
THE GRAPHOLOGIST

THE JOURNAL OF THE BRITISH INSTITUTE OF GRAPHOLOGISTS



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The next meeting of the British Institute of Graphologists will be on **SUNDAY, 30th November** at **The Sorooptimist Club, 63 Bayswater Road, London, W2 3PH** Tel: **0207 723 8575** The AGM will also be held at **12.30pm**

Hans Jacoby and his Teaching - Ruth Rostron

Hans Jacoby was a gifted and conscientious teacher, judging from the lessons that have survived among the papers of one of his pupils, Fred Walker, and the 32 letters that accompany them. Some lessons are handwritten, others typed and illustrated by hand, all are brown and dog-eared after more than 60 years. In addition, alongside Fred's working notes and analyses are lengthy comments, sometimes scrawled in pencil, more often closely written in black ink with the thick nib so typical of Jacoby's writing.

The detail included is phenomenal and humbling - evidently the result of long years of psychological as well as graphological research. Teaching styles may change, but no doubt there is much we could still learn from Jacoby and this unpublished archive material.

11.00- 12.30. In the morning Ruth Rostron will look at some of the teaching material contained in the cache of lessons and letters from Jacoby to his pupil Fred Walker. The afternoon session will include a workshop using Jacoby's tutorial samples, which will give the opportunity to follow his analytical method and benefit from his insights.

12.30 - 1pm A.G.M.

1pm - 2pm Lunch

2pm - 4pm Workshop using samples that Jacoby provided for Fred Walker.

Members £15 and non-members £20 for the day (11am – 4.00pm).

PETER WEST, the well-known and well-studied author on graphological matters, has kindly shared with us his research into often overlooked features, such as Punctuation and the Paraph that may be seen under a signature.

Punctuation: The English language was never specifically or formally charged with any form of the correct rules of grammar or punctuation until about 1762. This was only after a few hesitant attempts when Robert Lowry, then the Bishop of Oxford tried to lay down a series of proper rules in his book first published 250 years ago entitled "A Short Introduction to English Grammar with Critical Notes".

Correctly positioned punctuation is almost always a sign of attention to detail and suggests a certain level of education and intelligence by the writer who takes care in how he or she presents their work to the world in general. To be quite sure of your ground here you must assess the quality of the writing standard before pronouncing your views on the way they have created their sentences.

Punctuation is essential in how we communicate in writing. Most people pay a reasonably sufficient attention because they understand what is expected of them. However, almost as many writers simply do not know how or what to use when it comes to making these marks.

Poor punctuation, or the lack of it, usually denotes the writer who was not thinking straight at the time the missive was composed. Excessive punctuation is almost always a sign of a desire to show off, often an indication that the author over-emphasises his or her point(s) and is someone who worries over the slightest issue long after it has ceased to be of any relevance.

Mood changes may be detected through good positioning when punctuation marks at the start of a missive are well positioned. But when the mark becomes carelessly placed toward the end it is a suggestion of poor control.

The correct position for a punctuation mark is in line with the base of the letter immediately before it. This suggests the writer was relaxed and fairly well balanced at the time of he or she created their message. When a mark flies up in the air the writer was probably reasonably happy and cheerful but if these marks are well below the base line it implies the author was tired or depressed when he she wrote their message.

The following is NOT a dissertation on the purposes of punctuation but is here merely to identify the best method of making sense of how people should write. As a rule most punctuation comes at the end of a word or divides or ends a sentence. In some cases these marks may be used to create emphasis to a point the author wishes to make.

The most widespread of these is the full stop (often called a period in the USA) and is represented by a single dot to show the end of a sentence. {.} The semi-colon is made with a dot and comma {;} and is mostly used to unite one or more points within a sentence. The colon {:} was created to more clearly separate different thinking or issues within one sentence. The comma {,} is used to pause or help to make things more clearly understood within a sentence.

The question mark {?} is placed at the end of a direct question. The exclamation mark {!} is placed at the end of a sentence to emphasise a point. An apostrophe mark is used to show possession {'} while the single dash {-} is used to make the reader pause. The hyphen {-} is often a slightly shorter mark and links a word or part of a word into a longer word or phrase.

Brackets, and there are a variety of these, are made to add or enclose extra information. These brackets maybe round (), be slightly pointed in the middle { } or be square in appearance [], and are used more by people who deal in facts and figures, but there are no hard and fast rules here.

Quotation marks may be made with a single comma (') or with a pair (""). When necessary, the use of a single upper comma is preferred if or when placed within a sentence with double upper commas.

In languages where accents are used care should be made to place them directly over or under the letters concerned. We refer here to marks such as the cedilla, diaeresis, tilde or umlaut and so on.

We should also remember that in modern parlance there are also three other marks used regularly especially when creating computer addresses. These are the backward and forward "slash" (\ /) or, more correctly, the backward or forward virgule, and the vertical bar. (|). Care should be taken to show exactly what they are and that the forward or backward virgule does, in fact, point in the right direction. **PW 6/Dec/12**

The Paraph: The paraph, the underline or flourish after a signature was first introduced into handwriting as a safeguard against forgery in the middle ages. Even today it remains as an illustration of some level of inner caution. In almost all cases every time the paraph is seen it refers to a degree of an underlying sense of defence.

Previously, the underline was used in the East in non-Latin scripts as a punctuation mark to illustrate proper names. The Chinese name for this mark literally means "the proper name mark" for geographic and other proper and or personal names.

Most graphologists suggest that a straightforward underlining of the signature implies a sense of confidence. Up to a point, this may be so, but that confidence is so often born of doubt, however slight or strong the writer may appear - else why does he or she make the mark? Others have suggested it can indicate independence or a (personal) sense of individualism.

The heavier the pressure of the line the more energetic the writer is likely to be. There will be a sense of enthusiasm in the nature but this will depend on the position and style of the underline. It also suggests the level of intimacy that the writer will permit. Thus, the paraph is may also be taken as an indication of sensitivity in that the ego or the feeling of personal importance is being propped up by the line.

When the paraph is extended to encircle the name it suggests a sense of sheltering the self, withdrawal and anxiety. A line over the signature, an over-score, shows a need for self-protection. There will be some selfishness as well, because if or when challenged and whether guilty or not, the writer will almost always exhibit a self-defensive attitude.

Should the writer use both an under- and over-score it indicates an inner loneliness and reserve. The writer is unable to trust people and there be some element of suspicion regarding the motives of others. A double paraph under a signature is always sign of a selfish nature; the writer is looking for recognition he feels he or she is due,

Elaborate curlicues illustrate ostentation along with an over active ego. The degree of the design is usually only equalled by the writer's poor taste. The half-paraph, a short line, placed under the first name only suggests the writer will accept an informal relationship. If the first name has more than one syllable and there is a short paraph under the second part of that name the writer is probably asking for their name not to be abbreviated.

If the paraph is under the surname only the writer wants matters kept on a formal basis and might possibly decide later if this can be changed. If the paraph pushes through his or her name or a part of the name the writer may have difficulty in getting along with other folk. He or she may be deceptive and have a rather shallow outlook. There will be a "me first" attitude at all times.

When an underscore has two short vertical lines through it there may be money troubles or, possibly, problems with his or her possessions. Elaborate or unnecessary underlining shows too much concern with detail that isn't needed as for example when all the data of a handwritten address on an envelope is underlined. PW

11/Nov/13

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An Update on my Forensic Handwriting Analysis Experiences

By Susan Ord, MSc, BA (Hons), MBIG(Dip)

A couple of years ago I wrote an article on my experiences during and following my MSc in Forensic Document Analysis at the University of Central Lancashire. I thought an update on my experiences in this working area might be of interest. The range of questioned documents I have examined over the years is varied including malicious letters/envelopes, timesheets, signatures on wills, diary entries, property sale documents and cheque signatures. Extracts from a few interesting cases are illustrated below.

Client 1

The first case involved a gentleman (Mr A) who found my name in the Yellow Pages telephone directory. His query was whether some handwritten notes added to a document used in his divorce settlement could have been written by a third party. These additional details had, he felt, left him financially worse off following his divorce. All of the documents provided for examination were poor copies.

