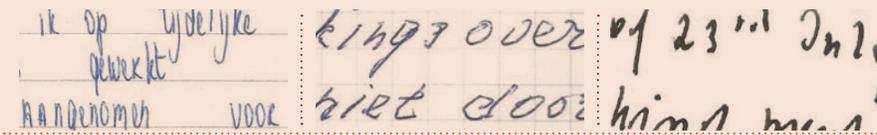


2017

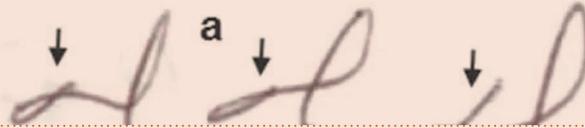
Maresi de Monchy

Movement in Handwriting



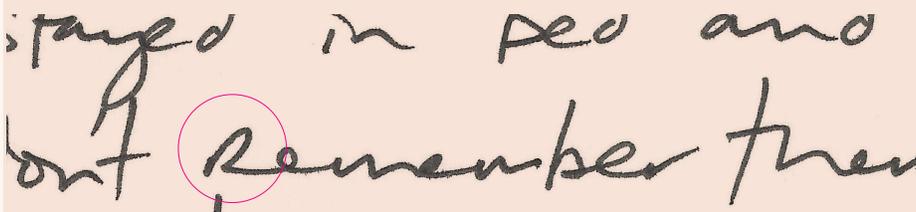
Marcel Elfers

One Reason, an Overview of Likability



Annette Poizner

*Revelation of Self: Using Graphology and the Earliest
Recollection Test to Deepen our Understanding*



Claudio Garibaldi (2017-2018)

*Enneagram, a Training and Self-training
Tool for Graphologists*



2017 CONFERENCE PRESENTATION

January 7

Maresi de Monchy

Movement in Handwriting

Maresi de Monchy, recently deceased, was from The Netherlands and was one of Europe's most respected graphologists. She was a psychologist and the former president of the Dutch Graphological Society, where she taught a multi-year program to become certified in graphology. She was a member of the Dutch Order of Graphologists, the European Graphological Association and the Dutch Institute for Psychological Help. This article is as she presented it in 2017.

Movement in handwriting is almost as important as legibility, which of course is the number one requirement for written communication. Needless to say, handwriting without real "movement" can be legible, but in that case one will observe that the letters are drawn, one after the other in order to form the word. Writing however, requires moving from left to right — in the Western culture — or in other cultures from right to left or from top to bottom.

For a graphologist, whose task is to evaluate the personality from handwriting, analyzing a drawn letter is not interesting, as the personality of the author can only be observed in the way he or she moves on the page. A drawing in this sense is static; writing shows "life".

Movement in the writing will represent e.g., dynamism, "go", progression, as well as "going forward", aiming for the future and the will to reach goals. There are however "degrees" in movement. Some movements are inhibited, slow, some are fast, and others are strong in their writing movements.

During this presentation, we'll look for movement in the handwriting; whether there is little or no movement to the point of excessive movement, where the writer might lose control. The interpretation and meaning of the various stages of movement in a script, as a characteristic of the personality, will be handled and samples will be shown and discussed.

Robert Heiss, one of the leading European (German) graphologists of the 20th century, stressed the importance of movement in handwriting as it is the basis of forming letters into words.

Movement, however, can be classified into different categories. For example, if the movement is good: natural, mobile, free, spontaneous, also rhythmical, the author feels free, uninhibited and is without hang-ups; as a consequence of this easy moving, the letter form should not be lost. It is then, when one can speak of "harmony", or of a person in equilibrium.

However, when the movement is inhibited, stiff, restrained or without elasticity, another conclusion about the personality of the author should be drawn. The person can be withdrawn, stubborn, or helpless; all depending on the form which results from this movement.

On the other hand, if the movement is, for example, accentuated, like smooth, elastic, vibrant, enthusiastic, and dynamic, light, sure, and the forms resulting from it are good, with a rhythmic pressure and there is a supple connection, then the writer can overcome difficulties; he has initiative and pleasure at work.

Maresi de Monchy

(continued)

When the movement is undeveloped, e.g. weak, stiffened, or with a strongly strained continuous pressure, and/or with "drawn" letters, and a less smooth connection, a left tendency in the movement, or is angular and slow, then one can speak of a disrupted movement. The impression of the movement is awkward, hesitant, mindless, weak. The person will not be very much interested in life or has difficulty in really participating in life, and will be lacking interest in work, has little or no initiative, might be indifferent and has to be stimulated by others to undertake something.

The movement can also be disturbed: rhythmical changes in the pressure, unexpected strange movements, or too loose, fragmented and abrupt; also, interrupted movements and wavering lines, movement falling apart. The impression of such writing is inhibited, cramped, unsecure, torn apart, restless, and rudderless. The person will be unstable and helpless in feelings, ignorant; refuses to make changes, youthful turmoil, lonely feelings, outsider, refuses to adapt, failure in the process of working. With a bad rhythm, the author cannot bear the ultimate responsibility.

The movement can also be seen in the stretching out of the loops in the upper or lower zone. There might be a strong drive, a drift power, or a strong feeling and an irresistible urge to be busy and to give expression to its nature, can depict something, there is a need to communicate, easy contact with the outside world, euphoria. If the movement is exaggerated, there might be inner chaos and muddle in appearance in life, pubertal feelings.

If there are movements in the horizontal area, the person is able to negotiate, will realize his goals and dares to throw himself in the unknown, risking something. If movement has a vertical tendency, the person is able to think, has imagination, creativity and dynamism.

The movement as the basis of writing, of moving from left to right, can never be evaluated without the consequential forming of the letters. Movement is extremely important for the evaluation of the inner dynamism, drive or "go" of the author, but legibility should never suffer from movement, whether it is (too) strong or (too) weak.

Handwritings

No. 1: Movement is **inhibited**, stifled, restrained, without elasticity, anxious and lacks continuity because of large spaces between the words. The letters seem to be drawn, rather than to be written as there is no progression. The author seems afraid to take the next step, is inhibited, shy and has great difficulty in communicating. The person is probably withdrawn and helpless and anxious by nature.

No. 2: Movement is **disturbed**. Not only is there a lack of a real movement; it looks as if it is difficult for the author to maintain a stable 'moving ahead'. However, at times, like in line 1, 2nd word (stellen) the ...elle seems to have a continuous movement, but in general the letters are drawn, one by one. There are unexpected movements, and a lack of fluency in the movement in the letter itself can be observed. The movement is fragmented and abrupt. The impression if this writing is that it is inhibited, jerky to almost convulsive, torn apart and insecure.



Maresi de Monchy

(continued)

There are tremors visible; thus, a continuous, fluent and free movement will be almost impossible. In this case, the lack of movement is not due to a psychological problem but to a neurological one. (Beginning of Parkinson's disease.)

Juni 1982 ben ik, na vier jaren onderwijs aan het Atheneum - A - te hebben gevolgd, door onstandigheden van school gepaard. Wel ben ik onvoorwaardelijk bevorderd tot de vijfde klas van het V.W.O.
 Sindsdien heb ik een aantal keren tijdelijk gewerkt, waaronder zes weken als telefoniste via een vitzendbureau en van 4 juli 1984 t/m 1 januari 1985 heb ik op tijdelijke basis als administratief medewerkster bij Incotrans gewerkt.
 Aanvankelijk was ik aangenomen voor een periode van twee maanden, maar aangezien ik zo goed voldeed, hebben zij mij in totaal voor zes maanden werk aangeboden.
 2 Januari 1985 ben ik, in vast dienstverband, bij Müller & Co. gaan werken, alwaar ik 1 februari 1988 ontslag heb genomen.
 Na mijn ontslag bij Müller & Co. was ik van plan om, in afwachting van ander afwisselend werk, mijn V.W.O.

Handwriting 1
Female, 26

bij Incotrans gewerkt
 was ik aangenomen
 maar aangezien ik zo goed
 zes maanden werk aanbode
 85 ben ik, in vast dienst
 ik 1 februari 1988
 slag bij Müller & Co.
 van ander afwisselend

Handwriting 1
Detail

Maresi de Monchy

(continued)

Voorop stellen wij dat de voorwaarden-
delijke beëindiging van de samenwer-
kingsovereenkomst door de Staat
niet door ondergetekenden kan
worden aanvaard, aangezien thans
de voorwaarden voor zodanige beëindi-
ging ontbreken. Bedoelde beëindiging
is derhalve onrechtmatig jegens onder-
getekenden.

Ondergetekenden behouden zich dan
ook alle rechten voor zake van
bovenstaande beëindiging.

Los van het vorenstaande zijn
ondergetekenden niettemin bereid
binnen het kader van de bestaande
samenwerking hun medewerking te
verlenen aan het heraanvolgende.

Handwriting 2, Male, 60

worden aanvaard,
de voorwaarden v
ing ontbreken. T
derhalve onrech

Maresi de Monchy

(continued)

No. 3: Movement in this case is fairly **good**, although the left slant might give the impression that real movement is lacking. Moreover, it is not a connected writing. However, movement does not necessarily require connectedness. In this case the impression of the handwriting is that it is natural, mobile, free, spontaneous, although rhythm is lacking, but it does not influence the free movement. The interpretation, as far as it is limited to the movement, is of an uninhibited person that goes her own way and is able "to freely go around".

zelfde avond. Om 21.00 zat er dus een behoorlijk versleten koppel buis te staren.
 Wij hebben vandaag de tuintafel en stoelen uit de kelder gehaald en zitten de hele middag al buiten.
 Het dooit dus als een dolle. Van de dakken vallen hele grote en zware ijskoecken. Dat geeft klappen!
 Hoogstwaarschijnlijk is er ook zo'n koeck op de BMW gevallen. Ernst wilde even naar de Bahnhof voor een kranje, maar stond na 1/2 minuut weer boven met een beteuterd gezicht. Voorsit aan gruzels. Politie is langs geweest ium de verzekering.
 Car en jenneke hebben hier gelogeed. Ze hebben ons reuachtig veruend met after shave, eau de toilette, zalmzalade, wikkels en tydschriften.
 Wij hebben uitgebreid gedineerd bij de Italiaan.
 Zaterdagmorgen zijn ze na de koffie vertrokken

