

Review of November 4, 2017



Edgar Allan Poe, Paragraph No. 3

Pennsylvania Handwriting Analysis Forum



Leonardo DaVinci, Paragraph 6

Here is a Review of the topics we discussed at the November 4, 2017 Forum. Most of the numbered paragraphs have questions about items we discussed. If you had attended, you should be able to answer them. To learn the Answers, go to our website GrimHandwritingAnalyst.com and scroll down the menu to Pa. Handwriting Analysis Forum. With your pointer over it, a sub-menu of recent Forum Reviews will open up to the right. Click on the last one at the bottom, Review of November 4, 2017 Forum. The Review is repeated and the Answers are after the Review.

1. In a prior Forum we had analyzed the **handwriting of Melania Trump** and marveled at how similar her signature was to her husband's. We then analyzed the rest of her writing to see how it compared



Sheila Kurtz

to Donald's. At our November 4 meeting we noted the analysis done by Sheila Kurtz, a long-time, eminent New York City



Graphoanalyst. Kurtz is the co-author with Marilyn Lester of the book *Graphotypes*. Reviewing her analysis trait by trait, we compared it with our own.

Did we generally agree with Kurtz's analysis?



2. Handwriting Analysts are constantly bombarded with **requests to analyze a person's handwriting on the spot.** We call it the quickie analysis. We also call it the instant analysis, the curbstone analysis, the cocktail-party analysis, and the bar-room-stool analysis. I queried the group on what our response should be, especially since these factors typically occur: the writer wants it free, supplies only their

signature, and maybe a short sentence (think of brown foxes and lazy dogs).

a. Did we decide that these analyses should be done at all?

b. What ways did we suggest to respond to these requests?

3. Distinguished Midwest analyst **Lorraine Owens** compiled a book many years ago called *Handwriting Analysis Dictionary*. Many of us have it as a go-to volume in any analysis. I noted that **some of her traits and their strokes are obscure to Graphoanalysis or they are not couched in its strict terms.** I reviewed these unfamiliar strokes and their traits to see if the group knew the



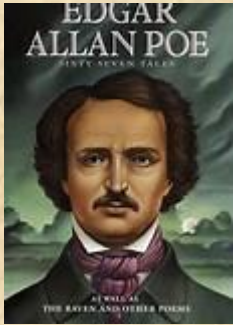
strokes or would recognize the traits declared. Two of these were the traits she identifies as “Hesitation” and “Immature.”



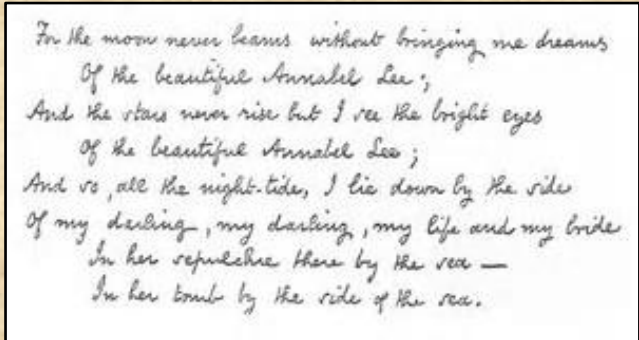
Lorraine Owens and me at a seminar I presented to her Kansas Chapter of the International Graphoanalysis Society in 2014..

Where does she says these two are found in the strokes?

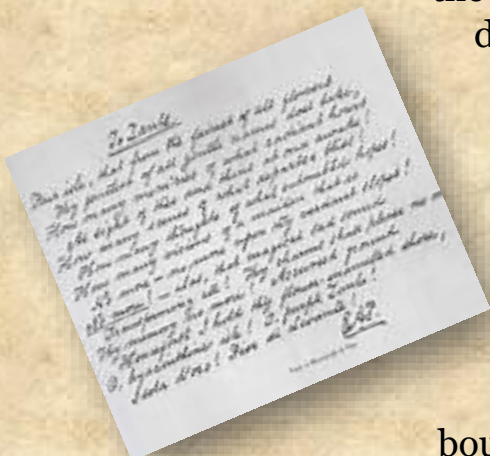
4. **Edgar Allan Poe** was the subject of a dramatic documentary on PBS on Halloween, the week before our Forum. We discussed his background and his interest in



graphology. We also analyzed his handwriting, shown here in three samples. Poe is generally considered the inventor of the detective story. He had much fame



with his short stories, especially those with horror as the focus, and poetry, like “The Raven.” Despite all of this output, he struggled with income throughout his short life. He worked mostly at publishing houses, moving to several places throughout the Eastern US. He eventually died in a delirium at a Baltimore hospital. The year was 1849 and he was only 40 years old.