After careful examination of the documents I considered there were enough similarities between the questioned writing (figure 1) and the comparison writing (figure 2) to give the opinion that the questioned writing had been written by the same person as the comparison writing, not a third party. I wondered how Mr A would take the news that he was paying me for a report that would not result in the substantial financial gain he was hoping for. It was with trepidation I phoned him with my results, expecting the common response of disbelief. At first he said nothing. There was silence on the phone. Then Mr A said he was pleased with the result as it meant he had not "been done" and could start his new life without feeling cheated. This was not the response I had been expecting.

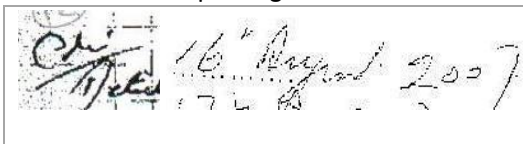


Figure 1, questioned writing sample

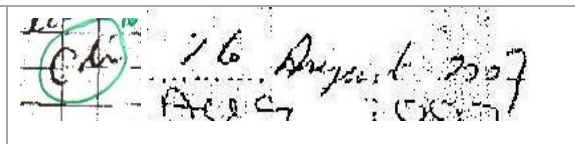


Figure 2, known, comparison writing sample

One happy client! I received the payment in the post the following week. It was good for me to hear a client taking the positive interpretation of the examination.

Client 2

A slightly different case was a grandson (Mr C) contacting me on behalf of his grandmother (Mrs D) who was in her 80s. The grandmother had received two anonymous letters, about three months apart, containing some very unpleasant and distressing language. Puzzled and intrigued she retained the letters and envelopes. Some of the details in the letter were quite personal and could have only been known by someone close to the family.

The grandson wanted the author found. The grandmother and grandson had a suspicion it was the grandmother's daughter (Mrs E), the grandson's mother.

At a glance neither the grandmother nor the grandson recognised the handwriting on the malicious letters as it did not resemble the Mrs E's 'normal' handwriting closely. My role was either to identify or eliminate the daughter as the author of the writing. The grandson was able to obtain handwritten notes from around his mother's home for comparison and some examples of the similar letter shapes are shown below (figures 3 and 4). In my opinion it was highly probable that the letters and envelopes were written by Mrs E to her mother Mrs D.

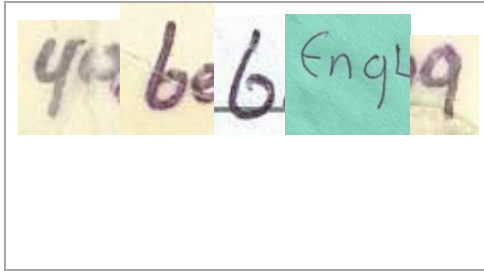


Figure 3, questioned writing extracts



Figure 4, known, comparison writing extracts

Mrs E was pleased a conclusion was reached. Although she was disappointed it was her daughter she had no idea who else it could have been and there was an element of relief that no outside party had been involved.

Client 3

Another phone call was from a lady (Miss F) who had been paying a builder incrementally for a home extension. Miss F kept a notebook of the project including a page where the builder signed for receipt of each payment (figure 5). The builder denied receipt of the final payment which coincidentally had been signed at the top of a separate page (figures 6 and 7). I was to determine if the receipt signature on the separate page was written by the same person as the tangled comparison signatures.

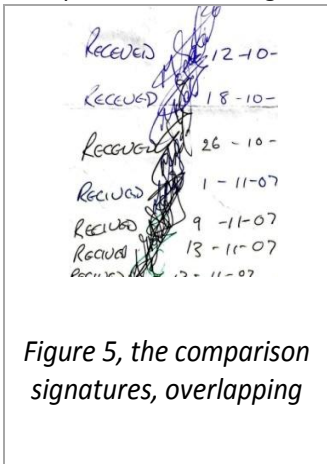


Figure 5, the comparison signatures, overlapping

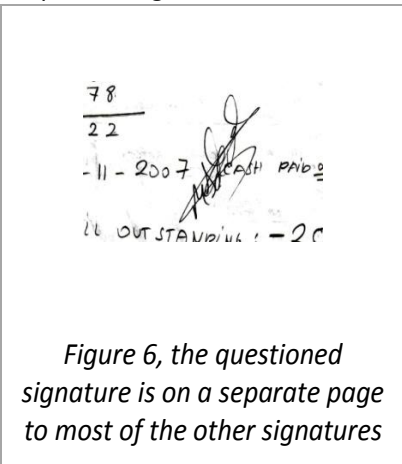


Figure 6, the questioned signature is on a separate page to most of the other signatures

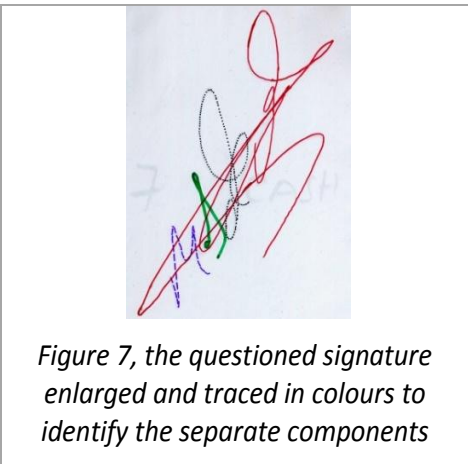


Figure 7, the questioned signature enlarged and traced in colours to identify the separate components

A detailed examination of the comparison signatures was not easy, but using kitchen greaseproof paper I was able to trace over the signatures. As I traced I was able to determine the start and end-strokes within the signatures by using a different coloured pen for each part of the signature. This method revealed how the signatures had been created and also the normal variation in the comparison signatures over a couple of months. The method also revealed that the questioned signature had been created with similar starting and ending points. As a result of the evidence in my report the builder "remembered" that it was his signature just before the case went to court.

Client 4

The next case was the examination of a signature on a will. A brother (Mr F) and sister (Miss G) in their 20s contacted me following the sudden death of their father in February 2012. He was divorced from their mother and recently estranged from his second lady-friend (Miss H). Initially Miss H denied any knowledge of a will but not long afterwards she “found” a will dated 2nd July 2011. She arranged probate quickly without the knowledge of relatives but soon questions about the will’s legitimacy were raised by Mr F and Miss G.

The brother and sister were able to provide me with 17 of their father’s signatures, originals and copies, for comparison which is many more than I often have for comparison. The questioned signature and the comparison signatures appeared similar at first glance. In addition to the usual handwriting examination processes, the questioned will signature was examined in a VSC machine for evidence of any overwriting or tracing. Close examination of all signatures showed similarities in individual letter formation in Q1 and K13 (figure 8). As part of the examination I then drew an outline around the extremities of each signature. This exercise also showed similarities in outline shape between Q1 and K13. The dilemma was whether K13 was definitely a genuine comparison signature (it was a dental receipt) or whether it could have been written by the same person as the questioned signature Q1 on the will.

References starting with “K” are comparison signatures, the reference starting with “Q” is the questioned signature.











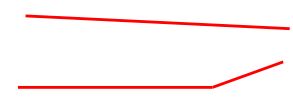
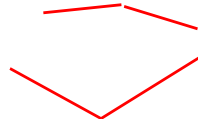
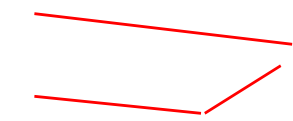
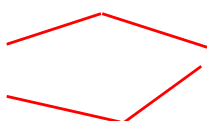

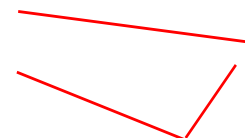

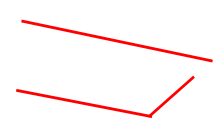
K1 August 2006, original	K2 August 2006, original	K3 June 2009, copy
		
K4 October 2009, copy	K5 February 2011, original	K6 February 2011, original
		
K7 February 2011, original	K8 February 2011, original	K9 February 2011, original
		
K10 February 2011, original	K11 February 2011, original	Q1 July 2011, original
		
K12 August 2011, copy	K13 September 2011 copy	K14 October 2011, original
		
K15 November 2011, copy	K16 November 2011, copy	K17 3 February 2012, copy
		

Figure 8, outline shapes of the questioned and comparison signatures.

As part of the full document examination, I had noted that the will was dated 2nd July 2011 and I also noted a reference number on the bottom right of the document's reverse (figure 9 enlarged below). It occurred to me this could be a date of design or printing so I contacted the manufacturer who confirmed in writing that the reference number referred to August 2011, the date of the first printing. This is the month *after* the will was dated.

