THE VIABILITY OF GRAPHOLOGY IN PSYCHO-EDUCATIONAL ASSESSMENT

by

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'The Moving Finger writes; and, having writ,
Moves on: nor all thy Piety nor wit
Shall lure it back to cancel half a Line,
Nor all thy Tears will wash a Word of it.'
-Omar Khayyam

DECLARATION

I declare that THE VIABILITY OF GRAPHOLOGY IN PSYCHO-EDUCATIONAL ASSESSMENT is my own work and that all sources that I have quoted have been indicated and acknowledged by means of complete references.

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Name   Date

ACKNOWLEDGEMENTS

SUMMARY

THE VIABILITY OF GRAPHOLOGY IN PSYCHO-EDUCATIONAL ASSESSMENT

Handwriting as a unique expression of human behaviour has evoked continuous interest as a means of analyzing and studying personality – a study known as Graphology.

Research in graphology has shown diverse results, ranging from negative to highly favourable. Many of the studies disregarding the value of graphology can be criticized on the grounds of their research methodology as well as the method used in handwriting analysis, namely the 'trait-method' whereby isolated graphological features are simplistically linked to personality as opposed to a more encompassing, holistic approach.

In the present study the special link between personality and graphology is illustrated as well as the decisive influence the gestalt and form standard of a writing have on the interpretation of that particular writing. The approach to the graphological analyses was holistic, as it complements the complex uniqueness of personality.

The study also focuses on the recommended methodology of handwriting analysis, by offering a tailor-made personality 'picture' of the individual.

Graphological findings were compared to the clinical findings of the same client/patient according to the Diagnostic and Statistical Manual of Mental Diseases IV-TR^{TM} (DSM-IV-TR^{TM}).

Five (5) case studies have been reported in this qualitative research study. The analyses of the writings were done by an independent graphologist. The objective graphological findings show similarities with clinical findings of the same clients/patients.

The holistic approach to handwriting analysis deems to have diagnostic value and is promising in providing guidelines for psychotherapy. Graphology can thus be regarded as a useful and viable tool in psycho-educational assessment.

Key Words

Graphology, handwriting analysis, graphological features, graphologist, form standard, Gestalt, holistic analysis, uniqueness, psychological assessment

Some of the reference books on GRAPHOLOGY seem to be out of date. However, they are regarded as evergreen standard text books on graphology. Examples of these text books are Jacoby (1939); Mendel (1947) and Roman (1952). In this study, however, I referred to the reprinted versions of Jacoby (1991) and Mendel (1982) instead of the original text books dated 1939 and 1947 respectively.

In terms of published research reported in English, a limited amount of recent articles could be traced by a literature search. Research studies in European languages were inaccessible to me due to a language barrier. Therefore, some of the research articles in this study date back to 1975.

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1.2 INTRODUCTION

One of the basic principles taught in psychology is the unique nature of the individual's personality.

Allport (Livesley 2001a:7; Sadock & Sadock 2005a:782) defined personality as the dynamic organization within the individual of those psychophysical systems that determine his unique adjustments to his environment.   It is the integrated and dynamic organization of an individual's psychological, social, moral and physical characteristics as exposed by his interaction with both the environment and with other people. The definition emphasizes uniqueness and the integrated dynamics of the person as a 'whole' – a holistic viewpoint.

The assessment of personality, where personality is broadly defined as the characteristic way in which a persona perceives the world, relates to others, solves problems, regulates emotions, manages stress and copes with life's challenges is an integral part of the process in which health professionals evaluate, understand and ultimately treat their patients (Davis 2001:1).

"Personality assessment" dates back to the humble contribution of the constitutional approach whereby individuals were clustered according to the relationship between constitutional factors and personality characteristics (Theron & Louw 1989:47). Since then, personality assessment has emerged into a sophisticated range of psychometric tests that answer to the requirements of validity, reliability and proper norms.

Personality tests range from highly structured questionnaires (MMPI-II, 16 PF, MCMI-III) on one end of the continuum to relatively ambiguous projective techniques such as Thematic Apperception Test, Sentence Completion and Rorschach on the other end of the continuum (Sadock & Sadock 2003:178-180).

Projective techniques are believed to access the deeper layers of personality structure and perhaps the complexities of personality dynamics (Davis 2001:1). The ideal psychometric procedure in the assessment of personality would be one that supports the principle of uniqueness and individuality as described in the definition of personality.

Handwriting analysis, a projective technique, but more specifically an expressive projective technique has shown promises as a valuable and reliable measuring instrument for personality assessment (Broschk 2003:14; Pogorelsky 1996:27 & Rosa 2006:58)

A sample of handwriting, as the 'test protocol', is a unique creation of the individual, thus supporting the principle of uniqueness in personality assessment.

A skilful graphologist is able to compile a unique synthesis of personality traits and personality functioning derived from one's handwriting (Jacoby 1991:7). Yet, graphology, unlike most other projective techniques, has never been a training module in any psychology course at South African universities in contrast to countries such as Europe and Israel.

The potential value of graphology in personality assessment on the one hand, in contrast to its non-availability in South African psychology syllabi on the other hand, gives rise to the following thoughts and questions:

- why is a potentially useful technique in personality assessment overlooked and neglected?
- is the lack of proper training and thorough knowledge in graphology perhaps the reason for its exclusion from psychology syllabi?
- is the lack of interest due to too little expertise in the field?
- is mastering the technique perhaps too complicated or time-consuming?

- is graphology as an independent science too comprehensive a field in comparison to other projective techniques?

1.3 MOTIVATION FOR THE STUDY

According to Fordham (Jacoby 1991:7) handwriting is a medium through which the human psyche expresses itself; thus an expressive, projective technique (Broschk 2003:14; Smit 1991:3). A good graphologist can penetrate into the phenomena of a writing and give a clear account of the personality which is of real assistance to the psychologist. The motivation for the study is to bring the value of graphology as a descriptive and diagnostic tool in personality assessment to the attention of other psychologists with special reference to the following advantages:

- the use of graphology in 'picturing' the client

- the use of graphology in establishing symptomatology

- the use of graphology in formulating guidelines for psychotherapy

Amongst others, the following practical advantages of graphology seem to be appealing in undertaking a study on the viability of graphology:

- a handwriting sample is easily obtainable

- a handwriting sample can be produced by anyone

- it is relatively culture-fair

- pen and paper are the only equipment needed

- no expensive test material is needed

- unlike some personality questionnaires, handwriting cannot become outdated or obsolete

- it does not discriminate in any aspect; an analysis is based on the specimen only, since no detail of the writer is needed

Almost all of the aspects of personality mentioned in Allports' comprehensive definition of personality (Alexander 1990:2) can be detected in one's handwriting. This makes it possible to compile a synthesis of personality functioning tailor-made to each individual. It provides valuable information about personality factors, interaction style, thinking style as well as subconscious drives.

1.4 LITERATURE SURVEY

An overview on the literature on graphology research since 1975 reflects mainly its value/validity or lack thereof in the following areas:

- assessing aspects of personality and adjustment

- predicting academic/work performance

- identifying leadership potential

- its role in recruitment and personnel selection

1.4.1 Personality and adjustment

Researchers	Research Objective
Williams, Berg-Cross and Berg-Cross (1977)	Handwriting as an indicator of extroversion/introversion (Eysenck Personality Questionnaire)
Rosenthal and Lines (1978)	Handwriting as a correlate of extraversion (Eysenck Personality Questionnaire)
Furnham and Gunter (1987)	The relationship between graphology and personality based on Eysenck Personality Questionnaire
Tett and Palmer (1997)	Relation between handwriting elements and self-report personality trait measures

Researchers	Research Objective
Van Rooij and Hazelzet (1997)	Inferring extraversion/introversion from handwriting
Greasley (2000)	Handwriting analysis and personality assessment
Prakash and Lahiri (2000)	Psychography as a measure of emotional maturity

Discussion:

In three of the studies the <u>Eysenck Personality Questionnaire</u> was used as the primary and supposedly valid method of assessing personality (Williams, Berg-Cross and Berg-Cross (1977); Rosenthal and Lines (1978) and Furnham (1987). In each of these studies, certain graphological features were selected to match the 'already-established' personality traits measured by the Eysenck Personality Questionnaire.

In my opinion it is a fundamental error to assume the Eysenck Personality Questionnaire to be the norm for personality assessment. In these studies the Eysenck Personality Questionnaire was seen as the independent variable, implying that the graphological findings should be tested against that norm. Furthermore, the method of graphological analysis was based on 'fixed signs' and conclusions have been made on these premises.

Tett and Palmer (1997:11) sought to validate graphoanalysis by comparing certain fixed graphological elements to personality traits. Their findings, understandably, showed that there is limited value in handwriting analysis as a predictive tool. Again, a fixed, rigid approach was used.

Despite the researchers' negativism towards graphology, Furnham and Gunter (1987:433) admitted that the skill of the graphologist is of major importance and that a holistic approach is recommended instead of an atomistic approach.

Tett and Palmer (1997:11) found that the inter-rater-agreement between independent graphologists was high and as a result of increasing popularity in graphology there is a call for continued evaluation in this field. Van Rooij and Hazelzet (1997:919) confirmed a high inter-rater-agreement in the graphologists' success in distinguishing extraversion/introversion.

Greasley (2000:45) reported that the negative research findings in assessing personality on the basis of graphology are due to unclear interpretative procedures and an emphasis on interpreting according to 'fixed signs' instead of a more holistic, intuitive approach. Possible reasons for graphology not previously applied in the psychometric context is the fact that a scoring system or quantification system for graphology is not readily available and that very few reliability and validity studies have been conducted (Oosthuizen 1990:715).

The study of Prakash and Lahiri (2000:25) indicates that there is a significant difference in the patterns of handwriting of emotionally 'stable' and 'unstable' ones.

1.4.2 Academic/work performance

Researchers	Research Objective
Ben-Shakhar, Bar Hillel, Bilu, Ben-Abba and Flug (1986)	Graphology in predicting occupational success
Nevo (1988)	Graphology in predicting occupational success
Oosthuizen (1990)	Graphology as predictor of academic achievement
Lowis and Mooney (2001)	Relation between graphology and examination performance

Discussion:

Ben-Shakhar, Bar-Hillel, Bilu, Ben-Abba and Flug (1986:645) tried to prove that graphological assessments are not valid for the prediction of occupational success, although Nevo (1988:94) supported the contention that character analysis by means of graphology can indeed be a valid predictor of occupational success.

Oosthuizen's investigation (1990:721) shed some light on the validity of graphology as a predictor of academic achievement. It was found that a higher multiple correlation was found for graphology than for scores on a personality questionnaire.

Lowis and Mooney (2001:367) identified 12 characteristics deemed to be relevant for academic performance. Specific graphological features were selected to match these characteristics in order to determine the predictability of academic performance on the basis of graphology.

The problem with this approach is again a simplistic matching of graphological features to characteristics. A second problem is that a person may have the qualities and traits for success, but s/he may not necessarily put them in practice.

1.4.3 Leadership potential

Researchers	Research
Satow and Rector (1995)	Identifying entrepreneurial leadership by means of Gestalt graphology
Cilliers and Elliott (2000)	Insight from handwriting: Personnel assessment by means of the 8 Graphological Factor Scale (8GFS)

Satow and Rector (1995:269) indicated that Gestalt graphologists, using handwriting alone, are able to identify successful entrepreneurs.

Cilliers and Elliott (2000:32) developed and standardized the 8GFS (Graphological Factors Scale) to measure personality attributes relevant in the selection of managers in SA. The aim is to identify those individuals for focused management assessment and development. It was found that the 8GFS can be successfully used to supplement instruments for managers in the South African industry.

1.4.4 Recruitment and Personnel Selection

Researchers	Research Objective
Rafaeli and Klimonski (1983)	Handwriting analysis and success in sales
Keinan, Barak & Ramati (1984)	Graphology in the selection process of military officers
Steiner and Gilliland (1996)	Fairness reactions to graphology in personnel selection
Pogorelsky (1996)	Graphology in recruitment
Hodgkinson and Payne (1998)	Graphology in graduate selection
King and Koehler (2000)	Correlations in graphological inference
Broschk (2003)	Graphology in personnel selection
Rosa (2006)	Handwriting analysis: hidden truths revealed
Rosa (2008)	Graphology in the recruitment process

Discussion:

Rafaeli and Klimonski (1983:216) investigated the potential usefulness of handwriting analysis for personnel selection. The results suggest agreement between different raters of the same script, but little evidence to validity was detected. Though useful, inferences from handwriting on work-related success cannot be done on the basis of graphology alone.

Keinan, Barak and Ramati (1984:820) examined the reliability and validity of graphological assessment in predicting success in a military officers' training course. The findings indicate that graphologists are able, within a short time and at a low cost, to achieve relatively high validity coefficients and can help increase the efficiency of the over-all selection process.

Steiner and Gilliland (1996:134) as well as Hodgkinson and Payne (1998:359) reported that French applicants were more open to the inclusion of graphology in the selection procedure than Americans, since it is more commonly included in selection procedures.

Pogorelsky (1996:28) is of the opinion that graphology plays a positive role in recruitment and, in fact, continues to serve as a counselling aid throughout a person's employment. Broschk (2003) found graphology to be a reliable instrument in comparison to other psychometric tools in personality assessment.

Rosa (2006:58) is of the opinion that graphology can be a powerful ally to the human resource manager. It can help appoint the most suitable employee, reduce potential conflict situations and retain valuable staff. Handwriting analysis provides accurate insight into the way people think and behave which conventional psychometric tests are not always able to do (Pogorelsky 1996:27; Rosa 2006:58).

According to Rosa (2008:63) graphology, if properly administered, is a highly useful and technical method, without claiming to be infallible. As a projective technique, it does not only reveal character, but also adaptability to a particular environment (Pogorelsky 1996:27). Pogorelsky (1996:27) highlights the advantage of graphology as a screening method in recruitment. Graphology is not supposed to replace the interview; though it is useful in conjunction with other selection procedures.

King and Koehler (2000:336) report that many human resource practitioners give positive testimony to the predictive power of graphology.

It seems that the majority of research in graphology has been done in the field of personnel selection and recruitment in comparison to other fields.

1.4.5 General comments

It seems as if researchers have mainly tried to validate the atomistic, 'fixed signs' approach by efforts to quantify graphology. In the failure to identify valid 'fixed signs', the researchers mostly rejected the validity and reliability of graphology as an entity, which, in my opinion, is unfair to the holistic approach to handwriting analysis.

In the conclusion of the research articles, many researchers admitted that the holistic approach might bear much more validity (Crumbaugh & Stockholm 1977:40; Pogorelsky 1996:28; Satow & Rector 1995:263).

In favour of the holistic approach to an analysis, the researchers admitted that 'linear relations between individual isolated graphometric indicators and personality/behaviour are unrealistic, since graphology does not operate in a linear pattern' (Nevos 1989:1331).

Lowis and Mooney (2001:378) are of the opinion that the sheer complexity of graphoanalytical data makes it unsuitable for computational analyses; therefore attempts to assess graphological findings using conventional statistical methodology are doomed for failure. Should such an approach be used, the 'simplification' of graphology leads to inaccuracies and even contradictions (Satow & Rector 1995:263). This conclusion fits in with the holistic analytical approach advocated by reputable schools in graphology.

Despite reported negative results about graphoanalytic findings, Neter and Ben-Shahkhar (1989:738) called for more 'sophisticated research' in the field of graphology.

The present study intends to offer a more sophisticated research method as suggested, using the holistic approach in analysis and a qualitative description of findings.

Although the standard textbooks on graphology give extensive interpretations of the different graphological features, very few text books pay attention to the didactics of handwriting analysis – how to start from a Gestalt approach, determining the form standard, identifying dominant features in conjunction with subdominant features, interpreting counter-dominants till reaching a balanced synthesis, picturing the individual as a complete entity.

Another gap in the field is the lack of proper therapeutic guidelines derived from a graphological analysis.

1.5   PROBLEM STATEMENT

In view of the individual nature of one's handwriting, one could argue that graphology must be a useful technique in personality assessment and it is worthwhile to investigate the viability and value of this technique in psycho-educational assessment.

Possible reasons to use graphology as an assessment technique are:

- When having to do psycho-educational assessments, a study in graphology may be a worthwhile endeavour, since a single handwriting sample is said to give extensive information about the writer

- One should also consider the advantages of a technique such as graphology, since a sample of writing is easily obtainable and more or less culture-fair

- It can be used across cultural boundaries

- Handwriting analysis provides accurate insight into the way people think and behave which conventional psychometric tests are not always able to do

- The synthesis of a graphological report is a unique composition, reflecting the individuality of the writer and will thus embrace the principle of a holistic picture of the person

Having taken the said advantages of graphology into consideration, the question arises whether graphology is not a viable and valuable option in assessing the uniqueness of the client's character, personality and psychodynamics.

1.6   AIM OF THE RESEARCH

The aim of the study is:

- To do a literature study on graphology highlighting the psychological interpretation of the different graphological features of a writing

- To give an overview of research on graphology in the assessment of personality, intra-psychic and interpersonal functioning with reference to specific phenomena

- To assess the viability of graphology in psycho-educational assessment, based on research as well as on empirical study

- To give guidelines for practitioners in order to:

  o illustrate the recommended approach to handwriting analysis

  o illustrate how to compile a tailor-made synthesis of personality and the intra- and interpsychic functioning of the individual

  o bring anew to the attention of psychologists the usefulness of graphology as an accurate diagnostic tool that can offer valuable guidelines in psychotherapy

  o emphasize the usefulness of graphology as a technique that is easily available, accessible, timeless and inexpensive in contrast to most other personality tests

1.7 RESEARCH METHODS

Since handwriting cannot be assessed statistically, a qualitative approach was followed instead of quantitative research. With this approach each sample could be assessed individually, a unique synthesis could be reached and tailor-made therapeutic guidelines and recommendations could be given.

From approximately 1000 samples of handwriting gathered in clinical practice, a selection of five (5) handwriting samples was made for illustrative purposes.

The five (5) samples were analyzed in a structured, yet unique way, according to a recommended holistic approach. Comments are given on the client's way of thinking, intellectual level, aspirations, social and emotional adjustment, interpersonal style, outstanding characteristics as well as subconscious drives.

Findings in the handwriting will be compared to clinical notes of the client to cross-validate findings. Therapeutic guidelines will be given as to a recommended approach to treatment.

The process is completely covered in Chapter 4 in which the research design is described.

1.8 CHAPTER DIVISION

Chapter 1: <u>Orientation to the study</u>

This chapter highlights the uniqueness of handwriting and the potential value of handwriting analysis in psychological assessment. The advantages of graphology as an expressive projective technique are also emphasized.

Furthermore, the chapter contains a critical overview of research done in graphology since 1975. The research covers mostly the atomistic approach and neglects the possible value of a holistic approach to handwriting analysis. The latter will be the focus of this study.

Chapter 2: <u>Link between graphological features and personality factors</u>

This chapter covers theories on the act of writing as a human expression, the art and science of graphology as well as the special link between graphological features and personality traits.

Roman's model (1952:131) was used as the basis for the discussion to highlight the special link between graphological features and personality traits. However, adjustments and additions were made to the original model.

The decisive influence the gestalt and form standard has on the interpretation of handwriting has also been highlighted.

Chapter 3: <u>Graphological and clinical assessment procedures</u>

In this chapter two unique methodologies are discussed. Firstly, the systematic procedure of a holistic graphological assessment is described, followed by guidelines for a five-axial clinical diagnosis according to DSM-IV-TR™ (2000).

Chapter 4: <u>Description of research methodology</u>

The focus of this chapter is a discussion on the nature of qualitative research as the preferred and most suitable approach for research in holistic handwriting analysis as in the case of the present study. The chapter, furthermore, covers the procedure for collection of data, assessment procedures as well as ethical aspects.

Chapter 5: <u>Findings of the empirical study</u>

In Chapter 5 a standard procedure was followed in the documentation of each of the five (5) case studies. It includes background information of the client/patient, a diagnostic assessment of the client/patient as well as a complete graphological assessment of the handwritings of each of the five (5) participants.

The assessments are compared, whereupon the client's/patient's intra- and interpsychic dynamics are discussed, followed by guidelines for psychotherapy.

Chapter 6: <u>Conclusions and recommendations</u>

In Chapter 6 the findings were concluded, covering the findings from the literature on the one hand and the findings of the empirical study on the other.

Special reference is made of the value graphology has for psychology in general as well as its value in clinical practice.

CHAPTER 2: LINK BETWEEN GRAPHOLOGY AND PERSONALITY

2.1 GRAPHIC LAYOUT OF CHAPTER 2
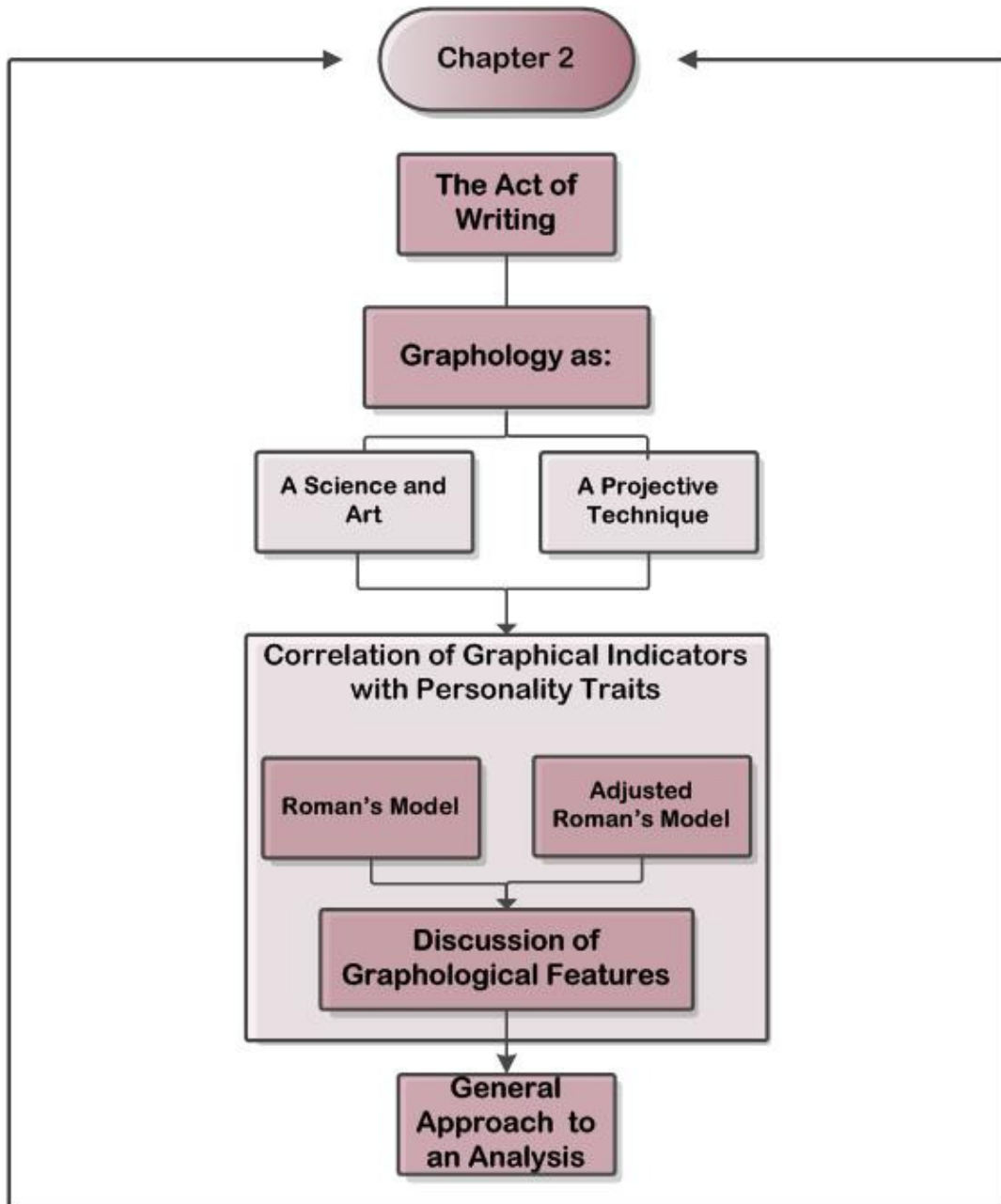
2.2 INTRODUCTION

In this chapter the following will be addressed:

- The act of writing
- The art and science of graphology
- Graphology as a projective technique
- Correlation of graphical indicators with the personality traits (Roman Model)
- Elaborated and adjusted Roman's model
- Discussion of Graphological Features

2.3 THE ACT OF WRITING

All action, writing included, starts in the brain. The lines, curves, loops and dots that result are all reflections of the inner self. Although the writing instrument is held by the hand (foot/mouth), it is the brain that impels us to write (Hayes 1993:1), thus the writing organ is governed by the central nervous system – a process which is usually unconscious, but most revealing (Nezos 1986:5).

