



Mark Your Calendars *for* Upcoming Online Conferences

The American Society of Professional Graphologists is introducing online presentations through zoom.us in order to reach a larger audience and better fulfill its mission to expand the study and education of handwriting analysis. Zoom.us allows real time interactions with participants with the ability to record the presentation for future viewing. The presenter shares his/her computer screen and power point, and people can access the recordings at their convenience. Each of the presentations is 1½ hours. Participants can log in 15 minutes earlier to introduce themselves and allow questions about the process.

Fall Conferences.....

Patricia Siegel • *Introduction to the Psychology of Handwriting*

Wednesday, September 28, 2016 • 6:30 pm, New York time (Online at 6:15 pm)

Patricia Siegel is President of The American Society of Professional Graphologists.

How we express ourselves is evident in how we move, the gestures we make, how we talk, and yes, how we write. The pen movements we use when we write or draw, the pressure on the page and the strokes we apply, as well as how we use the space and create the letters we make, all reflect how we think, feel and interact with those around us. The page is symbolic of the environment in which we live. How we approach that

page and move within it tells us about how we maneuver in our world. It expresses our individuality and reflects who we are. This class will teach the basics of the psychology of handwriting, or hand-writing analysis, as a method of interpreting and gaining insights into personality. A variety of handwritings will be shown and discussed in an interactive workshop to reveal what is in plain sight, but we fail to see.

John Beck • *Using the Theory of Jung's Archetypes in Our Work as Graphologists, a Simplified Guide*

Saturday, November 5, 2016 • 12 noon, New York time (Online at 11:45 am)

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.

John Beck's lecture will provide a practical and simplified guide to Jung's main Archetypes seen in writing. Jung taught that Archetypes are a universal phenomenon, present in all people irrespective of national backgrounds and representing something of the entire psychological history of our species, passed down from generation to generation. Very prominent Archetypes show up fairly clearly in handwriting,

and when they do, they are of vital importance in the analysis. John will explain how each of these can be used as an adjunct to provide a depth of knowledge about the writer, which would otherwise be denied to us. The amount of extra psychological understanding they lend to the analysis is extraordinary, and are, therefore, of great value to graphologists.

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From the Archives • ASPG 2004 Journal

Vincenza De Petrillo & Alessandra Millevolte

The Four Temperaments of the Moretti Graphological System

Winter Conference.....

Marcel Elfers • *One Reason, an Overview of Likeability*

Saturday, March 4, 2017 • 12 noon, New York time (Online at 11:45 am)

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.

There is only one reason why people like you. Marcel Elfers will explore what, why and how people think through the Enneagram. We all reveal ourselves through our behaviors and handwriting is no exception. Word selection and handwriting are intimately linked to the Enneagram. See a

summary of Marcel's last presentation in this Newsletter to find out more about the Enneagram. For those of you who attended his May 2015 talk in New York, this presentation will have a more succinct Enneagram explanation but with more handwriting and statement analysis samples.

To Register

Please email PatSiegel@aol.com or call (516) 487-5287. Pat Siegel's presentation is free to all who register. John Beck's and Marcel Elfer's presentations (see page 2 for conference information) are \$25 each and free for students who provide a picture of a current student identification card when signing up.



Society Conference Reports, 2015

**Graziella
Pettinati**

*The Wartegg Test
in a Nut Shell*

Winter Conference, March 2015

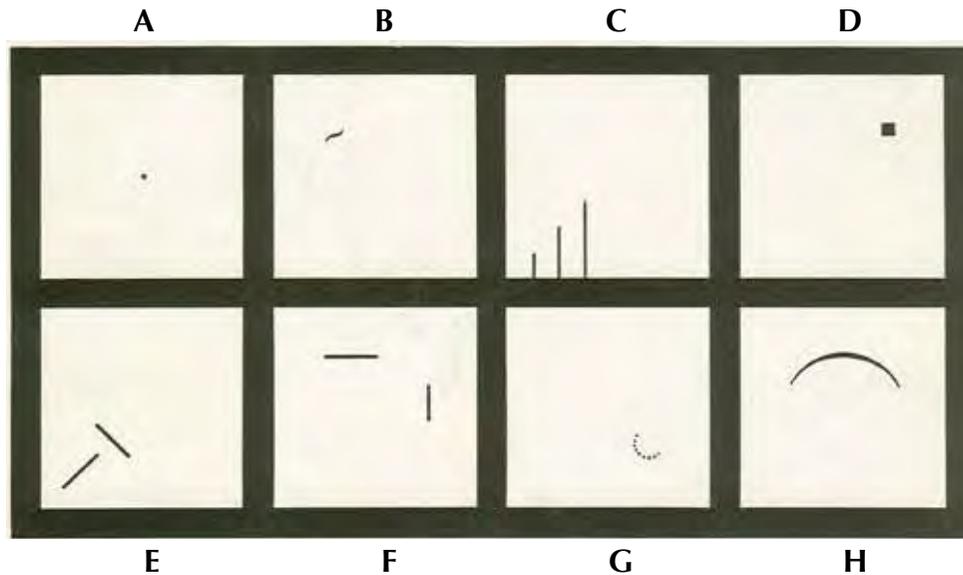
While Wartegg's test is practically unknown in Anglo-Saxon countries, it is widely used in Latin America, Finland, Italy and German-speaking countries.

A peculiar feature of Wartegg's test is that, in contrast with its popularity, a lack of research exists concerning the test. The validity of the Wartegg's test has been questioned because few validity studies exist and the results of those that have been conducted are inconclusive.

Each square is blank except for a small sign, such as a dot or a line that is given as the starting point of drawing. For example, a dot is located in the center of square 1. Subjects are instructed to complete the eight drawings, incorporating the given sign into the drawing. Like other projective drawing tests, Wartegg's test is based on the assumption that the content and the qualitative aspects of the drawings reflect the personality of the person drawing.

The sized test form has eight white, 4cm x 4 cm squares in two rows on a black background.

Figure 1
The Wartegg Test



1. The Eight Fields and Their Meanings

Field A: Self, ego, concentration, origin, identity, self-image

Field B: Flexibility, movement in society, liveliness, emotional release (outward expression of emotions)

Field C: Systematic achievement, ambition, enthusiasm, goal-directedness, persistence and conversely, a lack of orientation towards goals and achievement

Field D: The “problem” or difficulty, hardship, burden – the problematic sphere and manner of its management

Field E: Tension, aggression, opposition, accomplishment, fulfillment or drives

Field F: Integration; partiality vs completion. Isolation /separateness vs connectedness /closeness

Field G: Tenderness, sensitivity, delicacy, sociability. Shows how expressed, repressed, sublimated or open to influence

Field H: Protection. Shows where and how the subject feels protected and how he defends himself

2. Combination of Fields

Some fields can be evaluated together.

Fields A and H: Self-Image

Self-esteem and security are connected and frequently dependent on whether or not the symbiotic union with the mother was successful. A disturbance in the early development of the child can be the cause of a disturbed ego and feelings of vulnerability in later life.

Fields B and G: Sociability

Field B, emotions and ability to socialize, and Field G, sensitivity, are combined to indicate reaction towards others and sometimes the opposite sex.

Fields C and E: Achievement

The interrelationship between ambition and tension/aggression, Fields C and E, can indicate ability and productivity, work and achievement.

Fields D and F: Generalized Attitude

The greater the “problem” or “difficulty in life”, the more it calls for an integrated world perspective. These two fields, Field D and F, in combination, give hints as to the generalized attitude towards the world.

3. The Content

- **Scribblings:** in general it reflects inadequate sensitivity to the appeal and indifference to the task which the person faces; possible problems socializing because he doesn't try to satisfy reasonable standards.
 - Heavy pressure + dominance of angles** = tension, aggression, hostility, problems with interpersonal relationships
 - Soft pressure + dominance of curves** = more control over feelings
- **Abstractions:** in general it reflects a tendency to avoid life tasks, interpersonal communication problems, especially as a consequence of strong personal opinions held about matters, and there is no attempt to understand the other's point of view.
- **Pictures animate nature (person and animals)** = identification with the world, adequate actualization of intelligence
- **Predominance of human figures** = potential for identifying with others; readiness to participate in interpersonal relationships; strives to be accepted
- **Animal figures predominate** = problems with interpersonal relationships
- **Inanimate nature (foliage, landscapes)** = disposed to and interested in practical matters and a sense of reality
- **Exclusively objects** = unfavorable, unilateral relationship with things at the cost of communicating with others
- **Atmosphere** = possible good humor; indulgent; dreaminess

Symbolism (reproduction of values, ideas, e.g. emblems, a cross, flags) = an indication of the values, beliefs and goals. 1 or 2 can indicate good abilities, but more refer to orientation problems.

