

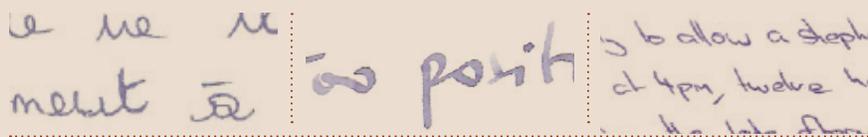
2018

Alessandra Millevolte

*Resilience in Handwriting, Recognizing the
Soft Skills in Work and Life*

John Beck

*Counter-dominants in Handwriting: A Way to Extract
Valuable Information from Handwriting*



Marie Ann Nauer

*Pophal Reloaded: Handwriting as Brainwriting in
Light of Recent Research in Neuroscience,
Psychology, and Graphology*



2018 CONFERENCE PRESENTATION

March 3

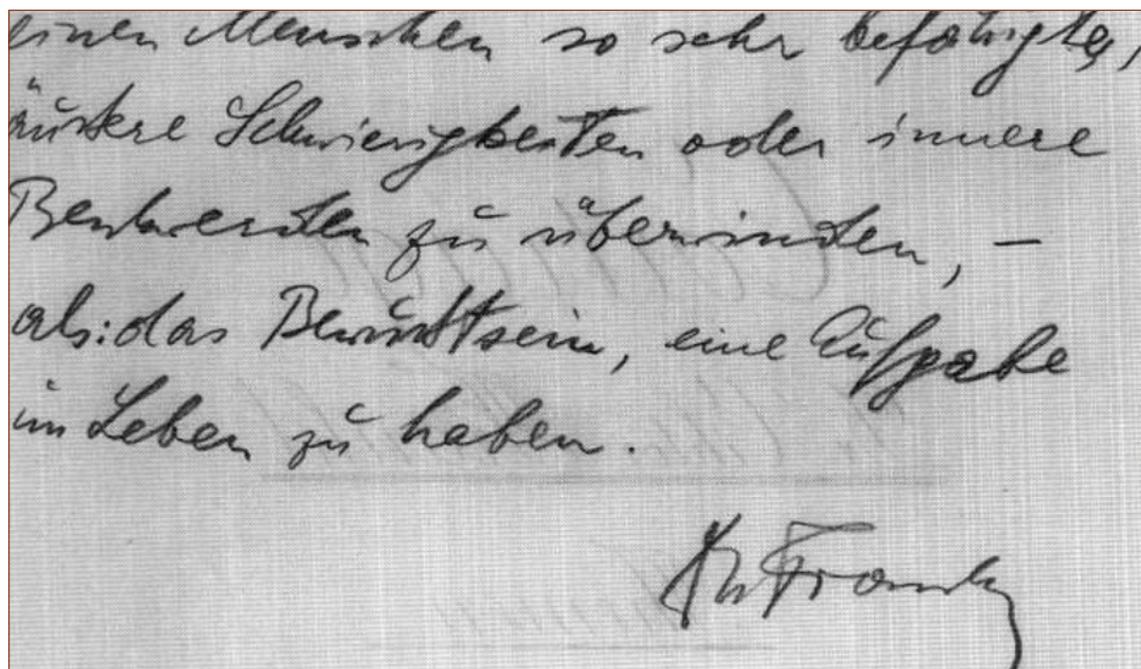
Alessandra Millevolte

Resilience in
Handwriting,
Recognizing
the Soft
Skills in Work
and Life

Alessandra Millevolte joined us from Italy where she is a veteran graphologist, working mainly in personnel selection, vocational guidance and forensic expertise. She is also an expert in vocational training and personal development. Alessandra taught graphology for many years at Urbino University and LUMSA University in Rome. She is a former President of the Italian Graphological Association (AGI) and remains a member of its Technical and Scientific Committee. Alessandra has degrees in sociology and graphological techniques from Urbino University and has studied under Father L. Torbidoni, Moretti's most well-known pupil. She has had a long-term collaboration with the Moretti Institute, representing the Morettian School at national and international conferences. Her publications include, among others, the book *La Scrittura* and with Enza De Petrillo authored *The Application of the G. Moretti Graphological System for English speaking graphologists*.

In the turbulence of our days, people are increasingly exposed to sudden and often traumatic changes. Resilience becomes more and more a "competence" necessary to deal effectively with crises in the professional sphere and in private life. Many elements constitute resilience: this presentation was aimed at describing them and researching their indexes in handwriting. It becomes evident when working with counter-dominants in handwriting that these provide the road-map into a deeper understanding of the writer than would otherwise be possible. These insights come as a result of understanding the apparent conflicts seen in writing.

There are a number of examples of counter-dominants we can consider, several of which are common and important to recognize.



Victor Frankl – Resiliency

Alessandra Millevolte *(continued)*

The components of resilience are autonomy, self-esteem, self-efficacy and self-confidence, flexibility, ability to set positive relationships, self-awareness, able to manage emotions, assertiveness, ability to problem solve, goal orientation, capacity to design and achieve, learning from lived experiences, evolving. Obstacles to resistance are excessive anxiety, passiveness, low self-esteem and isolation.

Autonomy: Free from dependence on others; independent in work, knowing how to solve problems, be organized and competent; having a critical sense; reaching self-fulfillment, developing one's potential through realistic perception of skills.

Self-esteem: A sense of self-efficacy, knowing what you are capable of; the ability to correctly evaluate one's limits and strengths; the ability to intervene actively and positively.

Flexibility: Openness of mind; adaptability; lack of attachment to one's ideas.

Ability to Set Positive Relations: Able to actively listen and confront constructively; can communicate assertively; being with others for mutual pleasure; being aware of one's emotions and knowing how to interact with others to achieve a common goal.

Self-awareness: Inner clarity and knowing one's goals; ability to reflect and internalize; having critical consciousness; self-criticism and evaluation of one's own limits and strengths; self-presence; ability not to be overwhelmed.