As handwriting is closely tied to impulses from the brain - it is a barometer of moods and of physical, emotional and mental health (Branston 1998:2; Hayes 1993:2). Though we write with the hand (foot/mouth), writing is certainly not only a physiological muscular activity - it is an expression of the whole personality, both in form as in content (Mendel 1982:17).

Grandin (1994a:1) confirms that handwriting originates from thoughts in the brain and these thoughts and ideas are merely put into viable and understandable form by the hand (foot/mouth).

Writing is a personal symbol, unique to each individual. It is an outward expression or index of inner attitudes, clearly and absolutely individualized (Branston 1998:2; Nezos 1986:3).

2.4 GRAPHOLOGY AS AN ART AND A SCIENCE

Graphology is the study of the psychological structure of the human being through his/ her handwriting (Barrett 1998:10; Nezos 1986:3). It is the evaluation of handwriting to determine, character, disposition and aptitudes (Hayes 1993:5).

Graphology is a science and, like all sciences, depends on research and experimentation – not on intuition or magic. Graphology has its rules and regulations from which one cannot deviate without running the risk of error (Nezos 1986:3).

Handwriting analysis is both a science and an art (Barrett 1995:13; Gullan-Whur 1998:13,21; Hayes 1993:19). The science involves careful examination of even the most minute details of the writing to determine the writer's individualized expressions (Barrett 1995:10; Hayes 1993:19) and is based on experiments, statistical data, measurements and combination of technical characteristics (Grandin 1994a:4).

When the handwriting analyst moves from the mere observation of isolated signs to evaluation of the indications as a whole, thereby creating a meaningful and accurate profile, graphology becomes an art (Hayes 1993:19). Grandin (1994a:4) depicts graphology as an art when the complex constellation of characteristics involved in the psychodynamics of the writing movement is interpreted.

Mendel (1982:23-24) supports both the scientific approach and the use of intuition when defining man's 'complex personality'.

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2.5 GRAPHOLOGY AS A PROJECTIVE TECHNIQUE

According to Nezos (1986:4) the writing sample (the symbol) contains the subject (writer) in his entirety. Graphology can thus be used as a test to record 'individual behaviour patterns' (Mendel 1982:17).

Not only is a handwriting sample easy to obtain; its interpretation is based on extensive literature following more or less unanimously universally-accepted procedures. Therefore it lends itself to a simple, unbiased and most unobtrusive personality test – an expressive projective technique to be exact.

The great challenge of graphology does not lie in the detection of the signs, but in the correct interpretation of their inter-relationship (Nezos 1986:4). By interpreting graphological features in context, the holistic principle is adhered to.

2.6 CORRELATION OF GRAPHICAL INDICATORS WITH PERSONALITY TRAITS

Writing is a learned performance. Initially the basic forms in which writing is taught are imposed upon the writer (Barrett 1995:10). After s/he requires a degree of manipulative skill, s/he refashions these forms in her/his own individual way. The individual style characterises everything s/he feels, says and does (Roman 1952:80).

The page represents the writer's life – the area of space surrounding him/her.   It is the area for potential action (Amend & Ruiz 1980:1). The way the individual fills the page with script shows how s/he approaches the world (Amend & Ruiz 1980:55).

The writing consists of different graphological features, such as size, slant, form spacing, baseline, pressure and speed (Barrett 1995:10).

Each of the different features in handwriting corresponds with a specific aspect of the personality as seen in the diagram below (Roman 1952:131).

However, even if a textbook should cover all possible manifestations of a specific feature with elaborate interpretation of each, no book on graphological features can be used as a recipe book for personality assessment. That would lead to a mere list of attributes which could either reinforce or even contradict each other.

Firstly, the gestalt (overall impression of the handwriting) and the form standard should be assessed (Barrett 1995:12; Branston 1998:110). The form standard is a scientific evaluation of graphological characteristics grouped together to assess the harmony (positive score) or disharmony (negative score) of the personality. One such a system is the comprehensive one by Mendel (Mendel 1982: 50-53) which will be discussed in Chapter 3.

For example, large writing in a handwriting sample with good form standard may mean confidence, self-expression, energy and activity. Should the form standard be low, a large writing may mean arrogance, brusqueness and impulsiveness (Hayes 1993:20).

A small writing with a good standard may mean focused and concentrated energies and an ability to think in great detail. In a poor form standard, a small writing means lack of confidence, shyness and a tendency to focus on a very small inner world (Hayes 1993:20).

One outstanding/dominant feature (eg large size) in a writing has only significance in conjunction with a cluster of three corroborating features. Any feature has thus only meaning in the context of the entire writing - in its co-existence with other clusters.

According to the diagram below, Roman (1952:131) explained the correlation between graphological features and personality factors in a concise way. The correlations are grounded upon a large body of empirical findings validated by experimental and statistical data.

It is, however, emphasized that this outline is mainly orientational and that a mechanical use of such a chart will lead to oversimplification.

Figure 1 demonstrates Roman's model on the correlation of graphological features and personality traits.

Figure 1: Roman's Model: Correlation of graphology features and personality traits

Correlation of graphical indicators with the personality traits

GRAPHIC INDICATORS		PERSONALITY FACTORS	
Arrangement of pattern		Adaptation: Outlook on the world	
Rhythm and harmony		Functional integration	
Style		Mode of self-expression	
Structure of writing line	a) upper zone	Personality structure	a) intellectual and spiritual range
	b) middle zone		b) ego function
	c) lower zone		c) biological demands
Directional trend	a) rightward	Orientation	a) outward, towards the future, extroversive
	b) leftward		b) inward, towards the past, introversive
Expansion	a) vertical dimensions: height	Self-display	a) claim to status
	b) horizontal dimensions: width		b) demand for elbow room
Slant	a) rightward	Feeling response	a) compliant
	b) upright		b) self-reliant
	c) leftward		c) defiant
Connective form		Social behavior pattern	
Connectedness and fluency		Associative process, facility of expression	
Speed		Tempo of somatic and psychic functioning	
Pressure		Vital energy, libido	
Tension		Adjustment to strain and stress	
Alignment		Sense of economy, goal orientation	
Regularity		Emotional balance and control	
Signature		Self image	

PERSONALITY

(Roman 1952: 131)

2.7 ADJUSTMENTS AND ADDITIONS TO ROMAN'S MODEL

I used the well-known Roman's model (1952:131) as the basis for my discussion on the link between graphology and personality features, since it is one of the most widely accepted standard works on Graphology, highlighting the relation between graphology and psychology.

Though it is a good guideline to personality assessment, there are more graphological features to be added to encompass the complexity and multi-dimensionality of personality.

In collaboration with Grandin (2008) both a few additions and adjustments were made to Roman's model in order to cover the major graphic indicators and their corresponding personality aspects.   The model provides a structure for the discussion of the different graphological features.

The adjusted model, however, does not claim to be complete.   The focus is on the more dominant features. Other important matters, such as the meaning and interpretation of stimulus letters (Grandin 1994b:116), mother and/or father fixation/ protestation (Grandin 1999:56-68) and specific pathological signs could not be covered in the scope of this discussion.

The discussion on the different features is integrated from various comprehensive sources, illustrated with examples taken from both text books and clinical practice. Both positive and negative qualities as discussed by Marley (1967) are interwoven, though in most cases only 4 (four) adjectives or descriptions could be included.

Figure 2: Elaborated Roman's Model

GRAPHIC INDICATORS	PERSONALITY FACTORS	
Arrangement of Pattern	Adaptation (Outlook on life)	
Rhythm and Harmony	Functional Integration	
Style	Mode of Self-expression	
Zones	Personality Structure	
Directional Trend	Life Orientation	
Size		
Absolute Size	Space claimed for oneself	**P**
Relative Size	Self-value	**E**
Vertical Expansion (Height)	Claim to status	**R**
Horizontal Expansion (Width)	Demand for elbow room	**S**
Primary Width	Feelings about self	**O**
Secondary Width	Ability to include others	**N**
Slant	Dependence / Independence	**A**
Connective Form	Social behaviour pattern	**L**
Connectedness / Fluency	Associative process, facility of expression	**I**
Speed	Tempo of somatic and psychic functioning	**T**
Pressure	Physical and mental energy, intensity and emotions, will-power and control	**Y**
Pastiosity / Sharpness	Tactual sensations	
Thinness / Thickness of stroke	Intellectualization	
Baseline	Goal Orientation and mood control	
Regularity/Irregularity	Emotional balance and control	
Signature	Projected Image	
Legibility / Illegibility	Purposeful communication	
Capitals	Public side of the writer	
PPI[1]	Sense of self-worth	
Diacritics		
t-crosses	Will-power and personal drive	
i-dots	Aspirations and enthusiasm	
Ovals	Verbal expression	
Loops	Imagination and expression of emotions	

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[1] Personal Pronoun "I" (PPI)

2.8 DISCUSSION OF THE GRAPHOLOGICAL FEATURES

For the purpose of the discussion, the focus is on the general psychological interpretation of each feature. The different possibilities, their combination with other features and how it influences and alters the interpretation can, however, not be discussed in detail, since the possibilities are endless. Both positive and negative characteristics of each feature are listed.

For illustrative purposes the samples used in this chapter are taken from my own clinical practice, circulars and examples taken from graphology text books.

2.8.1 Arrangement of Pattern: Adaptation and outlook on the world

Arrangement of pattern or general lay-out covers the distribution and organization of the text on the page. It indicates the adaptability of the writer to his / her environment, the method and sense of organization, time, activities and space. The sheet of paper represents the world, the space within which we evolve (Nezos 1986:33).

Graphological features illustrating one's outlook on life:
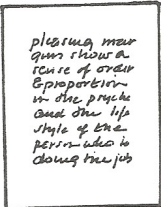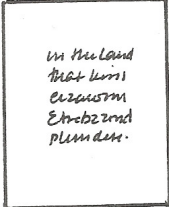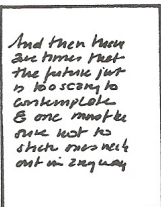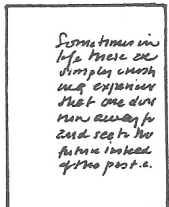
- Margins
- Spacing between lines
- Spacing between words
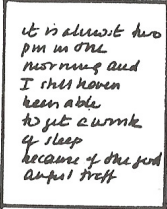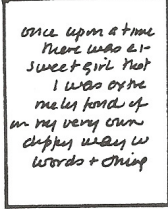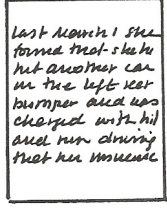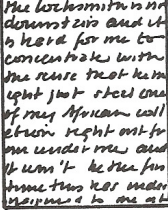
2.8.1.1 Margins

The page is space and the way the individual fills the page with script shows how s/he approaches the world and manages his/her life.

The left side of the paper represents the past from which the writer starts and the right side symbolizes the goals and the future. Placement on the page also shows the quality of the person's taste, his social, cultural and artistic tendencies or a lack of these (Amend & Ruiz 1980:55).

- The left margin indicates the constancy of behaviour – manners, economy and background
- The right margin indicates the distance the writer keeps between her-/himself and the world at large
- The top margin indicates the degree of orthodoxy of behaviour
- The bottom margin indicates faculty of making decisions in good time and striking out along new lines

Description	Example	Description	Example
Balanced: Awareness of social boundaries, poise, order, control, aesthetic sense		**Wide Margins all over:** Withdrawn, formal and aloof, sensitive to surroundings. Artistic.	
Wide Right Margin: Fear of future, over-sensitivity, reserve, self-consciousness		**Wide Left Margin:** Avoidance of the past, sense of culture, communicative, courage in facing life	

Description	Example	Description	Example
Uneven Right Margin: Impulsive moods, acts and reactions unreliable, social ambivalence		**Uneven Left Margin:** Defiance and rebellion toward the rules of society, lack of inner order and balance	
Narrow Margins Both Sides: Stinginess or acquisitiveness, lack of consideration and reserve		**No Margins Anywhere:** Writer eliminates all barriers between self and others, causes strong negative or passive reactions in others, talks too much or fears empty spaces	

(Amend & Ruiz 1980:55-56; Gullan-Whur 1984:27-29; Karohs 2001b:214-230; Lowe 1999:82-97; Marley 1967:59-62; Nezos 1986:45-47; Mendel 1982:54-63; Peters 1995:52-55; Rice 1996:118-124; Roman 1952:303-308 & Tew 2001:128-135)

2.8.1.2 Spacing between lines

The amount of space that the writer leaves between the lines on the pages gives clues to the orderliness and clarity of his / her thinking and to the amount of interaction he/she wishes to have with the environment. Normal spacing has its own personal harmony and flexibility (Amend & Ruiz 1980:52).
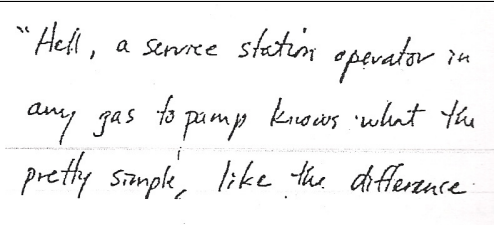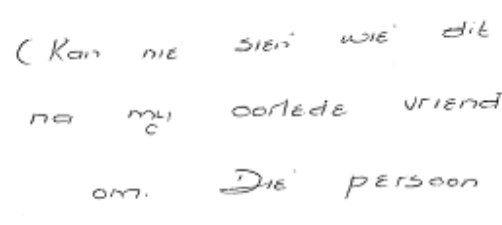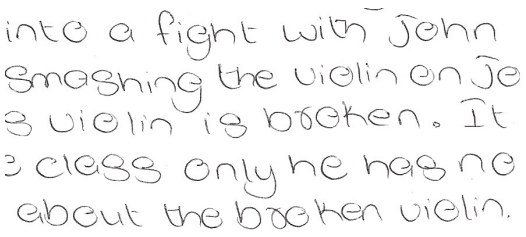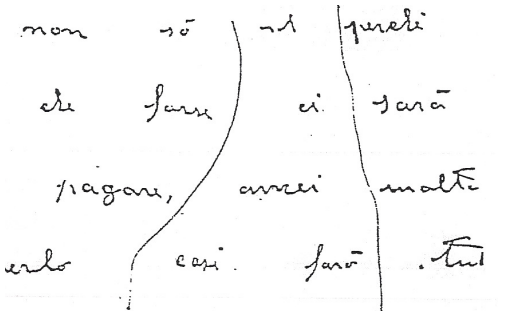
Feature	Description	Example
Even spaces:	System and planning, consistency	*much chance that he won't be Brand, who is quickly getting the*
Wide Spaces:	Analytical mind, good manners, clear minded, objectivity, mental agility, self-assurance, lonesomeness, good organizer, lack of spontaneity; striving for logical certainty **If too wide:** Possible separation of self from reality; intellectual detachment, desire for non-involvement	*after working for the almost ten years it with him that require*
Small (Narrow) Spaces:	Lack of reserve; inability to see things clearly and abstractly, unclear about him/herself. **If too narrow with entanglement**: Confusion, lack of control of instincts or fantasy	

(Amend & Ruiz 1980:52-54; Hayes 1993:24-28; Jacoby 1991: 135-137, Marley 1967:54-55
Mendel 1982:64-69; Morgan 1995:11; Nezos 1986:38-52; & Roman 1952:289-300; Tew 2001:56-65; West 1999a:32-33)

2.8.1.3 Spacing between words

The space between words represents the distance that the writer would like to maintain between himself and society at large (Amend & Ruiz 1980:52). It is an indication of one's need for emotional comfort with others and one's territorial boundaries.

Feature	Description	Example
Even Spaces	Ease with people, reasonableness, self-confidence, good balance, acceptance, systematic carefulness	"Hell, a service station operator in any gas to pump knows what the pretty simple, like the difference
Wide Spaces	Critical ability, shyness, Interest in literature, music and poetry, philosophical turn of mind, deep feelings, firmly rooted convictions; a more "introvert" personality	(Kan nie sien wie dit na my oorlede vriend om. Die persoon
Narrow spaces	Self-confidence, lack of social discrimination (good mixer), lack of tact, need to be with people, ability to cooperate, talkative, sympathy, basically an extrovert, lack of judgment. **If too narrow:** The writer is strongly impelled by impulses due to needs rather than guided by consideration and reasoning.	into a fight with John smashing the violin on Je 3 violin is broken. It 3 class only he has no about the broken violin.

Feature	Description	Example
Too wide spaces (River writing)	Works well on own, social detachment, usually found amongst intellectuals, objectivity, business mind, isolation.	*(handwriting sample)*
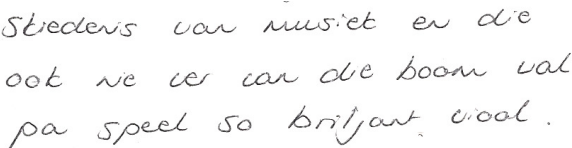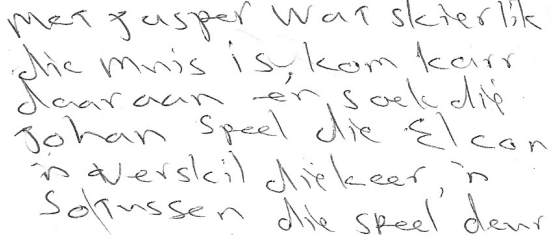
(Amend & Ruiz 1980: 52; Gullan-Whur 1984:27; Hayes 1993: 28-31; Jacoby 1991:135-137; Marley 1967:55-58 Nezos 1986:38-52; Mendel 1982:69-72 Morgan 1995:13; Roman 1952: 300-303; Tew 2001:64-71; West 1999a:32-33)

2.8.2 Rhythm and harmony: Functional integration

Rhythmic harmony in forms and space, such as margins, spaces between lines, words and letters is an indication of the richness, variety and organization in a person's thinking and inner life (Mendel 1982:40).

The writer's success in achieving unity and harmony within the self and in relation to the world at large, is revealed in the over-all balance and form quality of his writing (Amend & Ruiz 1980:64).   Rhythm indicates a well-balanced character, optimism, inspiration, confidence in life, harmonious sensibility, receptivity and a good balance of the four functions: thinking, feeling, sensation and intuition (Nezos 1986:24).

In a rhythmic writing there should be continuity, some regularity, a clear sense of direction, reasonable speed and a good pressure pattern (Grandin 2008: 23 August)

Good rhythm	Poor rhythm
Mental health; balanced personality	Insecurity, prone to stress and tension
Inner harmony	Easily upset, nervous and impatient
Controlled impulses and emotions	Inconsistent
Harmony between thinking and feeling	Inner conflicts and complexes
Stedens van musiek en die ook ne ies van die boom val pa speel so briljant vool.	*Met Jasper war skterlik die mnis is, kom karr daaraan en soek die Johan speel die El con in Averskil chiekeer, 'n Soltussen die speel deur*

(Amend & Ruiz 1980:64-75; Grandin 2006b:153-155; Gullan-Whur 1984:26; Hayes 1993:183-184; Nezos 1986:24-25; Rice 1996:89-92; Tew 2001:72-79)

2.8.3 Style: Mode of self-expression

The style of writing gives an indication of the spontaneity and individual character of the writing, thus the writer's mode of self-expression. This includes the letter formation, be it simplified or amplified, predominantly rounded or angular, spontaneous, natural, original or artificial. The style of writing also indicates the degree in which the writer holds onto or deviates from the copy book[2] method he was taught.

2.8.3.1 Rounded/ Angular

In essence, the tendency of roundedness in a writing would imply a social inclination, a person who values interpersonal relations, who is adaptable and flexible, whereas the angular writer values mental energy, is task-driven and is inclined to being rigid, analytical and logical (Amend & Ruiz 1980:86; Grandin 2006a:2; Rice 1996:54-63).

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[2] Copy Book: The design of letters, which is fundamental to a writing system, learnt at school.

Rounded	Angular
Laat die aand net na ete gaan Jaco tamer, hy gaan sit by sy lessenaar wat voor hom lê. Jaco staar net na	This boy is busy dreaming of what and the way that he could play is grown-up. Dreaming of playing large crowds and all the attention

(Nezos 1986:90-91;122)

2.8.3.2 Spontaneity/ Naturalness/ Artificiality

A handwriting full of originality, spontaneity and naturalness which, at the same time, emancipates itself considerably from the school-model, expresses accordingly a high degree of personal sincerity, naturalness and originality (Jacoby 1991:157). The opposite is true for a stylized, stiff or rigid handwriting. Originality should never be at the cost of naturalness, otherwise it would be indicative of eccentricity or artificiality.

Natural; Spontaneous	Artificial
Many people consider graphSlogy in S.A. & 'love affairs' with	Geen dryfkrag Swak Selfbeeld Pessimisties

(Gullan-Whur 1998:41-44; Nezos 1986:23;93-94)

2.8.3.3 Simplification/ Amplification

In deviating from copy-book, the writer can either develop a simplified style by economizing writing letter formation or amplify his style by adding new elements. Both are of positive value as long as it is not exaggerated and does not lead to neglect or mannerisms respectively (Grandin 2006b:173; Marley 1967:165-169).

As simplification is reducing letters to the essentials, the particular writer is able to cut unnecessary detail, is direct and to the point and objective (Hayes 1993:82) whereas overly embellished writers' thoughts are crowded with extraneous information that distorts communication (Hayes 1993:82).

Simplification	Amplification
<u>Positive</u> Objectivity Practicality Directness of approach Maturity	<u>Positive</u> Originality Taste for decorative forms/effects Cultivation of details Urge to create original atmosphere
<u>Negative</u> Carelessness Lack of respect Laziness	<u>Negative</u> Boastfulness Affectation Pomposity Vanity
He is disturbed either by his they did shouted him or He is in deep thoughts. He	*cleurmaak, is daar ooit in gevoel te verdryf of nie, voor te lewe, geen familie om te gesels met die*

(Branston 1998:40; Marley 1967:166-169; Morgan 1995:24; Nezos 1986:89;124)

2.8.4 Zones (symbolism of space): Personality structure

Handwriting is divided into three primary zones, each of which represents a different area of the writer's personality. The three zones correspond to the division of the personality into mind, soul and body – the superego, ego and id according to Freud (Hayes 1993:42).