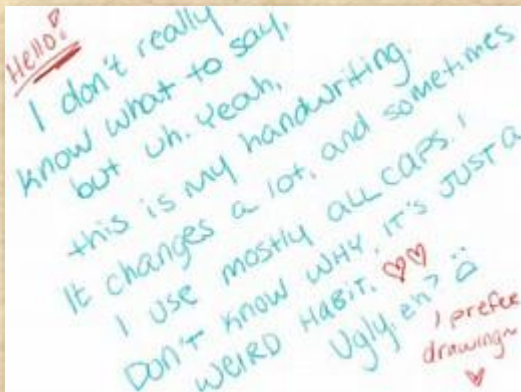
Although alcohol had long plagued him, the cause of his death is unclear. He lived in the first half of the 19th century, when graphology was hardly known in America. He was so fond of it that he analyzed various people he knew, then

bound his analyses into a book. He even gave the subject his own name.

What was Poe’s name for graphology or handwriting analysis?

Several years ago, the International Graphoanalysis Society re-issued Poe’s volume under its own aegis. I passed around a copy of the book.





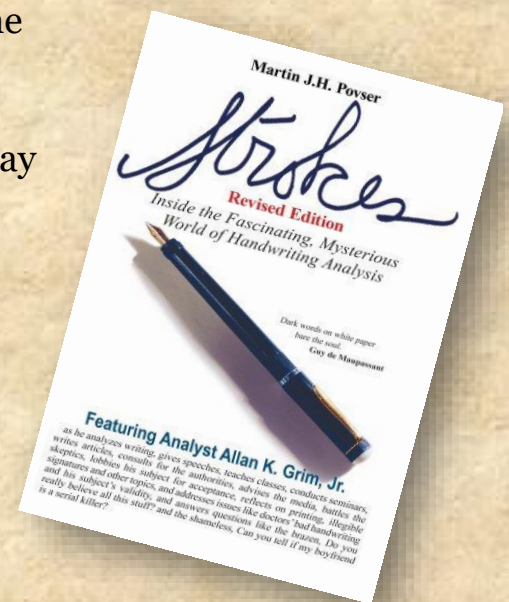
5. We discussed the subject of **printed handwriting**. I passed around my thick file devoted only to printing. I asked the group what their response has been to the person who asks if printing can be analyzed. Members gave their experiences dealing with the

issue. We

evaluated their value and effectiveness.

We then discussed what we **should** say to someone who asks if printing can be analyzed.

We also examined **why people print** and what printing is compared to script. We addressed the situation where the writer customarily prints and whether we should also request a sample of script. Lastly, we reviewed the concept of emotional control and whether it motivates some people to switch to printing. In my book **Strokes** I have a whole chapter on the subject of printing. The chapter's title is *Printing*.



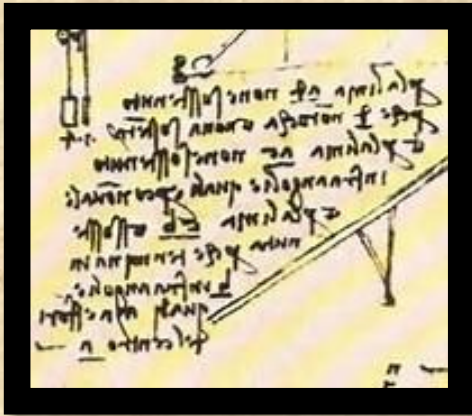
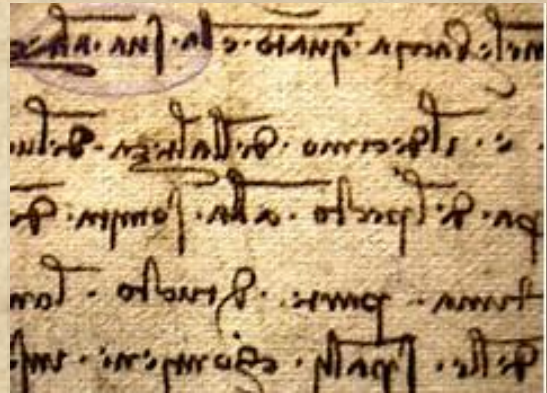
a. What is its subtitle?

b. According to the College Board organization, what proportion of late teen students print as their normal style of handwriting?