Handwriting 3
Female, 20

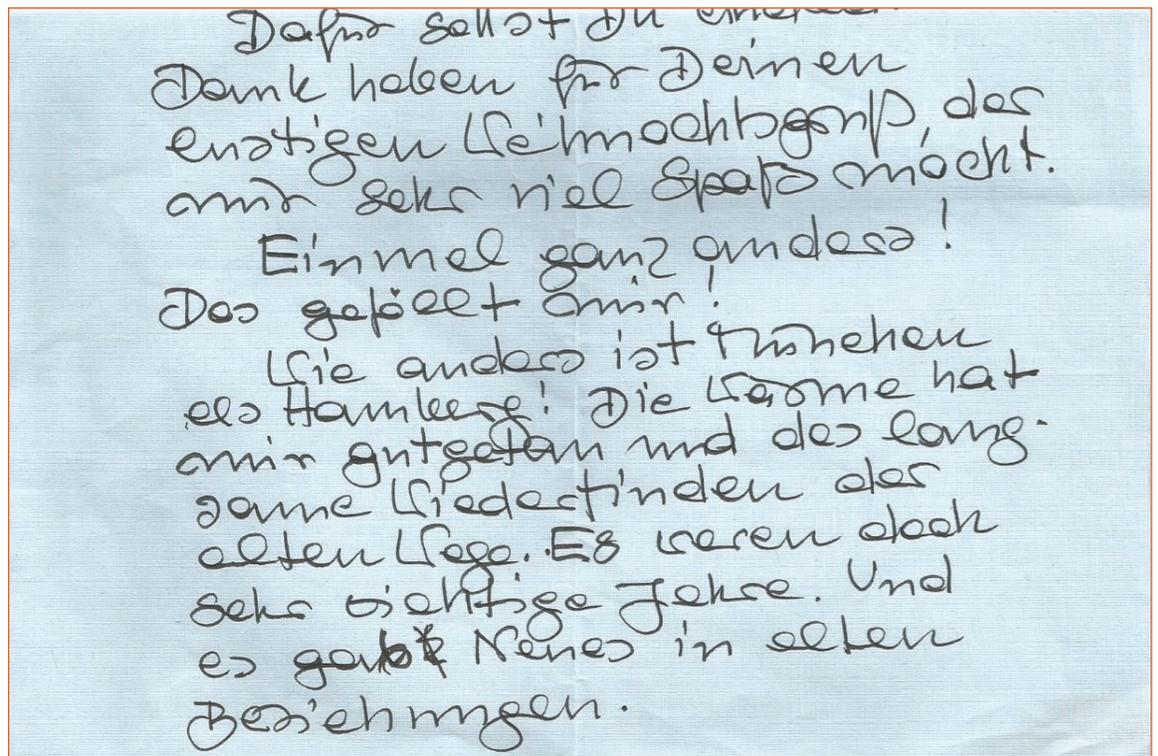
BMW gevallen. Ernst
 voor een kranje, ma
 boven met een hete

Handwriting 3
Detail

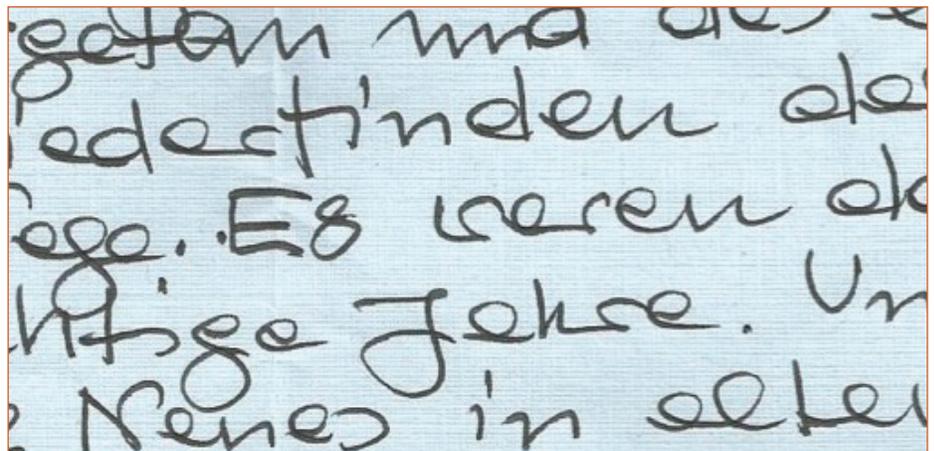
Maresi de Monchy

(continued)

No. 4: It seems that in this handwriting there is a lot of movement, but the movement seems somehow inefficient and can thus be categorized as **stretching out**. The loops are inflated in the lower zone, and there are a lot of unnecessary movements that are mainly arcaded. The movement goes towards the writer herself, making superfluous to exaggerated movements like in line 3, "Weihnachtsgruss". The movement is fairly easy and free, but the exaggeration leads to a lack of efficiency and clear thinking. Too many movements, specially with a tendency towards the left, indicate that the author might be self-centered, if limited to the movement only.



Handwriting 4 Female, 69

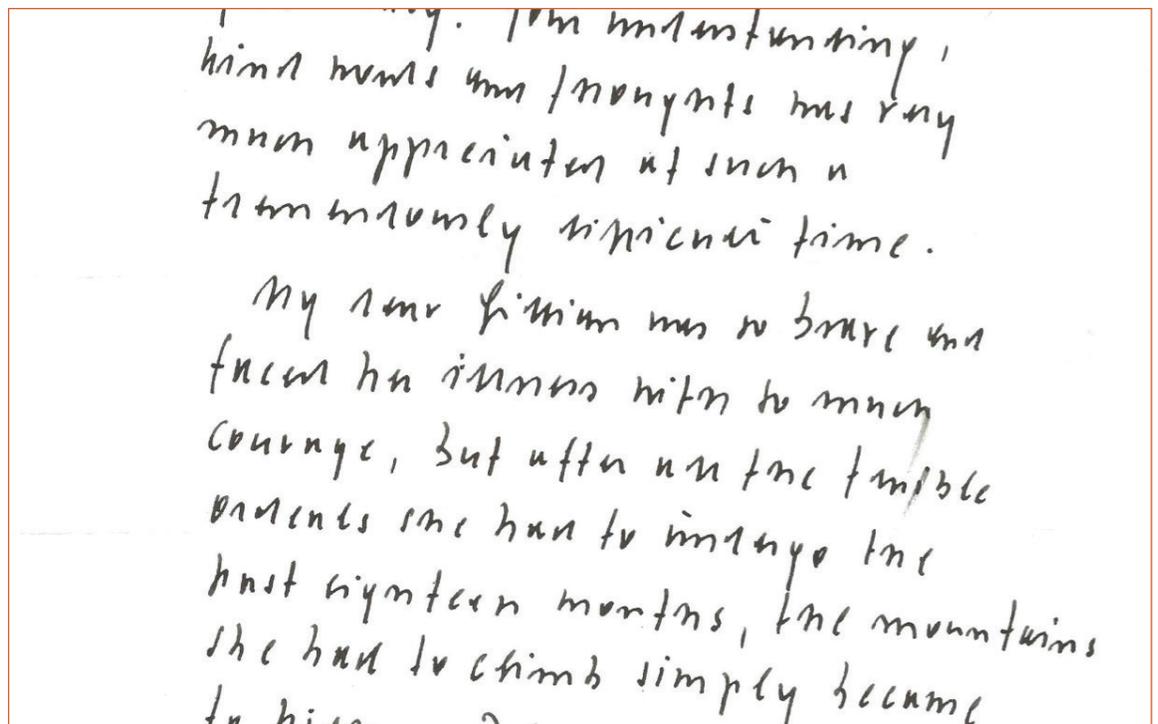


Handwriting 4
Detail

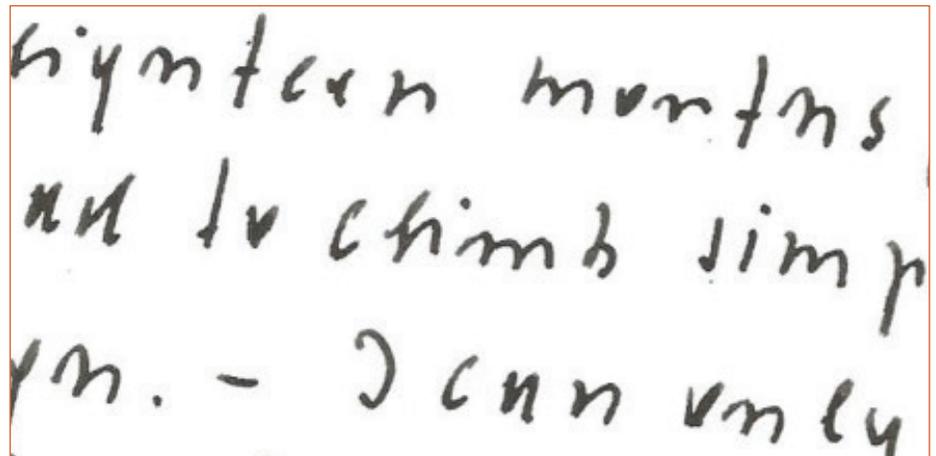
Maresi de Monchy

(continued)

No. 5: Although the letters turn into words and words into lines, real movement is lacking here. It seems as if the letters are drawn one by one, and that it is also an effort to put them on the paper. The movement is **disturbed**, as if it is interrupted. The i-dots are precisely put, and a stop in the movement is visible. The movement is fragmented and inhibited, cramped, insecure and torn apart at times. The author seems to be unstable and helpless in feelings, refusing to adapt. The rhythm in movement is bad as the lines are also wavering which has also to do with a lack of fluency in the movement. Although this person is a very successful businessman at the time, in this writing a certain stage of depression is visible; he just lost his wife and seems to be at loss in life.