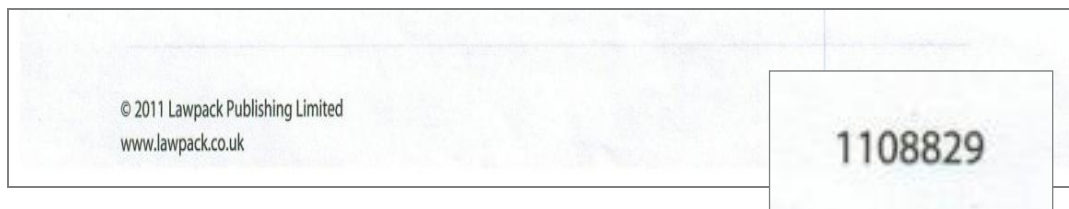


Figure 9, Will reverse, bottom right enlarged.

The conclusion of the investigation was that the questioned sample Q1 was similar to the known comparison signature K13 and these two were not similar to the rest of the comparison signatures. The date of the will was also suspicious. This was not sufficient evidence for the police to take the case forwards as a criminal prosecution however my clients were advised they could make a civil claim. The last I heard is that this would be too costly for them to proceed with.

Client 5

In this case, an employer (Mr G) contacted me. He had suspicions that someone had forged his signature on a cheque and he suspected a particular employee. My investigation included the usual examination and evaluation of the questioned and comparison signature features and also magnification up to 400x. I noted that the stroke quality of the questioned signature was very poor compared to the genuine comparison signatures.



Figure 10, extracts showing the poorly erased pencil guideline

The magnification added extra evidence of forgery as it revealed inadequately erased pencil marks (figure 10). This demonstrated the value of examining features fully.

Client 6

Another call came from a solicitor's clerk, who had also found my name in the Yellow Pages. She was looking for someone local and 60 miles away was as local as she could find. The client (Mr B) was a gentleman whose home had been sold whilst he and his wife were still living in it. It was suggested that Mrs B had sold their home of 30 years, initially to a relative then later to a property company. The couple were in their late 60s/early 70s and as Mr B had travelled a lot with work Mrs B had managed the finances throughout their marriage.

When Mrs B died Mr B took over the finances and he decided not to pay a particular monthly bill as he could not recognise the payee. Investigations started when Mr B received letters from a property agency seeking payment. As Mr B was under the assumption the house was his with no money owing he was bewildered by the rental demands from this property agency. However the property agency considered they had bought the property in good faith; it was theirs and they were pressing for payment. The police would not look into the situation as they would not believe Mr B did not know his wife had sold their home whilst they were both still living in it.

My role was to examine signatures on the house sale documents held by the Land Registry, purportedly signed by Mr B, to determine if the signatures were authentic.

Mr B was in his 70s but was able to provide me with an excellent selection of comparison signatures (figure 12) covering 50 years, many of them originals. Whilst looking for these comparison signatures it was revealed that his wife had renewed his passport and driving licence (figure 11), forging these signatures, for convenience. Thus I needed to ensure the comparison signatures were acknowledged as authentic.

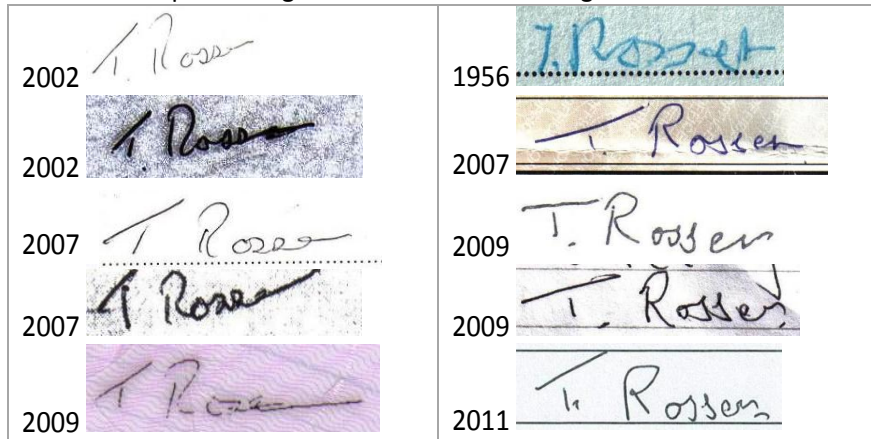


Figure 11, questioned signatures

Figure 12, known signatures for comparison

During a meeting at the solicitors I was able to obtain some current signatures from Mr B. These were written on different pieces of paper (to avoid copying) some on dotted lines and some on plain paper. Being in the room I noticed a shakiness in his signatures, I thought this could have been for a number of reasons: his wife had died not long before, the stress of attending a solicitor's office, poor health, medication etc. I gently mentioned the shakiness and Mr B said it had been in his writing since childhood.

The membership card from his teenage years (figure 12) shows that his signature had had the same format and the signature had been shaky since then. The questioned signatures were smooth and flowing. This smooth line could not have been written by my client as he was not physically capable of creating a stroke of such smooth quality. As a result of my report the police became involved.

My work has come from different sources including solicitors, police, employers and members of the public. Most have found me by searching the internet for "handwriting analysis" or "signature analysis". This mainly results in finding websites advertising graphologists, some of whom also undertake forensic examinations as well. I'm finding the majority of enquirers, are unaware of the difference (in the UK) between graphology and forensic examinations be they "people in the street", police, solicitors or office clerks. In some European countries there is a profession called "forensic graphologist".

During this time I have listened to and counselled many who feel life has treated them unjustly, whether it was employment matters or family matters. It has been important to be open-minded and objective and realise the responsibility and consequences that could result from my findings; the results have not always been what the client hoped for. It must be noted that the investigation can only be as good as the quality of the documents examined, the equipment used and the skills of the examiner. The observation skills learned in studying graphology have been invaluable in my forensic handwriting analysis work.

Susan Ord is the first member of the British Institute of Graphologists to be qualified in document examination, with a MSc, B.A. Hons.

Following on from her article is a useful message from Jasmin Martin, also about document examination.

Have Australian Courts Caught On?

By Jasmin Martin

I was recently hired to examine the handwriting of a young boy. I was given more than a dozen different documents to examine. Some of the documents contained writing that had been confirmed as the young boy's, while two others – two abusive letters – had question marks hanging over them. It was my task to determine and identify whether those questioned letters were suspect or authentic. This means: had the boy written them or had someone else.

My client was the young boy's mother, who was fighting singlehandedly against the Department of Community Services (DoCS) for the right to gain custody of her son. A representative of DoCS intended to use the two questioned letters in court as proof that her son did not want to be with her. The mother told me that at the time of writing the two questioned letters, her son had been 10 years of age. Also, he had been in child custody for at least one year.

All of the son's letters up until the writing of the questioned letters showed great affection and love for the mother. The letters in question showed a dramatic psychological and emotional shift away. The letters had been written by a very agitated and unstable young boy.

This, of course, is a simplification of the facts. There is always more to a story. From a graphological perspective, the content of the letters and documents are also not of interest. Their retelling here is simply to give background to the case and to introduce the people involved.

My forensic examination of the two questioned letters concluded that the son had indeed written them. This of course did not help the mother, who believed that her son had either been influenced to write them or the person in whose custody he was may have written them for him. Her suppositions and suspicions were valid. As I did not have access to the handwriting of all the people in the son's surrounding – in order to conduct a process of elimination – my conclusion came with the necessary caveat.

It was of no use to my client to present my forensic handwriting conclusion in court (as this was the place where she wished to use the handwriting analysis and examination services). However, as a trained graphologist, I was able to advise and provide my client with a longitudinal graphological analysis of the handwritten samples she had given me, in particular, focusing on the changes seen in the two questioned letters, e.g. the psychological and emotional shift away from the mother.

My graphological report included a psychological profile of the son, a brief summary of the mother, and my findings of the questioned letters. The main reason for doing this report was to explain why the letters could not be used as evidence in a court of law, because at the time of writing, the son was emotionally confused. The DoCS representative was of the opinion that the son fully understood the meaning of his words and the consequences of his actions set down in the two questioned letters.