Overall picture: equilibrium (Figure 2)

- Good balance between lines and curves
- Good utilization of space
- Good solutions for each field (respect of the stimulus)
- Balance between geometrical and natural drawings

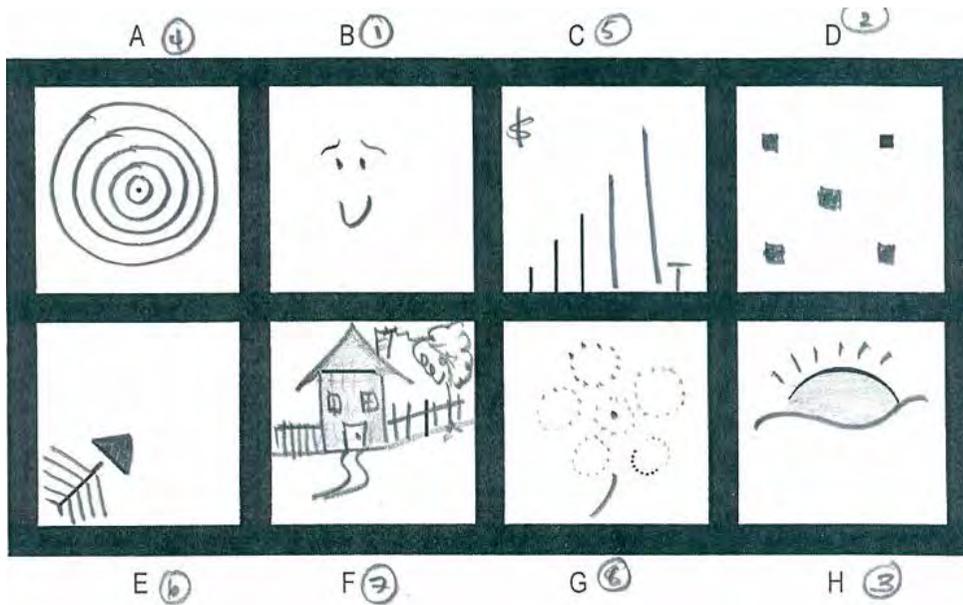
Field A: Good self-image, she is the center and at the same time at equal distance from the others

Field B: Not well defined expression of emotions (absence of the contour of the face)

Field C: Ambition to earn more money

Field D: Gambling could be seen as a problem

Figure 2
Subject A
woman, 47
lawyer
right-handed



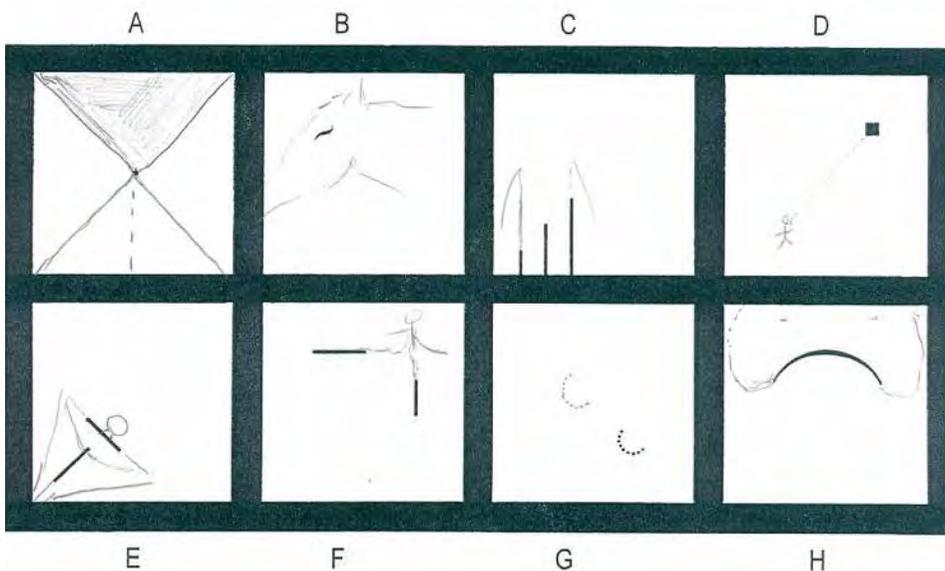
Field E: Aggression is expressed with no arm, drives to achieve (arrow towards the upper right)

Field F: Importance of the family for self-preservation and integrity. Good balance with isolation (fence) and openness (door, windows)

Field G: Expression of delicacy, tenderness, sensitivity

Field H: Good sense of protection (being protected by the universe)

Figure 3
Subject B
man, 48
accountant
left-handed



Overall picture: difficulties (Figure 3)

- Very low pressure
- Anxiety
- Difficulty to connect (a lot of broken strokes)
- Possibility of having been abused as a child (field A, C, D, E, F and H)

- Field A:** Difficulty seeing the light at the end of the tunnel, not a good self-image
- Field B:** Difficulty seeing emotions (eye is closed and face looking at the past to the left)
- Field C:** Not a good solution for this stimulus. Body with no head, no hands, importance of the legs being tied together
- Field D:** Disconnection between the child and the kite
- Field E:** Difficulty expressing aggression, prefers to be at a distance to look over the situation
- Field F:** His integrity has been broken (discontinuous stroke between the legs of the ballerina)
- Field G:** Expression of delicacy, tenderness, sensitivity, again the eyes are closed
- Field H:** Fear, not a good sense of protection

Figure 4

*Handwriting
of subject A*

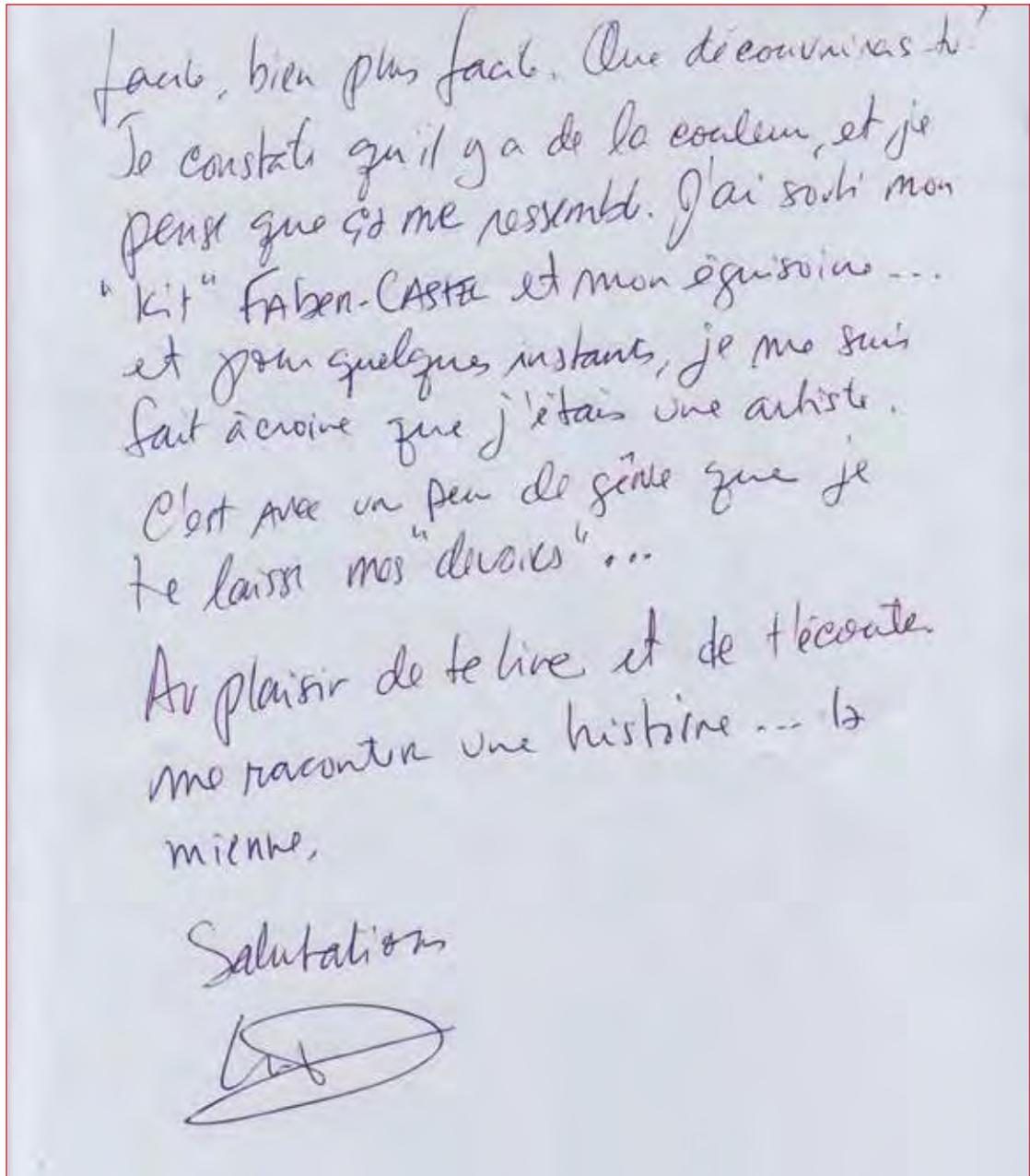


Figure 4 - The balance between black and white, curves and angles corresponds to her Wartegg test. The ascending lines reveals the confidence and enthusiasm (boxes A and C) while the quality of the stroke reveals the sensuality and sensitivity (boxes F and H). The connections between the letters, sometimes present, absent or combined, show her ease or difficulty to make connections with people (boxes B and G). Finally, pressure and angles reveal her energy and ability to analyze rather than a need to attack to defend herself (boxes D and E).

Figure 5 - It is very interesting to see how the writing and the drawings expressed differently the anxiety and anguish expressed in the Wartegg test. While the drawings are done with light pressure and discontinuous lines, the writing is rather tense and very aggressive (angles, sharp endings). They are expressed differently. While the drawings express fragility, the writing reveals the need to protect his integrity with aggressive defense mechanisms. ■

Après amie.

Je perds quelques minutes de mon temps et du tien par
partage avec toi quelques réflexions qui m'apparaissent capitales
en cette époque en ce monde.

Après avoir expérimenté depuis quelques années le monde du
travail en tant que stagiaire, puis permanent, puis gestionnaire
et enfin propriétaire, je réalise que la vie au travail
est intimement liée à elle hors des murs du bureau.
Les défis, les forces et les points à améliorer nous arrivent,
tant en carrière qu'à la maison, en famille et avec les amis
et les connaissances, à évoluer sans limitation au contexte.
Les apprentissages personnels en famille nous servent avec les
collègues et vice-versa.