Handwriting 5 Male, 60

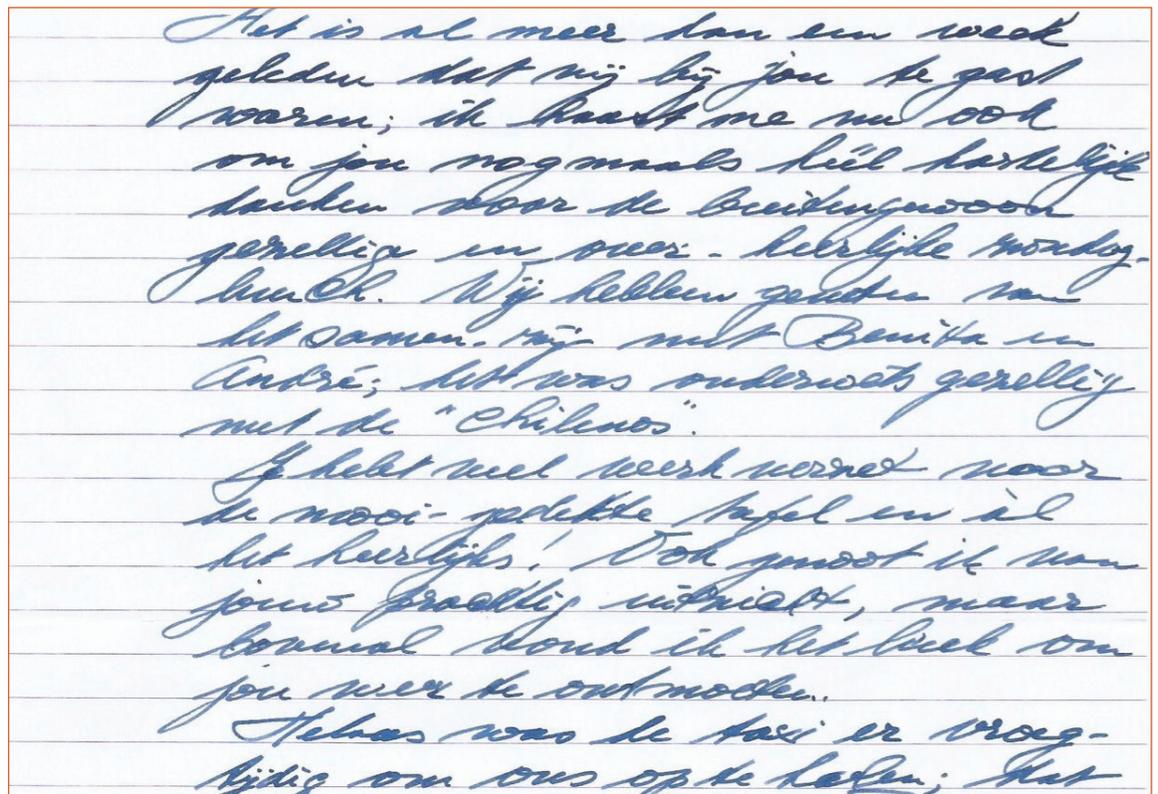


Handwriting 5
Detail

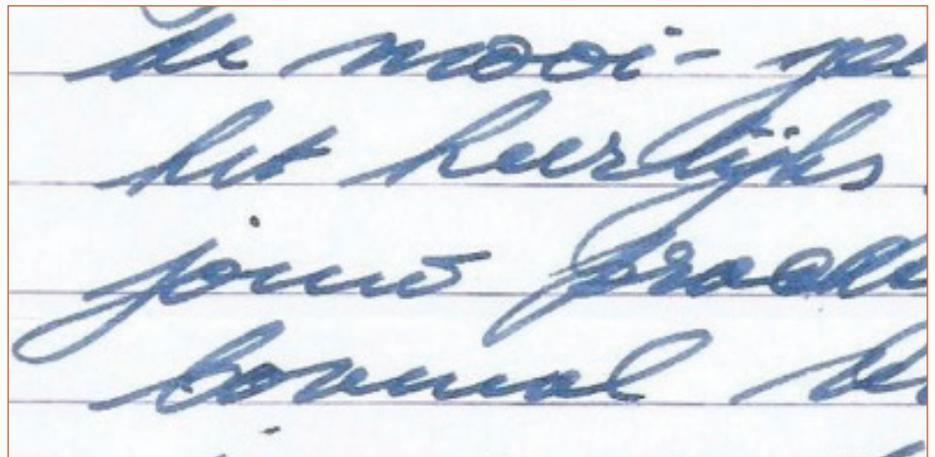
Maresi de Monchy

(continued)

No. 6: In this writing a **good**, stable movement can be observed; it is continuous, fluent and with a certain rhythm. The movement goes on and on and on. The right margin is hardly being respected and the lower loops intertwine with the line beneath. There is too much movement, but with no loss of the letterforms, however hard it is at times to read everything easily. Nevertheless, with much movement, the person seems to be stable, communicative, uninhibited and at ease with herself. Taking into account "the other one" might be a problem for her as with "moving on and on", "the other one" might suffer.



Handwriting 6 Female, 60



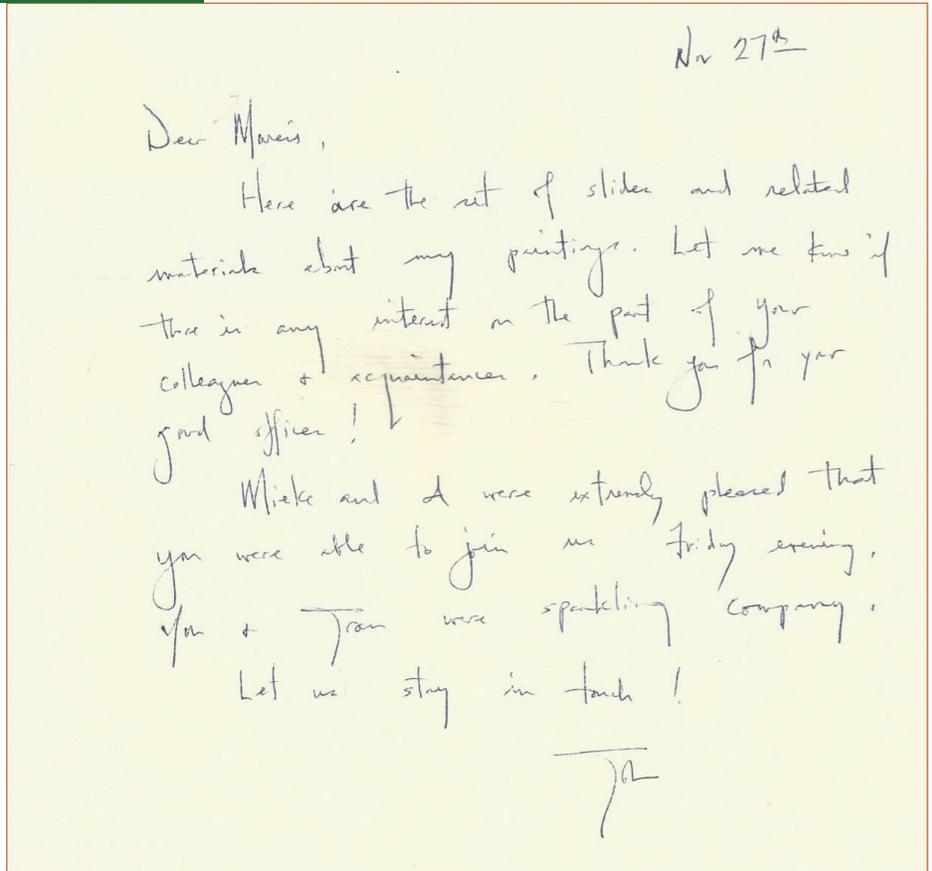
Handwriting 6
Detail

Maresi de Monchy

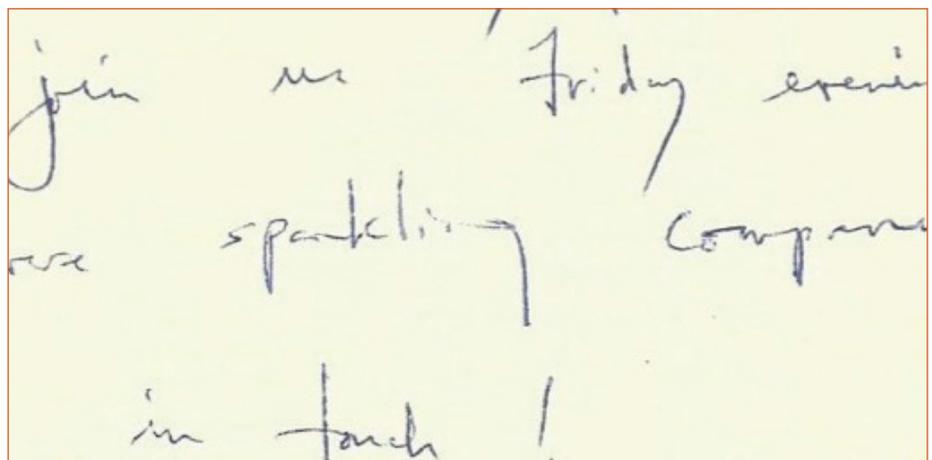
(continued)

No. 7: In this handwriting an easy moving forward can be seen. A movement that is **good**; it is free, mobile, spontaneous but always respecting the presence of someone else. Although the movement is sometimes interrupted, it is never a disturbing factor. Space is well respected – although quite wide between words and lines, it is still nicely distributed, also in the sense of moving ahead. The person is stable, uninhibited with no hang-ups and will move freely into the world.