As I live outside of Australia and the court proceedings were taking place in Queensland, my client informed me that at a certain point I would be called upon to be present as an expert in my field and deliver my findings of the handwriting analysis. Due to the time difference between Europe and Australia, it was not possible to do this in person or even over the phone, but it was possible for me to arrange for a representative, one that I could fully verse in the case and my analysis.

I was able to arrange this with Caro Duncan, a very experienced senior graphologist in Sydney. An interesting aspect of the case was that it was the first time, of which both of us were aware, that a graphological report was going to be documented as evidence in a court of law in Australia.

Caro Duncan familiarised herself with the case and my analysis, and gave her professional verdict of my graphological findings: she also agreed that the two letters had been written at a time of great psychological stress and should not be used as evidence of true feelings towards the mother. For my client, it was additional support to have two independent professional graphologists come to the same conclusion.

Several conclusions can be drawn from the court experience which I will explain here. Many of the questions asked by the DoCS representative, focused on if we were aware of the facts surrounding the entire case, i.e. the psychological profiles that had been conducted by psychiatrists and psychologists of both the son and the mother. Of course, Caro – on my behalf – could only answer in the negative. As far as my role as a graphologist was concerned, it was not relevant to know every detail about the entire child custody case or the other reports presented by the list of mental health specialists. I had been employed to prepare an analysis and examination based on my area of expertise: handwriting. So my sole job was to focus on what I had been asked to do and to do this to the best of my ability. The focus had been to answer the question of whether the son had been in the right psychological frame of mind to write what he did and mean it, including the understanding of all consequences attached.

My graphological report explained the reservations I had of the nature and intent of the son's letter, including the interpretation of certain symbols used and their meaning, as well as a general psychological profile of the son, and whether the mother was mentally and emotionally stable enough to have custody of him. Further to this, was the added recommendation that the child be given a stable environment and access to a person he could trust and confide in.

Our combined (Caro Duncan and I) graphological conclusion was reinforced by the report of the psychiatrist. We had all come to the same conclusion: that the son was unstable, in need of help and was lashing out in his letters.

Another question that was asked of Caro during the court hearing was if she believed the son needed a person that he could trust. Could that person be the brother?

This is a loaded question. Caro did not answer yes or no to this. Why is this a loaded question? Our area of expertise is handwriting. We can only comment and base our conclusions on that. To answer this question without access to the handwriting of the brother, would be pure speculation and unsubstantiated. This would not be helpful or seen as true evidence, in a court of law. If we had had access to handwriting of the brother, we could have presented our professional conclusion.

The main point of this article is to advise graphologists who need to appear in court, to remember that the purpose of their appearance is to report strictly using their professional expertise and nothing more i.e. their handwriting analysis.

Avoid being drawn into making conclusions that have no relevance or relationship to the task or duty you have been employed to do. Otherwise as an expert you could be drawn into something you have no knowledge about and could be made to look inept. This is something that cross examination holds as a goal: to discredit the opposition's sources of evidence.

If needed, remind the cross examiner of why you cannot answer questions that do not relate to the analysis or examination report and that you would be more than happy to answer questions that do. Don't let them fluster you. As an expert, you know your trade, your technique and findings. These you can talk about in detail and with confidence.

Another contribution from Peter West, which covers his research into:

Handwriting and Numbers

We will start by giving the creation of figures in general an overall assessment as I have deemed them after years of study and work in the field. I was an investigator and prosecutor in a wide variety of fraud matters of both in-house (staff members of the company for whom I worked) and that of outsiders, customers and clients of the organisation and others who have approached me privately in my capacity as a handwriting analyst.

At this point analysts are reminded to please remember to look for signs of certain types of illnesses that may affect handwriting – like dysgraphia, for example. Some who are affected by this disorder may not have the ability to write numbers – any numbers - properly but can still write letters. Further, they may also be able to write lower case letters but be unable to pen capital letters. Sometimes, the reverse of this can be the case.

Number in General

The way in which basic numbers are formed may be taken as the outward expression of the writer's inner concern with material matters. Numbers can also show a talent which may be directed along either scientific or artistic lines.

When numbers are written smoothly with no embellishments it shows a matter-of-fact, precise and able character where material and monetary matters are concerned. This writer is usually reliable, capable and basically honest.

Clumsily drawn or badly executed numerals imply difficulty in handling the writer's personal budget and such folk should not be allowed to handle the finances of others. This should not be taken as a sign of dishonesty in anyway. He or she is probably unlikely to be comfortable with numbers at the most or simply unable to comprehend the intricacies of money matters at the least.

Where there is a heavy pressure with poorly formed figures it shows a writer who is basically materialistic and quite impractical when it comes to handling just about any kind of monetary dealings.

Those who pen their figures with what may be deemed as carelessness or even indifference shows that material matters may not mean a lot to them or, and this is very important, look to the rest of the script (if there is any) to see if the writer may be betraying that what he or she really means is that they want other folk to think this. (This is often a good indication of potential fraudulent activity.)

It is worth noting here that if you are called upon to analyse any computerised documents or forms where figures have to be put into little boxes in the apparently universal style that so many firms have created these days for their operators to insert the data you have to offer, then look to see how well the writer has performed his or her task in this respect.

Should it all look (reasonably) neat and tidy then that is how he or she approaches life in general. However, should the numbers spill out over the little lines put there to contain them then this implies the writer is not always as tidy minded as they could be and may have difficulty in conforming.

Those who embellish numbers or who draw them with unusual care and attention often use a colon (:), instead of a comma (,) or a full stop (.) which is often also called a period. Here, you will find plenty of imagination (not always well controlled) and a fairly healthy attitude toward the majority of practical issues. However, there will be a certain amount of caution and reserve at the moment of spending money or when parting with a material possession. As a rule it may be taken that it is as if the author is reluctant to dispense with whatever they are about to give away.

Indistinct or touched-up figures show uncertainty or even anxiety in the writer's material life. These folk are not an asset in an accountant's office at all and, while not exactly dishonest in the real sense, these folk can be careless and impractical when it comes to monetary transactions.

Small, neat and concise numbers are an indication of someone who is engaged with (probably) full-time figure work. A square look implies technical ability while numbers created smaller than the average size of the accompanying script indicate a leaning toward scientific work.

Those people who pen large numbers, or larger than the script in which they may be found, and especially with heavy pressure, are materialistic and more than aware of the precise value of anything and everything that passes through their hands. They may not fully appreciate the niceties of money and its proper use and are often inclined to be far too generous for their own good.

In the UK a number seven (7) that is crossed on the stem shows a writer who may be inclined to snobbery and points to an element of pretentiousness. This is especially so when that worthy has not visited/dwelt/worked on the European continent where this is a common practice.

However, I have been advised by an architect that, while it is not a clear instruction as such, student architects, technical drawing artists and surveyors here in the UK are often encouraged to put a cross through the stem of the number 7 (seven) and to also put a slight semi-vertical upstroke to the top of the figure 1 (one) to ensure clarity between these two numbers and also of the slanting virgule (perhaps more commonly known as the forward or backward slash [/,\,]).

Like ordinary handwriting numbers should be written across the page on an even baseline suggesting the writer knows how to plan logically and is able to get things done quickly and properly. Uneven baselines always show poor control.

When numbers are written in columns they should be done so carefully, one under the other all the way down the page preferably with the same slant/slope as the accompanying script. A column that begins to move to the left hand side of the paper implies a concern with security and those who write in this fashion will hold on to what they have.

(There is a lovely old (very old) UK saying that covers this well – “What's yours is mine – and what's mine's me own.”)

When a column begins to move to the right hand side of the page the writer may be impatient and inclined to make silly mistakes as they try to proceed at their own pace instead of keeping in line with what is expected of them. So often these people make such silly mistakes they get quite defensive when challenged.

Indistinct or the faint writing of numbers shows a worrying nature, perhaps unnecessarily. These folk are not dishonest either but should not be allowed to work with other people's cash for they too are inclined to make mistakes.

Envelope Numbers

Often, we receive our first impressions of other folk by the way they have written the address on the envelope. This envelope and its contents have had to pass through many hands before it dropped on to the mat behind the front door – unless of course, you employ a different postal system to what we enjoy (?) in the UK.

Envelopes should be addressed clearly and legibly for this “casing” has several very special functions to endure before the recipient takes delivery. The outside address is a very public affair for it is meant to be seen and understood by all who have to read it!