Managing Emotions: Self-control; reflexivity; listening to your emotions; observing your behavior.

Assertiveness: Ability to express one's needs, ideas and desires in a frank and direct way, without being aggressive, without prevaricating; being aware of the right to be respected and accepted.

Ability to Problem Solve: Facing problems without anxiety, bringing into play analytical skills, reasoning, flexibility and creativity in identifying new solutions.

Goal Orientation: Ability to set clear objectives, engaging with energy and determination even when it isn't easy.

Capacity to Design and Achieve: Having a vision, a goal which is attainable and concrete, organizing and achieving it in a targeted way; planning a bridge between one's skills and goals.

Learning from Lived Experiences, Evolving: Ability to notice small changes to build knowledge and new possibilities; ability to evaluate errors as starting points for improvement, without being overwhelmed by a sense of inadequacy or failure.

Individual handwriting elements were described for each of these personality categories. There are, however, a number of overlapping handwriting characteristics that are associated with many of the personality qualities described above, and those that are typically absent in resilient handwritings.

Alessandra Millevolte

(continued)

Frequent Handwriting Elements Reflected in Resiliency

- Good organization, Clarity
- Differentiated pressure, Well channeled energy
- Personalized letter forms
- Control that does not block expressiveness
- Fluency, Suppleness (easy, not labored writing)
- Homogeneity
- Medium-high degree of connectedness in a fluent rhythm
- Stable baseline
- Balanced proportions
- Sober writing (basic letter forms lacking additional strokes)
- Balanced triple width spacing (between letter breadth, space between letters and between words)
- Balance between curves and angles

Handwriting Elements Absent in Resiliency

- Absence of excessive control
- Absence of rigidity
- Absence of signs of impulsiveness, impatience, anxiety and worry
- Absence of signs of insecurity
- Absence of signs of impressionability (sudden marks in letter turns)
- Absence of signs of excessive emotionality
- Absence of indecisiveness (not meticulous, not wavering, not hesitant)
- Absence of regressive movements (i.e. whorls or rolled writing) ■



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2018 CONFERENCE PRESENTATION

May 19

John Beck

Counter-dominants in Handwriting

John Beck is an experienced graphologist based in London and, currently, the Vice Chairman of the British Institute of Graphologists. He has studied, as well as given courses on Jung and Archetypes for over 30 years and uses them each time he analyzes a writing.

Note: This article merges and condenses two articles John Beck wrote on counter-dominants. One was the basis for his presentation to ASPG, and the other added more counter-dominants to the mix. Although shortened, this article attempts to retain the predominant themes of both articles.

Counter-dominants refer to dominant features in handwriting that seem to oppose one another, that appear to be in conflict with one another. For example, a warm garland connection showing sociability and kindness seen in the same writing as a marked left slant indicating a need to keep a distance from others and to maintain personal privacy. What is one to make of these often opposing dominant features?

C. G. Jung said that he had a high respect for the presence of a neurosis in any patient (a neurosis being a point of conflict within a person, where somehow the person is at war with themselves) because only where conflict exists is there the possibility for change and a new developing order. Changes, he said, do not emerge from static situations in our lives. Life is made up of simultaneous open contradictions that add up to one single experience. Contradictory voices are heard within us for the whole of our lives.

Opposing elements in writing can highlight contradictions in the same manner as Jung saw inner conflict, similar to how musicians view opposing themes being present simultaneously in every piece of music they play. At the heart of the counter-dominant, there exists a conflict of some kind that affects the writer. Counter-dominants are graphological gold-dust when it comes to making an analysis.

The unconscious of the patient contains some means by which this conflict could be resolved. Change cannot come from static or fixed psychic attitudes. Buried in the heart of every human conflict is to be found the means of solving it.

It becomes evident when working with counter-dominants in handwriting that these provide the road-map into a deeper understanding of the writer than would otherwise be possible. These insights come as a result of understanding the apparent conflicts seen in writing.

There are a number of examples of counter-dominants we can consider, several of which are common and important to recognize.

Examples of Counter-dominants

1) Large absolute size of writing, together with a small middle zone (Fig. 1)

The large absolute size of the writing denotes the writer's need to do things on a fairly large scale, to attract attention and to be noticed. However, this is opposed by the small middle zone indicating less need for social interaction.

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John Beck
(continued)

The writer tends to attract attention but back-pedals as soon as others wish to bond with him. There is a desire to have a high profile but minimal need to relate on a social level. The large writing shows an emphasis on achievement, but the writer is limited by lack of self-confidence to achieve these goals.