The proportion of the three zones (zonal balance) determines the balance between the three major areas of ego development. It is a measure of the person's equilibrium and maturity (Amend & Ruiz 1980:8). When the zonal dimensions are well-balanced and in good, flexible form the writer shows stability, social involvement initiative, the ability to express himself and accomplish his goals (Amend & Ruiz 1980:9). The ego has an equilibrium enhanced by both material and spiritual needs (Hayes 1993:44).

Any zone, however, can be overly developed or underdeveloped, by means of exaggeration or neglect respectively, resulting in an imbalance.

Upper Zone	Upper Zone emphasized	Upper zone neglected
Intellectual, conscious sphere: What and how the writer thinks, what he/she strives for, his/her imagination, pride and ethical ideas, spirituality, idealism *b d f h k l t*	Lives in abstract or ideal Placing importance on mental pursuits Perhaps ignoring social and physical needs *long for*	Lack of intellectuality Lack of ideas No interest in spiritual growth *kry dit net sit hy mardeloos*

34

Middle Zone	Middle Zone emphasized	Middle Zone underdeveloped
Social sphere (here the two spheres meet): The writer's daily routine, social behaviour relations, preferences and dislikes, it represents the person that is known to his casual acquaintances. This sphere of actuality relates to the present, the immediate, the emotional, practical and social expression of the ego *a c e i m n o r s u w x*	Socially inclined Deals well with day-to-day concerns May have little interest in either the abstract of the physical	Reserve Modesty Impracticality
Lower Zone	**Lower Zone emphasized**	**Lower Zone neglected**
Biological, subconscious sphere: Manifestation of things which are not even known to oneself, particularly unconscious motives of conscious activities and urges like instincts, physical activity, sexual urges and materialistic interests. *f g j p q y z*	Material needs are predominant over social and intellectual	Lack of sense for materialistic necessities Sexual immaturity, fear or trauma

(Amend & Ruiz 1980:8-16; Hayes 1993:42-53; Hollander 1998:75-90; Jacoby 1991:86-93; Marley 1967:33-39; Mendel 1982: 127-132; Morgan 1995:6-7; Nezos 1986: 20-21; 32-33; Roman 1952:166-183; West 1999a:24-25)

2.8.5 Directional trend: Social orientation

The predominance of rightward or leftward trend is a main indicator of the relationship between the world within and the outer world (Roman 1952:141).

The right tendency in a writing indicates interest in others, involvement in the environment, in social activities, response to external stimuli, orientation towards the future and general progression. The writer is usually capable of expressing his/her feelings freely and naturally (Grandin 1994:25; Hayes 1993:54 & Nezos 1986:215).

Leftward emphasis (tendency) suggests a person predominantly activated by promptings from within. It indicates withdrawal or regression (Roman 1952:142) and an orientation towards the past (Grandin 1994:15; Hayes 1993:55 & Nezos 1986:215).

Figure 3: Rightward and leftward directional trends


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   INNER WORLD                        OUTER WORLD
   REGRESSION                         PROGRESSION

PAST  ←———————— PRESENT ————————→  FUTURE

   MOTHER                             FATHER
   FEMININITY                         MASCULINITY
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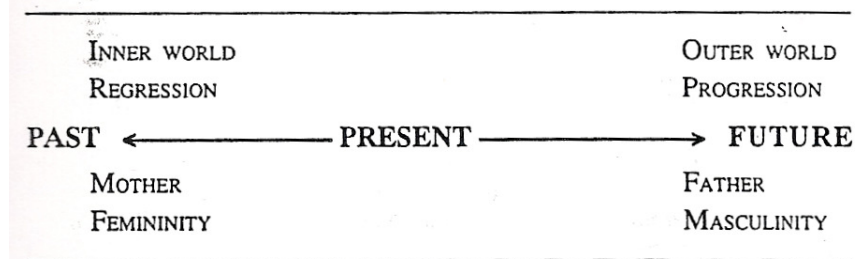
(Desenclos 1995:6; Hayes 1993:54; Jacoby 1991:207)

2.8.6 Size

2.8.6.1 Absolute Size (Total vertical extension of the whole writing)

The size of writing shows how you impress yourself on the environment and how one feels about one's relationships to other people.

It shows the amount of importance one place on oneself (ego emphasis) and whether one is inclined to be a doer or a thinker (Hayes 1993:22). Absolute size gives an indication of the space one claims/ needs for oneself or to create an impression.

Size	Qualities	Example
Large	Social-minded Talkative and active Generally self-assured/ bold Doer rather than a thinker	*huis en het gehad om sy leef of sy*
Small	Modesty and humility Understates importance Mentally active Reserved/ introspective Thinker rather than a doer	*My tweede beste vriend is my selfoon, Ek is baie lief daarvoor om klere te as ek so baie geld uitgee op klere.*
Average	Good compromise between thought and activity, realistic self-concept	*dink hy probeer so maar kry dit nie Hy wil graag en*
Tiny	Tend to feel inferior and retreat into a small world	*Diep ingedagte sit Etienne en juf het gesê hulle moet skryf het. Hy het by Oom Piet op die hy was by die see. As hy nou*

(Amend & Ruiz 1980:49; Hayes 1986:22; Hollander 1998:45-61; Jacoby 1991:94-104; Marley 1967:39-43; Mendel 1982:147-162; Nezos 1986:53-69; Peters 1995:58-60; Rice 1996;76-84; Roman 1952:150-166)

	Positive	Negative
Large	Self-reliance	Haughtiness
	Independence	Boastfulness
	Pride	Desire to impress
	Boldness	Lack of care
Small	Concentration	Submissiveness
	Accuracy	Lack of self-confidence
	Reserve	Lack of enthusiasm
	Thoughtfulness	Despondence/fear

(Branston 1998:13; Marley 1967:40,43)

2.8.6.2 Relative size: Self-value

The relative size of a writing refers to the height of middle zone letters compared to the vertical dimension of the whole letter (Grandin 2006a:78). Size should always be combined with ratio. Relative size illustrates how the person really feels about him/herself, and whether s/he is able to cope with reality.

A writing that is well-balanced among the three zones indicates a stable person, consistent, content with equally distributed adaptability to reality and good planning ability. In general such a person will most probably be regarded as a well-adjusted person (Grandin 2006a:78).

Relative small, absolute large		Relative small, absolute small	
Ambition Farsightedness Restlessness Feelings of inadequacy		High power of concentration Modesty and reserve Lack of spontaneity Too much focus on details	

Relative large, absolute large		Relative large, absolute small	
Strong-willed Self-opinionated Self-reliance Desire to impress	*far*	Practical Desire to dominate Accuracy Fussiness	*far*

(Branston 1998:17-21; Grandin 2006a:78, Marley 1967:38, 40, 43; Tew 1998:22-23)

2.8.7 Vertical expansion (height): Claim to status

The vertical expansion (height of letters) reflects the degree to which the writer strives for stature and prestige (Roman 1952:150).

2.8.8 Horizontal Expansion (width): Demand for Elbow Room

The horizontal expansion (width of letters) shows the amount of elbow room s/he requires (Roman 1952:150-151).

When referring to the horizontal expansion of letters (width vs narrowness) two types of width should be taken into consideration:

2.8.8.1 Primary width (the width of the letters): Feelings about self

A wide primary width usually suggests ease within oneself, wanting space for oneself whereas narrow letters indicate inhibition within oneself (Grandin 2006a:110 Morgan 1995:20)

Narrow Primary Width	Wide Primary Width
Die seuntjie kan uit die viool by sy arpa van sport en wil nie hy musikaal is en nie	Hy wil die wees mar nie die innig te doen nie

2.8.8.2 Secondary width (the width between the letters): Ability to include others

Wide letter spacing (wide secondary width) suggests sociability, generosity and lack of discipline. Narrow secondary width suggests reserve, social inhibition in relating to others and cautiousness (Grandin 2006a:111).

Narrow Secondary Width	Wide Secondary Width
speel, uit sy kop uit, en woor; net vir die lekkerte 10 Jaar later, gaan kyk	*Die seun is moedeloos om die Instrement te By hom self wat kan*

A difference in letter width (primary width), alternating between narrow and wide, is indicative of alternating confidence and distrust, reserve and lack of control, generosity and meanness, frequently found among emotional people (Grandin 2006a:111).

(Amend & Ruiz 1980:49-51; Cameron 1989:21-22; Hayes 1993:31-33; Jacoby 1991:135-137; Marley 1967:82-86; Mendel 1982: 185-194; Morgan 1995:13; Nezos 1986:38-52; & Roman 1952: 300-303)

2.8.9 Slant: Dependence/independence

Slant determines the degree of emotional expression and social development (Amend & Ruiz 1980:2). It is an indicator of how the writer relates to the events outside him/herself and to other people (Grandin 2006a:17), thus the outer personality (Amend & Ruiz 1980:26).

The following key words are associated with various slants:

Feature	Description	Example
Left slant RECLINED	Past influence of mother fear defiance introversion lack of involvement repression self-absorption caution	*This little 13 year old boy his violen. He used to play and his mother took him for lessons played in concerts and played*

Feature	Description	Example
Upright slant VERTICAL	Present independence inner strength self-reliance self-control judgment control independence action	*this little boy was given he does not want. Its as if something different, something*
Right slant INCLINED	Future courage compliance extroversion compassion expression drawn to others reaction	*This boy is busy dreaming and the way that he is grown-up. Dreaming large crowds and all the*

(Amend and Ruiz 1980:28; Gullan-Whur 1984:13-16; Hollander 1998:29-38; Lowe 1999:221-234; Morgan 1995:8-10; Peters 1995:60-61; Rice 1996:64-75; Tew 2001:32-39; West 1999a:20-23)

2.8.10 Connective form: Social behaviour pattern

Connective form, the way specific letters such as **m, n** and **h** is formed, is a main indicator of the general make-up of the writer. It discloses the psycho-social or interpsychic attitude of the writer (Grandin 2006a:48).

Apart from mixed connective form, there are basically four main connective forms, namely garland, arcade, angles and thread.

Feature	Positive	Negative	Example
Garland (Feeling)	Adaptable Flexible Kind Amiable	Easily influenced Indetermination Lack of discipline and firm attitude	Curved, flowing, smooth, cuplike formation

Feature	Positive	Negative	Example
Arcade (Intuition)	Careful Methodical Shyness Traditional	Pretension Desire to hide Mistrustful Suspicious	Arch-like formation
Angles (Thinking)	Firm Decisive Determined Orderly	Inflexible Irritable Intolerant Domineering	Sharp, angular formation
Thread	Diplomacy Tactful Versatility Spontaneous	Insincere Elusive Indecisive Not opinionated	Indefinite linkage

Every trait in the writing, including connective form, must be interpreted in conjunction with other characteristics. If garland is without pressure, the person may be very easily influenced and may lack discipline. Pressure adds strength to a garland which results in a firm, but flexible nature.

An angular writing with medium pressure depicts a strong, analytical person, whereas angularity with heavy pressure is usually indicative of a frustrated, dogmatic and rigid person.

(Amend & Ruiz 1980:76-96; Grandin 2006a:48-51; Hayes 1993:39-41; Jacoby 1991:114-125; Lowe 208-220; Marley 1967:87-95; Mendel 1982:163-184; Morgan 1995:16-17; Roman 1952:199-220; West 1999a:28-31)

2.8.11 Connectedness and fluency (continuity): Associative process, facility and ability of expression

In terms of symbolism, the writer sees the individual letter as the 'idea', the word as a 'sequence of ideas' and the line as 'reasoning'. In a social sense <u>connectedness</u> in a writing suggests the desire to be part of the environment. In the intellectual sense ideas are linked, thoughts are communicated and there is drive towards a goal. In the material sense we are able to make a good socio-erotic adjustment. Connected writers have the desire to bind and to mix, whereas the disconnected writers have a desire to isolate or to enclose (Grandin 2006a:84).

Generally, connected writers are logical, rational and analytical. They are goal-minded, persistent and purposeful (Amend & Ruiz 1980:103). Disconnected writers rely more on intuition rather than logic.
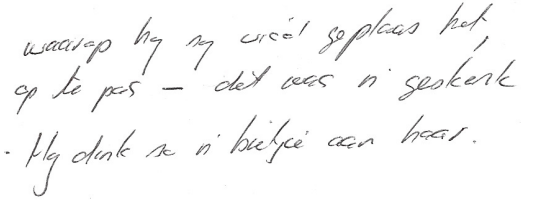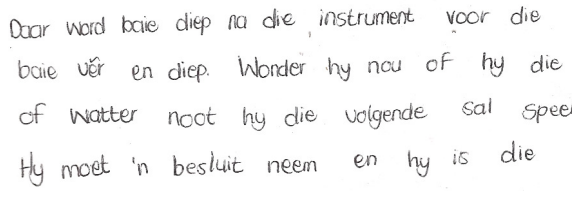
Connected	Disconnected

Both connected and disconnected writing can be characterized by either continuity or discontinuity. Continuity in writing is a prerequisite for the continuity of reasoning and action of the writer, logic, perseverance and spontaneity of feeling (Morgan 1995:17; Nezos 1986:36; Tew 1998:51-55).

2.8.12 Speed: Tempo of somatic and psychic functioning

Mendel (1982:195) refers to speed as the yardstick of the writer's spontaneity. Speed reflects the tempo of the writer's thinking and his/her actions and reaction (Amend & Ruiz 1980:59).

Fast writing shows good adaptability to outside conditions, liveliness, spontaneity, quick mental grasp and purposefulness. Slow writing permits greater self-control, consideration and reservation (Hayes 1993:67-68; Jacoby 1991:151-152; Nezos 1986:35).
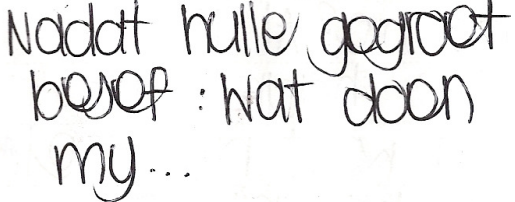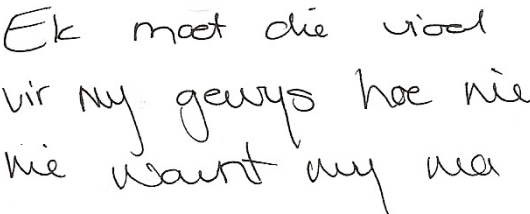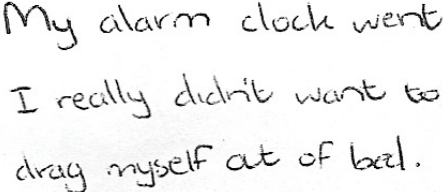
Fast Writing	Slow Writing
waaraop hg ny cecél geplaas het, op te pas — det was ni geskenk . Hg dink se ni bietjie aan haar.	*Door word baie diep na die instrument voor die baie vêr en diep. Wonder hy nou of hy die of watter noot hy die volgende sal speel Hy moet 'n besluit neem en hy is die*
Positive	Positive
Agility Energy and Vitality Spontaneity Goal-mindedness	Steadiness Carefulness Preciseness Thoroughness
Negative	Negative
Aimlessness Lack of planning ability Lack of steadiness Possible concentration problems	Indecisiveness Lack of energy Passivity Weak will or artificiality

(Amend & Ruiz 1980:59-63; Hayes 1993:67-73; Jacoby 1991:150-154; Lowe 1999:180-190; Marley 1967:67-72; Mendel 1982:195-200; Nezos 1986:133-145; Roman 1952:240-253; West 1999a:36)

2.8.13 Pressure: Physical and mental energy

Pressure is the third dimension (depth) of writing, produced by friction exerted on the writing surface (Amend & Ruiz 1980:37; Grandin 2006a:97).   The force of the pressure tells how much energy is available for work or goal-directed pursuits (Amend & Ruiz 1980:37).

When assessing pressure, it is vital to determine the tension and release pattern generated by the interplay of the two sets of muscles – the flexor and extensor muscles.

Feature	Description	Example
Heavy pressure	Positive: Energy behind actions Strong-willed, firm, easily excited, inspiring Negative: Stern, stubborn, inclined to morose thoughts or frustration	*Nadat hulle gegroet beraf : Wat doen my …*
Medium pressure	Healthy vitality and will-power	*Ek moet die vioel vir Ny gewys hoe nie nie waunt my nia*
Light pressure	Positive: Delicacy of feeling, sensitive and impressionable Negative: weak will-power, fragility and weak nerves	*My alarm clock went I really didn't want to drag myself at of bed.*

(Amend & Ruiz 1980:38-40; Gullan-Whur 1984:29-31; Hollander 1998:63-73; Lowe 1999:163-169; Morgan 1995:14-15; Rice1996:35-49; West 1999a:36)

2.8.14 Pastiosity/sharpness: Tactual sensations

The relative pastiness or sharpness of the ink pattern tells how sensuous or spiritual the writer is (Amend & Ruiz 1980:43).

Feature	Positive	Negative	Example
Pastiness	Warmth Impressionability Sensuality Enjoyment	Brutality Roughness Crudeness Pomposity	
Sharpness	Restraint Reserve Sensitivity Refinement	Resentment Detachment Inability to enjoy Isolation	

(Branston 1998:46-48; Lowe 1999:173-177; Marley 1967:79-81; Morgan 1995:17)

2.8.15 Thinness / Thickness of stroke: Intellectualization

The relative thinness or thickness of the stroke tells how the writer displays energy in action (Amend & Ruiz 1980:45). A good pressure pattern is when the downstrokes are heavier than upstrokes. This is produced by a harmonious coordination between the flexor and extensor muscles (Grandin 2006a:97) which results in variations of stroke weight.

Feature	Description	Example
Standard width	Possess discipline Energy displayed conservatively through conventional means	*[handwriting sample]*
Thick	Involved in activities Vitality Sentimental in nature and warm expression	*[handwriting sample]*
Thin	Attentive to detail and concept Intellectual in approach to life Energy applied with precision and efficiency	*[handwriting sample]*
Shaded (Thick and Thin)	Creativity Respond sensually to colour, light and sound in the environment.	*[handwriting sample]*

(Amend & Ruiz 1980: 37-42; Hayes 1993:62-66; Jacoby 1939:145-149; Marley 1967:73-78; Mendel 1982:110-126; Nezos 1986:70-88; Roman 1952:254-261)

2.8.16 Baseline: Goal orientation or mood control

The baseline is a strong indicator of the foundation on which the personality stands. It represents one's sense of reality, one's relationship to the here and now and one's way of integrating emotion into daily life (Hayes 1993:33). As an indicator of mood, moral and social control, temperament, disposition and flexibility, the baseline is the ego-adjustment line (Amend & Ruiz 1980:17).

Feature	Description	Example
Even (Some flexibility)	Orderliness Inner stability Perseverance Reliability	*and effort that could channelled into something*
Uneven/ Erratic (Too flexible)	Changeable/ unstable emotions Inner moodiness Unpredictable	*Johan stop meispeal en raas die hond wat Pa so ewe laast as 'n babiepjie en non 'n eislike*
Rigid	Over-control of emotions for fear of losing control, inhibited lack of spontaneity	*plans too much. Unless I drop dead I will leave here 'Friday' morning' and be there as soon as*

(Amend & Ruiz 1980:17-18; Hayes 1993:34-35; Hollander 1998:15-20; Lowe 1999:106-107; Rice 1996:50-53; Tew 2001:96-99)

2.8.17 Line direction: Overall attitude towards life

The direction of the baseline, in addition to how the writer adheres to it, is important in determining his/ her overall attitude towards life (Hayes 1993:36).

Feature	Description	Example
Straight Lines	Composure, Well-balanced, orderliness, steadfastness, dullness	*Ek sukkel, sukkel om eh my oë toemaak eh dit dalk reg kry*

Feature	Description	Example
Ascending Lines	Pushing and buoyant spirit, enthusiasm restlessness, optimism	*Looking at the picture one is looking at a violin, placed on placed underneath. Two things came He has to clean the violin or again maybe*
Descending Lines	Pessimism, fatigued, discouraged, depressed dispirited	*Wel ek sal daarvan hou as my, dadie sal wys trae lief hy vir Kwies wil ek trê hy moet trots ek die môre mooi lyk moet h lyk nou mooi ...*
Arched (Convex) Lines	Confidence and ambition, but too little stamina; loses interest before aim is reached	*I really want to play the violin like you want me to*
Hollow (Concave) Lines	Initial pessimism gives way to ambition and hard work until goal is reached	*Packing all those trunks seemed so awful that I just about missed my train ..*

(Amend & Ruiz 1980:17-19; Branston 1998:63-64; Gullan-Whur 1984:16-18; Grandin 2006a:35-36; Hayes 1993:36-39; Hollander 1998:20-25; Jacoby 1991:138-139; Lowe 1999:108-111; Mendel 1982:80 Tew 1998:68-71; West 1999a:16-18)

2.8.18 Regularity/irregularity: Emotional balance and control

Regularity, when combined with other supportive indications, is a positive sign for the overall personality. It lends balance and stability to a person's inner life and promotes consistency in thought, feeling and effort. Writers with this type of handwriting are reliable and dependable with consistency in feelings and expressions (Hayes 1993:20).   It is the ability to regulate the energies of the mind by the will (Jacoby 1991:140).

Slight irregularity (irregularity with method) is a very positive sign in a writing, since it could indicate creative ideas (Nezos 1986:160). An extremely regular writing may be a sign of artificiality. It suggests too much control with very little spontaneity.

Irregular handwriting suggests that the writer's life is inconsistent and uncertain, even haphazard. Thoughts and feelings are changeable and lack clarity; there is a lack of self-discipline and an unreliable approach to life (Hayes 1993:20; Jacoby 1991:141).

Feature	Positive	Negative
Regular - something such as(?) sure yet. There are	Firm Resistant Decisive Stable	Constricted Pedantic Rigid Indifferent
Irregular failure with the start his objectives in his think process it is options for putting al to address his he	Flexible Warm Impressionable Open-minded	Indecisive Excitable Purposeless Moody

(Branston 1998:65-71; Grandin 2006b:145; Nezos 1986:160-162; Tew 1998:85-89)
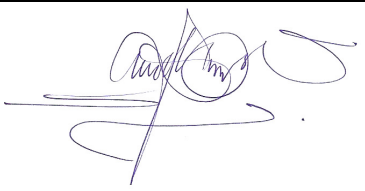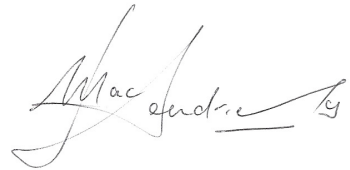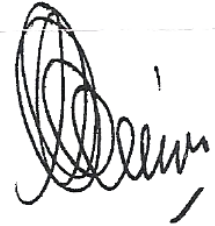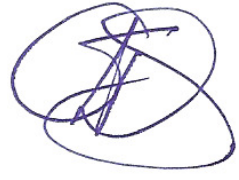
2.8.19 Signature: Projected image

The signature, a very personal and individualized symbol, reveals something of the public image the writer wishes to project, both consciously and subconsciously (Amend & Ruiz 1980:126; Grandin 2006a:70). It indicates one's public identity – the image one wants other people to see (Hayes 1993:85).