Thus, the numbers (as well as the other data) must be written in such a way that anyone can read them. This very important point is too often missed when the address is written. More often than not, those who wish to be clearly understood are likely to underline the number of an envelope address. There are some who will also underline other features of an address but we will deal with this when we come to envelope addressing in more detail.

One should retain all written envelopes to compare with the writing inside as a matter of course for it is also a help when it comes to comparing numbers as well. The address is often repeated inside which is an absolute boon for those who like to (should) compare! We shall deal with envelopes in more detail at a later date in this second part of the Alphabet Project.

Doodling with Numbers

Those who doodle with numbers are often orderly minded and logical. However, should the number be preceded by a money sign like the pound, euro or dollar (£, € or \$) the writer may have financial problems lurking in the background.

A series of numbers ascending from left to right suggest an aspiring nature while those that descend imply a lack of confidence. Working through number problems shows a consistent approach while “lucky numbers” (?) continuously repeated implies an interest in premonitions, superstitions and the fortune telling arts.

In doodles, my preferred “take” where numbers are concerned usually suggest to me an unsettled, uneasy or short period of dissatisfaction. I will deal with individually doodled numbers when we come to them.

We will begin to study single and compound numbers next but do keep this essay to hand for it covers a lot of points that may or not be mentioned as we proceed through the individual figures. PW © 20/04/08.

Ends (about 1570)

Number One (1)

It may well depend a lot on where the analysing individual or the author of a piece of writing has been raised and educated but in Latin script the figure one (1) is sometimes compared with or looked at as an alternative to the PPI (I). It should be relatively easy for most to compare and evaluate the differences where there are any, of course.

At this point analysts are reminded to please remember to look for signs of certain types of illnesses that may affect handwriting – like dysgraphia, for example. Some who are affected by this disorder may have lost the ability to write numbers – any numbers - properly but can still write letters.

Thus, and with this in mind, we normally create the number one (1) as a single downward stroke although sometimes it may be written in reverse, from the baseline up – a sure sign of a rebel streak. Occasionally, one will find a small support bar underneath this single stroke, rather like a paraph or an underline. This suggests someone unsure of themselves and one who prefers to stick to the rules – a conformist.

A small tick at the left hand side of the top (as in this printed version, for example) can be a sign of impatience or temper. A support bar at the base suggests the writer works at a steady pace and rarely bends or breaks the rules.

When the down stroke ends under the baseline it implies poor control unless heavily etched, in which case there may be a temper (as well?). A dot, like the lower case “i” inclines the writer to a certain amount of self-doubt, the sort of person who may spend a little too much time checking things first. These folk may, therefore, miss opportunity just when they could have seized the advantage. Hooks, of course, denote irritability and a short fuse.

If the down stroke ends in a small hook or a turned up curve to the left it implies someone who may be covertly trying to control a situation without you knowing. When the number seems to have been completed with a blotch at the base it suggests that a certain amount of self-deception might be present. Poor quality of number writing nearly always refers to someone who is unable to handle money or material things – their own or that of others.

The heavier the pressure the more it implies some level of aggression and should the number begin with a blotch or a something that resembles a club-like formation the writer might be something of a sensualist, a materialist, the sort of person with both feet on the ground but who is not necessarily well-balanced.

A lack of pressure implies low vitality and where the mark may taper out it shows one who starts well but then eases back as if unsure or, perhaps, likes to wait for approbation. When this single stroke seems to be drawn stronger, perhaps akin to club-like appearance – toward the base, then more effort and energy will be put into the writer’s actions.

Sometimes the line may seem to bow to the left or right irrespective of the slant of the script in which it is found. If this bend pushes away from the left side of the page the writer may be unconsciously trying to avoid past issues. Should the bend push toward the right hand side of the paper the author will not feel too happy with what her or she feels the future holds for them.

When the number one is part of a larger number it should conform and fit in. Where several numbers are written consecutively they should be written in a relatively similar manner or style. This implies an inner contentment with how the writer views his or her finances and materialism. When they are not evenly drawn and do not conform there will be a lack of forward planning; the writer may be inwardly materially discontented in some way.

When the number one (1) is found in doodles expect to find an element of loneliness in the author’s make-up. He or she may want to start something new or may be implying a desire for more independence in their lives. If a hash sign (#) is placed in front of the number he or she will exhibit a strong degree of self-admiration. Remember also that the number one (1) may be read as an alternative to or written instead of the PPI.) PW
7/12 about 750

Number Two (2)

Please note that as from the year 2000 you will (or should) have plenty of written examples of this number in any handwritten date at the beginning of letters. Like all the letters and most of the other numbers this second digit, number two (2) has several variations in its construction.

Normally, one would expect it to be drawn in a slight upward curve from the top left to right, make a second curve downwards back toward the left hand side of the page and, whether or not it has reached the accepted baseline it should end in a more or less straight line travelling once more to the right hand side of the page.

It is probably here the analyst is able to check for speed for the faster the number is written the less this will be so. Thus, the more simplified the appearance the less the writer may pay attention to detail although the straighter the final baseline stroke the more stable the overall nature. If the base line is quite long, perhaps reaching under the next mark on the page (a number or a letter) the writer is being self-protective and may be show a level of aggressions or a hint of a rebel streak.

The more the baseline rises away upward toward the right hand side of the page the less settled or understanding he or she may be. Should the final stroke of the number descend or reach below the baseline the writer could have been tired at the time of writing or they are revealing a rather materialistic trait within their character.

Small loops at the (upper) starting point imply a little envy or jealousy to be present in the makeup. If there are loops but they appear to be closed, the writer is showing an ability to concentrate and is inclined to be trustworthy.

A larger than necessary curve from the start strengthens these inclinations although he or she may also be a tad slow making decisions. An arched baseline shows similar tendencies for there is no foundation on which to build anything here.

When a loop has been created at the base of the stem before it becomes part of the baseline the implication is for writer to be self-protective and, at times, can be hard to get to know, especially initially. They may also show a quite tenacious appetite to complete a task thoroughly at times.

A baseline made up from two points because the rest of line is curved (or even angular, perhaps) implies he or she lacks a sense of responsibility. If the number appears to be made with two loops, the second one dipping well below the base line, and even at times looking like a number three (3) shows someone who does not like to get involved with anything or anyone.

When the whole number appears to be poised on the base point of the left hand side there may be a touch of imbalance within the overall nature. A curved or slightly wavy end stroke is said by some to denote one who may not appreciate the true value of money or material things in general – their own or that of other people..

When pressure is applied on the downward curve the writer is very concerned with the “now” in his or her life. Pressure on a straight line start or at the base line of the number two (2) suggests later actions may be more important.

If the number two (2) is employed within a doodle the writer will be striving for or trying to keep a healthy (or healthier) balance in their life. It may also imply concern with conflict, present or looming.

When drawn in pairs this number often indicates problems in (close?) relationships. It might also be a silent call for help indicating that the doodler feels inferior in some way – probably to someone close. If observed in a child's drawing it may be that a sister or brother is making them feel inferior. *PW 7/12*

Number Three (3)

There are quite a few variations to be observed in the construction of a copy book number three (3) although few really know how it should be drawn in the first place.

The number may be drawn as two descending half-circles, open to the left hand side of the page, one above the other. This number may also be started as a straight line from left to right, then develop into a smaller downward flowing half-circle ending in the larger half-circle as per the first method. Either is quite acceptable although there are different graphological interpretations involved here.

Neither of these formations should descend below the accepted baseline of the handwriting in which it is found for these days such a feature is not taught anywhere.

If the starting (top) curve appears to be larger than the base curve the writer will entertain all manner of theories and dreams in many different ways. If the starting stroke is a straight line the writer may be more practically minded and is likely to be involved in (semi-) scientific work, be an architect or involved in similar work involving mathematics or, perhaps, even music.

When the base curve is the larger of the two the writer is more concerned with material matters and a long "tail" to the left suggests a concern with past events or the people in them. An ending stroke that forms a small loop and then extends to the right hand side of the page implies future issues are important and pre-planning, irrespective of whether it is good or not might be a feature in the nature.

When a loop is created in the middle of the two half-circles the larger it is appears the more the imaginative powers of the writer will be brought into play and he or she may also appear to be impractical at times. A few may exhibit a stubborn side to their nature.