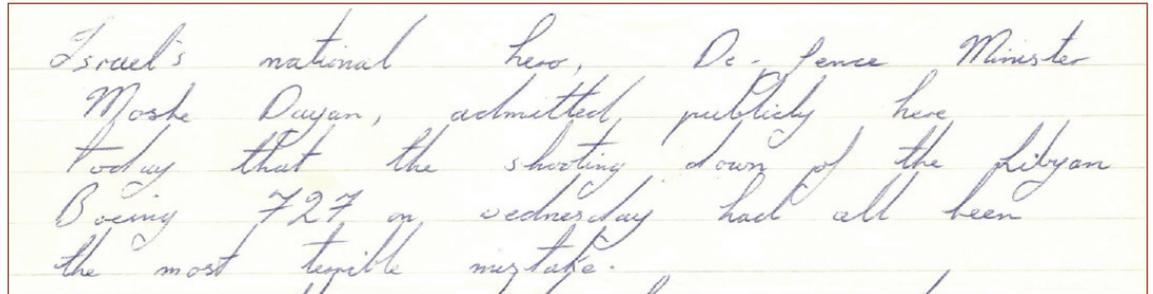


Figure 1

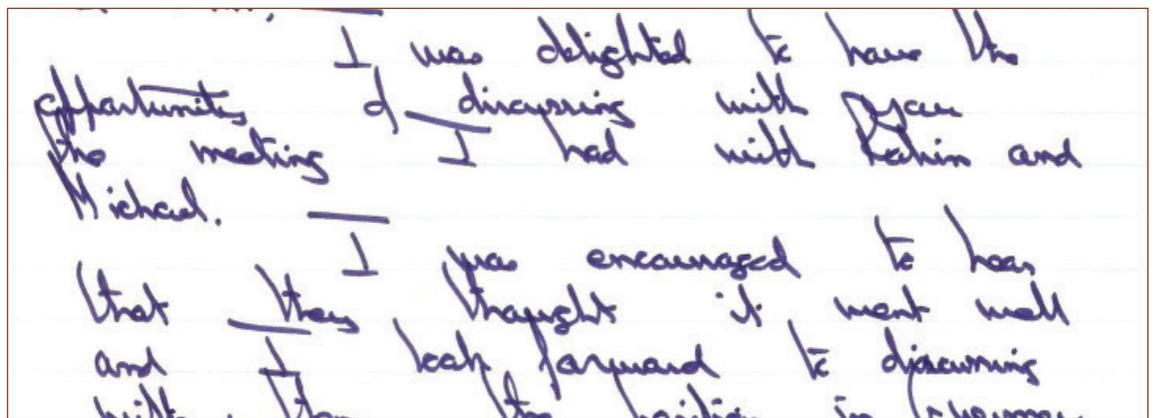


Figure 2

2) Large absolute size seen together with a marked left slant (Fig. 2)

Here the large absolute size, attracting attention, is opposed by the marked left slant indicating a need to maintain privacy, to prioritise internal thoughts rather than the outside world.

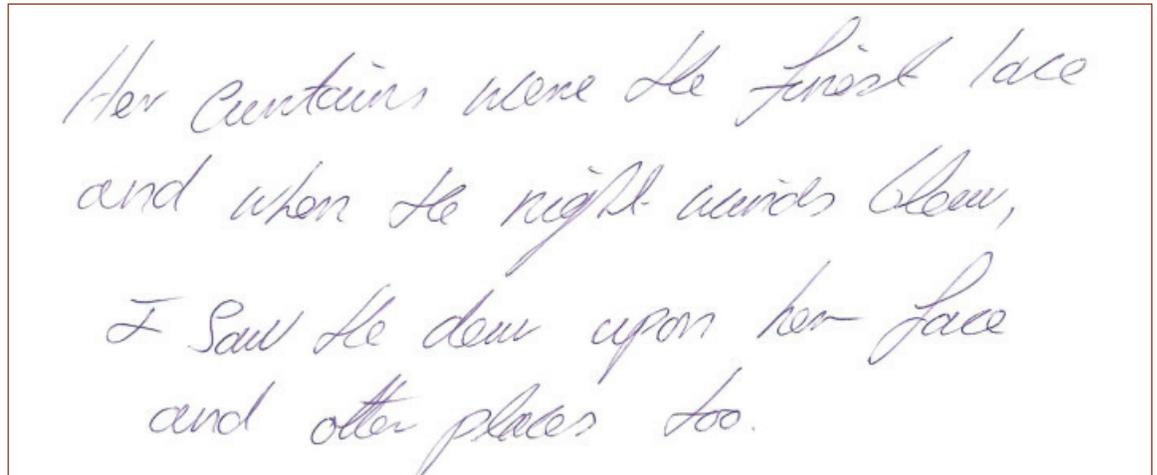
3) Large size in writing, combined with very light pressure (Fig. 3)

Pressure in handwriting has everything to do with the amount of energy nature has blessed us with. In the case of firm, strong pressure it would seem we are endowed with plenty of drive, but in the case of very light pressure it usually means that the writer is not one gifted with boundless physical drives.

People with very light pressure usually learn very early on to pace themselves when it comes to the expenditure of energy. When this is combined with large writing, denoting emphasis on ambition, then a lack of drive and energy can be a considerable drawback. The writer often lacks the energy to fulfil his ambition and complete all that he wishes.

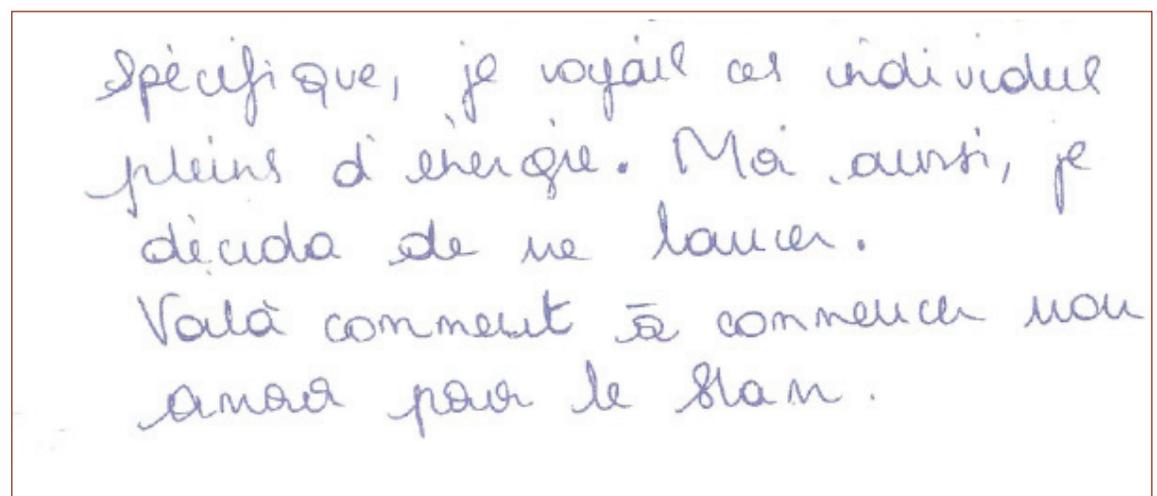
John Beck

(continued)

**Figure 3****4) Middle zone dominant writing, combined with a left slant** (Fig. 4)

This counter-dominant is particularly common in the handwritings of women in their teens up to the end of their thirties. The middle zone has a multitude of psychological meanings, but in the main, it is the zone that tells us a lot about social interaction. That is why the forms of connection, which are essentially in the middle zone, reveal so much as to how a person relates to another.