paragraph and chart or image



Handwriting 7
Male, 64

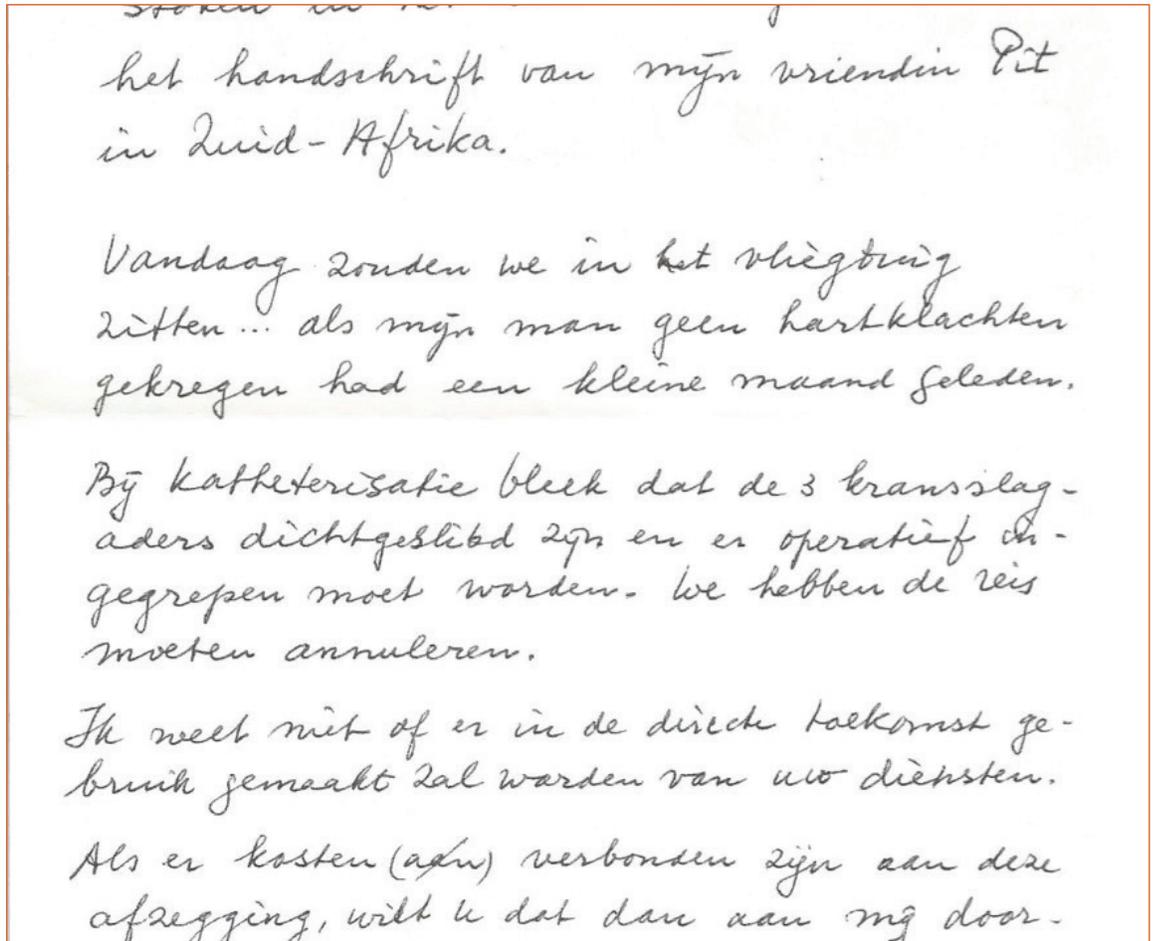


Handwriting 7
Detail

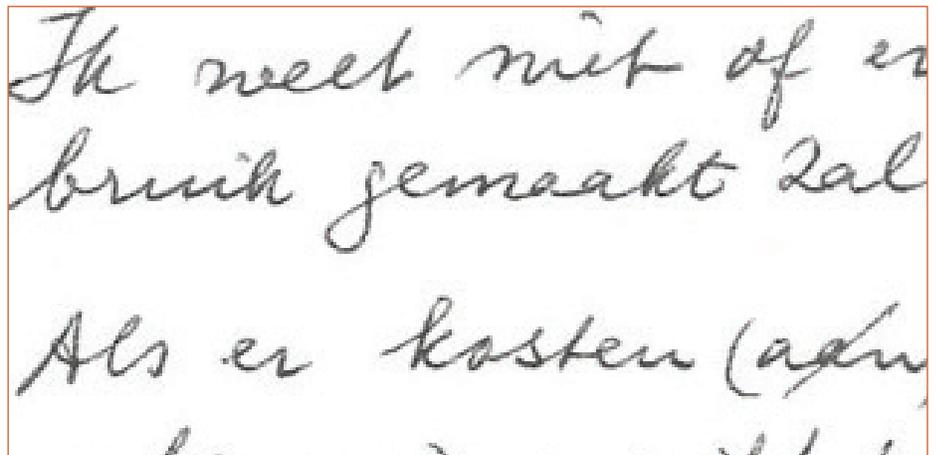
Maresi de Monchy

(continued)

No. 8: This letter shows very **good** movement; there is progression, continuity, a good connection and a stable space between the words and lines. The author feels free, uninhibited, seems to be stable, and belongs to the category of the "majority" of mentally healthy people.



Handwriting 8 Female, 59

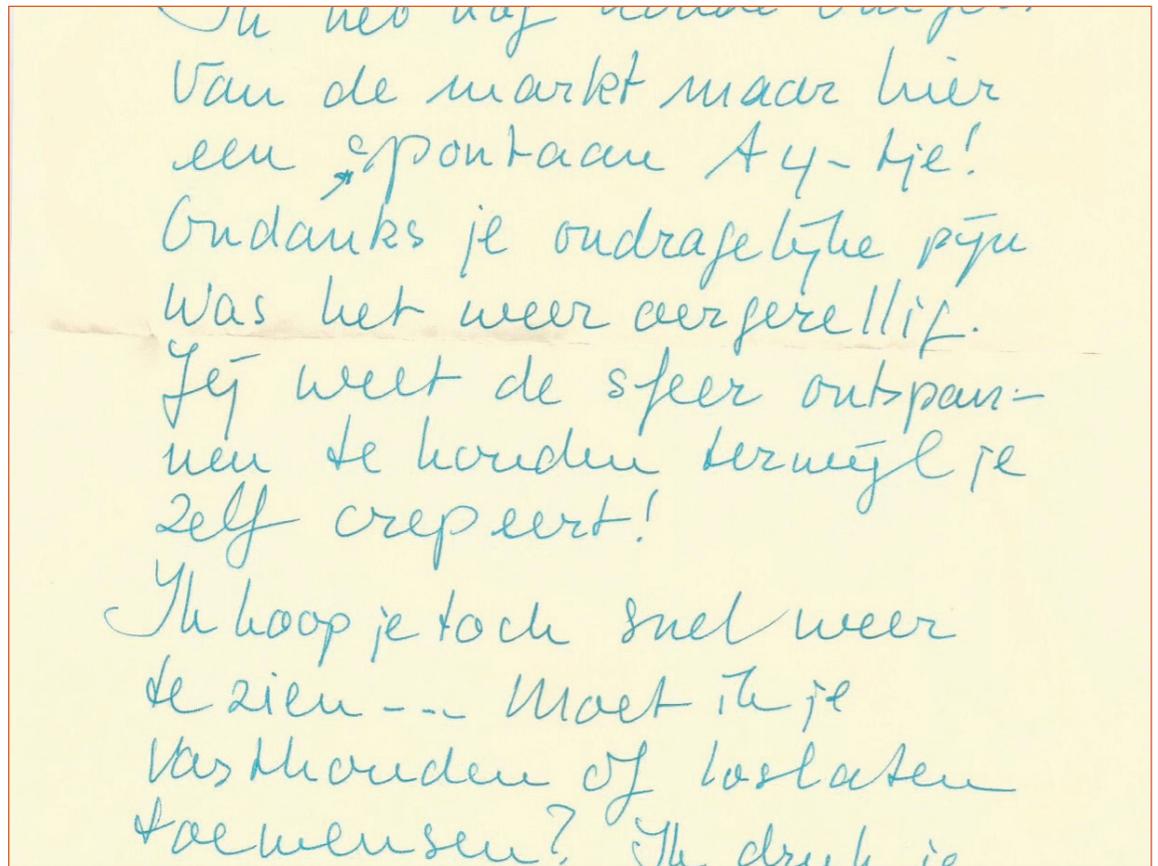


**Handwriting 8
 Detail**

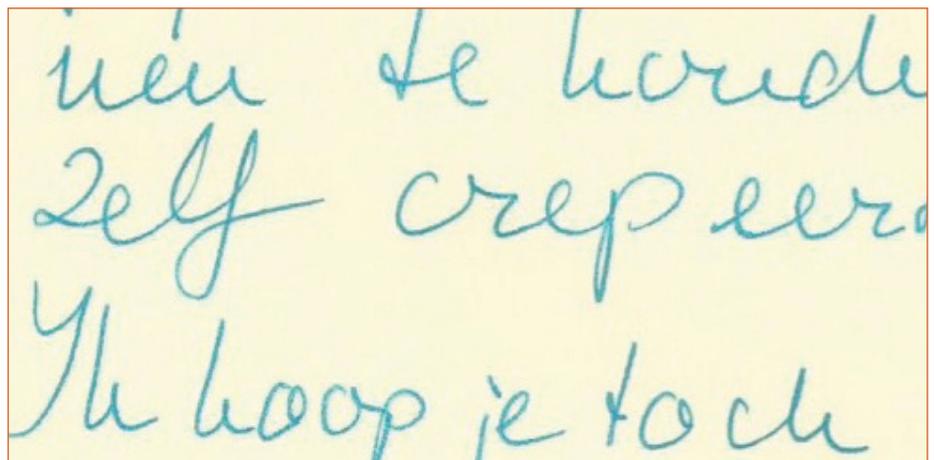
Maresi de Monchy

(continued)

No. 9: This letter shows an abundance of **spontaneous** movements; although extending at times in the vertical area, is still fairly **good**. The restriction, however, lies in a certain unstable movement; rushing forward with a tendency of not knowing exactly when and where to stop. Some exaggeration, euphoria, in the movement is visible which can be an indication of a (light) tendency of hysteria. Since this person is on Lithium, her mental situation is stable and she can function normally.



Handwriting 9 Female, 57

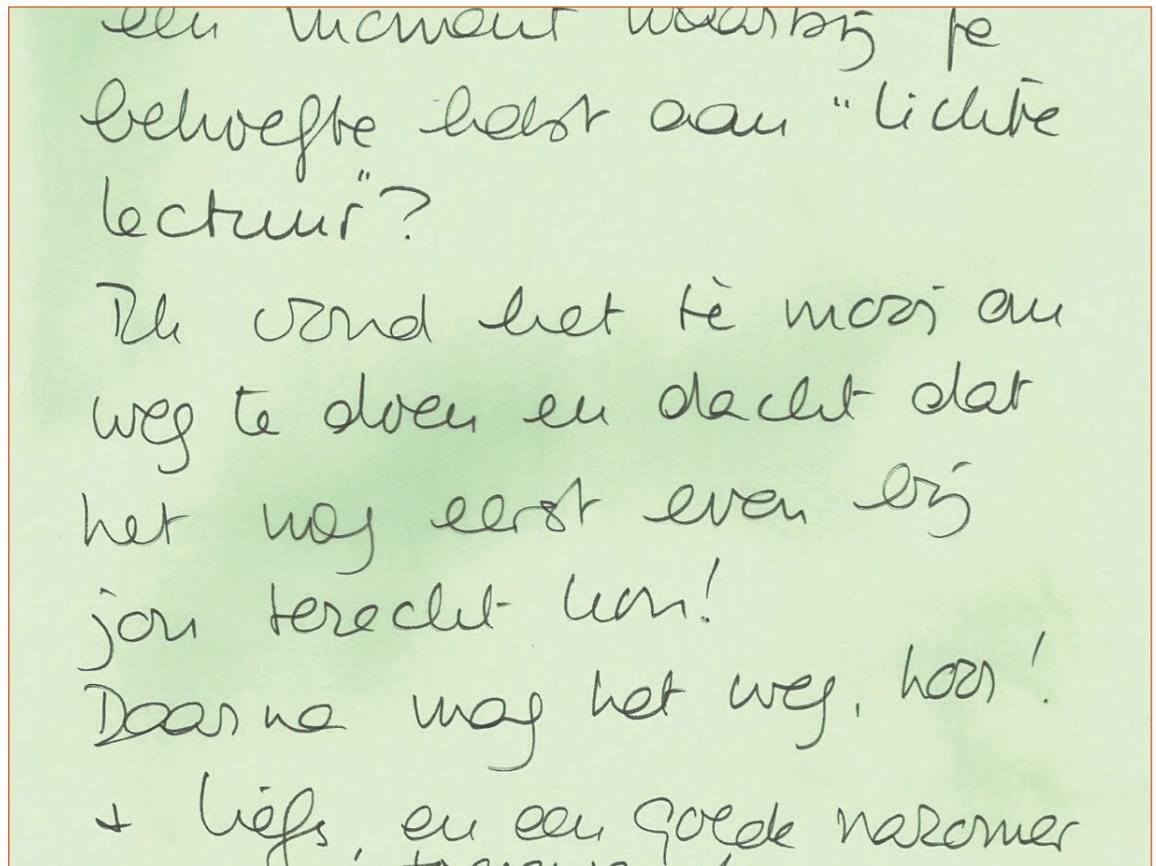


Handwriting 9
Detail

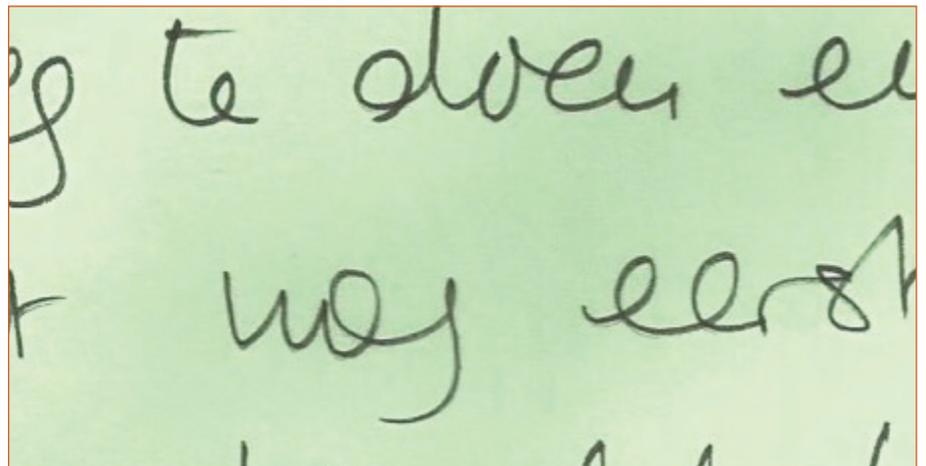
Maresi de Monchy

(continued)

No. 10: The handwriting shows a fluent **good** movement. The impression of the movement is spontaneous, free, fast, stable, light and continuous. Although the movement is strong, space is nicely respected and well distributed. The movement is not only efficiently applied but is also rhythmical. This seems to be a woman who is stable, communicative, sociable, and feeling free in her behavior and attitude towards others.