Little loops that can at times look like hooks suggests a restricted outlook, some reserve in the nature or concentration but, as a rule, only when he or she feels it may be necessary or needed. Where a number 3 (three) is drawn in such a way as to be mistaken for a number 8 (eight) – initially the author may be trying to hide something

The number three (3) when used in a doodle suggests the presence of a good creative streak. This artist may have a quite surprising turn of cleverness unsuspected by observers. There will also be a need to make a decision. The writer will feel there are difficulties to overcome that he or she may find virtually impossible to overcome and will be looking for all manner ways to settle the problem.

Although this is the third number in the set this figure implies the writer may be having to decide and or choose between at least two conflicting ideals and that he or she is (often vainly) trying to think of a third option to make the point. *PW 05/08*

Number Four (4)

With this number we should also expect to find several variations. Ideally, there will be no curves or loops for the number four (4) should be created either as a “triangle on a leg” or as a short down stroke with a right angle at the base stretching to the right-hand side of the page and a second small down stroke should cross down over this line.

More often than not this second or crossing down stroke ends below the baseline implying a certain amount of aggression and or impatience. Sometimes the first down stroke and the right angled base line is made with a small loop in the right hand corner as it is constructed in one fell swoop.

Look to the rest of the script and other numbers for, when curves are apparent anywhere in the construction of the number it shows the writer wants to feel “different” in some way. Thus, this might imply that there is some tension present on the one hand but may mean “cleverness” at the other extreme. Just how “clever” and at what can only be determined by studying the rest of the script.

If the first down stroke is taller than the second there will be a firm drive and purpose to the way the writer operates but if the second stroke is the taller of the two, then he or she tends to dream a lot of what might be “if only”. This writer needs to be pushed occasionally – if nothing else, for their own good. When the base line is short and the down stroke misses it the writer has problems coping with details. He or she often “makes do” and, as a consequence, can and does miss out on opportunity.

When the top part of the number four (4) starts from the base line or second stroke and creates a triangle on a leg the writer will show imagination and originality. A broken or badly drawn number implies a certain amount of dishonesty or a laxity when dealing with monetary matters – theirs or that of others.

With this number especially pressure is of prime importance. A light sketchy figure implies a lack of effort while a heavy indentation shows an aggressive perhaps even a slightly over bearing attitude.

The number four (4) used in a doodle suggests a flair for organising. If repeatedly used and in groups of fours the writer keeps his or her feet on the ground and will, if looking for a problem to solve, create a practical answer. Some early writers suggest an ability to discuss things through logically will be present when the number four is doodled. More often than not there will a good level of inner harmony. *PW 05/08*

Number Five (5)

In most up to date typefaces the number five (5) retains the complete digit in line with the text but there are still a few types that allow the loop to fall below the base line – in reality, a descender. There are several reasons for this, all more or less on the same idea.

The most basic reason seems to stem from very old times (but not in the West) it was once written like a poor letter “y”. Then, somehow it became turned on its side for a while when it became upright again to look like either a bad number one (1) or a poor version of the present number seven (7).

It is mostly customary to pen this numeral with the descender first and then enter the bar. Most folk rarely allow the end of the lower curve to pass beyond the base line but when this does occur the writer may be something of a sensualist. The more material side of life will be preferred and when it comes to possessions the subject is likely to ensure that what is his (or hers) is his (or hers).

If written in reverse then the writer will have a rebel streak in there somewhere.

Often, the upper bar is drawn straight but, if it is short it suggests a quickness to act and or react to any set of circumstances. A very short bar or none at all implies a short temper.

When the number is created in an obvious set of three non-connected strokes, that is the top bar, a short line beneath this to the left and then the curve he or she will exhibit either a closed or open nature depending on how the lower loop has been created. A closed loop implies a closed character while an open one suggests a more friendly soul. Either way, this three-part number denotes a swift mind.

It would be wise to check the ductus here for many writers pen this bar from right to left – that is, in reverse. When this is discovered expect the author to be swift of mind and body.

If the bar curves upward slightly you will find a sense of humour. If the bar rises in a straight line and pointed the writer does not take too kindly to criticism. He or she may also be ambitious and in extreme cases care little for what they say or, indeed, how they say it.

Should the top line bend downward ambitions are not always be realised. If it appears to be under pressure from above the writer is open, ambitious and will have a small level of defensive aggression present. When the top bar is clearly separate from the main body of the digit the writer understands and processes new information swiftly.

(The analyst could also check/compare the interpretations of the letter “t” bar crossings at this juncture).

Should the bar be straight but joined to the bottom curve in a small loop at the left hand side of the digit the writer moves at his or her own pace often because he or she is not always confident in their own abilities. The (over) long straight bar implies a level of aggression within the personality. The heavier the pressure the more this will be so.

When written in one stroke the writer is likely to be perceptive. However, a really swift version that looks like a reverse lower case letter “z” implies poor concentration.

When this digit forms part a larger number it should not stand out in any way. Look for several numbers five (5) written together for they should be created in a similar fashion which suggests an even inner temperament at the time of writing. If this is not the case there will be some inner imbalance and a possible lack of planning ability.

When this number appears in a doodle expect to find the owner probably thinking about which direction to take or should take in respect of a problem to hand. The chances are they are thinking of a loss rather than profit. Although this figure is widely regarded as the number of balance most people tend to look on the dark side when they really aren’t sure of which way to turn for the best

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Number Six (6)

The first known or acceptable symbol for the number six (6) which seems to have originated in India resembles something along the lines of a lower case “pot-lid” letter “p”. After a while it gave way to an older form of the number until it became what we use today. Our modern European version came from an Arabic glyph that at one time looked like a capital letter “G”.

It is worth noting that in some older type-faces this digit has been given an ascender to take the back curve into the upper zone. In handwritten examples you may find it written with a small paraph to help differentiate it from the number nine (9). Today this may be just an affectation.

The number is normally written from top to bottom starting at the top with a slight inner or under curve that then goes down and back to the left to form a small circle with the ductus ending at, just before or even after or through the down stroke. It can often look like a lower case letter “b” at times.

When it does resemble the lower case letter “b” and has no other loop or loops it implies a constructive, fair-minded type who can be quite perceptive when they choose. When the down stroke of the number is straight rather than slightly looped the writer is likely to be manipulative, a tad deceptive to gain an advantage

If the end passes through the down stroke the author may be a touch obsessive at times. This will be accentuated if the ductus continues in a downward flow. The whole of the lower “bowl” formation should be within the confines of the middle zone with the upper stroke ascending to the upper zone although in the past some writers have averred that the whole letter should be kept within the middle zone. This is not now the case today.

Should a part of the bowl reach into the upper zone the writer will show a degree of ambition in his or her nature. An unusually high ascending stroke penned with an obvious heavy pressure suggests some aggression and a “controlled ambition” - one that that the author may have always had their sights on.

When the base or bowl of the digit is closed expect a level of inner tension. However, an “open” bottom shows a relatively high degree of procrastination, perhaps someone who may not always finish what they have started but they are at least communicative which is much more than the writers of the closed variation may be. An angular base implies inner tension and not a little greed in some cases.

Loops at both ends of the number imply someone who is not very sociable, someone who may have very few friends in their immediate and various circles.

When the number six (6) is found in a doodle it indicates a writer who may be (temporarily) unsettled, perhaps a tad irritated by a small problem he or she cannot easily resolve – and that is what really gets them “going” because they know what to do – but are reluctant to move on.

If the number is quite noticeable within the doodle it points to the inner person as being honest, someone who you may trust and whose advice and guidance in times of stress usually proves reliable. A firm line reflects honesty but a fine stroke or a “touched-up” digit implies one who will bend the rules to suit themselves.

PW 8/12

Number Seven (7)

In essence, the written symbol we use today for the number seven (7) has changed very little over the years. It started life more or less as an inverted capital letter “J” and the cross bar through the middle was added at some time in the middle ages to make sure there would be no confusion with the first digit, the number one (1). The symbol with the bar through the middle seems to have originated and is still used in some eastern Russian states and parts of the European continent. However, here in the UK it is has almost always been seen as a sign of affectation (mostly unfounded) unless written by those who have lived for some time in those parts of the continent just named and where such writers may have lived for some time.

The number is normally written with a short bar from the left to the right and then straight down or with a slight leftward angle to the base line. Occasionally, the top bar may be long. Often, this number appears with two strokes and with a pause at the end of the top bar before the downward line is made. Generally, most people create the number seven (7) in one continuous stroke.