A middle zone dominant writing tells us that the writer's emphasis is on social interaction, of an emotional nature. But this is contradicted by a left slant, which shows that the writer needs to maintain distance between him or herself and other people. The writer has a strong social need to relate at a personal level but distrusts too intimate contact in impersonal friendships.

**Figure 4**

John Beck *(continued)*

5) Narrowness between downstrokes in combination with a right slant (Fig. 5)

The contrasting pattern here is an emphasis on the vertical movement of the writing which often gives rise to narrow letters, most often noticed in the middle zone. This is associated with social introversion. There is often a good deal of anxiety hidden behind this pattern, and those that have marked narrowness in their writings are often bedevilled by worry all of their lives.

An opposite indication in the same writing is the right slant, which seeks to make contact with others, to establish relationships in response to an unconscious fear of being alone.

Desire to establish firm bonds with others is curtailed by anxiety over the prospect of involvement. Friendships are selective.

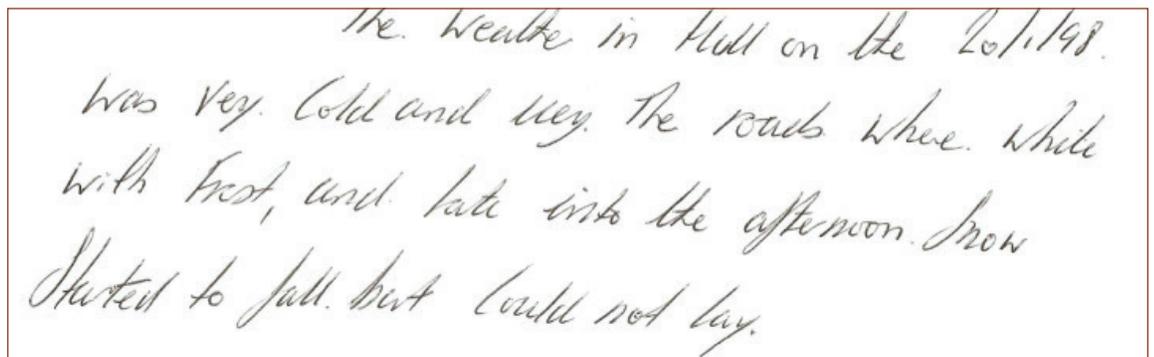


Figure 5

6) Heavy pressure in writing, combined with a dominant garland connection (Fig. 6)

Heavy writing pressure denotes powerful drives, strong masculine instincts, need for direct no-nonsense action, and a desire to be competitive. The soft-hearted garland denotes a more passive, feminine attitude, wanting nothing more than to avoid conflict, to be everyone's friend, and to be disarming. The writer with this counter-dominant has a firm, aggressive mode of behaving set against the background of kindness and a distaste for causing conflict with others.

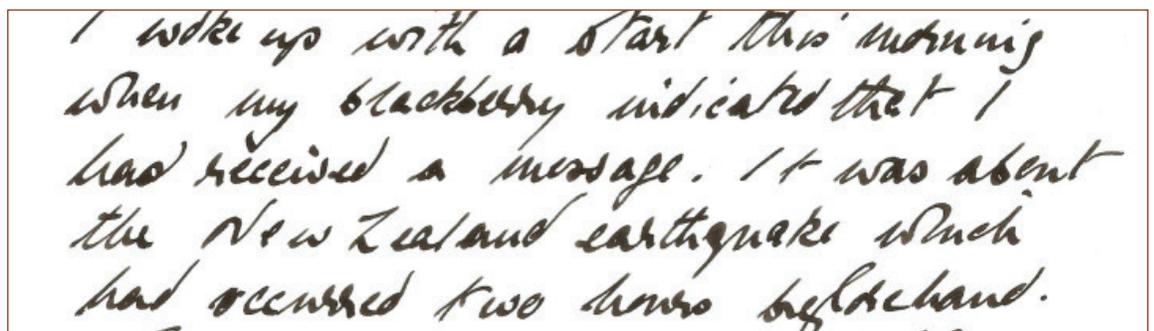


Figure 6

John Beck (continued)

7) Right slant seen together with a wide spacing between words and lines (Fig. 7)

There are two very contrasting indications in this writing. The right slant betokens a need to bridge the gap between ourselves and others, often of an emotional nature. Wide spacing between words and lines, however, is associated with a need to keep a distance between ourselves and others, and manifests itself often by a need to retreat physically to a quiet world. The desire to relate with others is matched by an equally powerful desire to remain isolated.

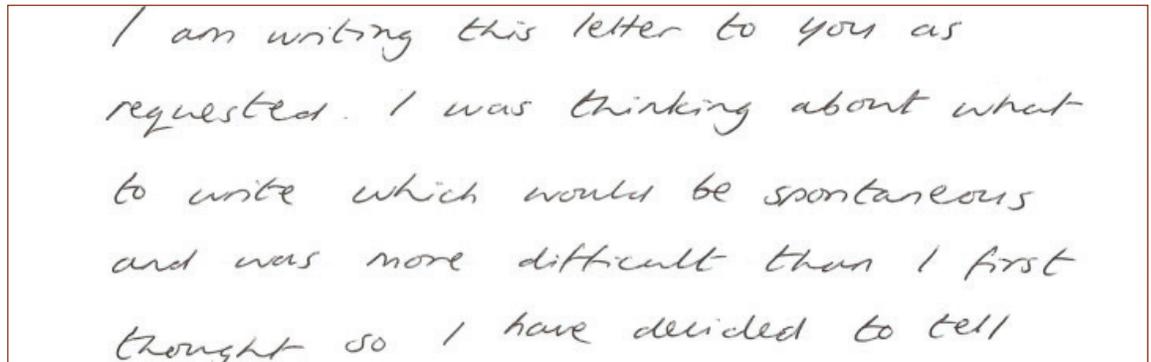


Figure 7

8) Right slant, but strong leftward tending movements within letter parts (Fig. 8)

Left slant, but strong rightward tending movements within letter parts.