A signature should never be analyzed apart from the test of the writing (Grandin 2006a:76; Hayes 1993:86 Nezos 1986:196), since most signatures merely reinforce or modify other findings about the self-concept and public image (Grandin 2006a:70). If the signature is in congruence with the text, the writer is pretty much the same in private and public life.

Feature	Description	Example
Signature smaller than script	Modesty, mildness, self-depreciating, inferiority	
Signature larger than script	Pride, forcefulness, pride pretentiousness	
Leftward slant signature with rightward slant script	Repress sociable nature, natural reserve and restraint	
Rightward slant signature with leftward slant script	Present a warm and affectionate front, possible inner conflict	

Feature	Description	Example
Flourished/Elaborated signature	Some form of vanity and desire to attract attention	
Underlined signature	Firmness, determination, sense of importance	
Illegible signature	Secretive and enigmatic	
Encircled signature	Anxiety, desire to protect oneself, withdrawal	

(Amend & Ruiz 1980:126-135; Grandin 2006a:70-76; Gullan-Whur 1984:163-174; Hayes 1993:85-96; Hollander 1998:145-150; Jacoby 1991:182-186; Marley 1967:153-164, Morgan 1995:32-35; Rice 1996:166-175; Roman 1952:311-331; West 1999b:109-118)

2.8.20 Capitals: Public side of the writer
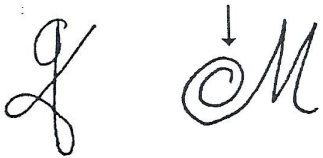
Capitals represent the public side of the writer - the way the individual wishes to appear. It also reveals unconscious inner attitudes and self-esteem (Amend & Ruiz 1980:136; Marley 1967:109).

The capital is evaluated according to three standards: the size, the form and the inherent originality and grace (Amend & Ruiz 1980:136).

In cases where capitals are the same size as ascenders (**t**, **h**, **l**, **f**, **d**, **k**) it usually depicts a balanced person with a good self-esteem (Grandin 2006b:191).

Capital size	Positive	Negative
Large	Ambition	Vanity
	High regard of self	Pretentiousness
	Self-respect	Desire to impress
	Boldness	Affectation
Small	Concentration	Inferiority
	Reserve	Lack of self-confidence
	Objectivity	Fussiness
	Tolerance	Despondence/Depression

In terms of the style and form, the following seems to be descriptive:

Capital size	Positive	Negative
Simplification	Maturity	-
	Objective	
	Constructive	
	Purposeful	
Amplification, additions, flourishes	-	Artificiality
		Hardly any spontaneity

(Amend and Ruiz 1980:136-137; Branston 1998:87; Grandin 2006b:191-197; Hayes 1993:115-116; Hollander 1998:123-127; Karohs 2001a:25-32; Marley 1967:109-114; Morgan 1995:24-26; Rice 1996:146-165; West 1999a:34-35)
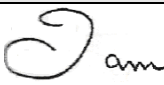
2.8.21 Personal pronoun "I" (PPI): Sense of self-worth

The PPI is symbolic of the writer him-/herself.   The formation reveals the person's ego and his/her sense of self-worth.   Not only is the placement of the PPI of importance, but also the form, height, width as well as the pressure (Amend & Ruiz 1980:114; Grandin 2006b:204).

According to Karohs (2001c:252) the *shape/form* provides information about the writer's adaptability to the world, the *height* refers to the writer's degree of self-esteem, the respect one has for him-/herself and the *width* reveals one's sense of self-worth and the importance one places on him-/herself in relation to other people.

A few examples are as follows:

PPI	Description	Explanation
I	Printed in cursive writing	Clear constructive thinking, desire to stand out, independence
|	Stick figure	Very independent, culturally aware and mature, lack of façade
i	Lower case	Either a crushed or totally immature ego or a conscious desire to draw attention to self
9	Upper loop without base	Identification with father or male role, denial of mother; idealism, self-protective
9	Circled or arcaded	Protective of self with limited self-understanding, need for mothering
8	Knotted	Self-centered and un-giving, emotional in a shallow or showy manner, self-protective
9 am	Emphasized height	Inflated pride, concerned with other people's opinions

PPI	Description	Explanation
	Emphasized width	A front most of the time; the writer feigns assertiveness that he does not truly possess
	Tramlines	Feeling trapped
	Strongly angular with one triangle with pressure	Hostile, critical, defensive, argumentative
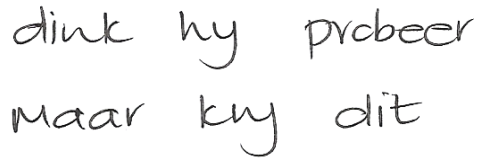
(Amend & Ruiz 1980:114-117; Branston 1998:89; Grandin 2006b:202-209; Hollander 1998:150-156; Karohs 2001c:252-274; Morgan 1995:27; Roman 1952: 63-66)

2.8.22 Legibility: Purposeful communication

Legibility aims at clearness of expression in a sense of wanting to be understood; therefore the degree of legibility is linked to the social character of writing (Jacoby 1991:71). Illegibility, on the other hand, defeats the actual purpose of writing, which is to make oneself understood (Jacoby 1991:72)

Neither extreme legibility, nor extreme illegibility, is considered a positive graphological feature. Extreme legibility (each letter legible out of context) may be a sign of deceit (Mendel 1982:145).

Legibility is closely linked to speed (Mendel 1982:49).   The very negative interpretation for illegibility is modified when the writing is speedy. On the other hand, the positive value of legible writing is diminished in the absence of speed (Jacoby 1991:74).

Feature	Positive	Negative
Legible *dink hy probeer maar kry dit*	Sincerity Purposefulness Clear communication Straightforwardness	To appear open Pettiness Living in narrow world Naïveté
Illegible *wat che gerely*	Reservedness Secretiveness Individuality Adaptability	Carelessness Insincerity Inconsiderateness Bad manners

(Cameron 1989:23-24; Jacoby 1991:69-79, Karohs 2001d:437-441; Marley 1967:104-109; Mendel 1982:141-146; Nezos 1986:108; Rice 1996:19-34)

2.8.23 Diacritics[3]
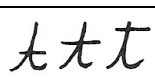
2.8.23.1   T-crosses: Will-power and personal drive

How the writer draws the bar, tells how will-power and personal drive are expressed in one's life (Amend & Ruiz 1980:119). T-crosses give information about the writer's goals, plans accomplishments and intentions (Hayes 1993:123).

The length, pressure and placement of the t-bar give information with regard to the following (Grandin 2006b:163):

- *Length* of t-bars shows the endurance quality
- *Pressure* on t-bars indicates the force behind the will
- *Position* of t-bars shows goals and aspirations

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[3] Diacritics: Signs added to letters such as i-dots and t-crosses

t-cross	Description	Explanation
t	Short Crossing	Lack of drive and will power High form standard: reserve and restraint Low form standard: lack of confidence
t	Average crossing	Healthy balance, calmness, self-control in thought and action
t	Long crossing	Energy, vigor, resolution, boldness
t	Pressure lighter than stem	Resignation, timidity, extreme sensitivity
t	Pressure heavier than stem	Domineering will and great energy, capable of insensitivity, selfishness in pursuing goals
t	Ascending	Optimism, ardor, enthusiasm, ambition
t	Descending with light pressure	Dependency, fear and hopeless resignation
t	Descending with heavy pressure	Stubbornness and an argumentative nature; also aggressiveness, cruelty and bossiness
t t t	Low, medium, high on stem	Individual's goals in correspondence with the height of stem, be it low, medium or high
t	High above stem	High form standard: imagination and leadership Low form standard: goals unrealistic, founded in fantasy and imagination
t	Crossing to left of stem	Procrastination, Indecisiveness
t	Crossing to right of stem	Impulsiveness, enthusiasm, nervous energy
t	No crossing	Haste and carelessness, absent-mindedness, despondency, rebellion

(Amend & Ruiz 1980:119-120; Grandin 2006b:164-169; Marley 1967:138-145; Morgan 1995:30-31; West 1999b:95)

2.8.23.2   i-dots

The i-dots, which are part of the upper zone, relate to the intellect and the aspirations. How high or low it is, gives information on enthusiasm and practicality (Amend & Ruiz 1980:121).

i-dot	Description	Explanation
i	Rounded, placed over stem	Order, method, precision, good memory and concentration conscientiousness
i	Rounded, placed high above stem	Great imagination and enthusiasm, if very light: spirituality
i	Omitted	Carelessness, absent-mindedness, lack of mental orderliness, poor memory
i	Very light	Sensitive, frail, unassertive
i	Very dark	Emphatic, assertive, overbearing
i	Placed after the stem	Impatience, impulsiveness, quick mind that looks ahead
i	Placed before the stem	Procrastination, timidity, caution and fear of new ideas
i	A sharp accent	Lively wit, original mind. If high and dashed: vivacity and imagination
i i	Arrow shape	Cruelty and sarcasm
i	Circle-i-dot	Interests in arts and crafts, a wish to appear 'arty'.

(Amend & Ruiz 1980:121-122; Grandin 2006b:179-182; Marley 1967:131-138; Morgan 1995:28-29; West 1999b:93)

2.8.24 Ovals: Verbal expression

Ovals are found in the middle zone. They have to do with expression of emotion on a verbal and social level (Amend & Ruiz 1980:84).

Feature	Description	Example
Normal oval	Honest, yet discrete	*you can*
Open ovals	A tendency to reveal too much, lack of verbal caution, open and gullible	*ovals can*
Closed ovals	Naturally discreet without being secretive, tact and diplomacy in verbal expression	*are tactful*
Tied ovals	Cautions and guarded with verbal revelations	*are cautious*
Knotted ovals	Dishonesty, inclined to tell lies	*are hiding*
Stabs in ovals	A biting, sarcastic tongue	*a sarcastic*
Explosive ovals	Can suddenly explode in hostile, angry verbal tirades.	*explode*
Ovals broken at bottom	A sure sign of dishonesty, these writers are cunning and deceitful	*dishonesty*
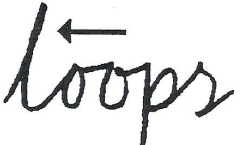
(Amend & Ruiz 1980:84-58; Grandin 2006b:223-224; Karohs 2001b:243-248)
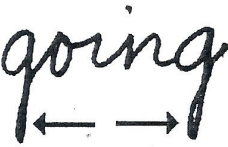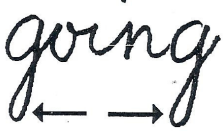
2.8.25 Loops: Imagination and expression of emotions

The loop is thought of as a vessel in which emotion and feeling are contained (Amend & Ruiz 1980:81). The subconscious mind is drawn to the making of loops which are in various forms linked to our emotional force (Marley 1967:119).

In general, looped writers place more emphasis on the emotional content of an experience. They are imaginative, compassionate and often quite intuitive in their understanding and response to situations in their environment (Amend & Ruiz 1980:81) and can express themselves in a verbally sociable manner (Grandin 2006b:210; Morgan 1995:21).

A writing without loops, reduced to sticks, indicates efficiency, directness of approach, independence and maturity, ability to make quick decisions and to keep emotions well under control (Grandin 2006b:218).

Upper Loop Feature	Description	Example
Wide Upper loops	Imagination Openness to ideas and possibilities	*loops*
Narrow upper loops	Practicality	*loops*
Well-balanced upper loops	Healthy philosophical outlook, conventional standards Follow societal expectations	*brought*

Lower Loop Feature	Description	Example
Wide Lower loops	Emphasis on physical Seek material comfort Healthy sexual appetite	*going*
Narrow lower loops	Lack of interest in both social and sexual encounters, needs solitude	*going*
Well-balanced lower loops	Normal, healthy attitude towards social encounters and biological urges	*going*

2.9 GENERAL APPROACH TO A GRAPHOLOGICAL ANALYSIS

Among reputable schools of graphology it is commonly accepted that a writing sample should be studied as a whole by taking all aspects into consideration, starting at the global, holistic impression of the writing.

Grandin (1994a:3-4) states that no interpretation on 'fixed signs' can be considered credible enough, for the simple reason that each characteristic in handwriting takes its value only in a constellation of other signs, thus details should only be examined in their relationship to the 'whole'. The gestalt, holistic or global approach is the only valuable method. One graphological sign does not necessarily represent a single character trait (Barrett 1995:13; Nezos 1986:19), though all signs have value when constant and repetitive (Nezos 1986:4).

Graphological assessments cannot be reduced to a mere list of indicators for the various aspects of a personality. The atomistic method offers at best a first approximation which must be overcome if the scientific description is to do justice to the living core of its subject.

Numerical exactness is desirable as a final aim, but an open-minded and at the same time critical consideration of all available resources is necessary (Grandin 1994a:4).

By systematically studying all the indices in the writing, the graphologist can arrive at an overall picture of the writer's personality (Branston 1998:111; Gullan-Whur 1998:28-29; Lazewnik 1990:8-9; Lowe 1999:337-339).

2.10 CONCLUSION

In this chapter the most important graphological features have been discussed, illustrated, summarized and tabled.

A part of the research question is answered in that graphological features are uniquely linked to personality factors. The positive and negative qualities pertaining different representations of the same feature have been highlighted, integrated and tabled.

The intricate and dynamic interplay among different graphological features has also been highlighted, thus emphasizing a holistic viewpoint rather than a simplistic matching of features to personality traits. The importance of form standard in the writing is also emphasized, as it directs the course of the interpretation.

In a holistic approach tables of graphological features are just guidelines to picturing the 'whole' person consisting of positive and negative qualities (strengths and weaknesses).

A healthy, mature person is expected to have more strengths than weaknesses, since s/he is someone who copes effectively with stress, depression, anxiety and anger without becoming dysfunctional.

The handwriting of a healthy, mature person is expected to have an above average to a high form standard. The opposite, however, is also true.

An educational psychologist is often unexpectedly confronted with psychopathology and personality disorders in psychotherapy and has to deal with clients/patients whose ability to cope is mostly less effective than that of a healthy, mature person. The handwriting of such a client/patient is expected to have an average to below average form standard. The case studies which are discussed in the empirical research illustrate how the form standard of a writing is influenced by psychopathology (Axis I and II-disorders of the DSM-IV-TR^{TM})(APA 2000). Effective identification or diagnosis of possible psychopathology by means of graphology will enable the educational psychologist to refer those clients/patients who may require more specialized clinical and psychiatric treatment at an earlier stage and with more efficiency.

In Section A of Chapter 3 the scientific approach to a holistic graphological analysis is illustrated by using the handwriting sample of a healthy, mature person. The didactics of this essential procedure in holistic graphological assessment is systematically illustrated.

In Section B of Chapter 3, on the other hand, the diagnostic criteria according to the DSM-IV-TR^{TM} (APA 2000) is introduced and demonstrated, since each of the five (5) participants in the present study presented with a clinical disorder and/or personality disorder. Each client/patient used as a case study was diagnosed according to this biopsychosocial model suitable for clinical, educational and research settings to ensure uniformity (Livesley 2001a:9).

CHAPTER 3: DIAGNOSTIC ASSESSMENT - A COMPARISON BETWEEN GRAPHOLOGY AND PSYCHOLOGY

3.1 GRAPHIC LAY-OUT OF CHAPTER 3
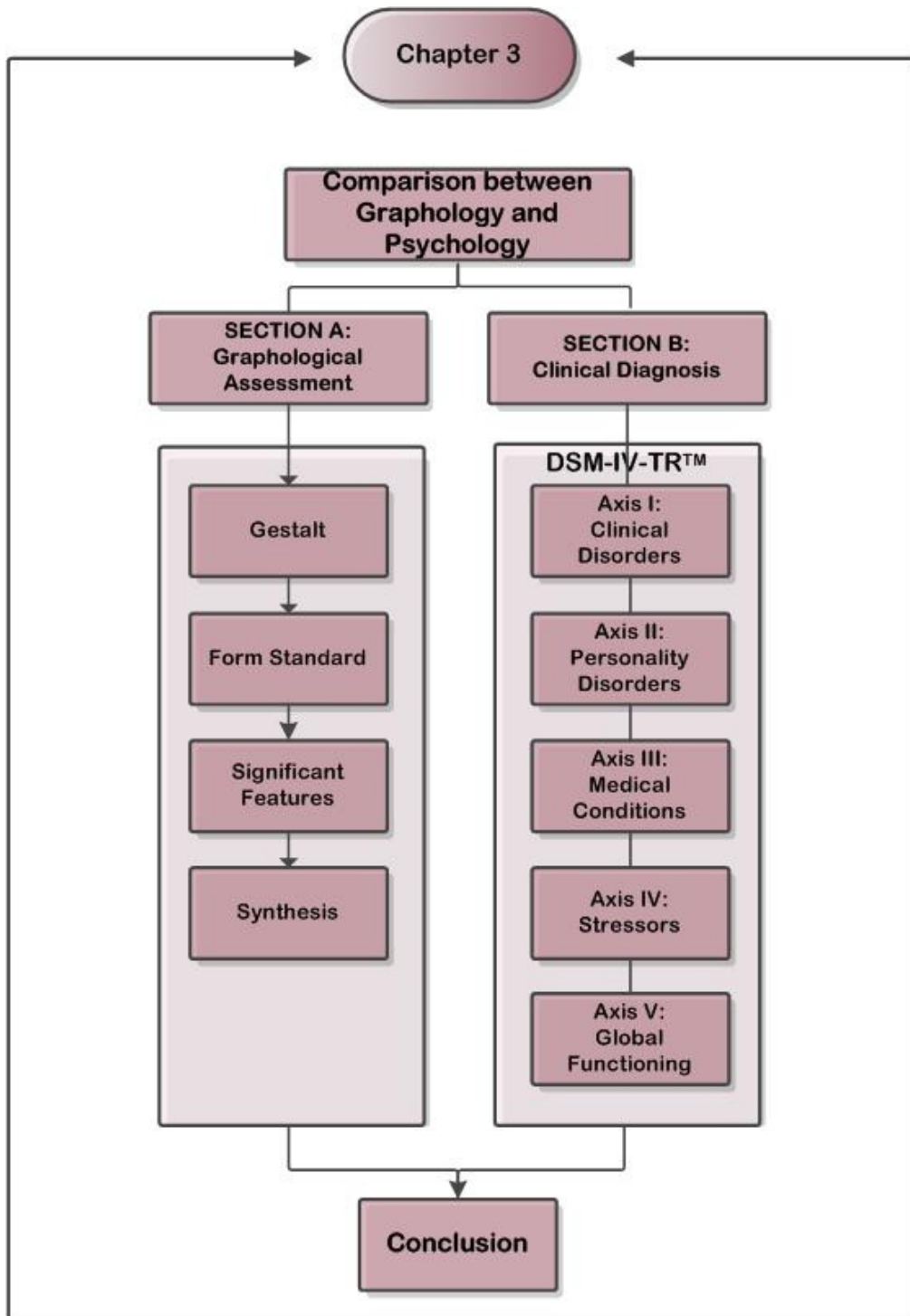
3.2 INTRODUCTION

This chapter consists of two main sections:

Section A: Procedure of a holistic graphological assessment
Section B: Procedure of a clinical diagnosis according to the DSM-IV-TR™-axes

In the two sections the respective scientific methodologies of both a systematic graphological assessment and a systematic diagnostic assessment according to the Diagnostic and Statistical Manual of Mental Disorders-IV-TR™ (DSM-IV-TR™) (APA 2000:27-44) are outlined.

<u>**SECTION A:**</u>

In the section on <u>Graphological Assessment</u> the following will be addressed:

Procedure of a holistic graphological assessment

- Assessing the Gestalt of a writing
- Assessing the form standard of a writing
- Identifying dominant -, subdominant - and counter-dominant features
- Compiling the synthesis

A case example (Jackie) will be used throughout to demonstrate the different aspects of this holistic approach to handwriting analysis.

In the section on <u>Clinical Diagnosis</u> the following will be addressed:

Procedure of a clinical diagnosis according to the DSM-IV-TR^{TM}-axes

- A description of a psychiatric diagnosis according to the DSM-IV-TR^{TM} axes (APA 2000:27)

  Axis I: Clinical Disorders
  Axis II: Personality Disorders/ Mental Retardation
  Axis III: General Medical Conditions
  Axis IV: Psychosocial and environmental stressors
  Axis V: Global assessment of functioning (GAF)

- An overview on the non-axial format of the DSM-IV-TR^{TM} diagnosis

SECTION A:

3.3 SYSTEMATIC GRAPHOLOGICAL ASSESSMENT

Note: On pages 73-74 a handwriting sample of Jackie (paragraph 3.3.7) can be unfolded for easy reference.

3.3.1 Gestalt

To obtain a first, over-all impression, a handwriting specimen should be held at arms' length and upside down so that the content is not readable. Certain sensory impressions arise from this initial contemplation, allowing the analyst to grasp its essential expression (Barrett 1995:12; Grandin 2006a:4; Hayes 1993:99 & Roman 1952:119).

Grandin (2006a:4-5) suggests guidelines in determining an overall, gestalt impression of the writing.

For example, the graphologist should ask himself/herself if the writing is <u>orderly</u> or <u>disorderly</u>. In the same way the graphologist should repeat the question each time by substituting the above pair of adjectives with the following opposites:

Harmonious / Disharmonious	Consistent / Inconsistent
Organized / Disorganized	Exaggerated / Neglected
Spontaneous / Artificial	Progressive / Regressive
Dynamic / Static	Original / Conventional

3.3.1.1 Case Example of Jackie

The Gestalt of Jackie's writing is positive. The writing is harmonious, consistent, orderly, original, spontaneous, graceful and aerated, without any excesses of neglect. Since the Gestalt is positive, the form standard is also expected to be high and should, in fact, correspond.

3.3.2 Form Standard

Form standard, or 'form niveau', is a scientific way to assess the quality of a writing. A thorough way of assessing form standard is developed by Mendel (1982:50-53)[4]. The form standard (be it high or low) must correspond with a positive or negative gestalt (Amend & Ruiz 1980:65; Branston 1998:110; Grandin 2006b:126). The interpretation of the features is modified by the form standard as previously mentioned in Chapter 2.

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[4] ANNEXURE A: Mendel's Form Standard

The writing is evaluated in terms of rhythm, symmetry, creativity, speed and legibility. A mark is given for each of the above, according to specified criteria on form standard (Annexure A).

3.3.2.1 Case Example of Jackie

Assessment of the form standard according to Mendel:

Rhythm:	3½	/4
Symmetry	3	/4
Creativity	3½	/4
Speed	1	/1
Legibility	2	/3
Total:	**13**	**16**
Form Standard: 13 ÷ 4 = 3,25		

The form standard is high (3+). The writing is rather fast, right slanted and connected; thus the interpretation will be decisively positive with only a few negative traits.

3.3.3 Dominant Features

Dominant features are the main striking or prominent features that 'jump out' immediately on first impact because of their conspicuousness (Grandin 1994b:110; Gullan-Whur 1998:22; Hayes 1993:99-100 & Roman 1952:119).

Many writings have certain dominant qualities which are readily recognizable and could describe the writer in general terms (Grandin 1994c:157).

3.3.3.1 Case Example of Jackie

Dominant Feature	Interpretation
clear, aerated lay-out	Good reasoning and communication. Cultivated mind. Somewhat introverted, organizes matters to suit her inner harmony
wide dimensions, combination of connective forms	Easy-going and charitable. Receptive to ideas and experiences. Able to act dynamically and willing to engage with circumspect. Good communication. Lateral thinking
simplified, original	Creativity, adaptability, introversion, intuition

3.3.4   Subdominant Features

A writing usually contains accidental or isolated traits (sub-dominants) which assist in the interpretation of the dominant features. A trait has no value in isolation since it can be interpreted in different ways and can be weakened, absorbed or emphasized by the correlation with other traits (Grandin 1994c:110; Gullan-Whur 1998:22; Roman 1952:119).   These features appear regularly throughout, but not to the extent of main features.