Handwriting 10 Female, 65

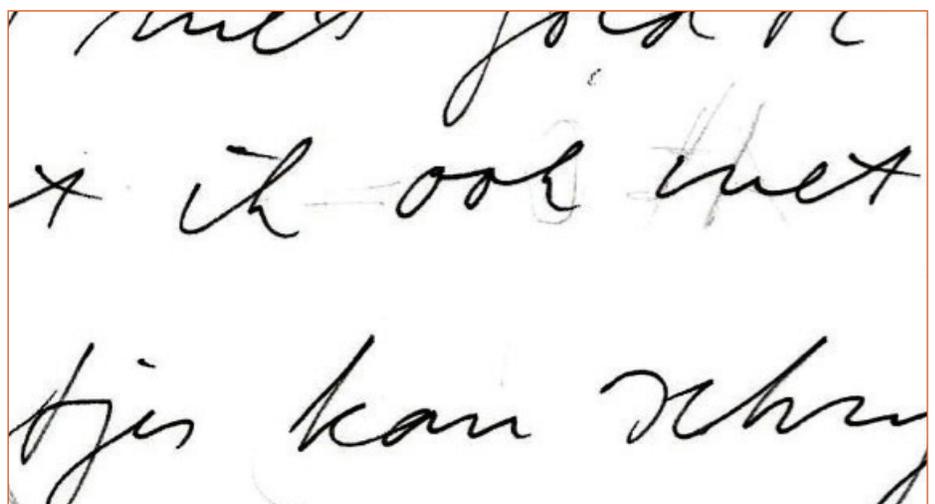
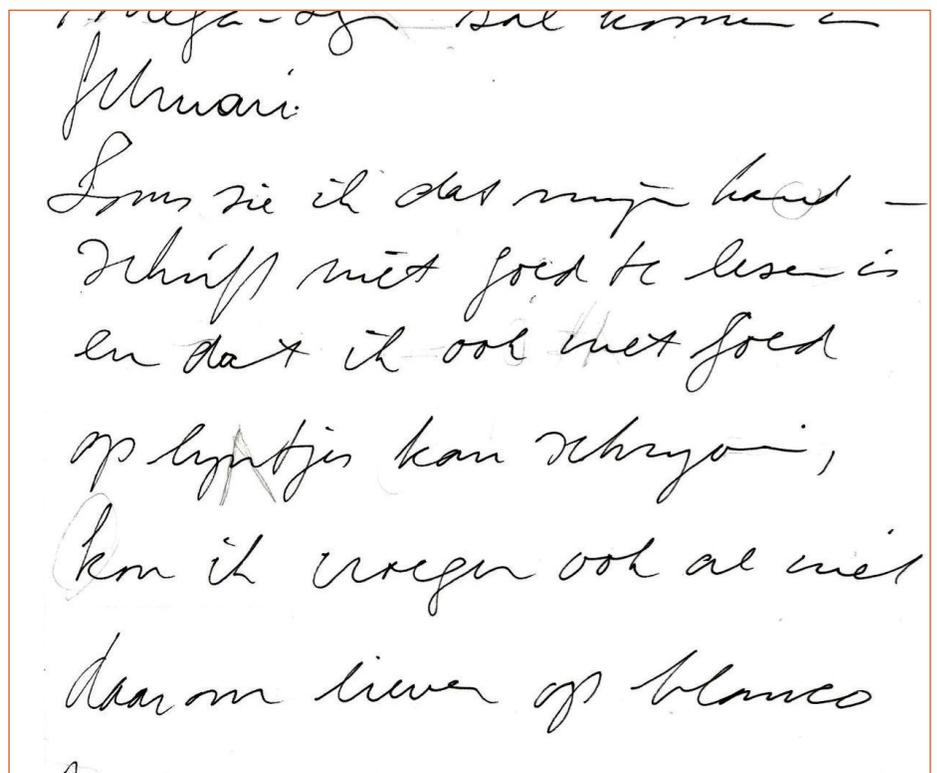


Handwriting 10
Detail

Maresi de Monchy

(continued)

No. 11: The manuscript shows a tremendous movement; a movement that is hardly to be contained by the author. It is **stretched out** (mainly horizontally), but also vertically), and very strong to the point of losing itself into movement only, with the consequence of losing the (letter) form. It is hardly legible, far too loose and almost too flexible. This person will throw himself in the unknown, risking something and neglecting the consequences of his deeds. There might be a strong drive, a drift power or a strong feeling, and an irresistible urge to be busy and to give expression to its nature. There is a need to communicate, an easy contact with the outside world, and at times euphoria. As the movement seems exaggerated, there might be inner chaos and muddle in appearance, life and, also, pubertal feelings.



Maresi de Monchy

(continued)

No. 12: It is hard to believe that this handwriting is not being printed. Still, it is a handwritten manuscript. However, without any movement in the sense of dynamically moving from left to right. The letters seem to be drawn, one by one put to form a word. The lack of movement shows a lack of emotion, of anxiety of not making a mistake, of not showing any feelings, but showing perfection only. This is a person who is hard to fathom, but will perform to the utmost in her work. As a co-pilot with an airline, she maintains the rules to perfection, but what happens when an unexpected incident occurs?

Ik woonachtig in Nederland, ben in het bezit van een UK CAA CPL/IR, theoretisch ATPPL, R/T bevoegdheid, Performance 1 en 2, CRM cursus en vliegmedisch goedkeuringsbewijs. Bovendien heb ik bij de KLS de cursus Nederlandse luchtvaartwetten met het examen (96%) afgerond.

Alhoewel in Luxemburg opgegroeid en woonachtig in Engeland, bezit ik de Nederlandse nationaliteit als dochter van Nederlandse ouders en spreek ik behalve Nederlands vloeiend Engels, Frans, Duits en Luxemburgs.

Voor gegevens betreffende mijn opleiding verwijs ik naar bijgaand curriculum vitae en diploma's.

In de hoop dat deze brief voor U aanleiding is, mijn sollicitatie in overweging te nemen,

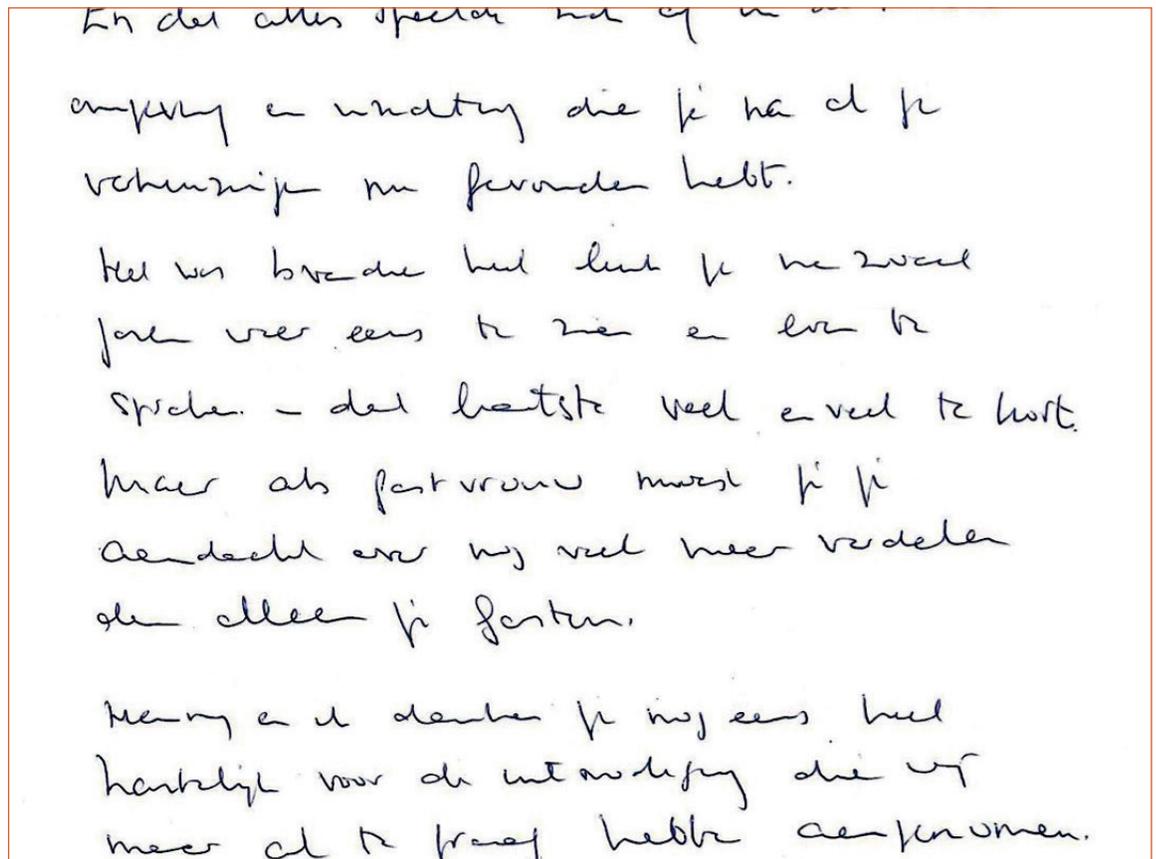
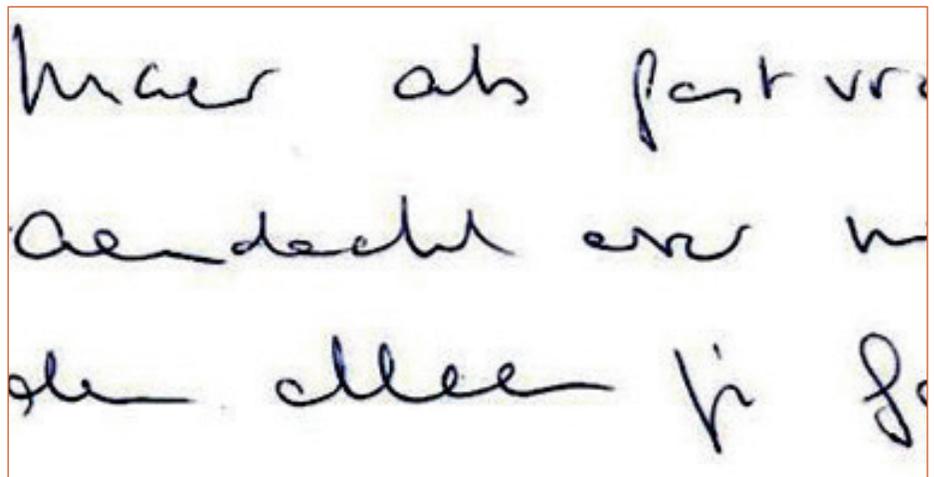
Handwriting 12 Female, 28