Introversion and extroversion are not merely determined by looking at the writing slant. They also depend on the pattern of movements within the letter parts themselves, and for this we refer to the copy book template from which the writer first learns to write. If we note that the writer is adopting more leftward or more rightward movements in the letter parts than are prescribed in his or her earlier copy book, then this is significant.

When a writing shows dominant rightward slant, together with excessive left movements, it can be interpreted as being interested in relationships in an extroverted way, but for self-gain. As for its opposite, a writing with a left slant, with rightward tending movements in all three zones, it can be interpreted as an introverted individual often overcompensating for a level of social reticence and reserve.

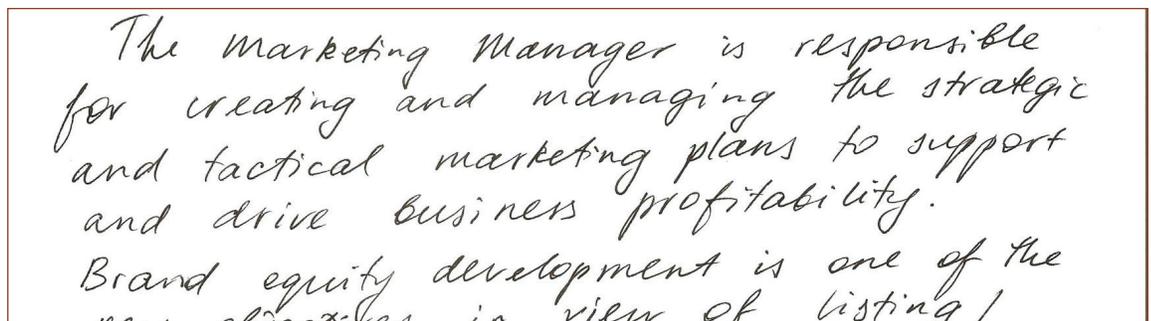


Figure 8

John Beck *(continued)*

9) Right slant in writing, together with distinct right margin avoidance as a dominant feature (Fig. 9)

This writing shows a marked right slant, yet the writer's unconscious keeps him or her from reaching the right side of the paper. The counter-dominant here is that the right slant reflects a wish to make contact with others, whereas avoiding the right side indicates avoidance of completing activity and goal achievement. It implies inhibition and fear of challenges in the face of a personality that needs these challenges.

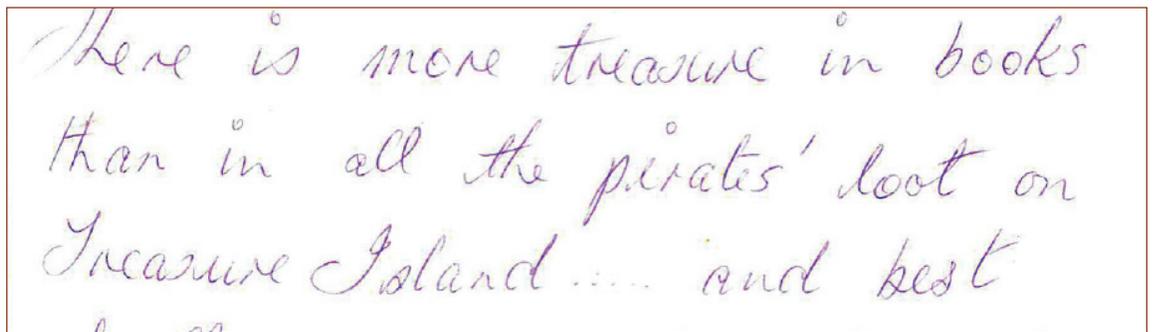


Figure 9

10) Marked differences between the text and the signature (Fig. 10)

When interpreting the differences between the text of the writing and the signature, the signature constitutes what is known as the Persona, the image that we wish to portray to the world. This image is often what we would like to be rather than what we actually are and may be contradicted by what is revealed in the text.

Signatures that are larger than the text writing above them, have a different slant or form of connection, or a different pattern of pressure than the text, are counter-dominants. Other examples are garlands in the text with a signature written entirely in angles, legible text and an illegible signature, or a signature showing bold and aggressive strokes with the text showing inhibition and hesitancy.

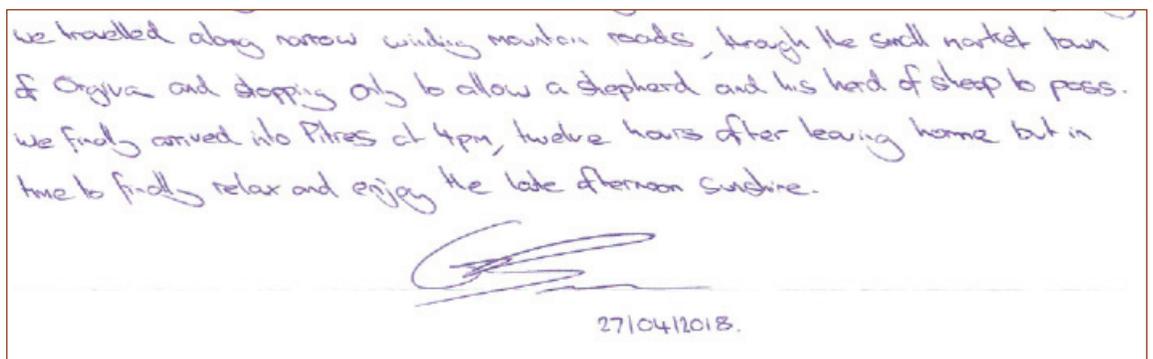


Figure 10

John Beck (continued)