6. In recent weeks before our Forum, **Walter Isaacson** had published his latest biography of a famous person. This time it is **Leonardo DaVinci**, the Italian Renaissance figure who achieved creative greatness in a wide swath of human endeavor—from art through science. Isaacson has written best sellers about Benjamin Franklin, Steve Jobs, and Albert Einstein. After I gave a brief biography of this incredible man, we analyzed DaVinci's handwriting, supplied by Phil Pearlman, who helped to lead the discussion.



a. What was unique about DaVinci's way of arranging his handwriting on the page?

b. Who is the actual woman in DaVinci's famous painting, the Mona Lisa? And what was her place in Italian society?

c. What was unusual about DaVinci's handling of the painting after it was done?

7. We analyzed the handwriting of a few people from the **public**, who attended our Forum. Jane Huston, who is from Lancaster, Pa., joined our group. She has been to our Forums before and has made some valuable contributions to our

exchanges. We also analyzed the samples brought to the meeting by members Cathy Ebert and Terry Carroll.

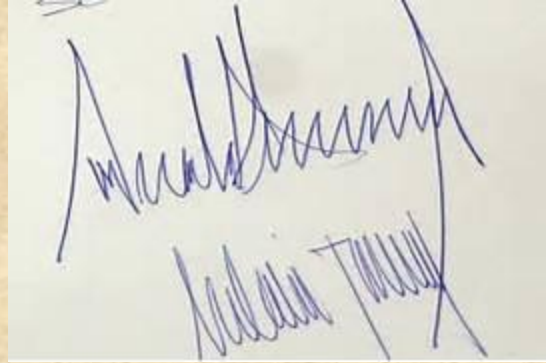
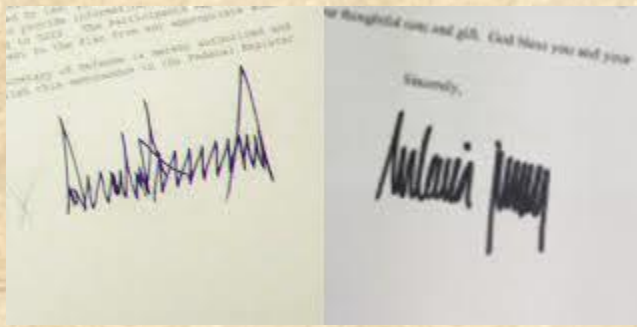
8. We announced the dates for **the Forum meetings next spring**—Saturday March 24, 2018, and Saturday May 19, 2018. These are set up by a formula: The initial date for our Forum is the first Saturday of spring; the second is the last Saturday before Memorial Day weekend.

The fall meetings are tentatively set for Saturday September 15, 2018, and Saturday November 17, 2018. All meetings will be in the Community Room at the Indian Valley Public Library in Telford, Pa. The public is welcome and it's free. Bring your samples for us to analyze free. ●



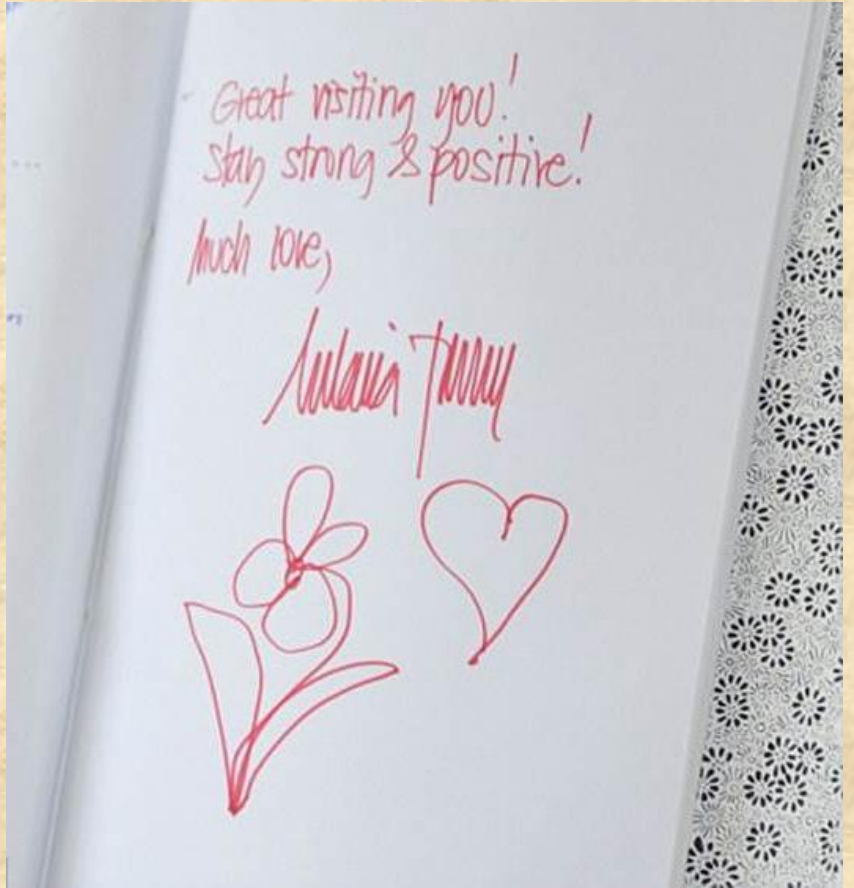
Answers to Questions are below.