La vie nous amène ce dont nous avons besoin, qu'on le veuille
ou non, et c'est notre attitude face à ces joies/peines/satisfactions
/déceptions/frustrations/difficultés qui fera toute la différence.
Voilà autant d'opportunités d'apprentissage pour chacun de nous
ce qui m'échappe chez l'autre me renvoie à moi-même.

Finalement, le plus grand défi se trouve ici, maintenant
↳ l'intérieur de moi, en moi.

Figure 5

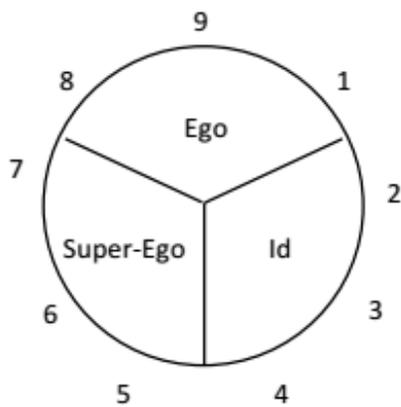
*Handwriting
of subject B*

Marcel Elfers Spring Conference, May 16, 2015

Behavioral Pathways through Written Communication

Marcel Elfers joined us from Seattle, Washington where he is a profiler of written communication. He explained Behavioral Pathways through the lens of the Enneagram, which is a dynamic personality model with three perspectives resulting in nine types, each with distinct behavioral patterns. We constantly reveal our motivation in what we say and in our behaviors, including handwriting. Marcel linked the Enneagram personality types, statement analysis, and handwriting analysis to come to a comprehensive personality profile. Our perspective and development of behavioral and coping styles have consistent, distinct and recognizable patterns. Marcel calls this progression “behavioral pathways... people write the way they behave, and say exactly what they mean.” The following is synthesized from a longer article by Marcel Elfer summarizing his presentation.

Figure 6
Enneagram



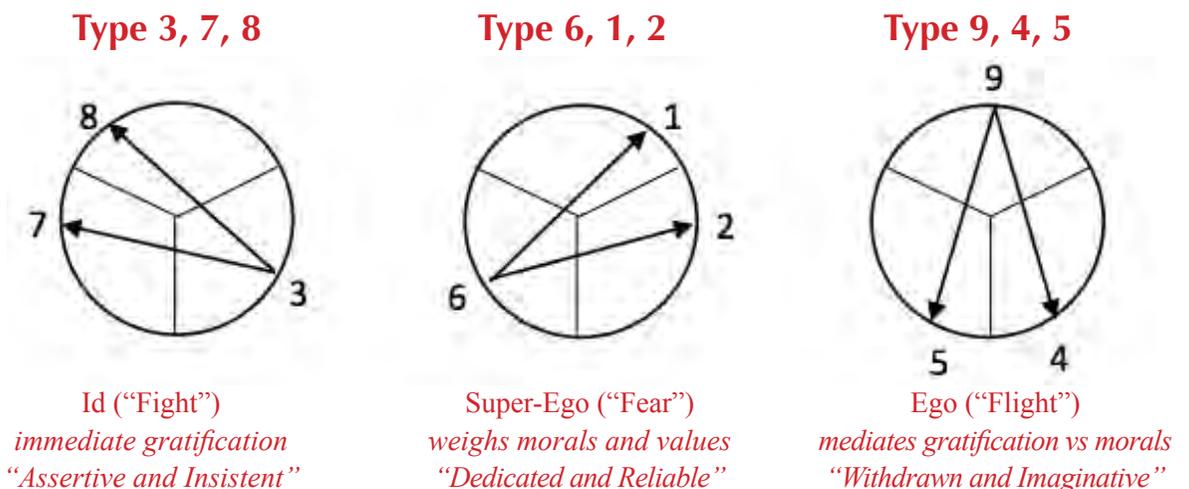
We all favor one of three responses to get what we want, known as fight, fear and flight responses

Types 3, 7 and 8 have an “I want it, and I want it now” attitude. They assert themselves and insist on getting what they want. They are independent, make things happen, and do not let others bother them. They often do not understand the emotional impact they have on others and overstep their boundaries with relative ease.

Types 6, 1 and 2 weigh morals and values. They feel best about themselves when they abide by their convictions. They are dedicated to rules and are reliable about following through with them. They tend to be emotionally reactive with reasoning undeveloped.

Types 9, 4 and 5 mediate between impulse and impulse control. They withdraw to think and use their imaginations to solve problems. They use reason and their emotions to process information while reactivity, coming to action, is undeveloped.

Figure 7
The three perspectives



Nobody is a pure type, and everyone can function at healthy, average, or unhealthy levels. At healthy levels, we work well with others, know ourselves, and acknowledge strengths in self and others. At average levels, we fall back on what we know best. We *emphasize* our core needs be met and become self-oriented. At unhealthy levels, we *demand* our needs be met and exaggerate what we know best. Interestingly, at unhealthy levels, our behavior becomes the opposite of what we know best.

The Assertive and Insistent Types – 3, 7, 8

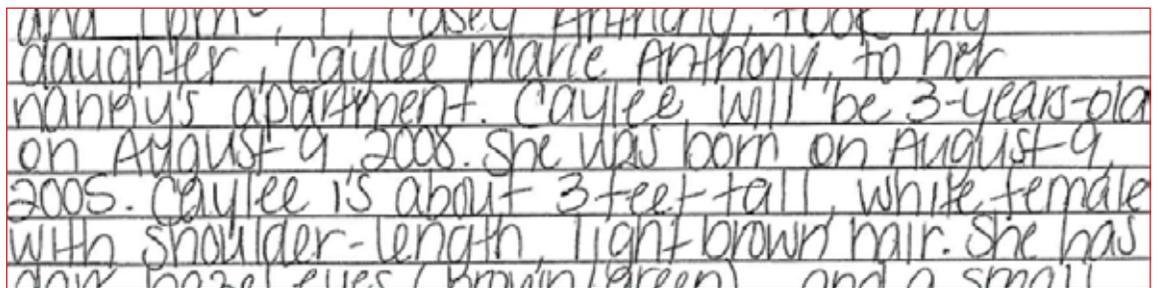
Type Three is the Opportunist, the Achiever. They link self-esteem to performance, and their core perspective is: I must succeed. They are image oriented and must be seen as a success. Their behavioral patterns range from ambitious (healthy), competitive (average), to exploitive, and disengaged (unhealthy). They see themselves as admirable, desirable and charming. Others may see them as opportunistic, exploitive and vindictive.

Casey Anthony, the mother acquitted of her daughter's murder, is a Type Three.

Type Threes are self-promoting and will say anything to gain what they need. Their vice is deceit. Many Threes write vertically with middle zone emphasis.

Figure 8

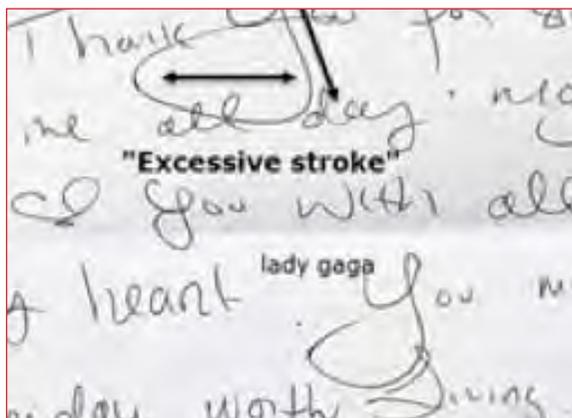
Handwriting of
Casey Anthony



Type Seven is the Optimist, the Enthusiast. They are spontaneous, learn to take care of themselves and get what they need. They repress their anxiety by being active. They are go-getters, seek self-gratification, work hard, and play hard. Their behavioral patterns range from satisfied (healthy), acquisitive (average), to insatiable and judgmental (unhealthy). Sevens see themselves as fun, adventurous, and enthusiastic, yet others may see them as impulsive, scattered and compulsive.

Figure 9

Handwriting of
Lady Gaga



Lady Gaga is a Seven.

Type Eight is the Authoritative, the Challenger. They learn to mask feeling vulnerable. They present themselves as strong, enterprising, and empowering (healthy), domineering, direct and blunt (average) or dictatorial, demanding (unhealthy). Others may see them as overly confident, ruthless, confrontational and destructive.

Figure 10

Photo and handwriting of Nancy Grace



Nancy Grace is a Type Eight.

Each type wants to be appreciated for who they are and need confirmation for how they see themselves.



Table 1

Here are guidelines for interactions with Types 3, 7 and 8

The Assertive and Insistent			
		We get what we want now. We are reactive and reasoning.	
	The Opportunist (3)	The Optimist (7)	The Authoritative (8)
Filter	Do you see me as a success?	What to do next?	Who will hurt me?
Intent	I make things happen	I want to have fun	I protect myself by taking charge
Do	<ul style="list-style-type: none"> • Tell me you admire me • Be direct, clear, concise • Love me for what I do 	<ul style="list-style-type: none"> • Have fun with me • Enjoy my spontaneity • Appreciate my limitless vision 	<ul style="list-style-type: none"> • Stand up for yourself • Be direct and strong • Share your vulnerability
Don't	<ul style="list-style-type: none"> • Be overly emotional • Point out my failures • Interrupt me when I am working 	<ul style="list-style-type: none"> • Be clingy or needy • Micromanage me • Ask me about details 	<ul style="list-style-type: none"> • Take my challenge personally • Betray my trust • Put me in a box

Figure 11

Photo and signature of Dustin Hoffman



The Dedicated and Reliable Types – 6, 1, 2

Type Six is the Loyalist, the Conformist. They learn to rely on others and can either comply or defy their opinions. Their behavioral patterns range from self-guiding (healthy), do what you think is best, dutiful (average), to blind obedience, vindictive (unhealthy). Sixes work hard, are loyal, have self-doubt, seek approval, test support and question everything. They see themselves as trustworthy, reliable and dependable. Others may see over-reactions, hysterics, or blind obedience.