Alhoewel in Luxemburg
woonachtig in Engeland,
nationaliteit als dochter
en spreek ik behalve
Frans, Duits en Luxe

Handwriting 12 Detail

Maresi de Monchy*(continued)*

No. 13: A fluent, **good** movement with a supple progression can be observed in this handwriting; it is at the same time contained, observing the space, but though the ease the movement seems developed, the letter forms suffer. In context, however, the legibility is sufficient. He is a stable person with a good overview as he seems to restrain himself in his movement. A famous lawyer, minister of Justice during 8 years and official Advisor to the Crown. ■

**Handwriting 13 Male, 83****Handwriting 13
Detail**

2017 CONFERENCE PRESENTATION

March 4

Marcel Elfers

One Reason, an Overview of Likability

Marcel Elfers is a master profiler through written communication. He is the author of *We are the Same; It's the Details that Differ* and *One Reason*. Marcel combines handwriting analysis, statement analysis, and behavioral trend analysis in his professional work.

Marcel Elfers' most recent ASPG presentation was an in-depth study of "likability". Why does anyone like someone? There is one, simple answer: someone makes them feel good. Sounds like it would be a brief presentation with a simple explanation, right? Nope. Marcel gave us a detailed delivery of personality types, the enneagram and human responses that show up in handwriting and how most individuals behave with different personality types.



Basic Enneagram numerical assignment

Let's start with a quick breakdown of the Enneagram for those of us who may not be too familiar with it. It is a circle divided into thirds. Each third has three numbers assigned to it, totaling numbers 1-9.

The top third is assigned the numbers 8, 9 and 1. The right third is assigned the numbers 2, 3, and 4. And the left third is assigned numbers 5, 6 and 7. A person can be categorized as a "4" with fragments of 6 or 9. No one person fits neatly into a third, but we all have a dominant number. Our dominant number represents our strongest personality trait; how we see ourselves and the responses we get from others. Basic assignments are: 2, 3 and

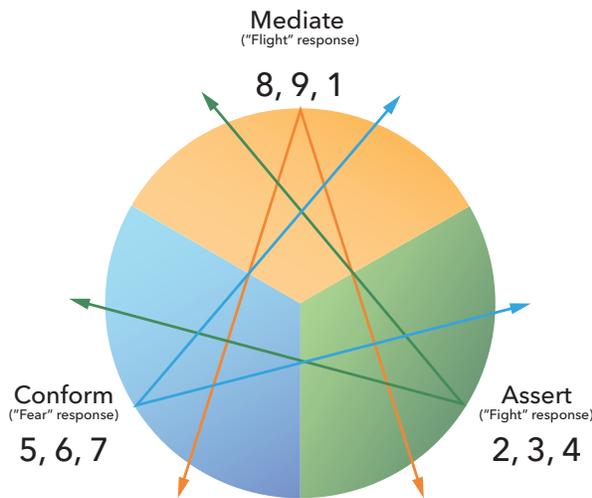
4 seek attention, 5, 6 and 7 want security, and 8, 9 and 1 want autonomy. Each of these traits can be positive or negative. A person who falls into the left third (5, 6 and 7, need security) can feel a lot of fear due to lack of security and internalize it (5), or they can face their fears and bring something positive out of it (7). Both are looking for security from other people and surroundings, but a 5 will deal differently with lack of security than will a 7.

So, what makes us feel good? When people are "delightful"! We are uncomfortable with perfection. No one wants to measure themselves against a perfect person, so most likability comes from a happy, or delightful personality. Happy and delightful people know what makes others feel good. They are attentive to, and avoid what offends or upsets people, they notice what is important to others, and they attempt to provide it in the way they converse or interact with people.

The Enneagram answers the basic questions "Who am I?" and "How do I fit in?" It does this by telling us how we get what we want and how we present ourselves. This sounds very simple, and it is when we watch other people. But most individuals

**Marcel
Elfers**

(continued)



Enneagram behavioral model

are not aware of the extent to which they themselves would go to get what they want, or the way in which they choose to get it. The Enneagram shows us our “dominant behavioral style”. But as previously mentioned, no one fits neatly into an Enneagram third. The combinations of different thirds are called “clusters”, and careful analysis of our clustered numbers will explain our motivations. Basically, though, we will behave according to confirmation or validation responses we get from others.

The first Enneagram we need to look at is a behavioral model. Here we see a basic behavioral assignment in each third.

The “fight” response in the 2, 3, 4 third is the result of the need for attention. What a 2, 3, or 4 wants most is attention, but there are different ways of going about it. Commonly found in 3s, for instance, is a feeling of unworthiness which will drive an intense need to achieve, persevere and prove they are not unworthy. A typical 2 sees themselves as caring and well-meaning and desire little more than to feel appreciated. A 4 will see him/herself as unique and different, which will produce in them a feeling of exclusion. Typical examples of 2, 3 and 4 are Britney Spears, Donald Trump and Amy Winehouse, respectively.



TYPE 3: Donald Trump has a rigid and angled signature



TYPE 4: Amy Winehouse has a lot of confusion in her lower zone



TYPE 2: Note the very rounded letter shapes and heart in Britney Spears’ signature

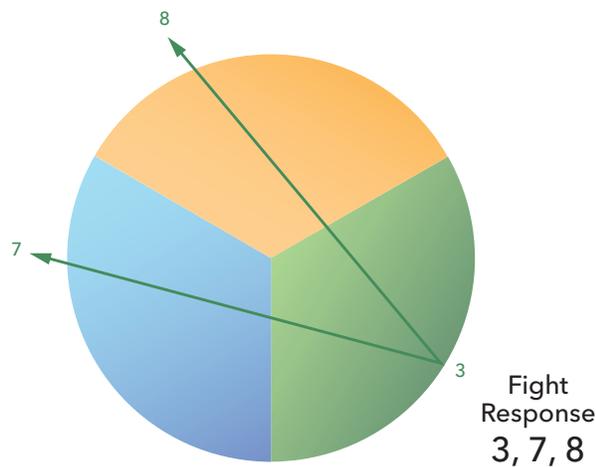
**Marcel
Elfers**
(continued)

All three of these samples are driven by the need for attention. Noticeable here, of course, is the very different personalities of these three samples. But what is the same among all three is that they've each created a false identity to gain appreciation. This third of the Enneagram chronicles individuals who internalize who they are and create a fantasy persona in their desire to be appreciated.

There are two important elements which also combine with the motivations of our psyche. The first is nurturance, the second is guidance. All humans need and desire both. What we receive as infants into childhood will shape our behavioral style for life. The nurturance we receive answers the question "Who am I?" and the guidance we receive answers the question "How do I fit in?". Nurturance, a "mother" attribute, administers appreciation and validation. Guidance, a "father" attribute, administers social acceptance. The father will wean the child away from the mother in an effort to teach independence. Enneagram clusters are created when we lack nurturance or guidance in childhood and produce an imbalance — imbalance of fitting in and imbalance of knowing how to fit in.

Lack of Nurturance or Assertives Cluster

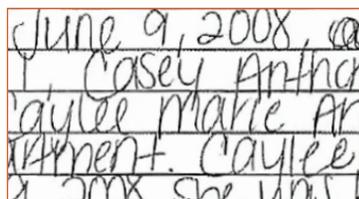
An 8 is seen as intense and personal. But this can indicate a lack of nurturance and will create a cluster. An 8, clustered with a 3 and a 7 is someone who is in-your-face



3, 7, 8: An assertive personality produces a "fight" response

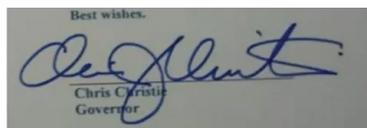
aggressive (8), feels unworthy (3) and deprived (7). This combination produces a self gratification drive. They are very independent and never admit to failure or limitations and convince others to help them get what they want (8). They have an inadequate emotional development stemming from the lack of nurturance from the "mother"(3, 7). They learn to nurture themselves. In handwriting, this shows up in long, aggressive strokes in T-bars, heavier pressure and a larger, longer, lower zone. The lack of nurturance here make this cluster feel vulnerable.

TYPE 3



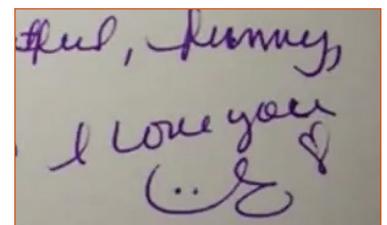
Casey Anthony

TYPE 8



NJ Gov. Chris Christie

TYPE 7



Female, age unknown

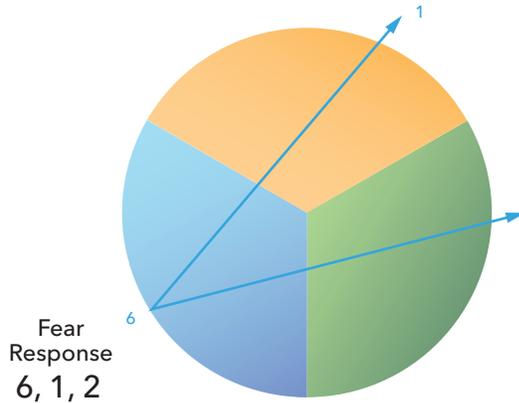
**Marcel
Efers**

(continued)

Lack of Guidance or "Dedicated" Cluster

A 6 suffers from a lot of self-doubt. "Am I right or wrong? Is this good or bad? Is this fair or unfair?" are questions a 6 is continuously asking him/herself. They learn to observe group standards and dynamics for lack of their own judgement in right/wrong, fair/unfair. They are driven by a fear of not fitting in lest they do the wrong thing. They spend a lot of time assessing all possible outcomes. 6's see themselves as responsible, trustworthy, reliable and selfless. They want unconditional support and sometimes tend to be overreactive. This is the dominant behavior in an

individual who lacked guidance (father) in formative years. A typical cluster for a 6 includes 1 and 2. 1's believe they are not good enough and must improve themselves. They also like to point out errors in others and continually strive for idealism. 2's only feel loved when they do something good first. They must be good to other people and this produces compassion. They are kind hearted and bubbly. They conform to prevailing mores and repress personal priorities.