11) Writing showing firm pressure, mild angularity, large size and a fairly good speed, together with poor baseline and poor rhythm (Fig. 11, female, age 30)

This writing shows seemingly good characteristics – firm pressure indicating a good degree of energy, angularity to see a task through by overcoming obstacles, large size showing a degree of ambition, and speed showing spontaneity of action. But the rhythm is poor, or jerky, with misdirected strokes that give a chaotic account of the writing trail. There is fluctuating pressure and breaks in the continuity. The writer has difficulty writing fluently.

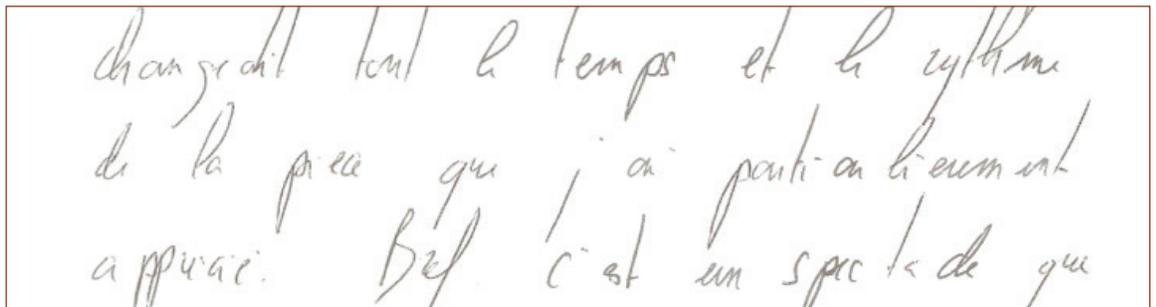


Figure 11

12) The presence of angle connection with thread connection in the same writing. (Fig. 12)

Angle and thread connections go poorly together, and indicate a disturbed state within the writer, depending on what is indicated by the rest of the writing. These counter-dominant features indicate ambivalence. They are diametrically opposed in the psychological sense. The angle betokens a combative, critical attitude of mind, where standing one's ground in the face of opposition is the norm. The thread can be seen as a polar opposite of the angle, in the sense that it cleverly evades stressful situations by quietly fleeing from them and finding ways to escape discomfort.

Thread writers frequently use displays of emotion as a means of obfuscation. The desire to do one thing, versus the desire to do its opposite causes stress, which needs to be avoided as it will have a detrimental effect on desired goals.

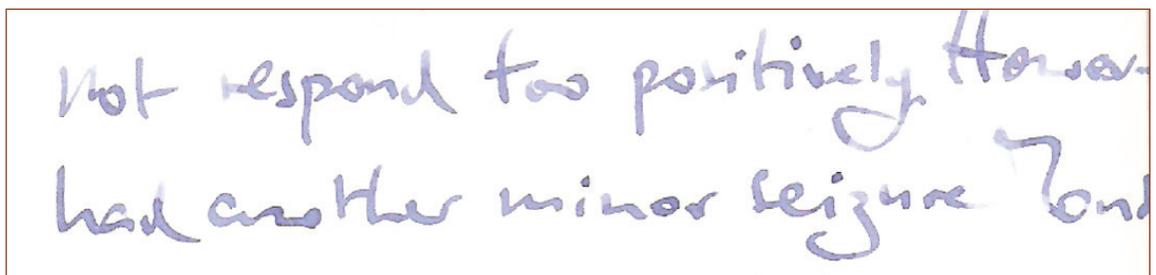


Figure 12

John Beck *(continued)*

13) Large capital letters, together with a large writing, together with a small or very small middle zone (Fig. 13)

This counter-dominant has disproportionately large capital letters throughout the text, but the middle zone writing is not in keeping with size of the capitals. So a large capital letter could indicate that the writer presents a high profile or possibly loud, theatrical greeting upon first meeting someone. This is the Persona or the image we like to portray to make an impression on others. Large capital letters in a text are linked to Persona.

But the real indicator of social interaction in graphology is the middle zone, and if this is very small it stands in contradiction to the impression made by the bold, large capital letter, which aims to draw people in. As we know, the smaller the middle zone, the less the writer's need for social or emotional contact, and these two together in the same writing, presents us with a clear counter-dominant. So in terms of our interpretation, the tendency you have to present yourself with a larger than life profile when first meeting people, is often an overcompensation for an inner lack of self-confidence, and this needs to be addressed.

