

Journal of the American Society of Professional Graphologists

Thea Stein-Lewinson

Sarah Garroway, D.Sc. (Hon.)

The Use of Handwriting Analysis in Psychotherapeutic Practice

Herry O. Teltscher, Ph.D.

Centenarians

Blanche Zebine Lyons

Drug Addiction in Handwriting: A Longitudinal Study

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**The Wittlich Graphological Character Diagram or Schematic
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Physical Aspects of Stroke Texture

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The Clifford Irving Forgery

Marc J. Seifer, Ph.D.

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ANNOUNCEMENT

Thea Stein Lewinson, has decided to pass the torch of the presidency to Dr. Alan Levine, formerly Vice President. For a number of years, Mrs. Lewinson had envisioned the establishment of a professional graphological society with a membership of the highest scientific calibre, with goals that would lift research and accompanying education to new levels. To this end, The American Society of Professional Graphologists was started in 1987 under the leadership of President Lewinson. After four years as president, the priorities of a busy professional and personal life have led her to step down. Mrs. Lewinson's long list of publications in recognized professional journals here and abroad continues to grow along with the demand as lecturer. We are pleased she will remain in touch with The Society as Honorary Member and congratulate Dr. Alan Levine for his new role as President, and Pat Siegel as Vice President.

Sarah L. Garroway
August 25, 1992

THE JOURNAL OF THE AMERICAN SOCIETY OF PROFESSIONAL GRAPHOLOGISTS

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PURPOSE OF THE JOURNAL

1. To present theoretical and research papers in scientific graphology according to traditional academic standards.
2. To create a forum for helping graphology gain a wider academic and professional audience in America.
3. To interface with the international professional graphological community.

GENERAL INFORMATION

Manuscript inquiries should be addressed to
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Inquiries concerning subscriptions and memberships should be addressed to
Peggy Kahn, 4 Wayfaring Road, Norwalk, CT 06850.

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American Society Of Professional Graphologists

NEWS AROUND THE COUNTRY

Two new handwriting organizations have been formed. The first is The American Board of Forensic Handwriting Analysts. Their goals include the use of handwriting analysis in behavioral assessment, questioned documents and forensic research. The contact person is Robert O'Block, Ph.D., Professor, Administration of Justice, College of the Ozarks, Point Lookout, Missouri, 65726. Phone: (417) 334-6411.

The second is the Human Graphics Center. Their goals include the creation of a comprehensive graphology lending library and an umbrella organization for research. Members can also be entitled to professional liability coverage via Complete Equity Markets, Inc., an insurance company based in Illinois. The contact person is Iris Hatfield, 9300 Shelbyville Road, Suite 930, Louisville, KY, 40222. Phone: (502) 423-8423.

LETTER FROM THE EDITOR

In 1970, I began my career in the world of graphology with courses at the New School For Social Research in New York City. At that time, my teacher, Dan Anthony, instructed his students to read all of the classics in the field, including *Handwriting Analysis: A Series of Scales for Evaluating the Dynamic Aspects of Writing*, by Thea Stein Lewinson and her partner Joseph Zubin, Ph.D. As the book was written in 1942, which was a number of years before I was born, I remember being amazed at the time that Mrs. Lewinson was still rather active in the field. Nearly 20 years later, and virtually "out of the blue" I received a call from her inviting me down to her Bethesda Maryland home to attend a meeting of a newly forming graphology group.

In 1987, along with a number of other New School attendees (most listed on the inside front cover of Volume 1), I attended the first meeting of our Society. It was the second time I had met Thea; the first time was at the Israeli Congress of 1985. Landing in Washington, D.C., taking a cab to her home with my mother Thelma Seifer, and Pat Siegel, I remember letting my imagination wander. I thought about Thea's long career and interface with such clandestine organizations as the CIA where she worked as a handwriting analyst, and not as a questioned document examiner.

Thea greeted the New School people warmly as she led us down to her basement office. There, on the left, was a sizeable library with her textbooks neatly categorized into two groups: graphology and pseudo-graphology.

Over the next few years, and during our many conversations, I took the opportunity of asking Thea about her life in graphology in Europe before World War II, and she related stories about the people she knew such as Max Pulver, Ludwig Klages, Werner Wolff, Gordon Allport and J. Crepieux-Jamin.

Never one to hold back opinions, Thea stated, referring to Crepieux-Jamin, that "We

never thought much of the French.” She also was unimpressed with another of my graphological heroes, Werner Wolff, a rather “small man” who she studied “side by side” with under Martha Goldberg in Berlin. Thea was drawn to more statistically oriented graphological techniques, and the theories of Ludwig Klages, as opposed to the somewhat amorphous depth psychology of Wolff’s “Diagrams of the Unconscious.”