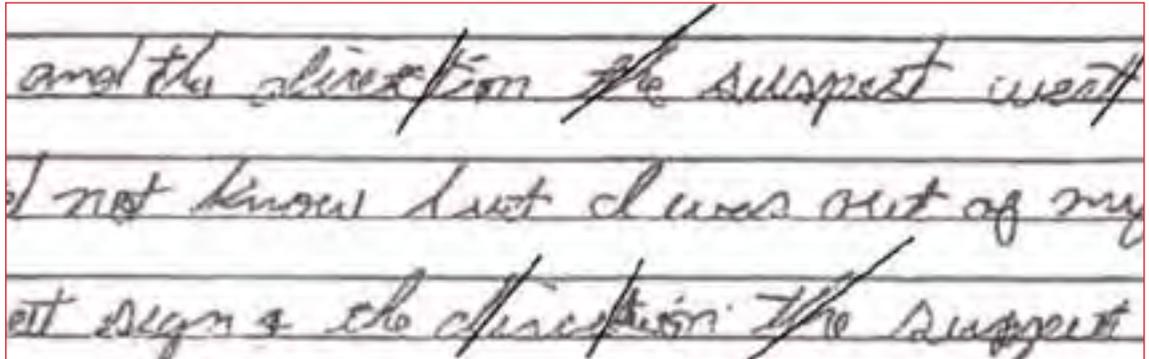
Dustin Hoffman is a Six.

Type One is the Reformer, the Fundamentalist. They feel it is not good to make mistakes and seek perfection in order to avoid condemnation. They learn to improve the world by correcting themselves as well as others. Behavioral patterns range from wise, reasonable, prudent (healthy), idealistic (average), to judgmental, self-tormented (unhealthy). Ones see themselves as objective and reasonable. Others see them as critical and obsessive-compulsive.

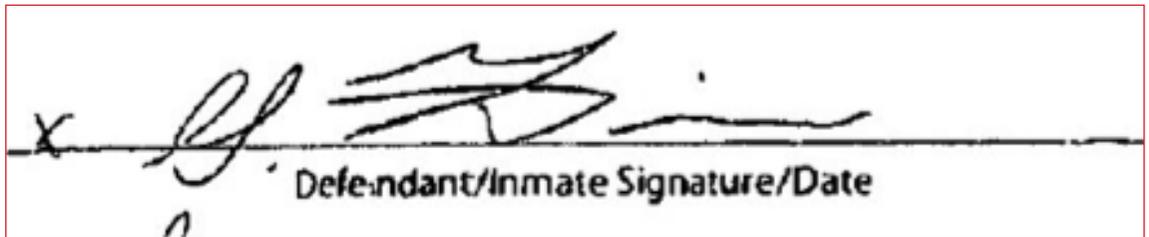
George Zimmerman is a Type One.

Figure 12

Handwriting, right,
and signature,
below, of George
Zimmerman



and the direction the suspect went
I not know but I was out of my
at sign & the direction the suspect



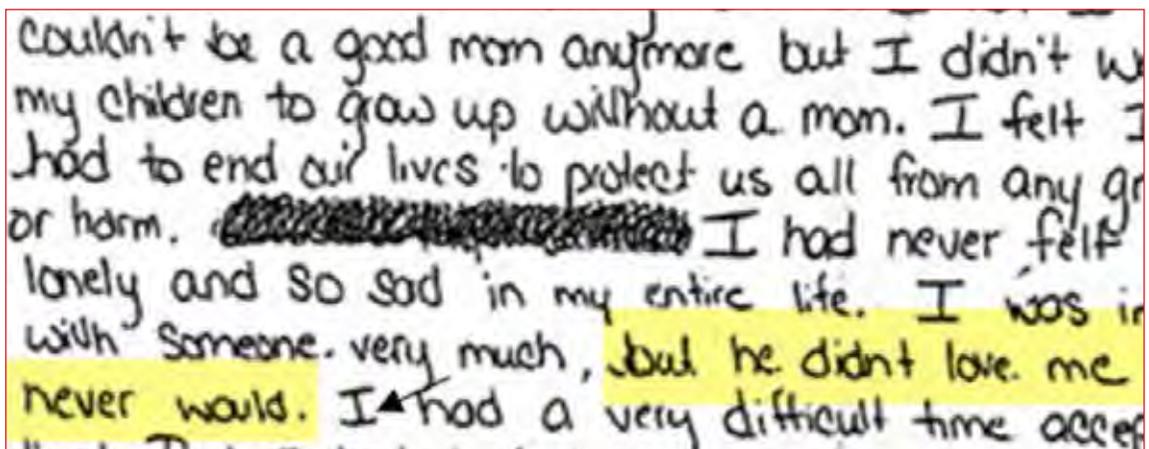
x *[Signature]*
Defendant/Inmate Signature/Date

Type Two is the Helper, the Altruist. They are constantly on the lookout for subtle hints so they can assist others, be good and earn appreciation. They are people oriented, warm-hearted, giving and repress their own needs. Behavioral patterns range from altruistic (healthy), make themselves needed (average), to providing unwanted help, domineering (unhealthy). Twos see themselves as loving and giving, while others may see them as sanctimonious, coercive, and as attention seeking victims.

Susan Smith, convicted of killing her children, is a Two.

Figure 13

Handwriting of
Susan Smith



couldn't be a good mom anymore but I didn't want
my children to grow up without a mom. I felt I
had to end our lives to protect us all from any gr
or harm. ~~because I had never felt~~ I had never felt
lonely and so sad in my entire life. I was in
with someone very much, but he didn't love me
never would. I had a very difficult time accep

Table 2

Here are guidelines for interactions with Types 6, 1 and 2

The Dedicated and Reliable		We abide by our convictions. We are emotional and reactive.	
		The Conformist (6)	The Idealist (1)
Filter	Do I have your support?	Is this good, right or fair?	Do you love me?
Intent	I conform of defy existing rules	I want to improve things	I get you what you need
Do	<ul style="list-style-type: none"> • Set clear expectations • Reassure me of your support • Help me decide 	<ul style="list-style-type: none"> • Tell me I am prudent • Ask for my advice • Help me enjoy life 	<ul style="list-style-type: none"> • Appreciate my efforts • Ask me about myself • Let me know you care
Don't	<ul style="list-style-type: none"> • Overreact when I do • Let me down • Be ambivalent 	<ul style="list-style-type: none"> • Let me do all the work • Question my integrity • Tell me I am irresponsible 	<ul style="list-style-type: none"> • Take me for granted • Be indifferent, detached, cold • Make me feel left out

The Withdrawn and Imaginative Types – 9, 4, 5

Type Nine is the Peacekeeper, the Pacifist. They are amicable and agreeable, avoiding conflict at all costs. Their fear is to be abandoned and alone. They are positive minded, love to make people happy, and tend to keep emotional distance. Behavioral patterns range from self-expressive (healthy), passive-aggressive resistance (average), to disengaged, confrontational (unhealthy). They see themselves as peaceful, relaxed, and easy going. Others may see them as disengaged, self-denying, self-abandoning, and complacent.

President Barack Obama is a Nine.

Figure 14

Handwriting of Barack Obama

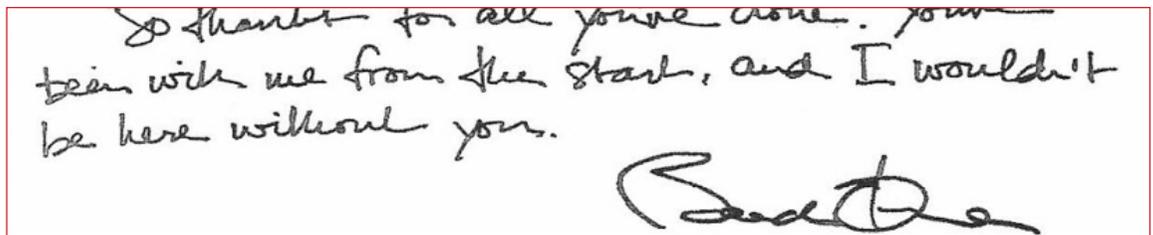
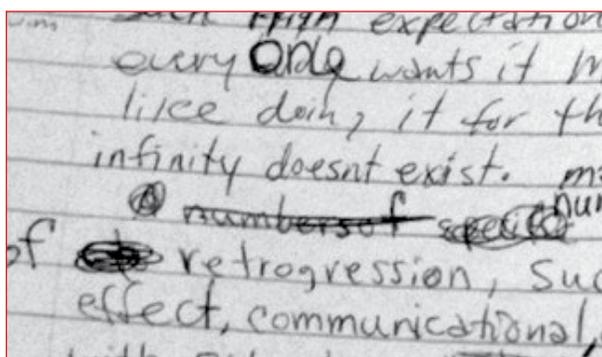


Figure 15

Handwriting of Kurt Cobain



Type Four is the Individualist, the Pessimist. They feel others have something they don't and conclude they are different and excluded. They are fixated on finding what is missing in order to fit in. Behavioral patterns are inspirational and self-aware (healthy), self-absorbed and self-indulgent (average), to moody, alienated and self-pitying (unhealthy). They see themselves

as gentle, sensitive and different. Others may see them as imaginative, alienated, and emotionally demanding. Fours tend to walk away, withdraw, and hope they get attention by not being available. They are prone to disappointment and melancholy.