3.3.4.1 Case Example of Jackie

Sub-dominant Feature	Interpretation
Diagonal directional tendencies	Self motivation

3.3.5 Counter-Dominant Features

Graphological features can be categorized in main clusters as they have the same tendency. Counter-dominants, however, are those features that co-exist in a writing, but which may have contradictory tendencies. Counter-dominants are vital to the analysis since they indicate conflicts co-existing within the personality structure (Grandin 1994c:110; Hayes 1993:100). They co-exist either in harmony or disharmony (Grandin 1994c:111; Roman 1952:119).

3.3.5.1 Counter-dominants in Jackie's writing

Dominant Feature	Interpretation
Disconnected-connected	Sensitivity, inhibitions
Imperfections in the line quality, calyxes	Taxed nervous system/potential health problems at the time of writing
PPI often smaller than capitals and upright or left slanted in a right slanted writing.	Inhibition of ego expression, holding back feelings when about to get close
Some hooks and ticks in upper and middle zones	Tenacious, sticks to her own ideas, feelings or activity
Lapses in continuity	Hesitation, timidity

3.3.6 Synthesis

The final step is synthesizing the results by constructing the separate psychological components into an integrated personality picture (Grandin 1994c:110-111; Roman 1952:132). Ideally the interpretation should integrate the various personality traits into one cohesive whole (Grandin 1994b:157). The analyst must look at the various dimensions of the writing, integrate the information and arrive at a composite profile of the writer (Cameron 1989:9; Hayes 1993:101; Lazewnik 1990:8).

Jackie's Report	Justification
The writer is a clear thinker whose critical reasoning abilities are well-developed. She assimilates new ideas easily and strong flashes of intuition make her efficient in problem-solving.	Simplified, disconnections, mixed connective forms, high form standard
Being discerning of her values she uses forethought before engaging in any new ideas or activities. Her active mind enjoys excitement and stimulation, and although sociable and responsive, she is reserved and selective with whom she associates.	Vibrant, graceful style, wide spaces between words, clever connections, right slant, lay-out
In her work she is organized and capable of planning her tasks. She is self-motivated, open-minded to others' opinions, but would resent being micro-managed. Her nervous system seems to be taxed at present*.	Diagonal tendencies, good lay-out, large spaces between words, simplified with clever connections and forms *Imperfections in the line quality *Calices[5]
Her communicating skills are good; she is logical, to-the-point and persuasive. Though charming, she can become impatient with people who do not think fast enough.	Fast, simplified, legible in context, connected/disconnected

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[5] Calyx: Cuplike Tendency

3.3.7 Handwriting Sample of Jackie

2nd Feb 2009.

Female age 51
Educated Rhodesia (Zimbabwe)
Left handed.
Written with a "bic ballpoint" pen.

Dear Pierre,

    I am often asked what got me interested in graphology, to which I reply that both my parents were teachers and I was constantly made aware of the neatness and appearance of handwriting. Soon I also realised that I could identify friends based on their individual styles of writing.

It wasn't until many years later in 1987 when I happened to read an article in the 'Fairlady' magazine that I realised that courses in handwriting analysis were available. However, tracking down a teacher was no easy task back then as you can imagine. Luckily, I came across 'Margaret Reeve' whom

3.3.7 Handwriting Sample of Jackie (continues)

Many people consider the doyenne of graphology in S.A. + thus began my 'love affair' with handwriting.

Unfortunately Margaret was already quite advanced in years, but by then Silvana had realised her dream of an 'Academy' and so I continued under Silvana's expert tutelage.

Living in Cape Town I felt somewhat deprived of the fellowship of other graphologists but in 1998 we had sufficient interest being expressed to open up our very own branch of the Academy and I was lucky enough to be selected as a teacher. However due to the many changes that have taken place with Silvana's departure we have closed down, perhaps to be revived at a later stage - who knows!

I hope this is sufficient for your needs + I wish you well with your project.

Regards
Jackie M

J. J. Moore.

3.4   SYSTEMATIC CLINICAL ASSESSMENT

The multi-axial system (DSM-IV-TR[TM]) involves an assessment along several variables and contains five axes which refer to a different domain of information regarding the patient's functioning (APA 2000:27; Sadock & Sadock 2003:288-292).

It is a convenient format for organizing and communicating clinical information thus promoting the application of the biopsychosocial model in clinical, educational and research settings (Livesley 2001a:9).

3.4.1   Multi-axial clinical assessment

- *Axis I: Clinical Disorders*

  Other disorders that may be the focus of clinical attention

Axis I is for reporting all the various clinical disorders or conditions. The disorder is a cluster of symptoms derived from the patient's complaints/symptoms as listed below:

Figure 4: Clinical Disorders

- Disorders usually first diagnosed in infancy, childhood or adolescence
- Delirium, Dementia, Amnestic and other cognitive disorders
- Mental Disorders due to a general medical condition
- Substance-related disorders
- Schizophrenia and other psychotic disorders
- Mood disorders
- Anxiety Disorders

- Somatoform Disorders

- Factitious Disorders

- Dissociative Disorders

- Sexual and Gender Identity Disorders

- Eating Disorders

- Sleep Disorders

- Impulse-control disorders not elsewhere classified

- Adjustment Disorders

- Other Conditions that may be the focus of clinical attention*

(APA 2000:28-29; Sadock & Sadock 2003:289)

*The various Relational Problems fall under this category and has a V-code.

Example: A Major Depressive Disorder with its specific subtype is diagnosed on Axis I as it is a Mood Disorder. A relational problem of any kind, with its unique V-code, is also reported on Axis I.

- *Axis II: Personality Disorders*

  Mental Retardation

Axis II is for reporting Personality Disorders and Mental retardation. Axis II may also be used for noting prominent maladaptive personality features that do not fully meet the threshold for a personality disorder as well as for the habitual use of maladaptive defense mechanisms (APA:2000:30; Sadock & Sadock 2003:289)[6].

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[6] ANNEXURE B: Description of Personality Disorders

Figure 5: Personality Disorders

- Paranoid Personality Disorder
- Schizoid Personality Disorder
- Schizotypal Personality Disorder
- Antisocial Personality Disorder
- Borderline Personality Disorder
- Histrionic Personality Disorder
- Narcissistic Personality Disorder
- Avoidant Personality Disorder
- Dependent Personality Disorder
- Obsessive-Compulsive Personality Disorder
- Personality Disorder Not Otherwise Specified

(APA 2000:30; Sadock & Sadock 2003:289)

Example: A patient may have a major depressive disorder noted on Axis I and obsessive-compulsive personality disorder/ or obsessive-compulsive traits on Axis II (Sadock & Sadock 2003:289).

▪ *Axis III: General medical condition*

Axis III is for reporting general medical conditions that are potentially relevant to the understanding or management of the individual's mental disorder.
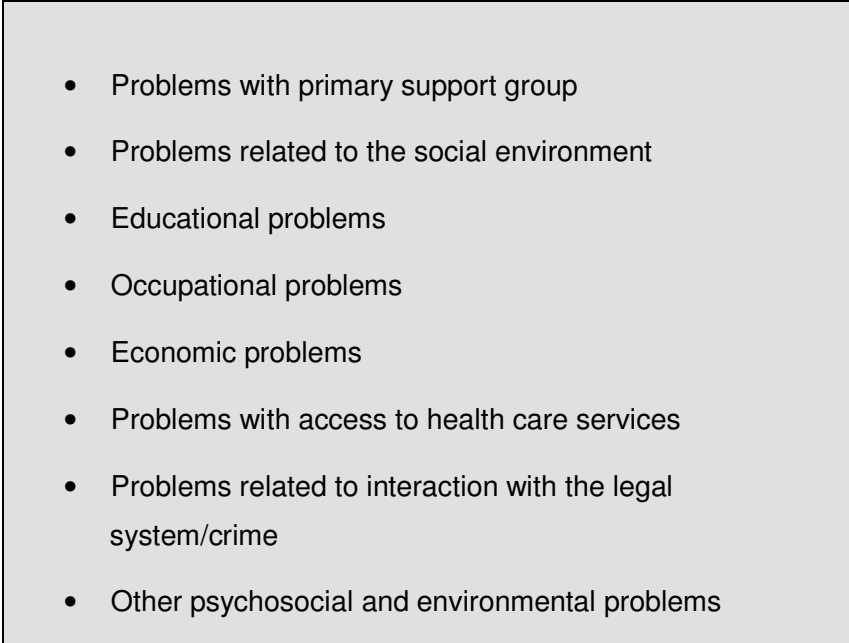
The reporting of a general medical condition can be related to a mental disorder in a variety of ways; ie it can be directly etiological to the development or worsening of mental symptoms and that the mechanism for this effect is physiological (APA 2000:31).

Example: Hypothyroidism can be a direct cause of major depressive Disorder and needs to be mentioned in the diagnosis as it is contributing to the depressive disorder (Sadock & Sadock 2003:289).[7]

▪ *Axis IV: Psychosocial and environmental disorders*

Axis IV is for reporting psychosocial and environmental problems that may affect the diagnosis, treatment and prognosis of mental disorders (Axis I and II). This may be a negative life event, an environmental difficulty or deficiency, familial or interpersonal stress or an inadequacy of social support or personal resources (APA 2000:35; Sadock & Sadock 2003:290).[8]

Figure 6: Psychosocial and Environmental Disorders

- Problems with primary support group

- Problems related to the social environment

- Educational problems

- Occupational problems

- Economic problems

- Problems with access to health care services

- Problems related to interaction with the legal system/crime

- Other psychosocial and environmental problems

(APA 2000:34; Sadock & Sadock 2003:290)

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[7] ANNEXURE C: List of Medical Conditions
[8] ANNEXURE D: List of Psychosocial and Environmental Disorders

▪ *Axis V: Global assessment of functioning (GAF)*

Axis V is for reporting the clinician's judgement of the individual's overall level of functioning. The information is useful in planning treatment and measuring its impact and in predicting outcome (APA 2000:35; Sadock & Sadock 2003:290).

The Global Assessment of Functioning (GAF) is a single value with respect to the psychological, social and occupational functioning of the patient. The GAF-rating should specify if it reflects 'current' functioning, 'highest level in past year' or 'at discharge'. [9]

3.4.2 Non-axial Diagnostic Format

Clinicians who choose not to use the multi-axial format may use an abbreviated form, the so-called non-axial format consisting mainly of Axis I and Axis II information. The appropriate diagnoses and other factors relevant to the care and treatment of the individual may simply be listed. The principal diagnosis or the reason for visit should be listed first (APA 2000:43; Sadock & Sadock 2003:291).

Figure 7: Example of a non-axial Diagnosis

296.23	Major Depressive Disorder, Single episode, severe without psychotic features
305.0	Alcohol abuse
301.6	Dependent Personality Disorder, frequent use of denial

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[9] ANNEXURE E: Assessment of GAF

3.5 CONCLUSION

Both the holistic approach to handwriting analysis and the multi-axial evaluation of a psychiatric/clinical condition have specific procedures and objective criteria which depicts the scientific nature of both approaches, each having its own systematic methodology.

In Chapter 4 the research methodology of the present study is described, whereupon both the clinical findings and the graphological findings are reported in Chapter 5.

CHAPTER 4:   DESCRIPTION OF RESEARCH METHODOLOGY

4.1   GRAPHIC LAY-OUT OF CHAPTER 4
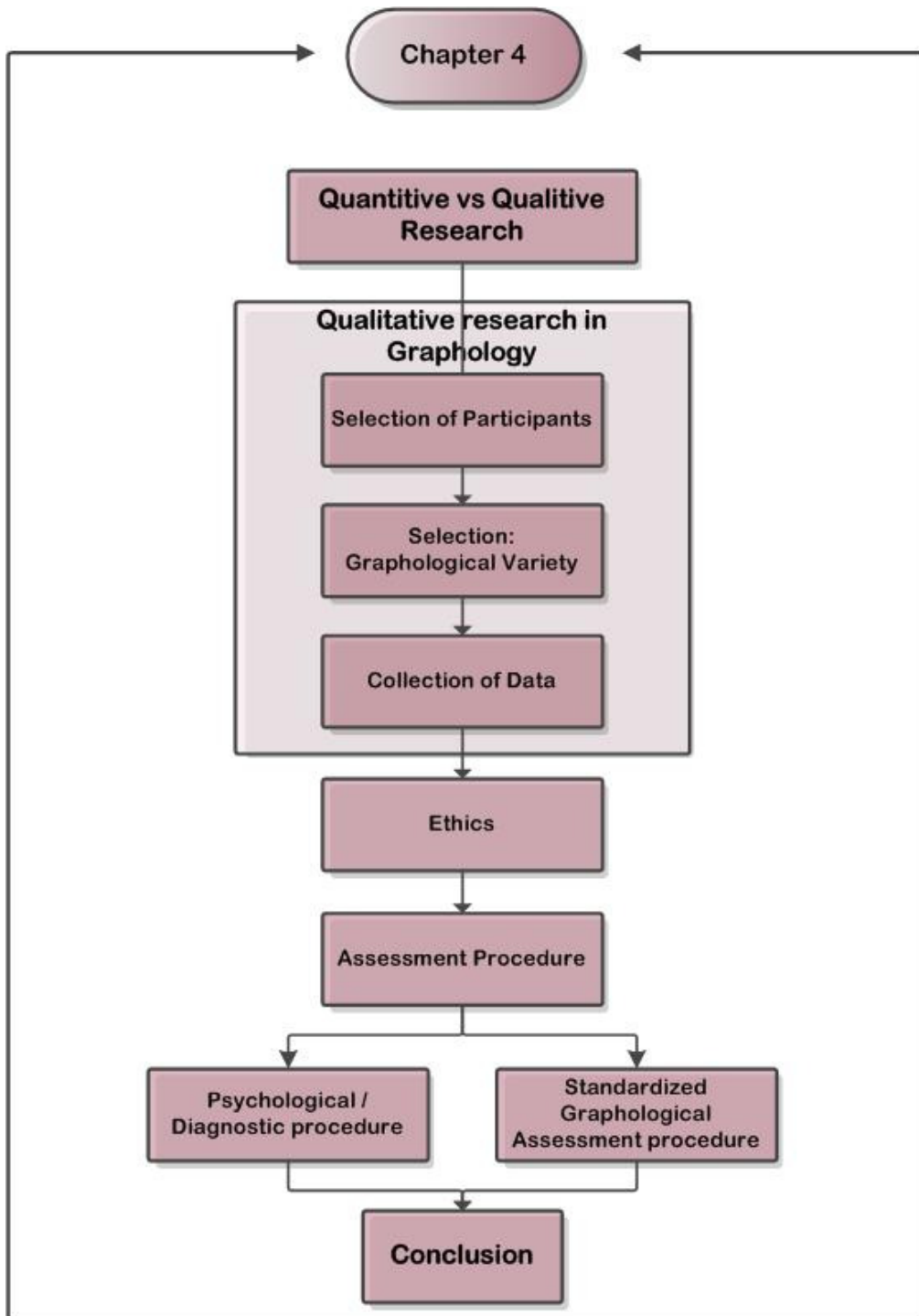
4.2 INTRODUCTION

In this chapter the following will be addressed:

- Quantitative versus qualitative research

- Nature of qualitative research

- Qualitative research in graphology

- Selection of participants

- Selection on the basis of graphological variety

- Collection of data

- Ethics

- Psychological/ diagnostic procedure

- Standardized graphological assessment procedure

- Conclusion

4.3 QUALITATIVE VERSUS QUANTITATIVE RESEARCH

Research data is essentially quantitative or qualitative in nature. The difference between quantitative and qualitative data is roughly the distinction between numerical and non-numerical data respectively (Babbie 2002:20; Smit 1991:9).

A handwriting sample is not quantifiable, thus a quantitative approach to research would neither do justice to the complex nature and composition of graphological features within a single handwriting sample, nor would quantification address the unique, multi-faceted phenomenon of personality adequately.

Numerical exactness is desirable as a final aim, but an open-ended and, at the same time, critical consideration of all available resources is necessary.

By systematically studying all the indices in the writing, one can arrive at an overall picture of the writer's personality (Grandin 1994a:4).

4.4 NATURE OF QUALITATIVE RESEARCH

Qualitative research uses methods which are extensions of normal human activity (Lincoln & Guba 1985:199) and is conducted to discover new insights into a phenomenon rather than to verify a predetermined idea (Sherman & Webb 1988:5). In this study the acquired data is analyzed in an exploratory way.

The advantages of a qualitative study are:

- It reveals the nature of certain situations, settings, processes, relationships, systems or people
- It enables a researcher to gain new insights about a particular phenomenon
- It enables a researcher to develop new concepts or theoretical perspectives about the phenomenon
- It enables the researcher to discover the problems that exist within the phenomenon
- It allows the researcher to test the validity of certain assumptions, claims, theories or generalizations within real world contexts
- It provides a means through which a researcher can judge the effectiveness of particular policies, practices or innovations
- It is conducted within natural contexts and is thus more 'true to life' (Leedy & Ormrod 2005:97)

Qualitative research does not necessarily simplify or reduce information. Instead, the aim may be to explain, to confirm, to modify or to elaborate existing findings for more clarity. In the present study the graphological data was analytically explored to access the different dimensions of the intra- and interpsychic functioning of the participants.

Handwriting as a natural human activity, truly unique to each individual, does not limit itself to a quantitative research. Instead, it requires unique inferences for each individual on the basis of his/her own unique writing.

4.5 QUALITATIVE RESEARCH IN GRAPHOLOGY

From the literature it is clear that the atomistic approach in handwriting analysis can easily lead to an over-generalized, over-simplified matching of graphological features to personality traits, neglecting the total gestalt or the dynamic interplay of personality factors within one individual. Attempts to mere matching of graphological features to personality traits (the atomistic approach), 'poor research designs' (Wallner 1975:8) and 'significant methodological negligence' (Klimonski & Rafaeli 1983:191), have often lead to researcher's unjustified and unfair rejection of graphology as en entity as set out in Chapter 1.

In fact, many a researcher conceded afterwards that a holistic approach is the only accountable method of handwriting analysis in personality assessment. Ironically enough, this viewpoint has been held over decades by pioneers in the field of graphology (Jacoby 1991:42; Mendel 1982: 287; Roman 1952:132) and emphasized by Grandin (2006a:3); Hayes (1993:20) and Nezos (1986:207). Since handwriting is both an art and a science, the interpretation requires both knowledge and intuition (Broschk 2003:18; Grandin 1994a:4; Hayes 1993:19; Nezos 1986:3).

By using the holistic approach as the starting-point, a qualitative interpretation is more suitable, since it will cover the complex nature of a phenomenon such as handwriting analysis in more dimension and depth (Denzin & Lincoln 1998:1; Gilgun 2005:40; Henning 2004:179; Leedy & Ormrod 2005:94).

4.6   SELECTION OF PARTICIPANTS FOR THIS STUDY

From the almost 1000 samples collected in clinical practice, five (5) samples were selected for the study, representing the following variety:

- Both male and female participants
- Both right and left-hand-writers
- Both in- and out-patients
- Both Afrikaans and English-speakers

The reason for the limited number of five (5) participants is the elaborate and in-depth nature in which each of the case studies were explored and discussed as well as the fact that a variety of examples had already been used in Chapter 2 to illustrate the multi-faceted intra- and interpsychic dimensions of personality.

4.7   SELECTION ON THE BASIS OF GRAPHOLOGICAL VARIETY

The chosen five (5) samples encompass a large variety of graphological features, including the following:

- Slant
- Regularity
- Size
- Continuity / Discontinuity
- Pressure
- Thinness / Thickness
- Connected / Disconnected
- Speed (slow / fast)
- Different directional tendencies
- Word- and letter spacing

4.8   COLLECTION OF DATA

Each participant had to write a few paragraphs on Card I of the Thematic Apperception Test (TAT), with the exception of SM (Case 5) who wrote a paragraph on Card IV. By requesting the client/patient to write a few paragraphs on the picture, the client's/patient's focus was probably more on 'what' to write than 'how' to write. The client/patient could have assumed that the content is important, but for the purpose of this study the researcher was not interested in the content.   In fact, the content of a script is of no importance to the graphologist, unless the focus is on statement analysis, which was not the case in the present study.

4.9   ETHICS

In this study I adhered to fundamental ethical principles as outlined by Leedy and Ormrod (2005:101). Participation in this study was strictly voluntary (Babbie & Mouton 2007:521; Leedy & Ormrod 2005:101). The participants were assured of strict confidentiality. Furthermore, they were assured that data would be used anonymously to protect their identities.

In my therapy contract, I included a clause that the client/patient gives written permission that any data concerning his/her therapy, including test results and biographical data, may be used anonymously for research purposes[10].   Should the client/patient not want his/her data to be used, that clause may simply be crossed out. Apart from this, a separate consent form was designed for the five participants in this study[11].   The participants acquainted themselves with the Code of Ethics, adopted from the American Association of Handwriting Analysts[12].

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[10] ANNEXURE F: Copy of client/patient contract
[11] ANNEXURE G: Disclaimer
[12] ANNEXURE H: Code of Ethics

The participants were also informed about their right to withdraw from the project should they no longer wish to make their data available in order to ensure that a participant is not harmed in any way due to his/her participation in this study (Babbie & Mouton 2007:522). All participants were clearly informed about the goals of the research; thus no form of deception was used (Leedy & Ormrod 2005:101). Participants were not promised any compensation for participation; neither was any form of coercion used to participate in the study.

Ethical principles were followed in the assessment and reporting of the data. The independent professional graphologist who did the assessments and analyses of the handwriting samples for this study did not receive any data regarding the participants that could influence the findings in order to support a certain hypothesis.

4.10 ASSESSMENT PROCEDURE

In this study the graphological analyses were done by an independent, professional graphologist. The reason is to ensure objectivity and validity of findings. The principle of a 'blind analysis' done by an independent graphologist has already been recommended by Wallner (1975:14). Nevos (1989:1331) confirmed the requirement that graphological analyses should be executed 'blindly' in order to enhance validity and objectivity.

Once handwriting analyses are done, the findings can be 'matched against an impressionistic account of the subject's personality' (Eysenck & Gudjonsson 1987:263) in order to validate the inferences (Neter & Ben-Shakhar 1989:737). These recommendations were adhered to.

In the present study, the only information given to the independent examiner were the gender of the writer, the age of the writer and whether the writer was

either a left-hander or a right-hander. No further information was given. A résumé of the independent professional graphologist is included in Annexure I.

The clients/patients in the present study the patients were interviewed, diagnosed according to the different DSM-IV-TR^{TM}-axes (2000:27-44) and treated accordingly.

In each case study the composite graphological report is based on the justifications of the graphological findings. The report follows the analysis each time. By doing this the holistic nature of the analysis emphasized. By comparing the clinical findings to the graphological findings, relevant deductions and clarifications could be made.

4.11 STANDARDIZED GRAPHOLOGICAL ASSESSMENT PROCEDURE

All the samples were analyzed, starting with the gestalt overview, followed by an objective, scientific assessment of form standard suggested by Mendel (1982:50-53). Thereupon the dominant graphological features were identified, followed by identifying subdominant features and the interpretation of counter-dominants into a meaningful synthesis (Grandin 1994c:157; Roman 1952:119; 361).