Occasionally the number may be made with three strokes. This is created by adding a short line upward to the left hand side of the top bar. People who write in this manner may be regarded as a tad “slow” on the uptake and in appreciating what might be expected of them.

If the number is made in one stroke where the writer starts on the left, creates a small loop on the right hand side and then makes the downward line it suggests a lack of staying power. Should this loop be made really large the finished item could end up looking like the capital letter “T”. Such a formation suggests a responsible inner nature.

Should the figure begin with a loop as a part of the left hand side of the bar it implies a certain amount of envy in the nature. The larger the loop the more this will be so but if it is too large it makes the symbol look like a number nine (9) which causes confusion.

When created with two distinct strokes the writer may have a level of intuition to which he or she may listen. It also implies a degree of carelessness. If the top bar bows slightly or appears rounded the writer will have a level of deception their make-up and you should be very careful when dealing with such a person. A wavy top bar is often written by those with a swift perception and or those who work at speed.

When the down stroke falls below the base line he or she tends to be quite good with number or figure work in general. This type of number seven (7) is often seen in the writing of book-keepers.

When there is a small cross bar though the middle of the down stroke it should be made in a straight line. Often, it appears to be either slightly bowed or as a line a tad higher at the left and become a slight down ward line. This implies the writer who is out of sorts or just plain tired. The higher the bar is created the more ambition will be in the writer’s nature.

When found in a doodle the number seven (7) shows potential losses through careless or thoughtless actions not necessarily made by the author. It might also be construed as having something to do with material concerns. As such “luck” should not be a consideration by the writer. *PW 8/12*

Number Eight (8)

There hasn’t been a lot of movement in the overall shape of the number eight (8) which first looked like a poorly written number five (5), then the letter “s” and now how it currently looks. However, it has always been associated as a “lucky” number in China and other Asian areas perhaps because the written version is very similar to a word meaning wealth and happiness.

It is, perhaps, worth noting here that circumcision for Jewish boys always occurs on their eighth day of life and the old fashioned English measurement called a clove was the weight equal to an eight pound form of cheese. Also, in some modern printing typefaces the number eight (8) is usually created with an ascender.

The number eight (8) should be written by starting at the top right hand side of the number, move back and upward to the left then create the letter “s” but when it passes the base line make the line come back up to the start to create two even circles one on top of the other. In practice this is almost never so.

It is usually written as two independent circles one on top of the other making what is termed the printed number eight (8). When created at speed the down stroke may be started at the left, swing round and back then come to the top again. However, this often leaves the top of the figure open to the right of the digit. This is said to suggest open-mindedness along with a talkative nature. When the left hand side of the figure is open expect the writer to be slightly introverted and, perhaps, more a follower than a leader.

Two well-balanced circles, one on top of the other implies a generally balanced outlook but if the base circle is larger than the top the writer will have more interest in day-to-day matters. If the top circle is the larger of the two he or she will demonstrate a more creative and imaginative side to their nature.

Just occasionally you might find that this number has been created in a “squared-off” fashion in that each circle has been deliberately drawn either as a square or even in an octagonal style. When found in handwriting it is a deliberate affair and implies engineering or mathematical ability. At other times it might well be found in blueprints or similar schematics probably at the request of the company concerned in which case there will be an ability or interest in things mathematical.

When, after creating the top circle the line reaches up and passes where it ought to stop and moves on and up to the right. This shows ambition and, occasionally, some aggression. If, however, when created the other way and the line continues up toward the left of where it should stop the writer is rather more careful than average.

Another possibility is when the return loop from the base is created as a straight line with obvious pressure that goes upward to leave the top of the digit open. This adds to the talkative nature along with a more fluid or individual thinking mental process.

When this number is created in a clumsy fashion or is poorly made often with added pressure it implies someone who does not always do the right thing when it comes to possessions or money – theirs or that of other people. Not so much untrustworthy but a tad careless.

When found in a doodle the number eight (8) often has a “face” added into one or both circles. If the face has a smile then things are going reasonably well, but if it is sad or glowers, then there is trouble either now or ahead.

In the western world this number is often considered to be unlucky while in the east this is reversed – much store is placed on this as a “lucky” number.

When next you look at your computer remember that almost all that you do with it (or it to you) is based on the extremely ancient octal system of eight (8). Today, practically the whole of our advanced (?) world has (almost) reverted to this system for we use eight (8) bits to a byte and heaven only knows how many bytes there are in your machine.

Indeed, I note that as of last week some wag has suggested that we are now all a part of the Planet of the Apps.

Number Nine (9)

Originally, this number was written almost the same as we now write the question mark (?). It gradually changed and at one time looked very similar to the ampersand (&) but it did not take too long to become the shape as we know it today.

In modern typefaces arrangements have been made for both an ascender and a descender to be created. One has to be careful when writing this figure because the number nine (9) can so easily be mistaken for the number six (6) in some scripts.

The number should be created by starting on the right. One should then make a slight upward half loop to the left and return back to the start having created a small loop or circle. The writer should then make a straight downward stroke to the base line. In practice most people create their number nine (9) with a slight half-curve toward the left hand side instead of the straight down line.

Occasionally, some people will write this number by starting at the base line and creating the digit in reverse. When this is obviously the case the author will be more interested in past glories or memories while the usual method suggests one who is more interested in the near future. When the number nine (9) so obviously looks like an inverted number (6) he or she will usually look to the easy way of getting things done.

When a number nine (9) is made in such a manner as to be mistaken for a number seven (7) it implies a careless and non-thinking writer who does not seem to worry too much for his or her readers. It also leaves the door wide open for wilful or accidental fraud or forgery and could cause a lot of unnecessary checking through lists of numbers should there be a hint of errors elsewhere in the writer's work.

The rounded number suggests someone who likes to talk a lot but actually tells you little. The angular version implies an aggressive nature. The more angular it appears the more a temper will not be far away from the surface.

When this number has been created either in a squared or angular fashion in the handwriting it suggests engineering or mathematical interests. Occasionally, it is found in plan drawings as a part of the whole concept and signifies mathematical interests.

The long stroke that ends below the base line often reflects a love of sport. There will also be a certain amount of attention to detail and ambition. A short "tail" implies poor effort or follow-through

If created in two parts, that is, with the loop detached from the down stroke it implies a worrying inner nature. A lower stroke that bends and extends toward the left shows someone who will unburden themselves on you or whoever else might be willing to listen. The past holds many fears here.

If the loop curls in on itself the inner nature can be possessive – selfish even and with a touch of the "Me first – women and children next" attitude never very far away

One of the most interesting facts regarding this number is that no matter how long a number may be if each of the digits comprising it are counted up and they add up to nine (9) then the whole number is divisible by nine (9).

One of the most effective magic squares is created when each of the base nine numbers are used once only but with the horizontal, vertical and diagonal sums all equal.

4 9 2

3 5 7

8 1 6

When the number nine (9) appears in a doodle it suggests an unsettled inner nature. It has probably been created by someone who may be trying to decide to push ahead with an ambition but, perhaps, with limited thinking.

The writer should be advised to take a clear cut action or, if this is not possible, don't take one at all.

MERYL BOLIN is back with her Letter from Australia

Hello everyone, how is your world going?

After interruptions of mammoth proportions, family needs and yes, coming through the other side of major heart surgery for our 16 year old grandson- I am back on my graphology journey again.

A big thank you to those of you who have been in touch (via email) and the encouragement you have been to me on a personal basis, Yes, I HAVE been able to be creative. I have an easel and paints, and plenty of music, playing and singing, and workshops for people interested in our beloved subject.

We have many U3A chapters in Australia and I have been asked to speak on aspects of handwriting that interest older people.

Towards, October/November/ I will travel to places in Australia to conduct workshops in the Family History associations and "Who do you think you are?" programs.

The procedure is for some of the Members to send copies of their ancestors' writing (via email) and after doing the work, we talk about the findings in the workshops. There are 100s of Family History Associations in Australia.

PS. I want John Beck to know how much I have used his article about Anima/Animus as reflected in writing...it is most acceptable. Thank you. Meryl Bolin from "down-under" Australia

merylbolin@gmail.com

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WHAT SHE SAW is the new book by Sheila Lowe, which is out on Kindle.