Kurt Cobain was a Four.

Type Five is the Investigator, the Realist. They grow up feeling their needs are not important and compensate by providing something others don't have, specialized knowledge. Behavioral patterns range from insightful and innovative (healthy), knowledgeable (average), to intellectually arrogant and or with scattered thinking (unhealthy). They see themselves as inquisitive, perceptive and informed. Others may see them as loners, quiet, aloof, preoccupied, provocative.

Fives are logical and think before they speak. They tend to write with a vertical slant, shorter t-bars and with simple forms. The Five's perspective is "the world is unreasonable," and they tend to keep their distance. They will withdraw when confronted or stressed.

Amanda Knox is a Five. ■

Figure 16

Handwriting of
Amanda Knox

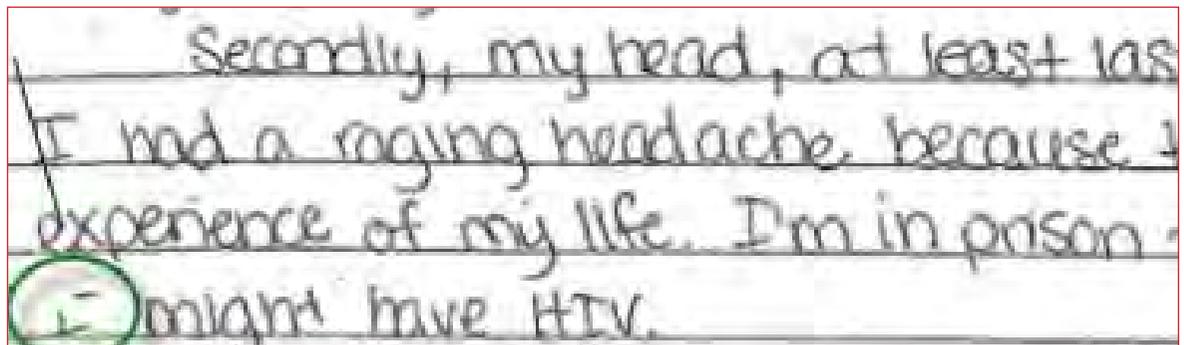


Table 3

Here are
guidelines for
interactions with
Types 9, 4 and 5

		The Withdrawn and Imaginative		
		We observe and think. We are reasoners and emotional.		
		The Passivist (9)	The Pessimist (4)	The Realist (5)
Filter	Is this tolerable?	Do you understand me?	Is it true or not true?	
Intent	I keep the peace	I want to be included	I want the facts, the truth	
Do	<ul style="list-style-type: none"> Listen to what I say Be patient with me Hug me 	<ul style="list-style-type: none"> Appreciate me for who I am Share your feelings Accept my intuition 	<ul style="list-style-type: none"> Listen to what I learned Be consistent in sharing your thoughts Be warm, but not sappy 	
Don't	<ul style="list-style-type: none"> Make me hurry Be confrontational Take advantage of my passivity 	<ul style="list-style-type: none"> Be rude, direct and blunt Hide behind a mask, wall Tell me to get over it 	<ul style="list-style-type: none"> Intrude or expect immediacy Be demanding Rush me 	

Roger Rubin Fall Conference, October 17, 2015

Understanding Compatibility Using Handwriting Analysis

Roger Rubin is past president of the National Society for Graphology. For over twenty-five years he has been a court qualified handwriting expert and handwriting analyst working with employers psychologists, and a wide variety of clients. Roger began studying graphology with Felix Klein in 1971 and had a handwriting identification apprenticeship under him.

Roger discussed the compatibility of a number of couples, comparing their needs and expectations as seen in their handwritings. Themes that ran through the presentation were that expectations have to be realistic and that relationships require adjustment. The desire for intimacy, merging with the other, may contrast with a need to maintain one's own identity. Other insights discussed were male identity and the loss of recognition in the eyes of other men and women's identity that can be threatened by separation. What is the relative degree of emotional responsiveness? As an example, he may need to be alone, while she may need connectedness.

Among the issues of compatibility are the following: maturity, willingness to give up one's own needs when called upon, realistic views and acceptance of the other, commitment and common goals, shared problem solving, having good will in the relationship, shared values, trust, nurturing and anticipating needs, communication, intimacy and respect. Handwriting can give an understanding of these and other dynamics in a relationship.

"In a true marriage each partner is a custodian of the other's solitude."

Patricia Siegel Saturday Winter Conference, March 19, 2016

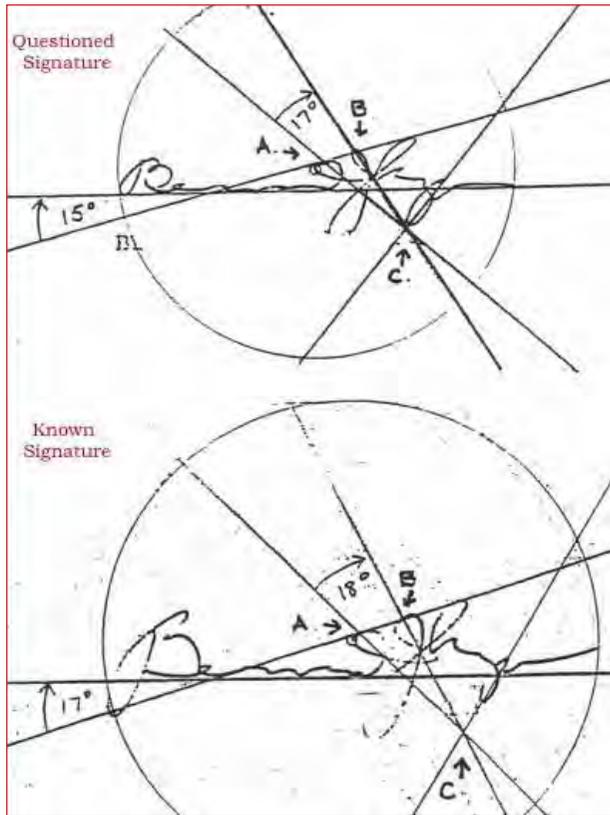
Handwriting Identification Workshop

Patricia Siegel is a certified forensic document examiner, handwriting analyst, executive coach and, currently, President of The American Society of Professional Graphologists. Pat was formerly a faculty member at The New School of Social Research, where she taught accredited courses in handwriting analysis and identification. This was an interactive workshop on handwriting identification in forensic document examination.

The question asked is whether a signature or other writing is genuine or not genuine. Pat discussed what document examiners need to know, the principles and process of handwriting identification, and the influence of personal bias in coming to an opinion. Topics included identifying patterns in signatures, disguised writing, tracings, elderly and infirm writing and simplified signatures. A proficiency test was given in which participants worked on distinguishing disguised, genuine and simulated signatures. Cases were presented to demonstrate each of these topics.

One method of identifying handwriting patterns is through diagramming signatures to measure habitual patterns of movement and expression in order to more easily comprehend the proportions, consistencies and symmetry in writing. Diagramming is achieved using a ruler, compass and protractor, or similar digital techniques. It allows the handwriting examiner to measure and describe spatial relationships, and to "see" patterns holistically. This process has a mathematical precision that also helps others observe and understand similarities in the courtroom. It gives concrete evidence of personalized habitual movement, the basis of the individualized graphic gesture upon which handwriting identification is based.

Figure 17
Handwriting
of Mr. B

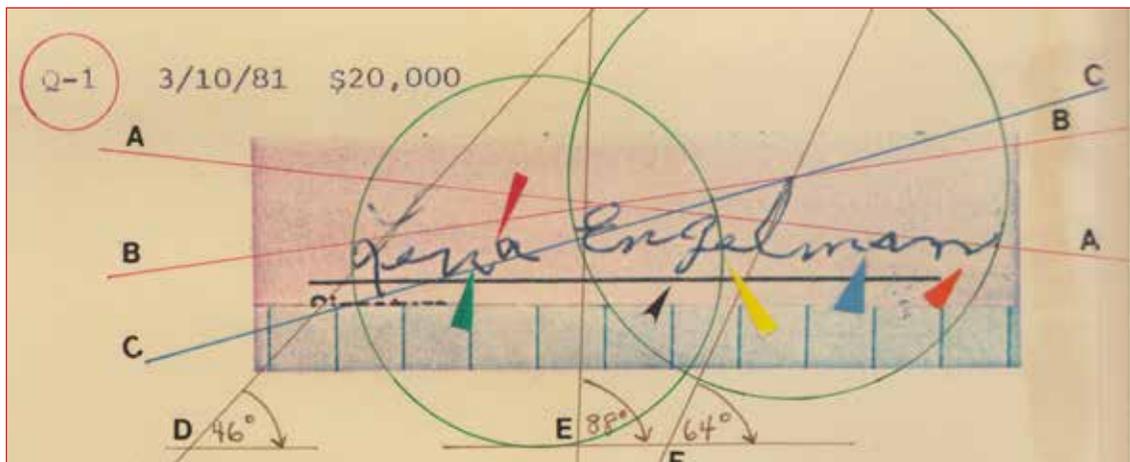


Diagramming is illustrated on a questioned and a known signature of Mr. B. (Figure 17) A baseline drawn on the questioned signature intersecting another line which touches the top of three capital letters (touch points) in the middle of his name creates a 15 degree angle. In comparison, a similar intersection of lines on the known signature creates a 17 degree angle. Drawing slant lines on two of the taller letters creates corresponding 17 and 18 degree angles in the questioned and known signatures, which then meet at the same point "C." Finally, point "A" represents the center of both questioned and known signatures. This is diagrammed by the circles on both signatures.

