting on **January 23rd!** Share your stories with us for the next edition. # # #