“Max Pulver, of course, was most impressive,” Thea added. “He was very imaginative and influenced by psychoanalysis and spiritual things. As a writer, he was interesting, [original] and fascinating.”

“Did you ever meet Carl Jung?” I inquired, knowing of Jung’s relationship to Pulver.

“Only at a lecture in New York. When I saw him I was disappointed. He was a little fat man and not as mythical [as I expected],” she added with a chuckle.

“How did Pulver get along with Klages?”

“Not at all. When a Pulver man spoke at the Congress [of 1939], the Klages group got up and left. He and Pulver were on a collision course. Pulver said he never read Klages; but Klages wrote ten volumes and I read all of them.”

“And Klages’ talk?”

“Klages gave a ridiculous lecture on voluntary movement which he had published in 1910. However, he was charismatic and a terrific presence. He was the one who put graphology on the map, and the basis of my book *Handwriting Analysis* rests on his ‘science of expressive movement’ ” [i.e., on contraction and release as revealed in the rhythm of the writing —see her article, Volume 2]. Klages wrote complex German, but his own philosophy was close to the Nazi philosophy.”

“Was Klages really an anti-Semite?”

“Oh, yes, of course. He was very anti-Semitic,” she said. Thea explained that a number of years earlier, Klages had gotten into a fight with a Jewish journalist, and had become anti-Semitic ever since. “The mind for Klages was representative of the Jew, and the soul representative of the German. Klages claimed that the mind suddenly tore into the soul and destroyed the soul, so the Jew destroyed the Germanic soul. Klages had an obnoxious personality, but he was very good looking,” she added.

The European/American analyst Erika Karohs stated at the 1992 AAHA/AHAF Denver conference that “When Hitler came to power, Klages positioned himself so that only his system came in. Klages used the Fortune Telling Law to put 90% of the graphologists out of business [so that only his school would remain].”

We wish Thea Stein Lewinson continued success in her endeavors. Having just returned from lecturing in Europe, Thea remains an imposing and creative resource to this labyrinthine and multifaceted field.

Just as the Society is pleased to announce that Dr. Alan Levine has accepted the post as President, we also welcome Sylvia Topp as Associate Editor. Having attended the University of Mississippi, New York University and Columbia University, Ms. Topp brings an eclectic approach to her interest in the field. Having completed a four-year program in

graphology at the New School For Social Research, Ms. Topp has spent her entire working life in the publishing industry. She is presently Associate Production Manager at the *Village Voice*, where she has been for the past six years.

Volume 3 of the *Journal* begins with another icon of the field, Herry Teltscher, whose textbook *Handwriting: Revelation of the Self* endures as an important resource. Drawing from his private files, Dr. Teltscher has chosen a number of handwritings including that of a mother, father and son, all which portray important links between handwriting analysis and psychotherapy.

The next two articles involve empirical research and case studies. Blanche Lyons' work on the handwritings of individuals who have reached the age of 100, contains an in-depth look at four of her twelve subjects. Virginia DiLeo's longitudinal study of a drug addict not only contains insights on the nature of drug addiction, but also portrays illustrations that have value in the field of developmental psychology, as the reader follows a troubled youth through his handwriting from grade school to early manhood.

Sponsored by Thea Stein Lewinson, Betty Delmar's article on the Wittlich Graphological Technique presents in concise fashion an extremely complex and valuable typology. This article also represents the first treatise from outside the Society, and is thus a symbol for the expanding base of the *Journal*.

Dr. Alan Levine's article on "Physical Aspects of Stroke Texture," started out as an attempt to replicate the findings of Pophal. Although Dr. Levine's conclusions tend to refute Pophal's research, the treatise succeeds in an entirely different and unrelated way: as revealing a technique for portraying microscopic photographs of the writing trail. This technique, which was borne in part out of his interest in photography and work as an opthamologist, has widespread application especially in the field of document examination. The last article, by Marc Seifer, is on the handwriting of Howard Hughes and the Clifford Irving forgery.

With this third issue, it is the hope of the *Journal* that it can continue to become a forum for all forms of scientific graphology embracing such fields as psychodiagnosis, questioned documents and forensic research.

Marc J. Seifer, Ph.D.



November 28, 1992

Marc J. Seifer
Box 32
Kingston, RI 02881

Dear Dr. Seifer:

Thank you so much for your letter, the copy of your book "Nikola Telsa," and the journal of the American Society of Professional Graphologists. I'm looking forward to reading your book. Your support is deeply appreciated.

Your thoughtfulness and encouragement mean a lot to me.

Sincerely,

A handwritten signature in black ink that reads 'Bill Clinton'. The signature is written in a cursive style with a long, sweeping underline.

Bill Clinton

BC:dm:lm

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