I've just finished reading it and it kept me gripped and challenged, as with her customary inventiveness Lowe provides unexpected twists and turns in a narrative that introduces characters who can elicit sympathy and support from the reader. The narrative holds attention and triggers impatience to know what happens next.

This story does not centre on Lowe's regular heroine, Claudia Rose, but she does have a role to play, where graphology comes into the story and presents a puzzle that is solved as the action proceeds. Graphologists can follow the description of what Claudia Rose sees in the handwriting and we can make our own judgement before the story takes us to the interpretation

Like her fictional character Claudia Rose in the award-winning Forensic Handwriting Mysteries series and members of the B.I.G. know Sheila Lowe as a real-life forensic handwriting expert.

She's the author of the internationally acclaimed *The Complete Idiot's Guide to Handwriting Analysis* and *Handwriting of the Famous & Infamous*.

Her new novel is *Inkslingers Ball*.

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WHAT SHE SAW is available from amazon.co.uk Kindle and paperback



Elaine Quigley

The film and television rights to Sheila Lowe's Forensic Handwriting Mysteries series have been acquired by Lonetree Entertainment.

Why hand-writing still matters!

Produced by the Dutch Graphological team - the Platform Handwriting Development : Translated by Annelies Hulzinga and edited by Aartje Schoemaker.

ON our site we feature an article called Hand-writing must stay! In this article we present several reasons why we should keep on teaching handwriting. Next to that we added an extensive list for further reading.

Cause:

Due to the advancement of technology:

- a. there's less focus on the education of handwriting
- b. it is questioned if it is still necessary to educate handwriting
- c. so called Steve Jobs-schools are announced
- d. children who have problems with mastering handwriting are often steered towards using the computer.
- e. the reason why we should learn how to write by hand is often lost due to unprofessional communication or the lack of information.

Explanation:

We welcome the use of technology when it's used, primarily, to improve and to support the personal and cognitive development of a child.

In the following topics we will expand on:

- 1 The mechanical aspect of handwriting
- 2 The neurological aspects
- 3 The improvement of spatial orientation
- 4 The psychological arguments
- 5 The impact on social interaction
- 6 Practical arguments
- 7 Aesthetics
- 8 Historical arguments
- 9 Therapeutic arguments
- 10 The supportive role when learning how to read

In the appendix of this article you will find an extensive list of sources and scientific studies. The numbers between the brackets in that list refer to the topic number. The topics are more often related than separated topics that's why you will find overlap between them.

The mechanical aspect of handwriting

Handwriting is one of the most difficult abilities we teach to our children. It requires to a good coordination of your body. It requires a precise coordination between eyes, brains and all your muscles from the neck to the fingers. A hand alone consists of 29 joints and 35 muscles; a fine piece of mechanics! This complex action depends on a lot of practice. The development of fine motor skills takes years. While writing, your whole body is involved in the process. Handwriting positively affects the development of fine and gross motor skills.

The Neurological aspects

While writing, several areas of the brain are connected. Through contact with the direction of and the pressure of the pen, messages are sent to the brain. The repeating process of handwriting integrates motoric connections in the brain.

The cooperation of the left and right parts of the brain is stimulated and maintained by, among other things, offering paper-based bimanual exercises.

Brain Development, -activity and function are improved. Think of spatial visualization ability and the ability of visual discrimination.

Also higher cognitive levels (thinking, language, memory) can be activated by the effects of the process of learning to write by hand.

“When a pupil is able to learn handwriting quickly and automatically, he or she is able to write down his or her thoughts before they fade away. The maximum capacity of the brain is used in a proper and better way for creating sentences and ideas. If you have to reflect on how you're writing, cognitive sources are left unused”.

Handwriting helps to memorise the forms of letters and the visual identification of graphical shapes is supported by the writing movement.

The improvement of spatial orientation

By learning how to write a pupil also learns how to arrange the available space in a proper way. He/she learns to estimate distances and spacing of letters, words and lines.

Learning to write by hand supports the concept of direction: up, down, to the right, to the left, higher, lower, etc.. Understanding the difference between a long letter (k, j) and a short letter (a, n) is also learnt.

The psychological arguments

He or she who writes develops discipline intrinsically. He/she learns that if you want to achieve anything you will have to work for it. Concentration is improved and along with it thinking and the level of intelligence. It brings order, peace and space in the minds of 'overactive' children. Being able to write stimulates self-confidence. Handwriting is a physical activity and therefore more in connection with our feelings. Being in motion yourself connects you with your emotions much faster than words.

The impact on social interaction

Writing is and always has been a means of communication. Messages can be transferred without the messenger being present. The push for being able to communicate with symbols was the first step towards the development of handwriting. Being able to communicate by letter makes it easier to function in society. We learn how to take into account other people. Is he or she able to read my writing? How do I present myself? A handwritten letter shows interest in the receiver. Proper handwriting education stimulates the upbringing of children to become thoughtful citizens. “A lot of people will alienate themselves from handwriting culture due to the extensive use of moving and/or animated media. Particularly due to this form of illiteracy they will find themselves at the dark side of our knowledge based society... Children will be considered a failure or handicapped when they're not able to write by hand.”

Not so long ago the social identity of the writer was defined by his handwriting and not the content of the text.

Practical arguments

Handwriting makes mankind independent of electricity. Our autonomy is kept safe and we don't become a slave of technology. Handwriting is a practical, basic skill, which serves every other skill in a supportive role. Good handwriting education improves school grades in a considerable way.

Quickly writing down an address or a short note to be put in someone's mailbox, compiling a shopping list, writing a short note and being able to write quickly and readably, is very convenient at these moments.

Properly developed fine motor skills lead to the right handling of different kinds of tools. Think of a dentist or a surgeon. The invention of the automobile didn't keep us from walking. A pen is more affordable than an iPad.

Aesthetics

From scribble to calligraphy

The refinement of control of the fine motor skills gives the opportunity to creative outbursts of culture. Writing by hand makes thought concrete and it can add beauty to it. The power of shaping things in an artistic way is only seen in humans. A polished handwriting is a sight for sore eyes and creating a beautiful line brings much satisfaction.

Like Ballet is an aesthetic way of dancing, so calligraphy is an aesthetic way of writing. Not so long ago, every form of handwriting was considered as the aesthetic embodiment of the collective nature of the social, occupational or gender group, using it exclusively.

Historical arguments

Throughout human history mankind left markings behind, created tracks, put up warning signs and has drawn holy symbols. This development of writing we also see in children growing up: it draws tracks in the sand with sticks, leaves marks where it has been, creates tablets of clay and spontaneously, all sorts of forms arise with all sorts of materials. If we do not teach the children handwriting we would deny them the last step in fine motor skills, brain and personal development.

Therapeutic arguments

Handwriting has its own unique motion. Emotions influence our way of moving. Graphologists and handwriting educators are able to perceive blockages in the stream of movements by observing handwriting.

With handwriting movement therapy a personal rhythm is recovered and self-consciousness regained. In children's handwriting problems can be noticed before children get stuck. Even together with and after a psychological examination, the handwriting therapist can add a valuable contribution.

Manual labour proves to be good for a human. It can activate the reward centre in the brain.

The supportive role when learning to read

Writing by hand benefits learning to read because shapes of letters are recognized much earlier compared to when you type a letter on a keyboard. The motor memory supports the visual memory.

Statements in summary

One who does not learn how to write by hand will not evolve in an optimal way.

One who does not learn how to write fails at many disciplines.

Due to teachers lacking understanding, education of handwriting starts too soon, leading to cramps and deformation.

By writing by hand, man learns how to use the available space and material efficiently.

If we denied children the education of handwriting, we would deny them the opportunity to have ambition and perform at a higher level of thinking: this is what makes us human!

Handwriting is important for physical and mental health.

The evolution of technology (e.g. a laptop) can be highly beneficial for children with learning and/or motor skill disabilities, but technology should never be or can be the substitute for the movement of writing.

A person skilled in handwriting has more possibilities to get a job and is way cheaper for society when it comes to welfare payments and medical costs.

We as humans are able to control our own motor skills and technique.

We must have them both at our disposal independently!

For references, see back cover

Literature/research

Met 'bundel' wordt bedoeld een deel uit de serie: "Over kinderhandschrift, schrijfopvoeding en schrijfonderwijs gesproken" van D. Schermer.

- De cijfers tussen haakjes corresponderen met de nummering van bovenstaande aspecten / argumenten.

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