The Lena case signatures (Figures 18a, 18b, 18c) also show how diagramming can demonstrate similarities visually more exactly and with more immediacy than

with words alone. The questioned signature (Q-1) is compared with two of over twenty signatures available for examination.

Figure 18a
Questioned
signature of
Lena Engelman

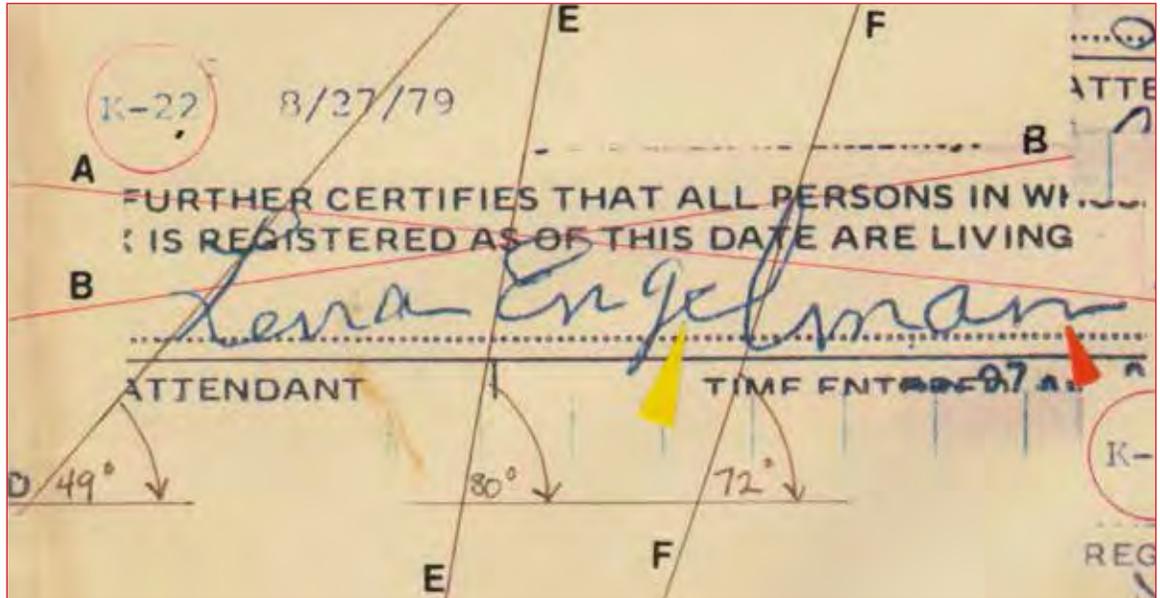
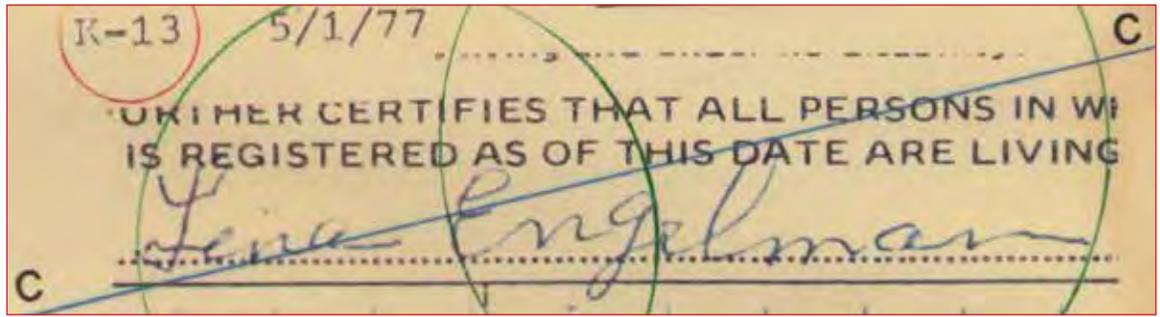


First, an explanation of the circles on the questioned signature. As for the smaller circle, the terminal point of the "a" of "Lena" is the center of the outer loop of the "L" and the outer loop of the "g" in "Engelman." Looking at the larger circle, the top of the "l" in "Engelman" is the center of the start of the "E" and the terminal point of her name.

These proportions are diagrammed in K-13 as well as other known signatures not presented here.

**Figures 18b, right
and 18c, below**

*Known signatures
of Lena Engelman*



Next, on the questioned signature, each of lines “A”, “B” and “C” hit three touch points in the name that are also evident in K-13 and K-22. Again, these represent habitual spatial and proportional relationships that are individual to the writer.

An easier method of diagramming also applied here is comparison of the slant relationships in the writing. For instance, on the questioned signature, the down stroke of the capital “L” is 46 degrees (D). The slant of the capital “E” is more upright at 88 degrees (E), and then the slant of the lowercase “I” leans more rightward again and falls somewhere between the prior two at 64 degrees (F). The progression of the signature slants, from far right to almost vertical to moderately right, is evident in the known signatures as well, as shown in K-22.

All signatures vary from one another, and these diagrammed relationships do not appear in all of Lena’s known signatures, but they do appear in at least some and demonstrate overlapping patterns that represent her individual writing patterns.

Note also, that there are colored arrows on the illustrations that point to other significant similarities between the questioned and known signatures. Diagramming is used here to supplement other factors in the opinion that the questioned signature is genuine. ■



From the Archives • An article from ASPG 2004 Journal

Vincenza De Petrillo
and
Alessandra Millevolte

The Four Temperaments of the Moretti Graphological System

Vincenza De Petrillo initially obtained her academic degree in foreign literature at La Sapienza University, Rome, in 1978. She earned her diploma from the Scuola diretta a fini speciali de studi grafologici (1988-1991) in Urbino and now teaches graphology at L.U.M.S.A. University, Rome. She is a member of the British Academy of Graphology (B.O.A.G.) and founding member of the Associazione Nazionale Consulenti Grafologi (A.N.C.G.). Ms. De Petrillo has lectured in London for B.O.A.G and in The Hague for N.V.S.G. She is most interested in individual and compatibility analyses.

Alessandra Millevolte has a background in classical studies, a degree in Sociology, and earned another degree in graphology at Urbino University in 1981. She currently teaches graphology for vocational guidance at Urbino and L.U.M.S.A. Rome Universities. Ms. Millevolte collaborates with the Moretti School in Urbino, represents the Moretti School at national and international events, has written numerous articles on graphology as it applies to the work world, and has written the book *La Scrittura* published by EBC in 1991. She is a member of Associazione Graphologica Italiana (A.G.I.) and Associazione Grafologi Professionisti (A.G.P.). Ms. Millevolte is a partner in a company that does business in the fields of entrepreneurial training, distance learning, and multimedia production.

Vincenza De Petrillo and Alessandra Millevolte wrote the book The Application of the G. Moretti Graphological System (in English), Brain Edizioni, Rome, 2000.

Abstract

Girolamo Moretti founded Italian graphology that is currently taught at L.U.M.S.A. Rome University and Urbino University. This article represents a chapter from De Petrillo and Millevolte's book *The Application of the G. Moretti Graphological System* (2000) and is augmented by descriptions of graphic definitions explained in another section of the book. The four temperaments – assault, resistance, giving, and waiting – were not intended by Moretti to classify people, but are to be regarded as “guidelines” for approaching the soul of the writer.

According to Moretti, there is a difference between Temperament and Character: the former is the complex of physiological, biochemical, and endocrine factors marking and individualizing a person; the latter is the complex of prevailing tendencies of a person to act in a certain manner under given circumstances. In other words, Character is just Temperament modified by experience, and by the interaction of the individual with the environment.

By looking carefully at the way animals would behave and react, Moretti singled out four temperaments: Assault, Resistance, Giving, Waiting. These refer to the survival instinct and the social instinct. The former pushes the Ego to self-defence; it leads the subject to attack the outer world in order to defend “the inalienable rights of the Ego,” as Moretti himself said. The social instinct pushes the individual forward in search of the Other, the outer world.

In handwriting, the survival instinct is revealed by angles, whereas the social instinct is mirrored by curves. Angularity and curvature, when in equilibrium, signify that the individual is well balanced, with a good level of sociability: the instinct of self-preservation and the social instinct are integrated.

The Assault Temperament indicates that the individual is capable of facing difficulties with determination and of overcoming obstacles courageously. The Temperament of Resistance indicates the ability to resist obstacles. The Giving Temperament tends to be conciliatory, and will give in to obstacles. The Waiting Temperament reveals the ability to get round any obstacle. As can be guessed, in a well-balanced adult, all four temperaments are present and in harmony.