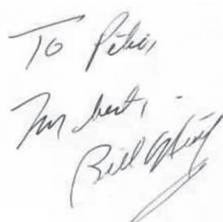


6, 1, 2: A conforming personality produces a "fear" response

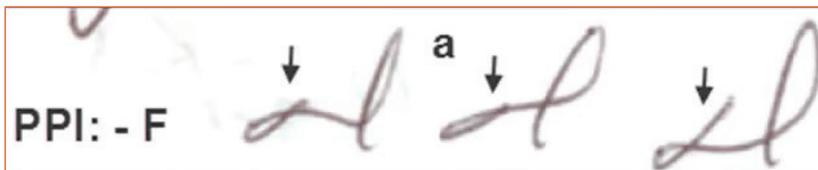
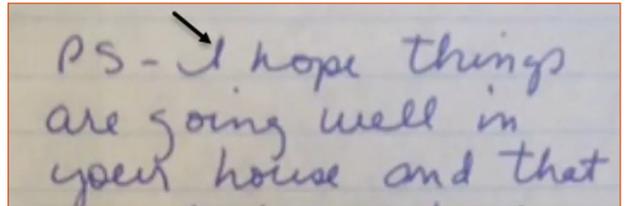
TYPE 2



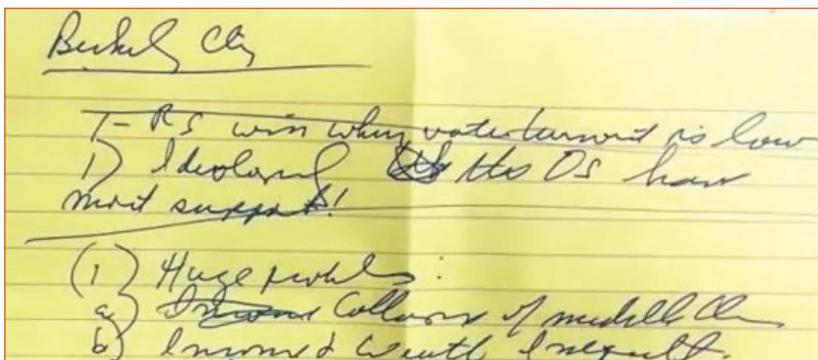
TYPE 1



TYPE 6



TYPE 1



TYPE 6

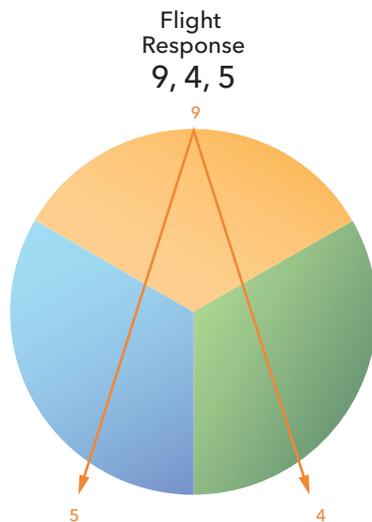
**Marcel
Elfers**

(continued)

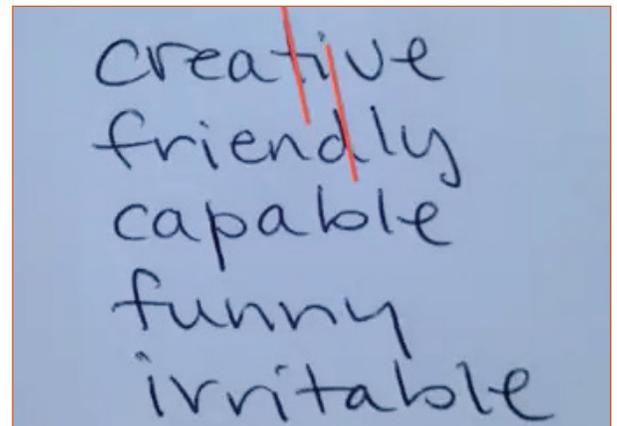
Lack of Guidance And Nurturance or "Reserved" Cluster

A third possible cluster stems from a lack of guidance and nurturance. A typical "reserved" or ego-oriented cluster is a 9, 4, 5. This cluster learns early in life that resources are limited to them. They are identity focused, observant and deliver measured responses. They are reserved and introspective and exhibit a flight response. They have a vertical or left leaning slant in their writing in their efforts

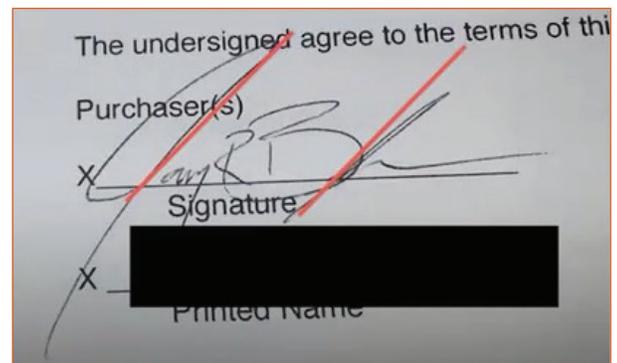
to withdraw. They are emotional but reasoning, don't share personal preferences and won't take advantage of what's readily available. A reserved cluster likes to preserve for fear they may run out of resources. They are minimalistic and prefer to maintain a low profile to avoid conflicts. 9's feel important, but 4's feel insignificant. A 5 feels unacknowledged.



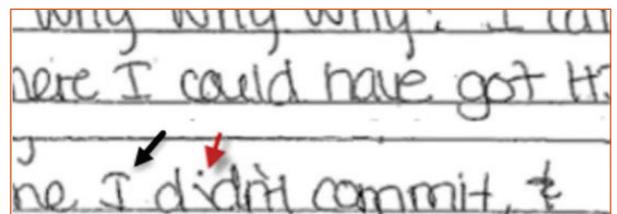
9, 4, 5: A mediating personality produces a "flight" response.



TYPE 9



TYPE 4



TYPE 5

Amanda Knox: withdraw characteristics seen in her handwriting

2017 CONFERENCE PRESENTATION

May 10

**Annette
Poizner**

*Revelation of
Self: Using
Graphology
and the Earliest
Recollection
Test to
Deepen our
Understanding*

Annette Poizner, MSW, Ed.D., RSW, is a clinical social worker and author of "Clinical Graphology: An Interpretive Manual for Mental Health Practitioners" published by Charles C Thomas Publishers. She uses a range of projective personality methods in the context of psychotherapy, working as a counselor in private practice and also performing executive coaching and hypnotherapy. She is a founding board member of the Milton H Erickson Institute of Toronto.

Handwriting, as we all know, provides a wonderful gauge, providing insight into the unique and individualistic way that any given person moves. Indeed, any number of other projective personality tests similarly provide insights that can also help us understand clients or colleagues. In my presentation, I wanted to showcase how analyzing 10 earliest memories could provide us with additional insight about writers. In this piece, I will share a handwriting and that writer's 10 earliest memories. We will see how using the Earliest Recollection Test, a technique initiated by Alfred Adler, furthers our understanding of the individual.

Let's call this writer Jane (sample on next page). You can see the three lines of the handwriting sample that she provided. I can't show her signature but I can tell you that her signature was at least four times the height and width of her usual handwriting as we see it on the page. In other words, the signature is dramatically inflated relative to the handwriting itself.

Looking at the handwriting sample, you are clearly struck by all the gifts this writer possesses. Simplification demonstrates above-average intelligence. Printscript points to an individual with excellent writing abilities. Figure 8 "g" cues us to excellent physical coordination. In additional handwriting she gave me, in writing the word "of", she uses simplifications which make the word look like a musical note, indicating talent in the musical realm. Strong angularity indicates analytical abilities and yet there is some roundness. And she has a relative balance between the lower zone, middle zone and upper zone. She is balanced on the level of thinking, feeling and doing.

She is form sensitive. Her letterforms look artistic as does the way she has laid out the page. She is very organized. She functions at a high level. We see will power in strong, firm downward strokes that stop on a dime.

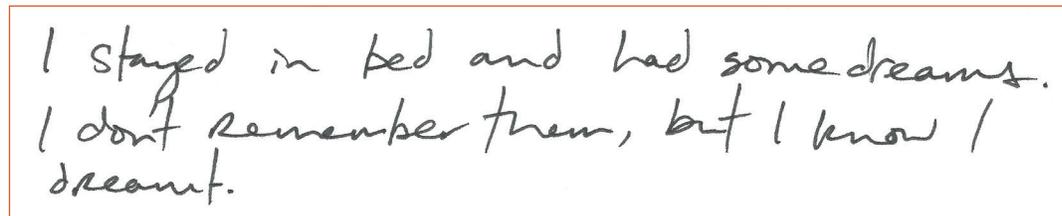
Some people have one or two or three pronounced talents. She has many. I often tell a person like her that it would be difficult to decide, as a young person, what to do vocationally. Whatever she chooses, there will always be talents that she does not get to express as part of that particular professional path. She will always be frustrated! How can such a person find one line of work that's going to satisfy the need to express all these different talents?

When I see the Delta D as I see here (a Greek letterform used instead of the more traditional "d"), I usually tell writers that they would enjoy studying mysticism. We find in that Delta D a symbol: nature's golden spiral, which symbolizes the mystical infrastructure of the world, characterized by multiplicity which has a hidden unity at its core.



[Back to Contents](#)

**Annette
Poizner**
(continued)



I stayed in bed and had some dreams.
I don't remember them, but I know I
dreamt.

"Jane" detail

There is another very dominant theme in this handwriting. The upright slant. A certain tension in strokes which adds a perfectionistic quality, the almost perfect layout and the spacing that surrounds as if providing a frame around this picture. The positive of all this is that she has a high standard she brings to everything she does. The workforce will reward her handsomely.

The negative is that she finds her frame to be exclusively informed by judgements and standards. She will have strong opinions, but will be more of a solo player, an independent. Look at the lower case "r" written as a capital "R" in 'remember' (above). Capital letters in places where they don't belong reveal defiance and independent-mindedness. Look at the personal pronoun "I"... sort of lonely looking. Notice the spacing between words. Often there is more than one character width from one word to the next. That indicates isolation. And the middle zone is a little bit crushed.



... don't **R**emember them



I stayed in bed

Something is suppressed with regards to her humanity. She is all 'head'. Then we look at the signature... so big. More about her as a solo player. She potentially relies too much on her opinions and judgments partly because of a self-concept that bloats. She requires a certain amount of sovereignty so that her vision, arguably a good one, is the one that we should go with. As a therapist, her growth edge would be to soften up; to find a way to flow that allows more humanity, hers and ours, into the room. Could we get her to write poetry? It looks like a poet's handwriting... How can we get her to set down her judgements and work at warming up her personality? How can we get her, psychologically speaking, to move into the left margin she avoids, the margin associated with a more personal, private self?