Answers to Questions in Review of November 4, 2017 Forum



1. Kurtz's analysis of Melania's note and signatures addressed these strokes:
 - a. Curly with hooks and precise points—tenacity, desire to hold onto things (No. These are hardly hooks, which should grasp enough not to allow escape. Ask any fish.)
 - b. Initial hook—likes to collect things and own things (No. printed Capital S's are typically made with two big curves. So it follows the model. Where else are initial hooks?)
 - c. Precise letters and exact dots—Good listener, direct, loyal, good self-control (Yes, except for good listener. Where is that revealed? Usually in broad e's and o's.)

- d. Signature stylized and practiced—puts up a studied front (Yes.)
- e. Tight and cramped letters—lacks generosity (Yes.)
- f. Self-Deceit—She doesn't say where, but it is in the line invading the first a in Melania (Yes.)



- g. Intuition—Kurtz doesn't say where this is. Periodic breaks between letters here and there would show it. None in her signatures. In the text of her note most of the style is printing, which is customarily made with breaks between letters. Be careful about seeing intuition in printing. Yes, a few are connected but it is really printing. (So No.)

2.a. Quickie analyses should be discouraged. But if you must, get much handwriting and focus on the strokes that stand out. Try to be positive. Emphasize that a trait is neither positive or negative. It's how you use it. An emotional person can be enthusiastic and work hard for you. They can also be impulsive and volatile with their feelings. If nothing stands out, you are talking to a regular person, who obeys the law and customs, doesn't take chances, is conventional, prefers traditional values and mores.

b. If you decide you really shouldn't do one, say "I'm a professional. I would love to analyze your handwriting. But I can't do it with only a sentence or two and your signature." If you need more, add, "And I get paid for my services." If they are persistent, ask them what work they do. A teacher? Okay, suppose one day



you came to work and the principal said we'd like you to work today for free. What would you respond? But don't be off-putting. Be eager to accommodate them. They are interested in you and your subject. They may become a convert. They might also pay you for a regular analysis.

Another approach. Or tell them, "I will be glad to answer what any one stroke means." It can be one not shown in this person's handwriting. Everyone has a few in mind they are curious about. Also emphasize, "No stroke by itself has much meaning. You have to weigh it against others, which may weaken it or strengthen it."

3. a. *Hesitation* is found in a long lead-in stroke. This person is not ready to get down to business. They are glad to chat about the weather and other trivia. Maybe have a cup of coffee first. They need to get in the right frame of mind for the task ahead and they are in no hurry to do so.

b. *Immature* is shown in large middle zone letters, variable letter size, and weak cross-bars on small t's.

4. Autography

5. a. Printing: *The Inscrutable Epidemic Sweeping the Nation*

b. The rough percentage of printers in young people today is 85%, according to the College Board organization. It gleaned the number from the handwritten essay portion of the SAT. This portion is now up to individual colleges. For that matter several schools don't even require SAT scores anymore.

6. a. He was left-handed. But that is not what was unusual. He wrote from right left. A good guess is that, as a left-hander, he was trying to avoid smearing ink.



b. He painted the Mona Lisa for a local silk merchant. The figure was his wife Lisa del Gioconda. Why DaVinci did it for a lowly businessman Isaacson does not know. Why she was given that mysterious smile Isaacson doesn't know either.

c. What is confounding is why DaVinci never delivered the painting. We do know that he kept it and continued to work on it for years.