4.12 CONCLUSION

The premise of the Gestalt school is that graphological interpretations should be based on an examination of the handwriting as a whole entity and not from individual configurations. Graphology should integrate information that is available from individual handwriting strokes. The gestalt premise is that people must be studied as 'dynamic wholes which are more than the sum of their atomistic parts' (Eysenck & Gudjonsson 1987:263; Klimonski & Rafaeli 1983:192).

Nevos (1989:1331) concluded that the expectation that there must be a linear relation between individual isolated graphometric indicators ('signs') and personality or behaviour variables is unrealistic since graphology does not operate in a linear pattern.

In Chapter 5 the chosen case examples are documented, analyzed and discussed.

CHAPTER 5: FINDINGS OF THE EMPIRICAL STUDY

5.1 GRAPHIC LAY-OUT OF CHAPTER 5

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                          ┌─────────────┐
              ┌──────────▶│  Chapter 5  │◀──────────┐
              │           └─────────────┘           │
              │                  │                   │
              │           ┌──────────────┐           │
              │           │  Format of   │           │
              │           │  Case Study  │           │
              │           └──────────────┘           │
              │                  │                   │
              │        ┌─────────┴──────────┐        │
      ┌───────────────────────┐    ┌───────────────────────┐
      │ Clinical Assessment    │    │  Graphological         │
      │                        │    │  Assessment            │
      │  ┌──────────────────┐  │    │  ┌──────────────────┐  │
      │  │  Background of   │  │    │  │     Gestalt      │  │
      │  │  Client/Patient  │  │    │  └──────────────────┘  │
      │  └──────────────────┘  │    │          │             │
      │          │             │    │  ┌──────────────────┐  │
      │  ┌──────────────────┐  │    │  │  Form Standard   │  │
      │  │    Diagnostic    │  │    │  └──────────────────┘  │
      │  │    Assessment    │  │    │          │             │
      │  └──────────────────┘  │    │  ┌──────────────────┐  │
      └───────────────────────┘    │  │   Significant    │  │
              │                      │  │    Features      │  │
              │                      │  └──────────────────┘  │
              │                      │          │             │
              │                      │  ┌──────────────────┐  │
              │                      │  │  Graphological   │  │
              │                      │  │     Report       │  │
              │                      │  └──────────────────┘  │
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              │           │  Conclusion  │           │
              │           └──────────────┘           │
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              │        ┌─────────┴──────────┐        │
              │  ┌──────────────┐    ┌──────────────┐│
              │  │  Intra- and  │    │ Therapeutic  ││
              │  │ Interpsychic │    │ Guidelines   ││
              │  │   Dynamics   │    │              ││
              │  └──────────────┘    └──────────────┘│
              │          └─────────┬──────────┘      │
              │           ┌──────────────┐           │
              │           │   Summary    │           │
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              └────────────────────────────────────────┘
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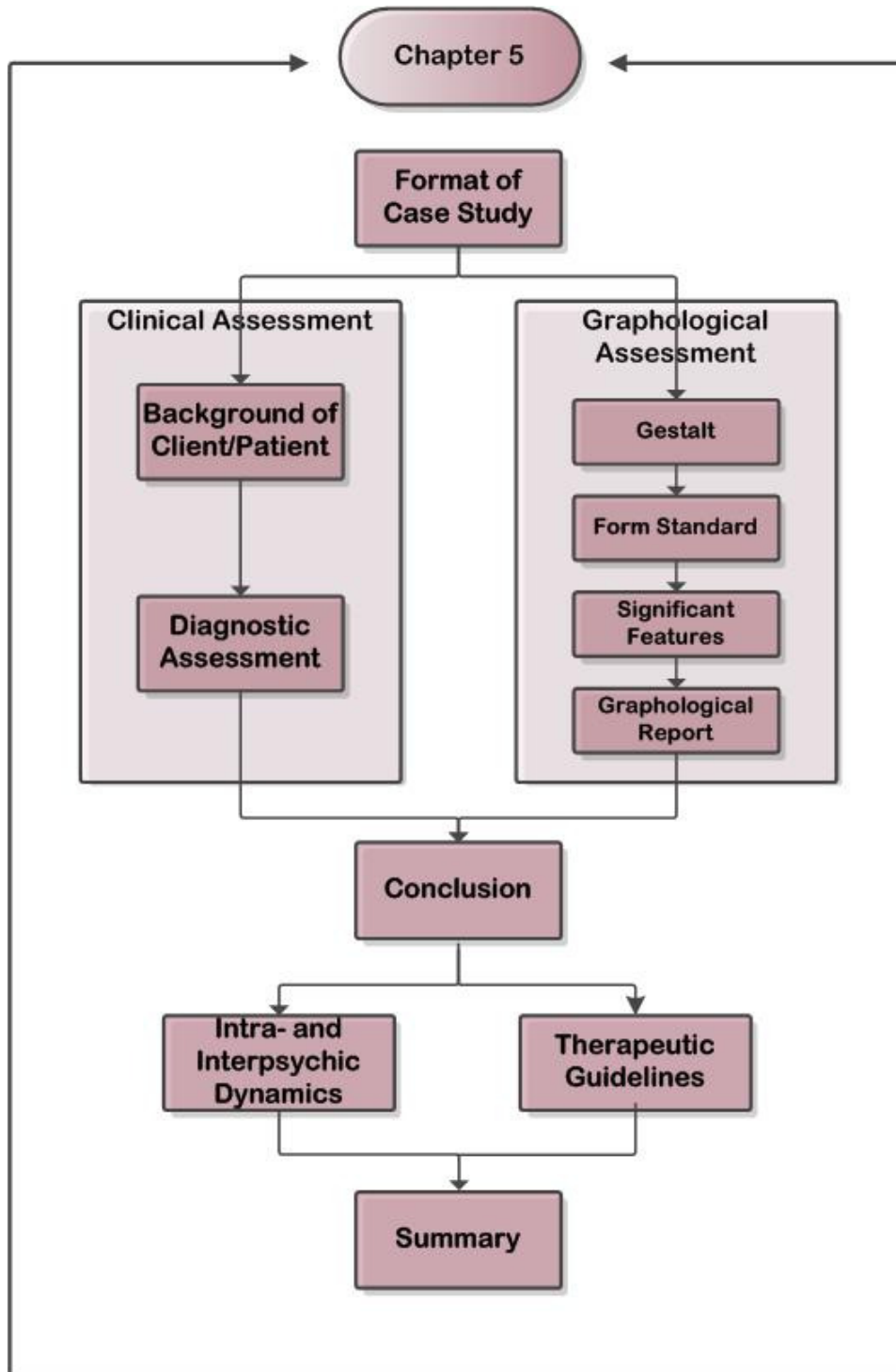
5.2   INTRODUCTION

In this chapter the following will be addressed:

- Brief background description of the clients/patients
- Diagnostic assessment of the clients/patients
- Graphological assessment of the writings
- Composite graphological reports on the writings
- Discussion of the client's/patient's intra- and interpsychic processes
- Guidelines for psychotherapy

The participants agreed to anonymous participation in research as discussed in Chapter 4. In a graphological analysis it is very significant to compare the way the writer writes his/her name and signature to the rest of the script. In this study, the names and signatures were taken into account in the analyses, though they were omitted in the final publication to protect the identity of the participants and to honour the agreement of anonymous participation in research studies.

The holistic approach views graphology both as an art and a science. The <u>art</u> lies in the feelings and impressions evoked from the writing and the interpretation of the various characteristics involved in the psychodynamics of the writing movement.   The <u>scientific</u> part involves measurements, of features, assessing the form standard, identifying and interpreting the dominant -, subdominant – and counter-dominant features in order to reach a meaningful synthesis.   The assessment is based on the intricate interplay between <u>art</u> and <u>science</u>.

A combination of explanations for each of the above dominant, sub-dominant and counter-dominant features in the writing forms the basis of the personality profile of the writer. The value of the form standard decides the level of positive or negative interpretation of the character traits as discussed in Chapter 2.

In this study the graphological analyses and reports were done by an independent, expert graphologist. The composite synthesis of each writer's personality was based on a systemic analysis of the characteristic features in the writing as discussed each time under the heading <u>Significant features of the writing</u>.

The five (5) case studies followed the same procedure and sequence, starting from a clinical perspective of the client, the graphological perspective followed by a discussion of the derivatives.

In the clinical diagnosis, only Axis I and Axis II are reported in the text, since these two axes mainly involve the psychodynamics of the client/patient. Axis III is used for medical conditions. Information on Axis IV (Psychosocial and Environmental Stressors) and Axis V (Level of functioning) is found in the appropriate tables provided by DSM-IV-TR[TM].

For the sake of completeness the five-axial diagnoses (DSM-IV-TR[TM]) are reported in Annexure J.

5.3   CASE STUDY 1: WW

5.3.1 Background of WW

WW, a 32-year old sergeant in the SA Police Services, has been referred to me for psychotherapy by his psychiatrist. He has been admitted to a psychiatric hospital due to a severe depressive episode. WW finds his present work conditions extremely stressful. He is very despondent about limited opportunities for promotion, a demanding work load and about being regularly exposed to trauma scenes.

WW, does not cope well with present demands. He feels like a failure, having very little energy and motivation to go to work. He feels his condition is mainly precipitated by his continually being exposed to traumatic events, as well as demands from his Officer-in-Command, who, according to WW, victimizes him. The stress and depression have impacted on his relationship with his wife and children. At the time of admission, he had recurrent suicide thoughts.

Since an early age WW has been feeling unfulfilled; according to him he could not live up to his father's expectations. Consequently he has an unsatisfactory relationship with the father.

WW sees himself as a reserved, introverted person, who does not mix easily with others. He is unsure of his abilities and reacts with aggressive and destructive thoughts when feeling threatened or humiliated.

5.3.2 Diagnostic Assessment (WW)

DSM-IV-TR^{TM}:2000

Axis 1:   296.2 Major Depressive Disorder

Axis II: 301.82 Avoidant personality traits

5.3.3 Graphological Assessment (WW)

Note: On page 99 a sample of WW's writing (paragraph 5.3.5) can be unfolded for easy reference.

5.3.3.1 Gestalt and Form Standard (WW)

▪ **Gestalt**

The writing appears timid, discordant and gives an uneasy feeling in general.

▪ **Form standard**

	Score	Maximum	Remark
Rhythm	1	4	Have only three of the four margins in rhythmical balance among themselves
Symmetry	1	4	Have majority of letters and two zones sufficiently developed; a good pressure pattern in down strokes.
Creativeness	1.5	4	Half a point is docked for left-tending strokes at the end of the middle zone letters
Fluency	0	1	Slow
Legibility	2	3	Legible in context
TOTAL	**5.5**	**16**	
FINAL SCORE	**1.3**	**4**	

5.3.3.2 Significant Features (WW)

▪ **Dominants** in this writing are:

Dominant Features	Concomitant Assumptions
Numerous amendments	This frequency of amendments points to strong inhibition, anxiety, inability to concentrate, dishonesty, obsession/compulsion, a sign of severe mental illness

Dominant Features	Concomitant Assumptions
Irregularity of size, spacing, slant, letter forms, some letters in words above the baseline	Instability, lack of inner harmony, ambivalence
Inflated and/or superfluous loops in all zones	Sensitivity to criticism, fantasies, anxious preoccupation of body functions, excessive emotional need, harboured, expressed emotions
Variable pressure	Emotional instability, moody, inner conflicts
Deviated pressure on up-strokes	seems to be a symptom of transposed sexual urges
Upper and lower zone letters mainly left slanted	Difficulty in adapting and expressing emotions, dependence on the mother and the past
Droopy garlands	Passivity, guilt, debility, depression
Poor quality of letter strokes, letter lurches, weirdly shaped letters and inelegant, clumsy connections	Likely due to physical causes, arising from nervous condition, effects or side effects of drugs, alcohol abuse or similar reasons, also signs of dishonesty
Mixture of copy book forms and oddly shaped letters and connections	Immaturity combined with contrived process of thinking and behaviour, dishonesty
Arrhythmia and artificiality	Emotional conflict and complexes
Mixture of flattened arcades and thread	Creative in a negative way, anti-social people, very secretive and difficult to understand, dishonest

- **Sub-dominants** in this writing are:

Sub-dominant feature	Concomitant Assumptions
Threads in middle of words in slow writing	indecision to a point of hysteria

- **Counter-dominants** in this writing are:

Counter-dominant feature	Concomitant Assumptions
Increasing left margin	Moving away from the past
Middle zone mainly upright	This could suggest reasonable ability to function in daily life

The two counter-dominant features point to positive aspects in the profile.

5.3.4 Composite Graphological Report (WW)

The writer seems an unassuming person, even submissive, attempting easygoing charm. He is idealistic with high aspirations and perfectionist tendencies. This tendency combines with a strong compulsive need to re-check and amend his work, aiming to "improve" it. He is not satisfied with his level of performance at this time.

Flattened Middle Zone
Garland/arcade mix
Extended Upper zones
Amendments

He is an observer on the sidelines, likes to discuss his current objects of interest. His style of thinking is systematic and persistent, and he needs to bring to conclusion the issues under discussion. Arguing is a compulsion with him. He can talk long and tenaciously to prove his point, wasting time and boring his listeners. He however does not listen well. He vacillates between being opinionated and gullible.

Thready writing
Horizontally stretched
Fully connected
Endings below
baseline
Points in letters (eg 'p')

At the time of writing he is tired, burned-out or worse. Physical fatigue and low mood influence his initiative and goal-setting negatively. He knows he is ineffective and disorganized and unable to concentrate. He struggles to finish his projects due to lack of energy and is generally failing to perform up to his expectations. He finds this embarrassing and difficult to face.	*Sloping baseline (convex)* *Droopy garlands* *Weak t-bars*
Emotionally he is in a state of great distress. His actions are dictated by his emotional impulses as he lacks self-control, showing instability and indecisiveness in his attitudes towards other people, with illogical and unexpected actions. Ambiguity is a big theme here. His childish generosity interferes with his need for financial security. Ambivalent emotions towards each parent occupy his mind. He is ambivalent in his sexual orientation.	*Letter lurches* *Variable pressure* *Irregularity in size, space and slant* *Jumping letters* *Clumsy connections*
His nature is soft and passive, his value system is quite immature. To cope with the daily existence he escapes into his dreams and fantasies.*	*Thready connective form* *Undeveloped style*
There is much he does not want to know about his life but also much he does know but does not want to reveal. His level of dishonesty is extremely high; he confuses issues, covers up mistakes, has a double agenda when communicating with others, is deceptive towards self and others, hypocritical and labile and uses pretence due to fear of being found out. Mainly he has a great need to hide from prying eyes.	*Misshapen/ illegible* *MZ* *Amendments* *Mixed slant* *Irregularity* *Thread in slow writing*
Relations with both parents appear somehow problematic. Father is a distant concept, whether he is still around or not. With his mother the writer tries compulsively to repair his picture of her, either by attempting to enhance his memory of her or to improve his relationship with her. His communication with his parents was probably inhibited, he still has problem with trust.	*Left slant* *Spiky points* *Arrhythmia* *Amendments* *Lower loops towards left*

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His self-esteem is rather low; strong signs of inner conflict are prevalent, which he tries to hide as best he can, although he struggles to keep it up effectively.	*Initials squashed in a confusing mess* *Signature agrees with text*
He is basically a practical/materially oriented conventional person, very much occupied with his past. Yet new ideas are intimidating and demanding in his present state of health.	*Left slant* *Upright MZ* *UZ underdeveloped*

5.3.5 Handwriting Sample of WW

5.3.6 Conclusion

5.3.6.1 Discussion of WW's intrapsychic and interpsychic dynamics

The primary diagnosis of depression, emotional exhaustion and inability to cope in the present circumstances were highlighted by the graphologist as well as his distress and burn-out which affects his ability to concentrate. Not only was this WW's presenting problem; it also overwhelms and affects his present functioning in all major aspects of his life, including occupational - and family life.

His dominant interpersonal style is one of observation, a tendency towards introversion and avoidance (escapism into dreams and fantasies), which corresponds with his being sensitive about what people think of him and how they judge him. The element of tenacity in proving his point and being argumentative makes him rather resistant to inputs opposite to what he believes.

5.3.6.2 Guidelines for psychotherapy for WW

The following aspects need to be explored in psychotherapy:

- His tendency to hide his true feelings and suppression needs to be addressed
- The primary fear of rejection should be explored
- Guidelines to constructive expression of suppressed anger (assertiveness)
- Suppression might be the cause of ambivalence about sexual identity
- There is a possibility of transference of his father onto the officer-in-Command – a prototype of someone he feels he cannot satisfy by whom he feels threatened

Guidelines for psychotherapy for WW are based on Hamilton and Dobson 2002:99-115; Philips 2000:4-14 and Piper and Joyce 2002:323-343.

5.4   CASE STUDY 2: JW

5.4.1   Background of JW

JW, a 22 year old male, suffered from a severe depressive episode at the time of admission to a psychiatric clinic.   He was treated as an in-patient after a very serious suicide attempt.

Both parents are professional people with tertiary qualifications.   JW passed Grade XII with merit. He is currently in his third year at university; he started his first year with Actuarial Sciences, changed to a more manageable B Com the second year; though his track record of academic success after two years in this particular course is still very unsatisfactory.   He denies the possibility that the course might be beyond his intellectual capabilities and interests. In a way he boasts about his intellectual abilities and versatility; he feels his wide interest field and aptitudes make his choices difficult.   He readily projects his academic failures onto external factors.   He easily engages in pseudo-intellectual conversations.   He tends to be a loner and finds it difficult to form or sustain close relationships.

The Rorschach Ink Blot Test (Exner) confirmed depression with a strong possibility of an underlying bipolar mood disorder and an impaired ability to cope with present demands.   The Millon Clinical Multi-axial Inventory (MCMI-II) confirmed a bipolar mood disorder, with traits of a borderline personality disorder co-morbidly (APA 2000:29-30; Sadock & Sadock 2005a:878-883).

5.4.2 Diagnostic Assessment (JW)

DSM-IV-TR^{TM}:2000

Axis I: 296.89 Bipolar II Disorder (Recurrent Major Depressive Episodes with hypomanic episodes)

Axis II: 301.83 Borderline personality traits

5.4.3 Graphological Assessment (JW)

Note: On page 107 a sample of JW's writing (paragraph 5.4.5) can be unfolded for easy reference.

5.4.3.1 Gestalt and Form Standard (JW)

▪ Gestalt

The writing appears agitated, confused, animated and discordant.

▪ Form standard

	Score	Maximum	Remark
Rhythm	0.5	4	Only three of the four margins in rhythmical balance among themselves. (Half a point docked for irregular left and right margins)
Symmetry	1.5	4	Most letters and at least two zones well-developed; a good pressure pattern (in down-strokes), most accessories evenly used. (Half a point docked for intermittent horizontal pressure)
Creativeness	1.5	4	Be an individual hand, without left-tending strokes at the start of the capitals and the end of the middle zone letters. (Here half a point is docked for left-tending strokes at the end of the middle zone letters)
Fluency	0.5	1	Fluently written handwriting. (Here half a point is docked for left tendencies)
Legibility	3.0	3	Legible handwriting even out of context
TOTAL	**7**	**16**	
FINAL SCORE	**1.75**	**4**	

5.4.3.2 Significant Features of JW's writing and concomitant assumptions:

- **Dominants** in this writing are:

Dominant Feature	Concomitant Assumptions
Arrhythmia	Emotional conflict and complexes
Tendency to lift up or drop down middle zone letters, syllables or whole words into the upper or lower zone	A flight from reality shows the writer does not have a firm grip on his thinking
Irregularity in lay-out	Instability, lack of concentration, negligence, mobility, easily influenced
Irregularity in writing line, rising, falling, concave and level	Moodiness, instability, susceptibility, neurosis. Hypocrisy, lack of backbone
Some pronounced horizontal pressure	Needy, drives and cravings seeking expression

- **Sub-dominants** in this writing are:

Sub-dominant Feature	Concomitant Assumptions
Irregularity in dimension	Sensitivity, capacity for affection, susceptibility, inhibition
Considerable fluctuating in letter size especially in ovals	Anxious instability, manipulative, variability of self-confidence
Undulating words	Ambivalence, versatile sexual tendencies. Lack of inner harmony. Aggression, worry
Irregularity of form in the middle zone.	Sensitivity, contradictory qualities, egocentricity, instability, emotional inadaptability, nervousness
Irregularity of form in the lower zone	Materialistic impressionability, inadaptability, nervousness

Sub-dominant Feature	Concomitant Assumptions
Irregularity in direction	Ambivalence, nervousness, indecisiveness, difficulty in concentration
Fusion and crowding between letters	Social inhibitions, fearful, insecure
Disconnected	Tendency to analyse, desire to isolate
Arcades and rounded forms in middle zone with flattened tops	Secretive, Self-focus, body-love

▪ **Counter-dominants** in this writing are:

Counter-dominant	Concomitant Assumptions
Signature differs from text	Consciously chooses which of his values he shows to the outside world
Style of text body remains constant from start to finish as opposite from starting controlled and formal but then gradually relaxing towards end.	Emotionally detached/bored with the task

5.4.4 Composite Graphological Report (JW)

The writer is under considerable stress and anxiety at the time of writing. His mood and behaviour are unpredictable and unreliable. He alternates between being needy, oversensitive and compliant on the one hand versus impulses of hostility on the other.

Arrhythmia
Irregularity (baseline)
Horizontal pressure

There is a lack of purpose in his life and not being in touch with what he wants, his goals are rather low. His inner needs and outward behaviour are in conflict. He does not cope well with stress.

Lack of progression
Irregularity
Low t-bars
Arrhythmia

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His mind is practical but restless and nervous. His ability to concentrate is weak and his energy unfocused. Small distractions and sidetracking confuse and irritate him. Yet, on the other hand his mind has an unusual and creative way of linking ideas, which normally have nothing in common. His irrelevant comments confuse and annoy others; resulting in him being frustrating company.	*Irregular MZ* *Split pressure* *Irregular spacing* *Droopy garlands* *Fusion between letters*
He is neglectful in general. His poor judgment and indecisiveness affects his life adversely. It is worsened by his extreme sensitivity to any criticism. Yet he might react with complete detachment, inconsideration and lack of empathy to other people's problems.	*Irregular lay-out* *Arrhythmia* *Irregularity* *Fluctuation in size*
In the writing there are strong indications of dishonesty. He is very effective in using charm to manipulate situations to his benefit and covering up his mistakes without any signs of outward remorse. He is impossible to pin down.	*Flattened arcade* *Fluctuating letter size* *Erratic baseline* *Thread in slow writing*
Strong instinctual needs, emotional neediness and a sense of entitlement confuse him and cause inner conflict. He does not know how to channel these instinctual, physical needs. Instead of reaching out to others with warmth and ease, he feels alienated and emotionally and socially inhibited. He would hardly have fulfilling social contacts and there is some discomfort in his sexual adjustment.	*Fusion, crowding* *between letters* *Arcades* *Irregularity in MZ form* *Irregular lower loops* *Unfinished lower loops*
His relationship with both parents seems problematic. The mother-figure is seen as ambivalent and inconsistent; as far as affection, criticism, praise and discipline is concerned. There are strong indications of anger towards the father. The writing displays signs that he experienced discipline very strict and still carries the oppressive power of authority figures in his make-up.	*Irregularities* *Sharp endings to right* *Letter 'e' irregular* *Flattened MZ*

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Having been a sensitive child, his deep-felt fears and insecurities may have stemmed from early, inappropriate, inconsistent upbringing. There are signs of ADHD as a child, transferred to early adulthood in the form of stimulating-seeking behaviour.	*Undulating words* *Irregular LZ* *Arrhythmia* *Irregularity*
The writer shows technical talents. He has pride in himself and comes across as self-reliant. He shows distrust and guardedness, inner fears, disappointments and depression.	*Design of signature,* *forming of numerals* *Good forms, though* *varying size*

5.4.5 Handwriting Sample of JW

Die seuntjie is amper gedwing om viool losse te neem deur sy ouers of wie ook al. Iemand het seker gedink hy't potensiaal of iets.