Now let's take a look at her 10 earliest memories. Read them over and see what you notice. Note that some elements of the memories have been altered to protect my client's identity.

Annette Poizner

(continued)

1. I remember my dad teaching me to ski on the front lawn of our home.
 - Vivid moment: Snow plowing down the hill, waiting for him to catch me.
 - Vivid feeling: My dad loves me.
2. Eating cereal in our kitchen with my friend K.L. who used to hum while she ate.
 - Vivid moment: Me looking at her while she drank from the bowl and hummed. My mom and I exchange knowing glances that it was weird and sort of funny.
 - Vivid feeling: My mom and I have the same sense of humour.
3. Sitting at the table looking at stew, my Dad sitting in the other room watching TV not letting me leave the table until I finished.
 - Vivid moment: Being the only one at the table, looking at the food.
 - Vivid feeling: I am not giving up. I am not eating this. If my mom were home she wouldn't make me eat this.
4. Waiting for Pope John Paul II to pass.
 - Vivid moment; Being against the railing, hot, bored and full of anticipation.
 - Vivid feeling: disappointment, I waited so long and that's it, all he did was wave.
5. When we moved back to Vancouver, back to our old house, I found a four-leaf clover on the front lawn.
 - Vivid moment: Crawling around on the lawn in the evening, finding it.
 - Vivid feeling: I am lucky, I have good luck. My mom was really impressed and agreed I was lucky.
6. Walking into the girl's washroom in junior kindergarten and a popular older girl yelled at me and said, "do you have a staring problem?"
 - Vivid moment; being frozen in the doorway, staring at the girl who was talking to another girl. I was awestruck to see her up close and than she snarled at me.
 - Vivid feeling: amazement, embarrassment, hurry.
7. Going to a swimming hole during summer day camp and my counselor lost my towel.
 - Vivid moment: when she told me it was lost. I said it was okay but was stressed that my mom would be mad.
 - Vivid Feeling: stressed that my mom would get upset. She wasn't.
8. Building a snow fort with my brother and sister on our front lawn.
 - Vivid moment: crawling around on the front lawn, talking with my brother and sister.
 - Vivid feeling: this is fun but I want everything to be neat. I want the snow to be smooth.
9. Getting in a fight with my mom and running away to sit in the garage, in the dark, cold.
 - Vivid moment: sitting on the stairs in the dark, being cold.
 - Vivid feeling: "shoot, what do I do now?"



Annette Poizner

(continued)

10. Making cookies with my mom in the kitchen.

- Vivid moment: my mom teaching me how to lay them out on the tray
- Vivid feeling: my mother spending time with me, feeling full from eating so much cookie dough.

Collect your thoughts and impressions about these memories. Next, I will share a few of mine.

Firstly, you should know that when I give directions to people to put these memories together I advise them to give me as much detail as possible about each memory. This writer does it her own way: summarizing each memory in one line, not the one or two paragraphs that I request. That's consistent with the independent-mindedness we find in the handwriting.

When we look at the first memory, we are effectively seeing the goal in life for this individual. To carefully calibrate and to be skillful, to the degree that she can even be ahead of the leader and therefore take a leadership role, enjoying the approval and recognition of an important authority figure. This is the desired goal - not a bad one, at that!

Second memory once again shows that standards are the lens through which situations are evaluated. In the first memory, the standard is a successful run down the ski hill with her father in tow. In this memory, she and mother knowingly exchanged glances as they sit with somebody who deviates from normative standards. In both the first and second memory, she shares the desired standard with the authority figure.

In the third memory, though, we see what happens when her standard is at odds with the authority figure. She is fuming. She refuses to eat. We imagine that this writer could be difficult in the workplace when her mission does not match that of the authority. That large signature indicates a certain confidence, a certain importance that she puts on her own ideas or whatever bears her mark. The trait of independent-mindedness that we hypothesized on the basis of the handwriting is once again showing up, this time in the early memory.

The fourth memory is interesting because for somebody who values standards, the Pope could potentially be a figure to revere. In this case, though, organized religion is disappointing. Once again, an authority figure doesn't live up to her hopes and expectations. This happening provides yet another argument for her relying on her own standards, her own frame of reference. Who needs some authority figure who comes along and all he does is wave!

The fifth memory takes us back to the idea that she really needs perfect freedom to do her own thing, working independently, without rules to govern her, and then she is lucky and will come up with her best.

The sixth memory, though, is going to show us the repercussions when a person focuses exclusively on standards. In this memory, she sees this popular older girl and she is stage struck! Ideally, a well-functioning "heart muscle" will see a person



Annette Poizner

(continued)

through, so he or she has the right social skills in any situation (including this one). But this writer, so oriented to standards, is mesmerized by the living embodiment of the high standard. And we see from the focus on standards that the heart muscle is not developed (or engaged) in equal proportion to the standards frame. Note there are only two memories that have her in contact with peers, and each time she is somewhat disengaged.

Moving forward, we will see more memories which show the repercussions when standards are high and the heart muscle is not developed enough to modify or modulate said standards. In memory number seven, the writer is so concerned about the lost towel, anticipating her mother's upset, it fuels worry on what would otherwise have been a nice summer day. In the end, mother isn't even upset about the lost towel! Another example where her standards are more of a hindrance than a help.

The eighth memory has a similar theme. She is engaging with siblings on the project at hand, building the snow fort. In her heart of hearts, though, the standards trump the moment and she finds herself wishing that the snow could be smooth, neat and perfect. The priority, then, is the perfect landscape and not the team effort, the fresh air, the experience or the activity, the finished product. The standard, the perfectly neat snow, lingers in her mind, dwarfing what is arguably a more important outcome, group activity and the exercise of working with others.

Memory number nine reminds us of the third memory when her father wanted her to finish her food. Once again she has a fight with her parent, this time her mother. She withdraws. She takes strong positions when the authority figures differ with her standards or judgments. You can imagine how she would be in the world of work: strong opinions and beliefs, most of which will probably be driven by good taste and wisdom, but sometimes her bedside manner which lags will get her in trouble. Sometimes it is best to just do what the boss tells you to do.

Memory 10 ends on a positive note: once again the priority is learning, being effective, being on side with authority figures - far more ideal than being in conflict with them. In a sense, the last memory is the equivalent of the first memory. Skiing happily with Dad. Baking happily with Mom.

To summarize, we see that similar themes emerge when we analyze the 10 memories and bring to life what we found in the handwriting. And now we have another language we can use to show some of the dynamic patterns at play in the personality. We also have another means to give clients the experience of self-recognition. Memories remain accessible to graphologists and a rich source of convergence, allowing us to see more about a writer, this time from a different angle.

Annette's website is ap.annettepoizner.com

For her book *Reading the Soul: Kabbalah and the Psychology of Handwriting*, <https://amzn.to/3cbw8n> ■

Annette Poizner

(continued)

The sixth memory, though, is going to show us the repercussions when a person focuses exclusively on standards. In this memory, she sees this popular older girl and she is stage struck! Ideally, a well-functioning 'heart muscle' will see a person through, so he or she has the right social skills in any situation (including this one). But this writer, so oriented to standards, is mesmerized by the living embodiment of the high standard. And we see from the focus on standards that the heart muscle is not developed (or engaged) in equal proportion to the standards frame. Note there are only two memories that have her in contact with peers, and each time she is somewhat disengaged.

Moving forward, we will see more memories which show the repercussions when standards are high and the heart muscle is not developed enough to modify or modulate said standards. In memory number seven, the writer is so concerned about the lost towel, anticipating her mother's upset, it fuels worry on what would otherwise have been a nice summer day. In the end, mother isn't even upset about the lost towel! Another example where her standards are more of a hindrance than a help.

The eighth memory, has a similar theme. She is engaging with siblings on the project at hand, building the snow fort. In her heart of hearts, though, the standards trump the moment and she finds herself wishing that the snow could be smooth, neat and perfect. The priority, then, is the perfect landscape and not the team effort, the fresh air, the experience or the activity, the finished product. The standard, the perfectly neat snow, lingers in her mind, dwarfing what is arguably a more important outcome, group activity and the exercise of working with others.

Memory number nine reminds us of the third memory when her father wanted her to finish her food. Once again she has a fight with her parent, this time her mother. She withdraws. She takes strong positions when the authority figures differ with her standards or judgments. You can imagine how she would be in the world of work: strong opinions and beliefs, most of which will probably be driven by good taste and wisdom, but sometimes her bedside manner which lags will get her in trouble. Sometimes there's it is best to just do what the boss tells you to do.

Memory 10 ends on a positive note: once again the priority is learning, being effective, being on side with authority figures - far more ideal than being in conflict with them. In a sense, the last memory is the equivalent of the first memory. Skiing happily with dad. Baking happily with mom.

To summarize, we see that similar themes emerge when we analyze the 10 memories and bring to life what we found in the handwriting. And now we have another language we can use to show some of the dynamic patterns at play in the personality. We also have another means to give clients the experience of self-recognition. Memories remain accessible to graphologists and a rich source of convergence, allowing us to see more about a writer, this time from a different angle.

ap.annettepoizner.com

for her book "Reading the Soul: Kabbalah and the Psychology of Handwriting",
<https://amzn.to/3cbw8n> ■

2017-2018 CONFERENCES

October 21,
2017 and
January 6,
2018

Claudio Garibaldi

Enneagram, a
Training and
Self-training
Tool for
Graphologists

Claudio Garibaldi presented this program from Italy where he is a graphology consultant and an Enneagram teacher. He received his degree as a consultant in graphology from the University of Urbino. Claudio integrates the Moretti system of graphology with a practical application of the Enneagram that can be used in many fields. He was a regular contributor to Enneagram Monthly on the Enneagram and Graphology from 2005-2007. His book, *The Ruling Passion: A Meeting Point between the Enneagram and the Moretti Graphological System* was published in Italian in 2016. Claudio also has a specialization in family graphology where he has collaborated with lawyers and psychologists in the mediation process. He is an expert in autobiographical techniques, which he integrates into his workshops.

This workshop, given in two parts, introduces graphologists to the potential of using the Enneagram integrated with graphology as a means of self knowledge, understanding of others, as well as for evaluating the internal consistency of handwriting analysis.

Our identity, besides being based on a biological component, is an adaptive scheme in childhood, constantly fed by the stories we tell about ourselves and to others. According to the Enneagram model, this story revolves around a main strategy, which has its roots in childhood, giving rise to a multiplicity of automatic reactions that permeate our whole being.

The visions of the human being proposed by the Moretti graphological system and the Enneagram have a poignant convergence in the concept of the Ruling Passion, considered an all-encompassing element that influences our emotional, cognitive and behavioral paradigms. This main strategy influences our thinking and the storytelling that we make of ourselves, also in our role as graphologists. As adults, we can expand the meaning of the story we tell ourselves. Graphology and the Enneagram used in synergy are a valuable tool to help us do this. ■



[Back to Contents](#)