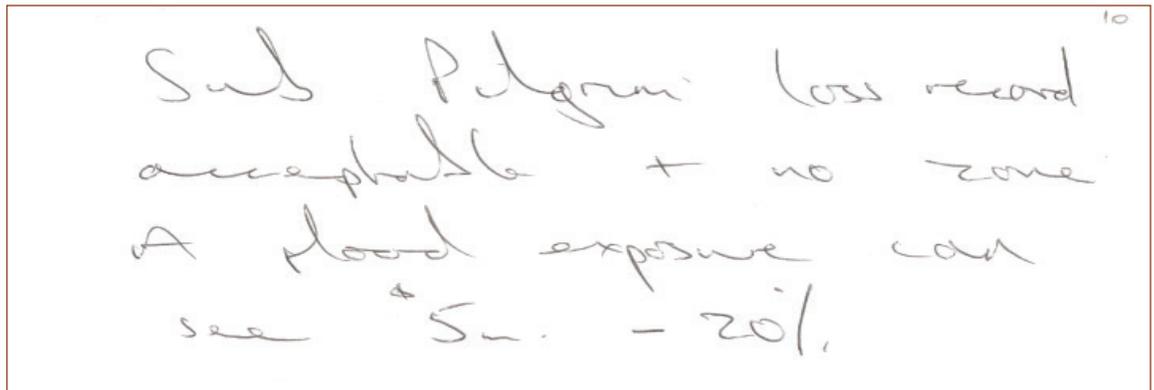
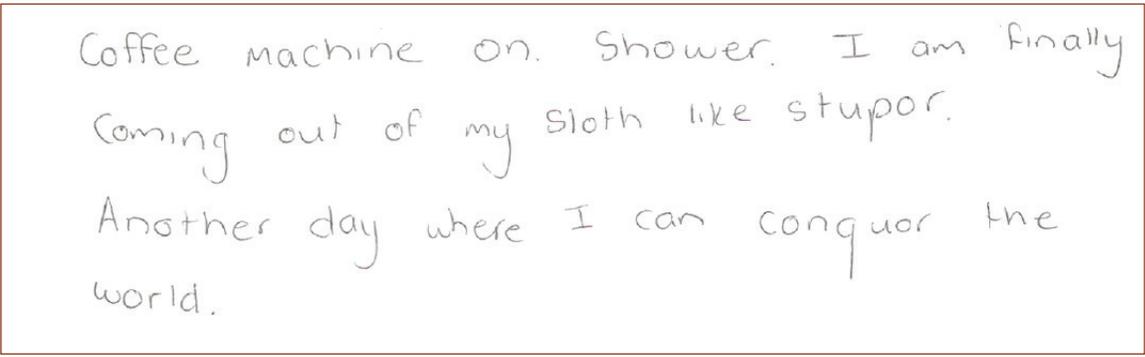


Figure 13

14) Middle zone dominant writing, set amidst a pattern of marked wide spacing between words and between lines (Fig. 14)

A dominant middle zone handwriting tells us that the writer belongs to the Jungian Feeling type, either extroversive or introversive. The emotions can be held back and even repressed in the introverted Feeling type, but they exist nonetheless. What do we make of an all middle zone writing set against the graphic background of wide spaces between words and lines? On one hand the writing shows a need to relate or reject in a manner driven by the writer's feelings, and on the other it shows someone who stands back from too close an emotional contact with people. The writer feels drawn toward making relationships, but doubts and fears of being hurt may cause him or her to stand back from being fully involved.

John Beck
(continued)



Coffee machine on. Shower. I am finally coming out of my sloth like stupor. Another day where I can conquer the world.

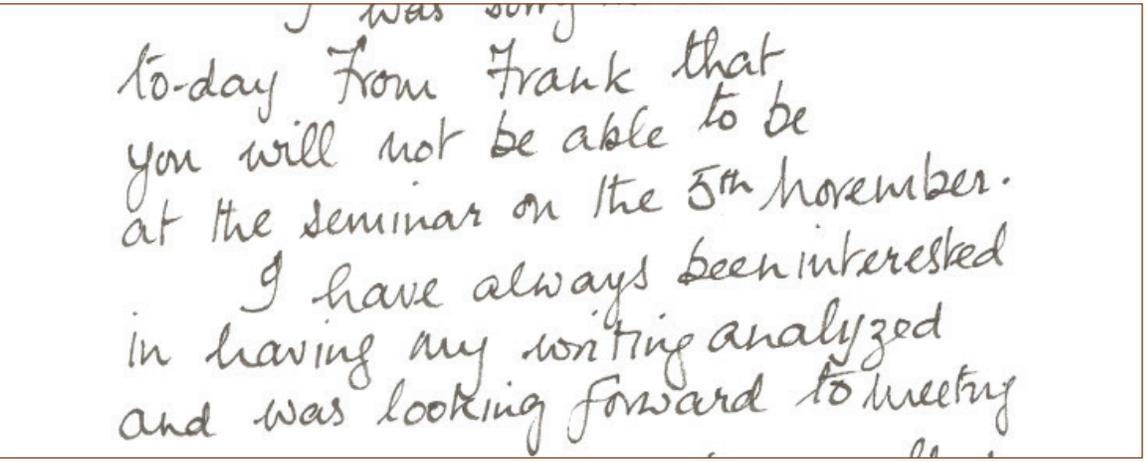
Figure 14

15) When is a counter-dominant not a counter-dominant? (Fig. 15)

The answer is a near 50/50 mixture of garland versus an angle connections in the same writing. The garland expresses, amongst many other things, an innate desire to avoid conflict. Garland writers are usually very good at smoothing over trouble between people by being nice.

Angle writers find their motivation in challenging and overcoming obstacles, often in a very direct manner. The angle writer is often imbued with a sense of mission, or something they must do or achieve. Anyone or anything that stands in their way becomes a source of irritation. If the angles in the writing also have pressure, then they can easily be aggressive and headstrong.

The writer with a 50/50 mixture of garland and angle connections is sweetness and light at one time, and awkward at another, often delivering you a nice friendly account of themselves, followed by a swift verbal kick when you least expect it. In the workplace they alternate between soft sell and hard sell, and strangely enough it tends to work quite well.



I was sorry to-day from Frank that you will not be able to be at the seminar on the 5th November. I have always been interested in having my writing analyzed and was looking forward to meeting

Figure 15

John Beck *(continued)*

Conclusion

Returning to Jung's view of internal conflict or neurosis, he stated it is only with the tension existing between two opposites within us that the birth of a new psychic order can come about. For graphologists, it is often within the conflicts shown in the counter-dominants that the kernel of a new psychic order can be found. Once found, the graphologist is able to offer positive suggestions. Hidden in counter-dominants we find a rich seam of extraordinary information.