Nou sit hy moedeloos en staar na die ding; dalk omdat hy dit nie kan bobas raak nie of dalk kry hy dit reg, maar hy hou glad nie daarvan nie. Hy voel hy is geforseer in die situasie in as gevolg van sy potensiaal en hy wil niemand teleurstel nie; of hy voel "useless" omdat hy dit nie kan doen nie.

Eendag sal hy dalk 'n maestro raak in viool en van die beste en moeilikste komposisies kan speel. Maar terwyl hy al die aspekte van viool speel dan bemeester het; het hy nog nie die passie vir die viool ontwikkel nie, wat eintlik maar fundamenteel is. Viool speel gaan vir hom soos werk voel.

Dalk los hy ook dan die viool heeltemaal eendag of in die nabye toekoms, en voel dan dalk vir die res van sy lewe dat hy niks kan regdoen nie en van niks 'n sukses kan maak nie. Dalk nie. Miskien pak hy nog 'n challenge aan en is suksesvol, maar nie met viool nie.

Die seuntjie op die huidige oomblik voel moedeloos, hopeloos en uitgestress. Hy wil nie 'n teleurstelling wees nie. Deurmekaar ook seker, oor hoe hy die situasie gaan hanteer.

12/10/2004

5.4.6 Conclusion

5.4.6.1 Discussion of JW's intrapsychic and interpsychic dynamics

The unpredictable, changeable and erratic nature of JW's moods and behaviour are evident in his writing as correctly identified by the graphologist. This finding goes with his sensitivity to side-tracking, distraction, weak concentration and restless nature. The instability of his moods; his impaired ability to handle stress and his distractibility are probably the main reasons for his being unsuccessful in his studies thus far.

The narcissistic features of his personality and the fact that he is intelligent are probably reasons for his boastfulness, externalization of blame and rationalizations of his weak academic performance. His feelings of emptiness; inconsistent interpersonal interactions (being needy and hostile simultaneously), and uncertainty about (sexual) identity constitute the presence of borderline traits.

There is a distinct conflict between his inner self-doubt, insecurities and low self-esteem on the one hand and his outward compensatory behaviour by acting overly-confidently. This inner conflict and his not knowing how to deal with intimate emotional relationships have a negative influence on his socialization and cause him to keep a safe (social) distance.

5.4.6.2 Guidelines for psychotherapy for JW

The following need to be explored specifically in JW's case:

- In the case of bipolar mood disorder the first line of treatment is medication in the form of a mood stabilizer to enhance stability of mood, to curb impulsiveness and to ensure a rather even and consistent performance

- Inner insecurities should be addressed and the reasons for them uncovered in order to work through the defense of rationalization

- Ego-strengthening techniques for grounding the ego

- Realistic goal-setting: In his need for acceptance and acknowledgement, he is probably trying to impress the parents by persisting with a rather complicated course despite his possible lack of interest in that specific field

- In conjunction with the above, the graphologist picked up JW's technical abilities which could in the end be a more suitable and manageable direction for him; initially he might perceive it as a personal/intellectual insult

- Techniques on constructive problem-solving should be explored, especially in cases when suicide is considered the only solution

Guidelines for psychotherapy for JW are based on Cartwright 2008:429-446; Livnay 2001:83-89; Philips 2000:4-14; Piper and Joyce 2002:323-343 and Williamson 1999:144-150.

5.5   CASE STUDY 3: JG

5.5.1 Background of JG

JG, a 20 year old lady, approached me for psychotherapy with complaints about inhibited sexual desire as well as painful sexual intercourse (dispareunia), mainly precipitated by a 'date rape'-incident in her early teens. She has never spoken about the incident to any family member out of fear of humiliation, shame and possible punishment.

Inhibited sexual desire is reinforced by dispareunia and *vice versa*, forming a vicious cycle of avoidance of intimacy and sexual intercourse - with the result of her boyfriend becoming more frustrated and less understanding.

In turn, she reacts and retaliates with aggression, especially towards the boyfriend. She admitted to having initiated fights occasionally in order to avoid intimacy – resulting in more tension, friction and guilt. There was also an underlying fear that she might lose the person she loves.

In the family of origin she is the first-born of three children. She has inferior feelings, especially towards the sister, who is a real achiever and all-rounder; whom she feels, is the parents' favourite.

5.5.2 Diagnostic Assessment (JG)

DSM-IV-TR^{TM}: 2000

Axis I: 302.71 Hypoactive Sexual Desire Disorder
                  302.76 Dispareunia

Axis II: 301.4 Obsessive-Compulsive traits

5.5.3 Graphological Assessment (JG)

Note: On pages 116-117 a sample of JG's writing (paragraph 5.5.5) can be unfolded for easy reference.

5.5.3.1 Gestalt and Form Standard (JG)

▪ Gestalt

The writing appears monotonous and crowded, but also gives an indication of strong energy levels, suppressed and overly controlled.

▪ Form Standard

	Score	Maximum	Remark
Rhythm	1	4	Only three of the four margins in rhythmical balance among themselves - upper, left and lower margins. Right margin standing out.
Symmetry	1	4	Majority of letters and two zones sufficiently developed; a good pressure pattern (in down-strokes)
Creativeness	1.5	4	Be an individual hand, without left-tending strokes at the start of the capitals and the end of the middle zone letters. (Half a point is docked for left-tending strokes at the end of the middle zone letters)
Fluency	0	1	Slowly written handwriting
Legibility	2	3	Handwriting legible in context
TOTAL	**5.5**	**16**	
FINAL SCORE	**1.375**	**4**	

5.5.3.2 Significant features of JG's writing and concomitant assumptions:

- **Dominants** in this writing are:

Dominant Feature	Concomitant Assumptions
Extreme heavy pressure	Abnormal tension, frustration leading to aggressiveness
Circular directional tendencies	Self-interest, convoluted process of thinking and behaviour
Strongly developed middle zone	Little or no interest in anything outside social and rational world
Upper and lower zones practically non-existent	Low super-ego, difficulty in delaying pleasure, exaggerated disproportions will indicate a lack of psychic equilibrium
Machine-like in its rigidity	Compulsions, obsessions
Fullness in middle zone	Self-centered, conventional
Top and left margins missing	Intrusive, acquisitive, tactless
Upright slant	Head controls the heart, lacks spontaneity

- **Counter-dominants** in this writing are:

Counter-dominant Feature	Concomitant Assumptions
Constriction/fusion between letters	Social inhibitions, reserved, fearful, insecure
Arrhythmia and artificiality	Emotional conflict and complexes
Right margin irregular	Ambivalent social attitude, acts and reacts unreliably
Irregular baseline, word distance and large middle zone	Unstable, nervous, variable self-confidence

Counter-dominant Feature	Concomitant Assumptions
Spoon-e[13] formations	Ambivalent social attitude
Spaces between words irregular	Inability to organise thoughts
Right margin disproportionately wide	Strong influence of the past, fear of future, sensitivity with self-consciousness
Roofed ovals and covering strokes in middle zone	Feels vulnerable, covering up
Both sharp and rounded downward points in 'w'	Occasional lapses of self-control

5.5.4 Composite Graphological Report (JG)

The writer gives an impression of being a powerful personality, practical and resolute, socially capable and coping with her life. This is the persona she adopts for her communication with the exterior world, and which she has blended with her reality. This is a coping mechanism to hide her lack of self-confidence. The writer's main aim is to hide her fears; fear of showing her real self to the outside world, fear of sex, future, change, and being alone.

Heavy pressure
Large MZ
Machine-like writing
No progression
Neglected LZ

She is extremely self-centered and her personal values underdeveloped. Her interests are restricted to the mundane and tangible and the topics must touch her personal affairs. Her mental and emotional drives are grossly regressed. She withdraws from close relationships and is unable to receive from another person ideas or even praise. Neither can she freely give.

Extreme roundedness
Large MZ
Left tending endings
Disconnectedness
Underdeveloped LZ

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[13] Spoon-e: Angle within loop of 'e'

The mental restraint of her mask has a negative influence on her initiative and goal-setting resulting in endless mulling over trivialities. She is locked in a compulsive way of thinking and functions under great inner tension. She is perfectionist, neurotic and totally subjective; thus incapable of looking at the world from another person's perspective. Everything in her life circles around her needs, but she lacks insight into her feelings or reasons for her actions. She is stuck in addictive behaviours, but dares not come out of her comfort zones. Though unhappy with her present life, she would resist any change of action. She is opinionated, often irritable and shows bad temper, making her impenetrable to suggestions.	*No right tendencies* *Low t-bar (in MZ)* *Repetitive* *roundedness* *Dominating MZ* *Rigidity* *Arcade* *Pressure* *Sharp endings* *Crowded*
She is secretive with all but a few long-standing familiar friends with whom she dares to relax her control and pretense to a degree.	*Slow* *Artificial* *Left tending stroke* *Excessive arcade*
Her inability in achieving and maintaining intimacy with friends and family, is rooted in adolescence, seeing there is hardly any sign of maturation. Early emotional and material deprivation could have caused her to suppress the expression of physical and material drives down to almost total emotional and sexual denial. This suppression she achieves with an amazing supply of energy, though resulting in her being restrictive and controlling.	*Youthful, circular script* *Spoon "e"* *Left margin absent* *No lower zone*
She has strong emotional and dependent ties with the mother. In fact, she is emotionally immature and stuck at a stage where she should not be any more.	*Circular movements* *left-tendencies in MZ* *Over- blown ovals*
The father figure seems out of reach or simply absent. In fact, the writing shows strong signs of father protestation.	*Wide irregular right margin with sharp right endings, stimulus word 'pa' above baseline.*

It seems she is projecting childhood hurt and abuse inwardly, as her instincts seem to find no appropriate outlet. When inner pressure becomes too much, it may result in self-harming behaviour, since self-involvement is her dominant trait.

Heavy pressure

Roundedness

Regression

5.5.5 Handwriting Sample of JG

Klein Pietertjie voel moedeloos. Hy probeer
al weke net om een liedjie op die
viool te speel, maar kry die note
nie reg nie. Net een spesifieke noot.
Die hele lied speel hy perfek, dis net
as die note vinniger raak, hy kannie
by bly nie. Nou sit hy maar net en kyk
na die ou viool, en hy dink, miskien is
die snare uit, maar dit kannie die
snare wees nie, alles is perfek, want
nadat sy oupa in die orkes gespeel
het, is alles weer ingestel. Wel, die fout
moet dan by hom lê, sy tydsberekening
en ritme is dan net bietjie aan die
stadige kant. Wel, sy oupa is sy
rolmodel, hy wil ook graag eendag in
'n groot orkes viool speel en deel wees
van al daardie klanke wat so perfek
in mekaar in vloei. Hy staan op,
vat die viool en sug. van daar af
oefen hy toe verder, totdat hy die
noot regkry. Hy oefen toe weer en

Handwriting Sample of JG (continues)

weer en weer, totdat hy dit perfek
speel, uit sy kop uit, en toe sommer
weer; net vir die lekkerte daarvan.

10 Jaar later, gaan kyk ek toe na 'n
bekende orkes in die staatsteater,
en wie sien ek daar, klein Pietertjie
met sy oë toe, viool op die skouer
en hy speel sy viool perfek, dit lyk
so of hy vergeet dit is 'n orkes.
Toe die liedjie klaar is, staan die
hele orkes op en buig saam, en ek
dink toe by myself as Pietertjie
sy drome kan bewaarheid, kan enige
iemand.

Einde.

5.5.6 Conclusion

5.5.6.1 Discussion of JG's intrapsychic and interpsychic dynamics

Currently the major intrapsychic process is JG's self-centeredness and self-involvement. The graphologist identified regressive behaviour, fear of intimacy and consequent withdrawal, usually associated with a traumatic experience. She has regressed into rather 'safe', routine-like pattern with rigid and limiting self-controlling behaviour.   Perfectionism, compulsive actions and her adopted assertive style are masks for her strong inner insecurities, resulting in her being rigid and non-adaptable.   These are clumsy and ineffective attempts to suppress underlying anxiety and fear caused by the trauma of the 'date-rape' in her early teens.

As a consequence of her distrust, she is hesitant to engage in too close interpersonal relationships, is suspicious and scared of intimacy.

The underlying anger and fear of intimacy caused by the trauma results in hostility projected onto her current relationship with consequent sexual disorders.

5.5.6.2 Guidelines for psychotherapy with JG

- Uncovering and therapeutic reframing of the trauma – hypnotherapy might be useful
- Resolving suppressed anger, since it can turn into depression and consequent self-damaging behaviour
- Restoration of a low self-image
- Encouragement to participate in physical activity, such as informal free-style dancing which might loosen up her mind and emotions

- Couples therapy and sex therapy ('sensate focus') as an adjunct to individual psychotherapy

Guidelines for psychotherapy for JG are based on Philips 2000:4-14; Piper and Joyce 2002:323-343; Sadock and Sadock 2005a:1929-1930 and Williamson 1999:144-150

5.6 CASE STUDY 4: KP

5.6.1 Background of KP

KP, a 33 year old single woman, approached me for psychotherapy since she feels she 'messes up relationships'. She continually falls in the trap of short-term, mostly abusive relationships, upon which she is eventually dumped. Her present job, requiring her to stay overseas for periods on-and-off, is (interestingly enough) also not conducive to a long-lasting steady relationship. She is aware of the fact that there might be some underlying subconscious reason. She engages quite easily in relationships, but in hindsight, realizes that the relationship was too physical too soon. She is afraid that her reputation has suffered in the process.

At the moment she is anxious and despondent, fearing that there is an impaired ability to form close intimate relationships of which she is quite in need at present.

Though she is well-groomed and presentable, she remembers feeling inferior to her siblings and considered herself the 'ugly duckling'. She grew up, as the youngest of 6 children, in a quite patriarchal family, where the brother, who is the only son, is considered the crown-prince. The sisters have professional tertiary qualifications in contrast to KP who did a secretarial course after school, which she 'messed up'.

She was in sales before she returned to a Personal Assistant which requires work abroad – a life style that seems exciting and enviable to the rest of the family.

5.6.2 Diagnostic Assessment (KP)

<u>DSM-IV-TR^{TM}:2000</u>

Axis I: 300.4 Dysthymia

Axis II: No diagnosis

5.6.3 Graphological Assessment (KP)

Note: On page 126 a sample of KP's writing (paragraph 5.6.5) can be unfolded for easy reference.

5.6.3.1 Gestalt and Form Standard (KP)

▪   Gestalt of KP's writing sample

The writing appears stiff, slow and artificial, almost soulless and pretentious, restless and disharmonious.

▪   Form Standard of KP's writing sample

	Score	Maximum	Remark
Rhythm	1	4	Only three of the four margins in rhythmical balance among themselves, namely upper, left and right margins. Lower margin standing out
Symmetry	1.5	4	Most letters and at least two zones sufficiently developed; good pressure pattern in down-strokes, most accessories evenly used. (Half a point is docked for horizontal pressure in middle zone)

	Score	Maximum	Remark
Creativeness	1.5	4	Be an individual hand, without left-tending strokes at the start of the capitals and the end of the middle zone letters. (Half a point is docked for left-tending strokes at the end of the middle zone letters)
Fluency	0	1	Slowly written handwriting
Legibility	3	3	Legible handwriting even out of context
TOTAL	**7**	**16**	
FINAL SCORE	**1.75**	**4**	

5.6.3.2 Significant features of KP's writing and concomitant assumptions:

▪ **Dominants** in this writing are:

Dominant Feature	Interpretation
Disguised writing style	Consciously constructs a false front
Slow with rigid regularity, square forms	Selfishness, inadaptability, inflexibility, austerity, arrogance, systemic opposition, fanaticism, obsessional neurosis
Arrhythmic	Emotional conflict and complexes, unstable nervous system, insecurity, anxiety
Extreme left slant	Evades reality, withdrawal, occupied by past and parents
Horizontal pressure in middle zone	Frustrated, disturbed energies
Crowded but orderly paragraph lay-out, absent margins except lower	Controlled time-management, acquisitive, stingy, gregarious
Left tendencies	Egotism, social deceit, narcissism, body love, greed, desire towards mother

- **Sub-dominants** in this writing are:

Sub-dominant Feature	Interpretation
Flattened middle zone	Demands from authority figures
Distance between lines narrow with entangled lower loops	Poor concentration, need to express herself, at times acts impulsively on her instincts
'Aesthetic' print script with some connections	Appearances more important than social connections. Lapses in concentration
Sham garlands	Selfish, manipulative
Exaggerated lower loops with wide middle zone	Needs space, self-centered, erotic fantasies, body conscious
Baselines rising after one or two horizontal words	Initial feeling of being in control dissolves due to urges of anger/aggression taking over. Wish to escape reality
Stabs in ovals	Biting, sarcastic tongue

- **Counter-dominants** in this writing are:

Counter-dominant	Interpretation
Style of signature different from text body	Confusion/conflict of social roles

5.6.4 Composite Graphological Report (KP)

This writer's public behaviour is deliberate - calculated and chosen for *appearance* and presentation to hide her private self. She is trying to live her fantasy as pictured in her disguise but has not managed to identify with it and lapses occasionally back into her hidden self. The confidence she displays is very much for show.	*Artificial writing* *Slow with rigid regularity* *Arrhythmia*
Her fantasy life agrees with the disguised writing style. It shows life well-ordered by higher authority, financial safety, emotionally undemanding. She sacrifices emotional closeness and expression to live in her fake dream state without fear, turmoil and demands. Yet her dishonest social image does not make her content, instead she is in a highly disturbed emotional state and extremely anxious at the time of writing.	*Left slant* *Extreme regularity* *Rigidity*
She keeps others at a distance by building a barrier with her affected style till/if she learns to trust. She needs privacy and space and feels shy inside yet likes attention and values applause more than friendship. Hiding her self-love in public, she channels her energy into perfectionism. She seems a competent person with correct, formal manners but who also uses flattery and can act hard and calculating. She is practical and motivated, good with details and may have entrepreneurial skill and a talent for design. For such a serious and able person her goal-setting is minimal as her drives are blocked in this area.	*Left tendency* *Rigid style* *Artificiality* *Disguised style* *Strong MZ and LZ* *Diagonal connections* *Heavy pressure*
The writer was brought up to respect and fear authority figures and still shows outward respect and perhaps even extreme obedience to her superiors while inwardly resenting and rebelling against her present situation.	*Flattened MZ* *Left tendencies* *Rigidity*

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Perfectionistic parents were perhaps overly strict and expecting too much of her at an early age. She became unable to love self or others and withdrew from emotions for self-protection. The open space is filled with fantasies of success in areas of beauty, material luck and similar. She has an urge to be accepted, but with simultaneous fear of getting hurt and the drama that follows.	*Over-developed lower loops* *Big MZ* *Rounded forms*
Theoretically she might become successful despite everything because she concentrates obsessively all her attention on herself. She would love to be the boss. Yet she might hesitate to try out on her own or if she already runs a business she fears being frustrated in her efforts by outside elements. Easily stressed out she can exaggerate and distort facts till they are unrecognizable.	*Rounded forms, left tendencies* *Large capitals* *Slow and artificial* *Entangling lines*
Perfectionism, compulsion, obsessions at some level and caution are combined in her make-up. Her compulsions would include untiringly re-ordering something in her environment and similar actions. She has a fantasy life where physical and emotional expression is always perfect. Yet she directs her expressive energy against the environment and others in an intrusive way, without letting nature to take its course.	*Machine-like* *Artificial* *Horizontal pressure* *Narrow right margin*
Preoccupation with the mother and the past in general is prevalent. Mother's influence appears to be strong and presently might be a great support to her for keeping her at least partly in the present.	*Left slant* *Many letter 'e'-s upright amidst reclined writing*
The disguised writing however has a message of its own saying she is an emotional pressure-cooker.	

Spread throughout the writing is explicit body symbolism, with emotional/sexual innuendo. Without speculating specifically on the above features, it is safe to say that the writer is quite preoccupied with her instinctual drives and her body.	*Reclined letter 's'* *Odd formation of letter 'p'. Big, full loops on 'g' and 'y', bulging half-rounds of e.g. B, C, D*
While many people with disguised/persona writing no longer know what their reality is, the writer still has an idea and consciously wants to alter her present reality.	*Blunt endings* *Square forms*
She does not want to be influenced by the environmental factors in her life, but she is. She talks more than she listens, her seeming optimism and enthusiasm posing for inner anger and aggressiveness.	

5.6.5 Handwriting Sample of KP

This little man sits and worries "how in heavens name am I
gonna have the strength to be brilliant for another nite,
for another performance"...

He's been playing the violin from the time he could
remember...
What started off as just a thing to enjoy has turned
him into a major star... And he's so disappointed that
he is gonna let his people down...
As Diana Ross or Celine Dion are Divas, he is
a young Divo in the making... And he understands
that he needs to be the best...; But not just for
his people (his audience) but especially for himself...
He loves his violin and even where he places it –
not just on top of a bare table, but rather on a
cloth...
And he will make it becos as he looks at the
violin with so much anxiety, he is also praying...
God will give him the strength he needs...
God will carry him "high into the sky where
the sun only shines"...

16. 02. 2006.

5.6.6 Conclusion

5.6.6.1 Discussion of KP's intrapsychic and interpsychic dynamics

KP considers her physical appearance as a very important asset to conceal her feelings of inferiority, underrated abilities and impaired self-confidence. She needs recognition and admiration and sometimes seeks it inappropriately by being flirtatious and sexually indiscreet. She does not feel comfortable with too close emotional contact. KP is in a double-bind; she has an inner need for closeness, but feels she cannot afford to reveal a softer side of the personality.

She strives for independence, wants to be in a superior position, but feels trapped in being submissive and dependent. Biological needs, both materially and sexually, are prevalent, since the fulfillment of these needs adds to her perceived importance and self-value – a way in which she tries to compensate for deeper-lying inferior feelings.

Inner anger and aggression resulted in her being emotionally stressed out and mentally exhausted. Over a period of almost two years she developed a depressed mood for most of the day with concomitant low energy levels, feelings of hopelessness and low self-esteem.

5.6.6.2 Guidelines for psychotherapy with KP

- Exploration of the underlying reasons for her self-esteem is of primary importance
- Healthy and constructive appreciation of the self
- Cognitive-behaviour treatment for reinforcement of positive self-value in conjunction with (subconscious) exploration of underlying reasons

- Counselling with regard to healthy intimate relationships

- Encouragement to participate in meaningful and constructive activities

Guidelines for psychotherapy for KP are based on Hamilton and Dobson 2002:99-115; Lazarus 1998:204-212; Livnay 2001:83-89 and Philips 2000:4-14.

5.7   CASE STUDY 5: SM

5.7.1 Background of SM

SM, a 35 year old male, initiated marriage counselling upon Ms SM's threat to end the marriage. At the point when the couple sought help, they were married for 12 years with no kids. The reason for the couple being childless is due to medical complications when Ms SM had a fallopian pregnancy early in the marriage.   It was a mutual decision to rather focus on their respective careers and the couple seemed to be at ease with that.