Assault

Among the existing definitions of “assault,” we have chosen the following which seems to fit perfectly with what Moretti meant by this term: to move toward somebody or something with force and determination, overcoming obstacles and resistance. The primary graphological indexes of the Assault Temperament are as follows:

Thickened Type 1 – script where the downstrokes are thicker than the upstrokes, that shows strength, impulse and activity

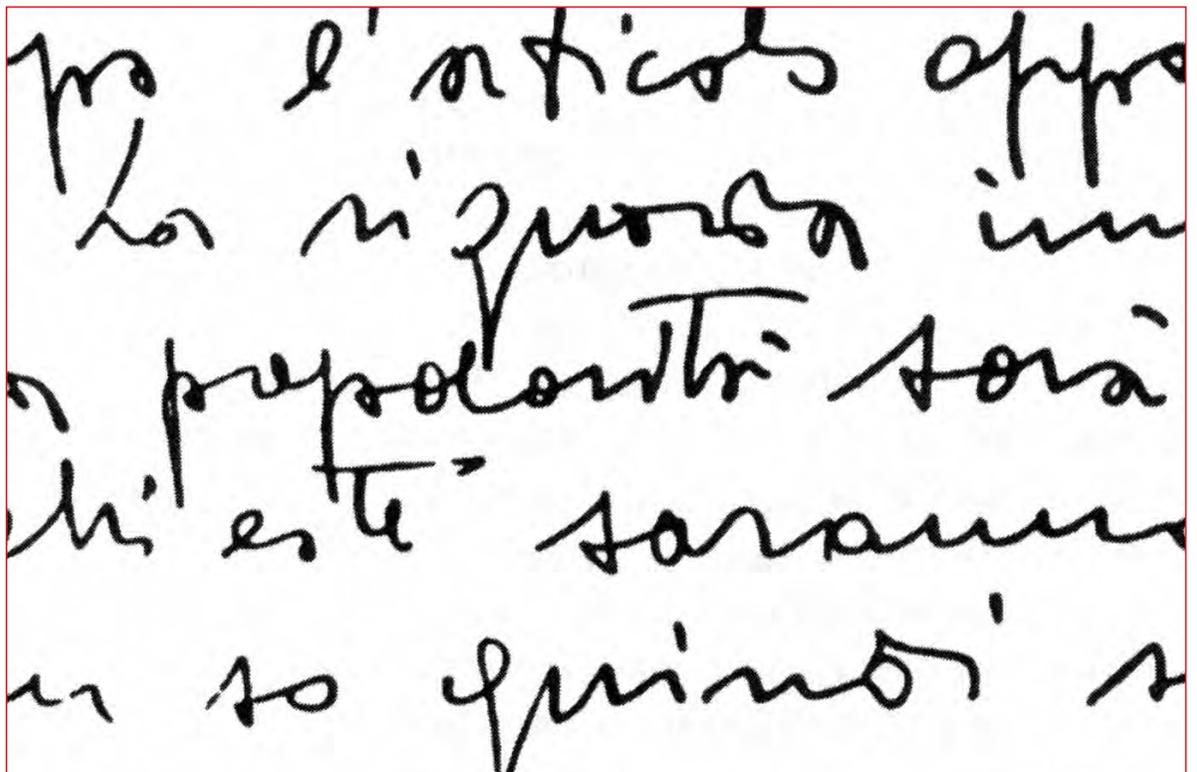
A Angles – script with angles, either blunted or pointed, as the base of small letters, especially ovals, which mirror resentment, touchiness, contrariness, and even violent prejudice

Springing – script where letters seem to jump up and down on the line, which implies impulsiveness, responsiveness, and unexpected outbursts in action and thought

The Assault Temperament shows two aspects of aggressiveness that can be either socialized (positive interpretation) or non-socialized (negative interpretation). By socialized aggressiveness we mean the successful socialization of the two basic instincts; that is to say, the survival instinct and the social instinct are quite in harmony. Socialized aggressiveness combines the instinctual need to impose one’s own will and the wish for interpersonal relationships. In other words, the needs of the Ego and needs of the Other are integrated. In this case, needless to say, the

Figure 19

Handwriting sample illustrating the Assault Temperament



handwriting presents positive signs that belong to the Giving Temperament. Consequently, they moderate the Assault Temperament.

When aggressiveness happens to be non-socialized, the survival instinct is maladjusted.

In this case, aggressiveness may stem from:

- **Inflexibility, rigidity** i.e., the tendency to exert oppressive power
- **Excitability, irritability** i.e., the capability of being activated by and reacting to stimuli – readily roused into action or a state of excitement which is the urge for unrestrained responsiveness
- **Megalomania, pomposity** meaning that aggressiveness can result from feelings of compensation

Non-socialized aggressiveness implies, in handwriting, the lack of a positive presence of signs belonging to the Giving Temperament. It is worth recalling that there is risk of hypertension when aggressiveness happens to be non-socialized.

Resistance

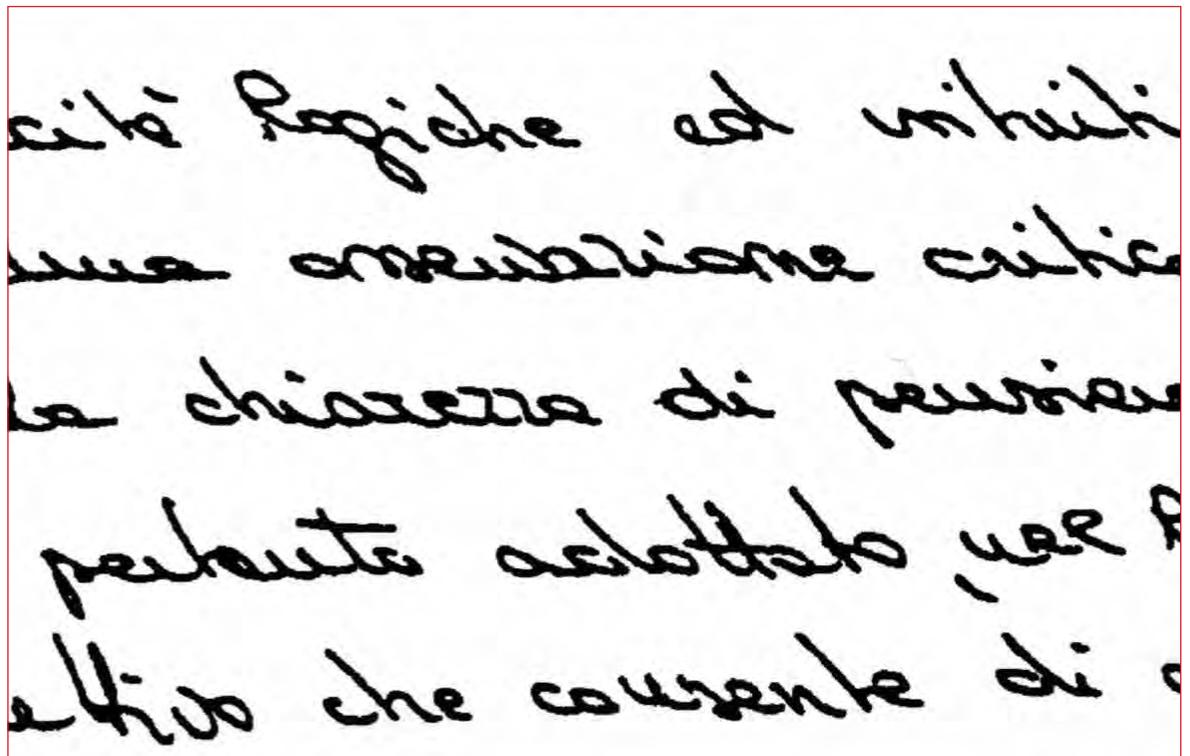
“To resist” can be defined as “to exert force in opposition to someone or something regarded as hostile.” In the Resistance Temperament, the Ego refuses the presence and the influence of the Other. The primary graphological indexes are:

B Angles – A angles plus one or two angles, either blunted or pointed, occurring in the letter somewhere other than the baseline, which shows obstinacy, i.e., the tendency to be unreasonably or perversely unyielding

Stable Baseline – script proceeds horizontally without rising or falling from the baseline, which mirrors the determination not to deflect

Figure 20

Handwriting sample illustrating the Resistance Temperament



Dry – very angular writing, tight letters and narrow spacing between letters, simplified forms, small size, which indicates that the individual is rigidly firm in achieving what he wants. In addition, he has a firm hold on what he has achieved.

Let us now have a close look at both the positive and negative aspects of the Resistance Temperament. The former is when “resistance” is simply a defence of one’s own rights (“the inalienable rights of the Ego” as Moretti would say), useful for the makeup of a sound, stable, and well-balanced personal identity. Here “resistance” implies the capability of being consistent and straightforward.

A positive interpretation of the graphological indexes of the Resistance Temperament is given by the presence, in the handwriting, of signs belonging to the Giving as well as the Waiting Temperaments.

The negative aspect of this temperament is when “resistance” takes on the meaning of:

- Irrationally determined will, expressive of mental and emotional inflexibility
- Rigid discipline and excessive, uncritical devotion to rules governing conduct or activity
- Possessiveness, which hinders self-giving (any external request is regarded as an aggression to one’s own well-being, possessions, or property)

Giving

Here are some definitions of the verb “to give”

- To place something at someone’s disposal; to make over one’s rights to somebody
- To give up and cease resistance or contention
- To give way to pressure or influence
- To yield, give in, relinquish, surrender, and submit

The primary graphological indexes of the Giving Temperament are as follows:

Descending – script which falls progressively down from the baseline as it approaches the right margin, which shows atony, i.e., the lack of physiological tone (especially of a contractile organ), weakness, depression

Space Between Letters – script where the space of a single letter “o” can fit between letters, which mirrors liberality in giving, marked by generosity, broad-mindedness, tolerance

Open – script in which “a”s and “o”s and their derivatives are open at the top, which reveals that the sexual drive leads to a search for contact and closeness

The main positive aspect of the Giving Temperament is the tendency of the individual to have a conciliatory attitude. In this case the other temperaments are positively influenced by the presence, in the handwriting, of the Giving Temperament.