As Jung said, "Deep in the heart of a serious personal conflict in a person lies the solution to their problem." Counter-dominants can guide graphologists as to the direction and shape of the whole analysis, rather like a great composer indicating the key in which the symphony is to be played. ■



2018 CONFERENCE SUMMARY

October 20

Marie Anne Nauer

Pophal Reloaded: Handwriting as Brainwriting in Light of Recent Research in Neuroscience, Psychology, and Graphology

Marie Anne Nauer has worked for over thirty years in personality development, psychodiagnostics, graphology, handwriting expertise and art signature authentication. A graduate of the University of Zurich, she completed her doctoral thesis in graphology. She also holds a certificate in PEP, one of the new bifocal-multisensory techniques for energy and stress management

She is president of the Swiss Graphological Society SGG/SSG, director of the Institute for Handwriting Sciences IHS as well as head of the Group of Experts for Handwriting Expertise and Comparison of the SGG. She holds a certificate and follows continuing education of the Swiss Board School run by the University of St. Gallen.

Mare Anne is the head of the new Academy of Handwriting Analysis of the HIS in Zurich; in addition, she is a postgraduate lecturer for graphology in international courses in several languages and a honorary professor for Graphology at the Universitat Autònoma Barcelona. She has authored a considerable number of research studies in graphology and handwriting psychology. She was the winner of the first prize in both the 1st and the 2nd contest of the Renna Nezos prize for graphological research in 2007 and 2010.

Recent research studies imply a possible improvement of the old theory of the physician and graphologist Rudolf Pophal, based on the neuroscience of that period. During recent decades, more and more his theory has been rejected and even ruled out by many modern graphologists. Marie Anne presented the new PSI – Psychic System’s Interaction - Model established by Julius Kuhl from Germany, based on recent studies in neuroscience, neurophysiology, and psychology, conceived by the author as the “Quadrifocal Brain.” This furnishes a very handy model to renew the theory of Pophal, still quite useful, well known and practiced by many European graphologists since 1940.

Dr. Naurer explained with handwriting examples how to better understand the important role and modern concept of tension in handwriting, the dynamic between impulse and control (Klages), and the four brain areas according to Pophal. She also discussed a possible implementation of the new PSI model in handwriting analysis and its impact on the daily work of the practitioner. ■

Her organization’s website is: <https://www.ihs-sgg.ch>

Courses/presentations: <https://www.ihs-sgg.ch/education>

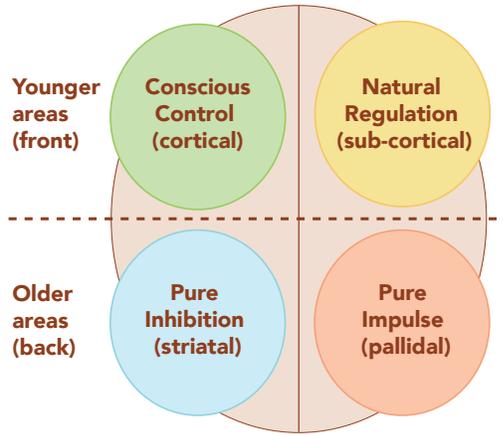


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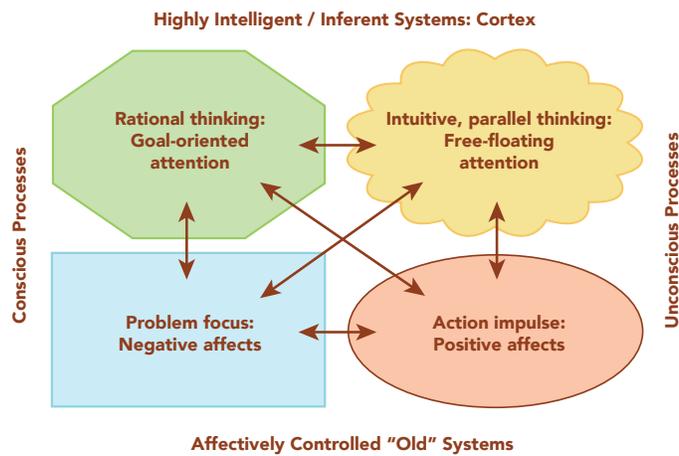
Marie Anne Nauer
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Marie Anne used the following diagrams to explain the PSI model.

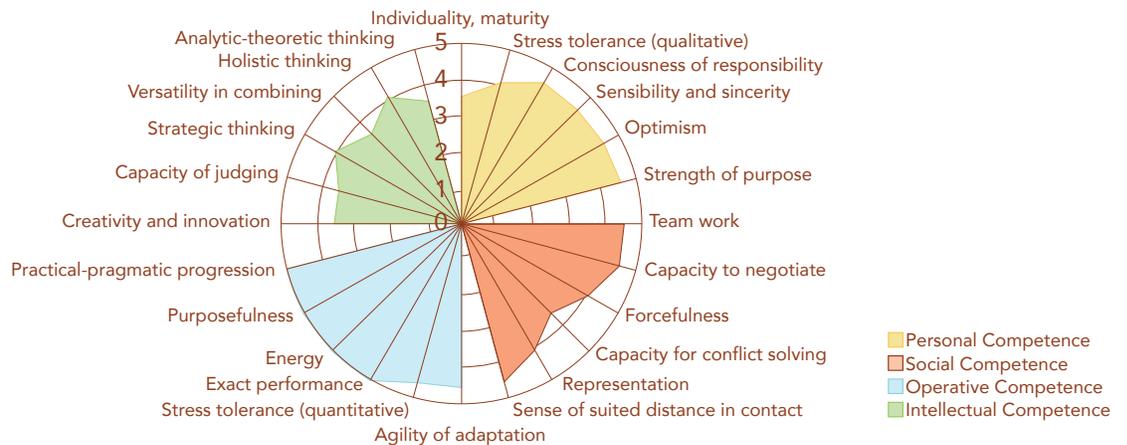
Model of the Brain



The Psychic Interaction System PSI (Kuhl)



Personality Diagram



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