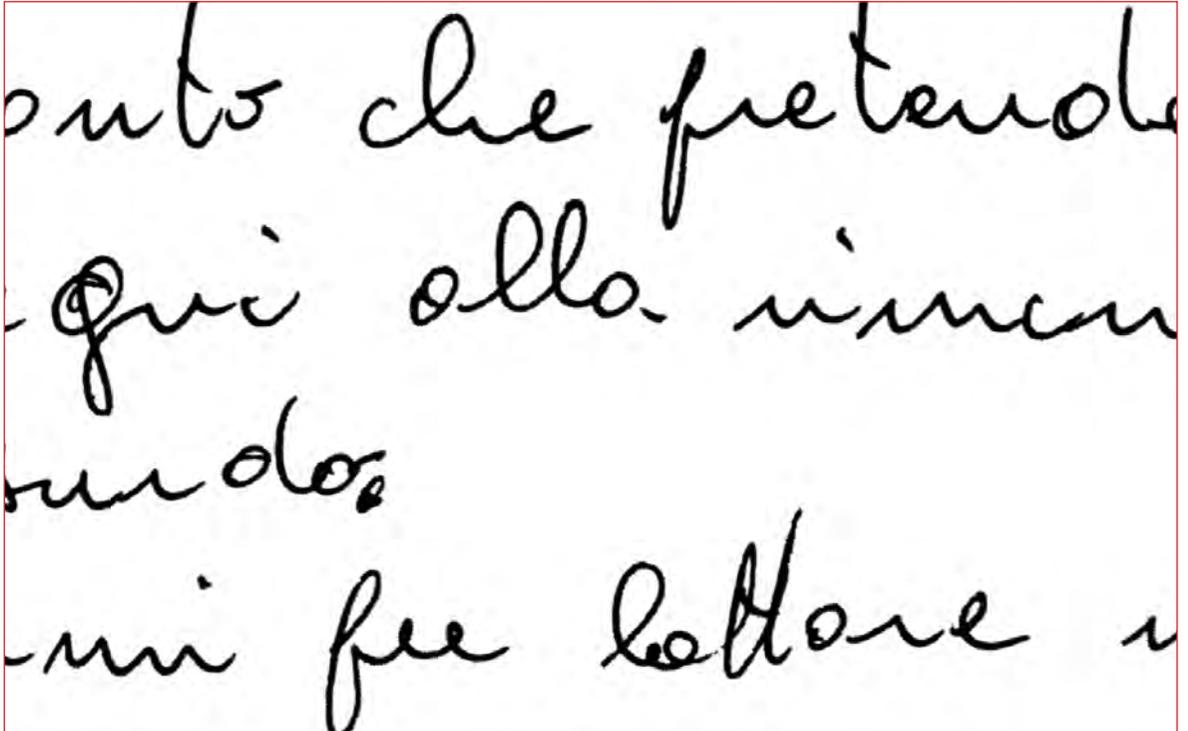
Let us move on to the negative aspect of the temperament. Giving takes on a negative interpretation when it means/implies:

- Incapability of struggling to endure or surmount
- Inability to oppose resistance
- Precarious balance due to the unsteadiness of the personal identity
- Inability to strive in order to overcome obstacles

When so, the individual tends to be a coward inasmuch he cannot face up to reality.

Figure 21

*Handwriting
sample
illustrating the
Giving
Temperament*



Waiting

Here we come to a very complex temperament, which implies as many as nine primary indexes! Generally speaking, “waiting” is a state or attitude of watchfulness and expectancy. Moreover, an individual who is inclined to wait is likely to consider carefully before action in order to find proper ways to achieve goals successfully. The person can hold back expectantly and play for time in order to act more effectively. It must be added that whoever waits too long is bound to miss chances and opportunities, as well as delay responsiveness. The primary graphological signs of the Waiting Temperament are as follows.

Deliberate – writing where both letter breadth and spacing between words are equally proportioned and greater than average, while spacing between letters is less than average. It shows a need to reflect, to think quietly and calmly, a need to examine something carefully, a need to inspect, to view closely in critical appraisal.

Labored – writing that proceeds with difficulty; spasmodic and congested pressure; sudden breaks in the texture of the stroke, recurrent blockages and contortions, and **wavering** – script in which groups of letters or entire words show a discordant slant; downstrokes go in different directions. Both reveal concern and apprehension due to mistrust of self, resulting from subjective uncertainty.

Light – script with light pressure throughout, and **fine** – script of medium size and light pressure, written with natural care and spontaneity. Both show sensitivity, delicacy of feeling, and tender-heartedness.

Thick /Gross – script with evenly thick pressure, with no difference between downstrokes and upstrokes, which indicates that the individual is inclined to regard things in an unemotional way (and may also be lacking in readiness, promptness, and willingness).

Strokes of Affectedness – strokes that are precise, artistically graceful, generally rounded, occurring at the beginning, middle, or end of words. They reveal hypocrisy (meaning the tendency to delay by evasion or deception, delay in hopes of a favorable change, etc.) and opportunism (meaning the art, policy, or practice of taking advantage of opportunities or circumstances, especially with little regard for principles or consequences).

Careful – script with restrained gesture, that may or may not be aesthetic, and careful letter formations, and **smooth** – clear and neat writing; small or medium calibre script with very light pressure and good fluency. Both show a need for precision, exactness, accuracy, and perfectionism.

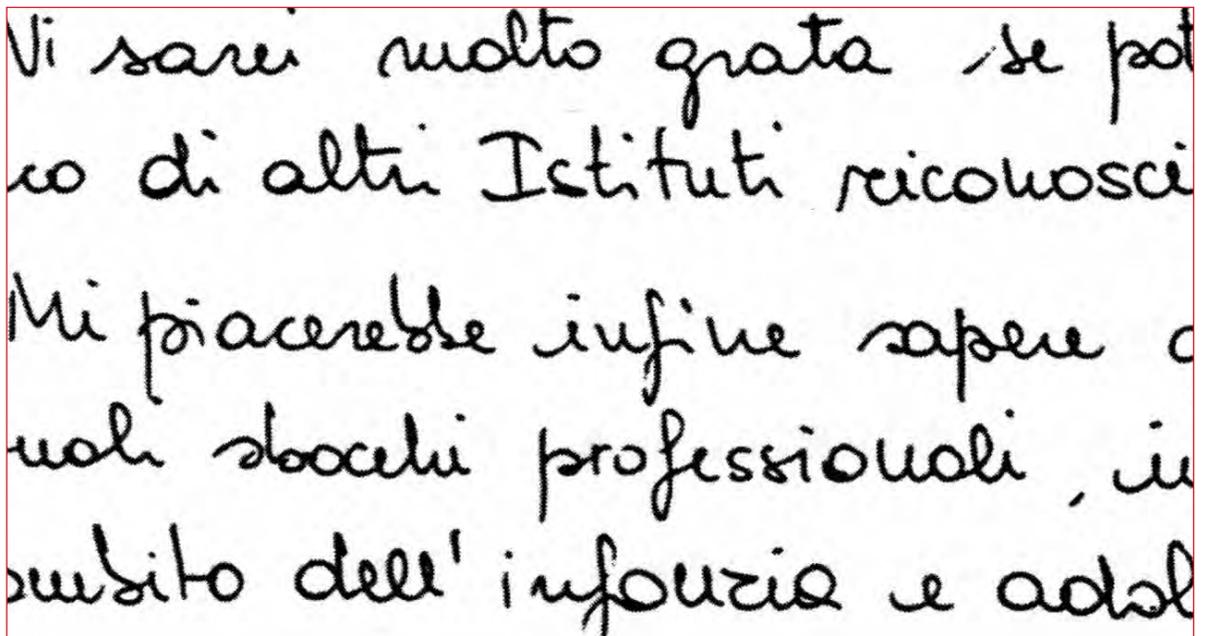
Pedantic – an apparently well thought-out script with a copybook appearance and a strong-light pressure pattern, and **meticulous** – small writing with signs indicating lack of continuity and fluidity. Both indicate excessive care in the consideration, or treatment, of details.

C Angles – writing with a flowing, curved, and elastic movement; most of the angles are rounded; just a few angles are present here and there. They reveal carefulness, watchfulness, and sense of opportunity, meaning that the individual can easily perceive if something is suitable or convenient for a particular situation.

Flexible – script with a slight and harmonious oscillation of the letter axes, and **twisted**– script with letter axes which bend abruptly against each other. Both show a need to look into things in order to discover their intimate meaning.

Figure 22

*Handwriting
sample
illustrating the
Waiting
Temperament*



Vi sarei molto grata se pot
co di altri Istituti riconosci
Mi piacerebbe infine sapere c
uali sbocchi professionali, in
subito dell'infanzia e adol

Like the Temperaments illustrated so far, the Waiting Temperament also has positive as well as negative aspects. The former imply reflection; careful consideration of a given subject matter, idea, or purpose; wariness in the form of watchful prudence in detecting and escaping danger. The latter imply the tendency to dissemble; i.e., to hide under false appearances which can lead the individual to be deceptive. Moreover, when the Waiting Temperament is dominant, the individual may find it hard to make a decision due to the tendency to split hairs, thereby hindering efficiency.

Before taking a close look at the four Morettian Temperaments through some handwriting samples, it is necessary to stress that Moretti did not intend to classify all human beings based on these four temperament types. The Four Moretti Temperaments should be regarded as “guidelines” that are a helpful tool in approaching the soul of the writer. ■

Special Acknowledgement • Fiori Wedekind

A special award has been given to Fiori Wedekind for her many years of membership and participation in ASPG. Fiori lives in New York. She originally acquired her interest, her passion, for handwriting analysis from her mother who was a graphologist in Switzerland. She has been a student and attended conferences for about 30 years, maybe longer. We at ASPG have appreciated her insights and participation for all these many years. Thank you Fiori!



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Yearly membership dues for Professional Members and Associates of the Society are \$125, \$60 if outside the U.S. For Associates who live outside the New York metropolitan area, dues are \$60.

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- The ASPG Newsletter
- A free copy of the ASPG Journal, as available
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Note: We will be having online conferences in the future. Stay Tuned!

This Newsletter was produced and designed by Diane D'Angelo and edited by Patricia Siegel and Diane D'Angelo.