SM was apparently motivated to work on the marriage, though SM was apathetic during the initial conjoint session. Further therapeutic exploration brought to light that SM spends little time at home, socializes a lot, goes on regular drinking sprees with his friends and has had several casual flirtations with other women in the past.

SM sees himself as an 'extrovert', whereas Ms SM describes herself as an 'introvert'. This has led to many arguments in the past, though Ms SM seems to be more resentful of SM's conduct rather than his personality type.

SM had been unfaithful to her on several occasions. Each time he is caught out, he is quite 'non-chalant' about it; brushes it off by implying the affair did not mean much to him, apologizes and promises that it won't happen again. This pattern has repeated itself several times.

Despite SM's pleading for a 'last chance', the discovery of his being unfaithful once again, led to Ms SM's final decision to leave him.

5.7.2 Diagnostic Assessment (SM)

<u>DSM-IV-TR^{TM}:2000</u>

Axis I: V61.12 Partner Relational problem

              291.9   Alcohol-related disorder NOS

Axis II: 301.81 Narcissistic traits

5.7.3 Graphological Assessment (SM)

Note: On pages 135-137 a sample of SM's writing (paragraph 5.7.5) can be unfolded for easy reference.

5.7.3.1 Gestalt and Form Standard (SM)

- Gestalt

His writing appears organized, aerated, spontaneous and blotchy.

- Form standard

	Score	Maximum	Remark
Rhythm	2	4	Show rhythmical balance among the margins on the one hand and the spaces between the lines and words on the other
Symmetry	1	4	Have majority of letters and two zones sufficiently developed; a good pressure pattern in down-strokes

	Score	Maximum	Remark
Creativeness	1	4	Be an individual hand, simplified in parts
Fluency	1	1	Fluently written handwriting
Legibility	2	3	Handwriting legible in context
TOTAL	**7**	**16**	
FINAL SCORE	**1.75**	**4**	

5.7.3.2 Significant features of SM's writing and concomitant assumptions:

▪ **Dominants** in this writing are:

Dominant Feature	Interpretation
Rhythmic disturbances	Lack of personal integration, yielding/unyielding functions unbalanced, nervous anxiety, to the point of break-down
Numerous irregularities, mainly in the dimension of letters and the spacing, also connectiveness and form	Unpredictable, susceptible to the environment, lack of interest in daily affairs, Confusion in discerning the essential from inessential. Inability to organize thoughts. Ambivalence, lack of balance and will-power
Extreme wide spacing between words	Needs privacy, contact avoidance, isolation, intellectual pride. Distrust of people
Wavering baselines and baseline direction from rising and convex to descending and finally almost level	Confusion between facts and fantasy, unsteady, moody, unpredictable, unreliable, aggressive, fatigue, cannot stand routine
Left tendencies	Egotism, social deceit, narcissism, body love, greed, desire towards mother

Dominant Feature	Interpretation
Tendency to lift up or drop down middle zone letters, syllables or whole words into the upper or lower zone	A flight from reality shows the writer does not have a firm grip on his thinking, lack of constraint
Unstructured/missing letters, illegibility	Deterioration of functioning, break with tradition, customs, feeling of not being accepted culturally, intends to confuse issues, evasive, need to remain enigmatic
Excessive loops in upper zone	Twisted, calculated way of thinking, boastful, narcissism, lack of self-criticism, cannot be pinned down
Ovals with stabs and excessive coils and loops, small loops added to middle zone letters	Narcissism, obsessive behaviour, self-interest, deceit and pretense/dissimulation towards self and others, worries, inability to take practical action
Vertical compression	Strong anxiety, hysteria, self-conflict, parental/authoritarian oppression

- **Sub-dominants** in this writing are:

Sub-dominant Feature	Interpretation
Supported arcades and slack, looped, drooping garlands	Manipulative niceness, vanity, depression
Blotches at top of upper loops, aimless dotting, ink trails, inconsistent punctuation, sharp and downward pointing t-bars	Physical problems [heart, lungs, drugs, alcoholism?], serious exhaustion, neglectful, need to control others
Spoon-e formations	Ambivalent social attitude, also related to troubled mother image, compulsive actions

Sub-dominant Feature	Interpretation
Hooks and ticks in all three zones	Dogmatic, stubborn, possessive, aggressive, nervous anxiety, dishonest

▪ **Counter-dominants** in this writing are:

Counter-dominant	Interpretation
Improved and more regular right slanted style in the last two lines of the specimen.	Shows imagination and enthusiasm

5.7.4 Composite Graphological Report (SM)

The writer is a fast thinker, shrewd and cunning with excellent pen-skill. He is critical and has a good reasoning ability, but hampered by his impatience. He loves to talk and is good at presentation, posing with an air of certainty, but becoming grandiose and theatrical. He wants to impress others, and can, being a born performer.

Thready with arcade, points
Letters easily misread
Good lay-out
Clever connections
Good pressure on vertical axis

Discounting the nervous anxiety and the poor state of health at the moment he shows potential executive ability. At the time of writing his behaviour is unpredictable, hypersensitive and evasive. He cannot be pinned down on any issue and if pressed into a corner he thinks on his feet to create a quick escape.

Rhythmic disturbance
Irregularity
Size fluctuating
Loopy UZ

Almost always distrustful and suspicious of others' motives and on top of that self-centered; he might be inconsiderate of other people's time and rights, whilst being obstinate and

Massive spaces
Heavy down-strokes at endings

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dogmatic towards others. His greed and acquisitiveness include people as well as material things. He loves the chase more than the actual possessions, and he tends to neglect property and drop people soon after the excitement or conquest is over.	*Circular tendencies* *Looped arcades and* *garlands* *Hooks and ticks* *Left tendencies* *Wavering baseline*
With uncertain identity and unsettled goals he bolsters his self-image by boasting about his achievements and can be selfishly extravagant. Yet he does not reach his hand out to others. His value system is unbalanced in that he demands little integrity of himself feeling free to charm and manipulate others for selfish purposes. He uses much clever talk, often a sharp tongue, and also has potential for sudden, unpredictable violence, being volatile and easily irritable.	*Variable size of PPI* *Weak t-bars* *Rounded* *Lack of ending strokes* *Garlandy forms, looped* *arcades*
He likes company who anticipates his wishes because he is unable to express his inner needs to those that would matter due to his discordant inner dialogue. So even with his charm and manipulations he feels frustrated and unfulfilled in his interaction with others. Discomfort and dissatisfaction in sexual functioning is obvious with the blunted emotions and inability to maintain rewarding relationships. He tends to repeat previously failed actions compulsively and become even more frustrated. He stresses himself further by worrying and ruminating on things.	*Absent ending strokes* *Left tending strokes* *Irregularity in secondary* *width* *Distance between words* *Stick formation in LZ with* *pressure* *Loopy formations* *Too connected*
The writer's early childhood could have been strict and less nurturing than the sensitive child needed. Or the child was a witness to some or other cruelty and in the process possibly traumatized.	*Left margin missing* *Left tendencies* *Misshapen 'e'*
The child retreated from emotions for self-protection. But he still escapes to the past looking for comfort in memories.	*spoon-formation in ovals*

He would still be acting like a bully towards those under his authority.	*blunt downward endings*
The father-figure was either absent, or the relationship was one of detachment. The writer is more drawn to the past/self/mother than venturing into the future/society/father area. For the majority of time the writer probably is not doing what would give him satisfaction and is now frustrated with life in general, instead of starting on a path that would agree with his personal passion. He clearly needs steady company or community around him to prevent the extreme tendency to isolate himself.	*Wide right margin* *Stimulus letter 'f' different forms and fragmented* *Variable PPI* *Sharp right endings* *'river-writing'[14]*
The writing contains several signs suggesting a nervous break-down but also strong indications for narcissism. The possibility that the writer may use any substance should be examined, since there are signs of disintegration in the writing.	*Embellishments* *Corrections, smudges* *Too thready*

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[14] River-writing: Gaps in writing that form a straggling white stream down the page

5.7.5 Handwriting Sample of SM

1   Simon M

According to me the picture represent The two lover or a couple.

The couple as I will called them seems to be as being united. They act as onething as one looking at them. They concentrates on their relationship.

For now They look like they are happy. When I look at them is that they accepted each other as husband and wife. Their relationship shows me that it will grow much stonger that anybody's business.

As I'm looking at them it shows me that whatever they are doing is done together. To me they respect each other. Such couple can be taken as the good example to the coming generation.

Handwriting Sample of SM (continues)

This   ②   Simon M

This couple might be friend on the own. To me they do everything together as a unity.
One can urge that if all the married people can be like this people, wont it be same divorces in life.

I wish this couple can be a P solution to other people in the whole word. I enjoy and happy to see a happy family.

What is going on now a bond. No one will separate the two except God. What God created no one will separate it

Handwriting Sample of SM (continues)

③ Simon

I will what this couple started
must not come to an end.
I must grow to be a good
thing. One wish to see good things
always. I see unity to this
couple

5.7.6 Conclusion

5.7.6.1 Discussion of SM's intrapychic and interpsychic dynamics

SM seems to have manipulative tendencies. He is verbally fluent and is able to use this talent constructively should he wish to do so. However, at present, he uses his convincing style to his own benefit – to the point of being cunning should the situation allow it. He wants to impress others by exaggerating his own achievements. He can think on his feet and can create a quick escape should he be caught out. He is able to justify his own behaviour, especially in those instances where his conduct was to the detriment of others, including the feelings of those who are in close relationships with him.

He is mostly self-centered, does not admit unease in himself and wants his needs to be satisfied at all cost. While being in tune with his own needs, he can be insensitive and inconsiderate to the needs of others, especially in a marriage. He does not reach out to others in a natural way, since he is mostly interested in what's in it for him.

The graphologist speculated about the possibility of alcohol/drug abuse, which is indeed the case, especially when he is socializing and trying to be the centre of attraction. In these cases the sudden, unpredictable outbursts seem to be evident with consequent sexual indiscretions.

The major role of alcohol should be addressed in therapy.

5.7.6.2 Guidelines for psychotherapy for SM

▪ The management of substance abuse (in this case alcohol) should be addressed in the initial stage of psychotherapy

- Once the forgoing is under control, he needs a rather direct approach, such as reality therapy, for the 'cause-and-effect' of his conduct in the major aspects of his life
- Emotional neediness should be explored – the neediness for possessions and the need to conquer as far as extramarital relations are concerned
- Exploration of possible childhood trauma

Guidelines for psychotherapy for SM based on Barnes 1998:173-188; Livnay 2001:83-89; Nowinski 2002:258-276; Philips 2000:4-14 and Piper and Joyce 2000:323-343.

5.8   CONCLUSION

In Chapter 1 the principle of uniqueness and holistic nature of personality were emphasized. The tailor-made reports based on the handwritings of the five (5) participants as reported in Chapter 5 are perfect evidence of uniquely, individualized reports to support the principles of uniqueness and holism.

From the reports, duly scientifically-based, and done independently according to a systematic and holistic methodology of handwriting analysis, different symptomatology patterns and personality characteristics could be detected and reported in a unique, logical and concise way. Although the graphologist did not necessarily use psychological jargon in the reports, since it is not her field of expertise, the extensive derivations made by her form a single handwriting sample prove to provide important guidelines in 'picturing' the client/patient.

The reports, furthermore, illustrate that handwriting analysis can access in each case the deeper and complex layers of personality structure and personality dynamics, including those information the client/patient does not necessarily disclose during the therapy sessions as well as that s/he might not always be

consciously aware of. This enables the psychotherapist to explore possible underlying psychodynamics and trauma in a relatively shorter time-span.

From the holistic graphological analyses in the present study it is clear that the unique intra- and interpsychic inferences made by an experienced graphologist are reliable, relevant and useful; especially in view of the fact that the inferences are based on 'blind' analyses, thus without any background information or prior knowledge of the client/patient.   This adds to the objectivity, reliability and significance of the findings derived from the graphological analyses.

The graphological assessments do not only correspond with the clinical findings, they also provide reassuring confirmation of clinical findings and provide meaningful inputs for constructing a treatment plan for psychotherapy.

5.9   SUMMARY

In summary, the findings of the graphological analyses provide relevant and useful information on the intra- and interpsychic processes of the client/patient with specific reference to Axis I and Axis II of DSM-IV-TR^{TM}, the two axes that mainly focus on the dynamic intra- and interpsychic functioning of the client/patient.

In the present study, graphology proves to provide relevant and accurate information on the following DSM-IV-TR^{TM} – axes as summarized in the following diagram.

	WW	JW	JG	KP	SM
Axis I	✓	✓	✓	✓	✓
Axis II	✓	✓	✓	✓	✓

CHAPTER 6: CONCLUSION

6.1 GRAPHIC LAY-OUT OF CHAPTER 6
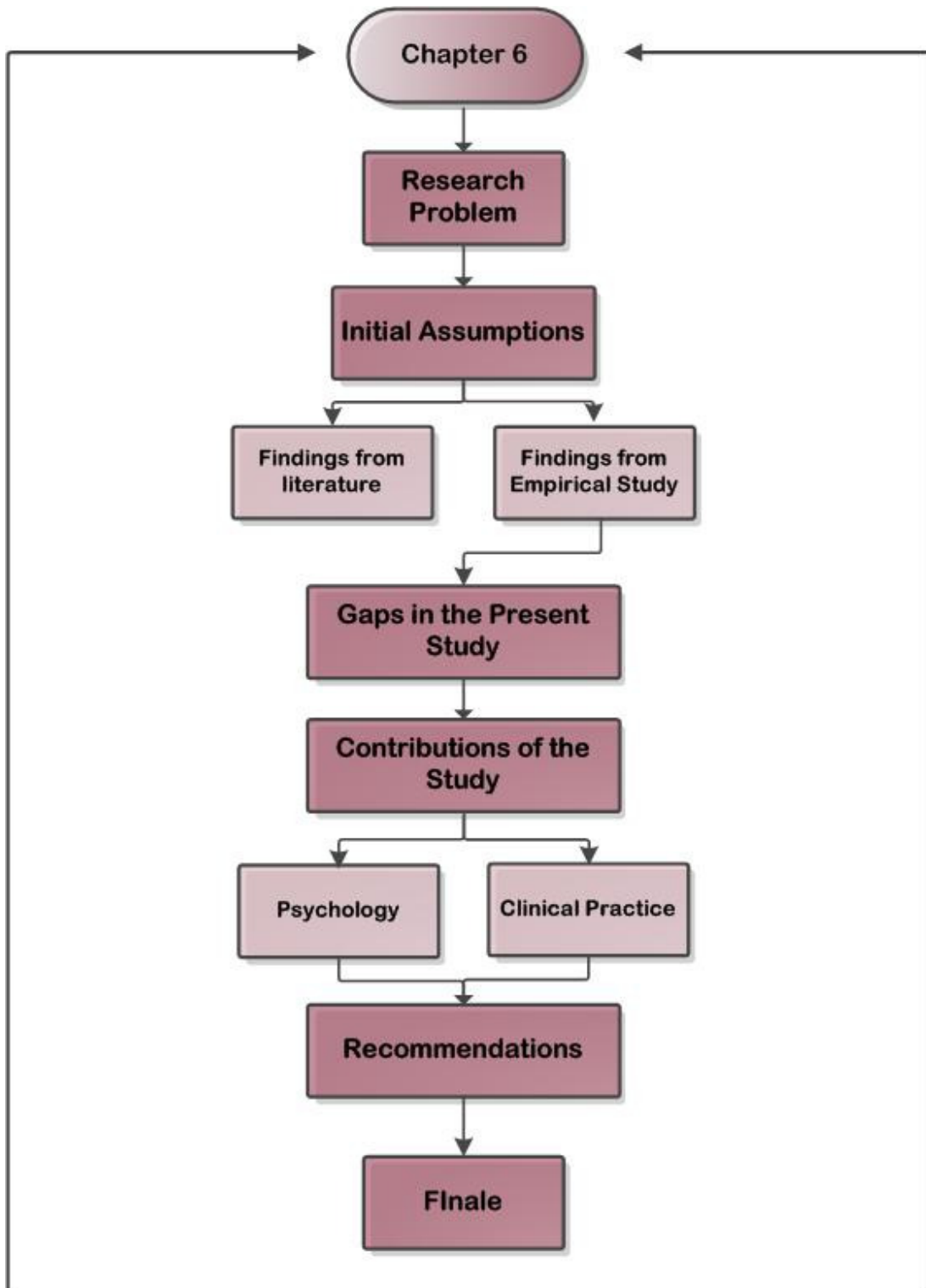
6.2 INTRODUCTION

In this chapter the following will be revisited:

- Research problem
- Initial assumptions
- Findings from the literature
- Findings from the empirical study
- Gaps in the present study
- Contributions of the study
  - Contributions towards psychology
  - Contributions towards clinical practice
- Recommendations
- Finale

6.3 RESEARCH PROBLEM

Since ancient times, theoreticians have been interested and fascinated by the unique characteristic nature of man's handwriting. The way in which one's individual style has culminated, despite having been taught in a particular way, is the result of a unique, complex developmental process, both intra- and interpsychically.

Fascination and interest have led to the evolving and intriguing study of graphology in the search to analyze and understand personality and human behaviour. Different schools of graphology have emerged, varying from the 'trait school' on the one hand, which gives significance to single signs to the holistic approach on the other hand, which views and analyses handwriting as a whole as illustrated in Chapter 1.

Simplistic interpretations on the grounds of single signs or isolated features caused controversy and led, in many instances, to suspicion and the unjustifiable repudiation of graphology in general, whereby the holistic approach has also suffered in the process. The literature is replete with examples of research studies based on the 'fixed sign'-method as reported in Chapter 1.

Despite controversy about graphology, mainly caused by media-sensation, discouraging research findings due to poor research designs and simplistic derivatives, the individual character of handwriting remains fascinating and urges for more sophisticated research.

The question was raised why a seemingly useful technique in understanding the human psyche is neglected in the training of psychologists, since, as an expressive projective technique, graphology seems to be free form any 'pull' or stimulus value which is the case with most projective technique. Above all, a handwriting sample is easily accessible and almost feasible by anyone.

The research challenge was to determine whether the holistic approach to handwriting analysis, is viable in psycho-educational assessment.

6.4 INITIAL ASSUMPTIONS

There is ample evidence in the literature of the close link between graphological phenomena and personality features of which Roman's model is well-known (Chapter 2). Personality is just as unique to an individual as his/her handwriting.

It is assumed that a unique phenomenon such as handwriting is expected to reveal something about the unique nature of the personality composition. As personality is not merely a collection of traits without a configuration of different

qualities with coherence, the assumption is made that handwriting analysis should adhere to this holistic principle.

The challenge was to find the most accountable utilization of graphology in personality assessment that encompasses the complex nature of human personality.

Should graphology be able to describe personality, it should be able to identify the state of mind of the writer at the time of writing. Thus, it is also assumed that graphology should shed light on clinical syndromes, such as depression and personality disorders – a long-standing pattern of inner experience and behaviour that leads to distress or impairment as illustrated in Chapter 5.

6.5 FINDINGS FROM THE LITERATURE

Despite the interest and fascination with graphology through the decades, findings about its validity and usefulness are contradictory due to a variety of reasons as discussed in Chapter 1.

For the present study, research in graphology since 1975 has been reviewed.

The literature focused on the following research areas:

• Aspects of personality and adjustment
• Academic achievement/ Work performance
• Leadership potential
• Recruitment and personnel selection

According to the literature, recent research in graphology (from 2000), reveals more active interest in the area of personnel selection and recruitment, in

contrast to the other mentioned areas. These studies are in general more optimistic about the use of graphology as part of the assessment procedure.

In most of the studies in which graphology was linked to personality factors and aspects of adjustment, the atomistic or 'fixed sign'-approach was used with consequent discard of graphology as an entity instead of assigning the blame to the specific method of analysis.

Furthermore, little mention is made about the qualifications of the graphologists used in the studies as well as the researchers' own basic understanding of graphology.

In the studies in favour of graphology, the predominant recommendation is a holistic analysis.

The holistic approach, however, is more complicated to master than the 'trait-approach' since it requires more intensive training to understand and assimilate the complex procedures of analysis and synthesis. Yet, it remains a worthwhile endeavour for psychologists to acquaint themselves with a thorough knowledge of graphology as graphology can provide unique information based on a unique expressive form, characteristic to each individual.

6.6 FINDINGS OF THE EMPIRICAL STUDY

One of the most important findings is that, despite controversy, graphology has always been a field of interest with promise to be valuable in describing personality and predicting behaviour. The emphasis should, however, shift from 'whether it is a valuable or applicable' to 'how can it be a valuable or applicable' in a particular instance. Those in the helping professions, who are converted to the use of graphology in human sciences, are mainly those who have a sound background-knowledge of graphology themselves.

The present study emphasized the intricate interaction of different graphological features and their modification of one another as illustrated in Chapter 2. Furthermore, it illustrates how the gestalt and form standard of a writing have a direct influence on the interpretation of the same feature.

It was found that both graphology and psychology have a systematic assessment methodology in order to reach a holistic description of the client/patient as reported fully in Chapter 3.

In analyzing and describing personality by means of graphology, the literature study (Chapter 2) and the empirical study (Chapter 5) show that the holistic approach is the only viable option for consistent findings; therefore a qualitative approach to research should be the preferred research methodology in this particular area. The complexity of handwriting does not limit itself to quantification as motivated in Chapter 4, but requires more descriptive and explanatory information provided by a qualitative approach.

Though different methodologies were used, there are definite similarities between the findings of the graphological assessments and the clinical assessments with specific reference to the two axes (Axis I and II) of the DSM-IV-TR^{TM} that describe the most important intra- and interpsychic processes of patient. This similarity was consistent for the five samples used in the empirical study.

One of the unique contributions of this study is thus the direct link between a graphological assessment and a diagnosis on Axis I and II of the DSM-IV-TR^{TM}, each done independently by a professional in his/her own field.

6.7 SHORTCOMINGS/GAPS IN THE STUDY

Owing to the limited extent of the study only a few case studies could be used to illustrate the holistic approach to handwriting analysis. Among the more than 1000 samples that I have gathered in my clinical practice, only five (5) could be selected at a more or less random basis as discussed in Chapter 4. However, some of the other samples from my clinical practice were used for illustrative purposes in Chapter 2.

The elaborate spectrum of graphological features as well as their specific interaction on one another could not be discussed within the scope of this study, since the focus was on the special link between the most important graphological features and their special link to the personality traits.

In future studies on graphology I would rather recommend that the writer writes a few paragraphs about herself/himself instead of using stimulus cards of the Thematic Apperception Test such as those used in the present study. This could perhaps enhance spontaneity when the client/patient is requested to write a few paragraphs on him/herself instead of being given a fixed stimulus since a spontaneous writing about oneself is expected to have more emotional quality inherently.

Although 'inter-rater-reliability' was commonly found in studies on graphology according to the consulted literature, the findings of yet a second independent graphologist would be a recommendation. A comparison of two independent analyses would confirm and illustrate inter-rater reliability among professional graphologists.

6.8 CONTRIBUTION OF THIS STUDY

6.8.1 Psychology in general

The present study confirmed the positive correlation between the holistic graphological findings and personality assessment/ clinical assessment on the DSM-IV-TR^{TM} with specific reference to Axis I and II, the designated axes for intra- and interpsychic processes as seen in Chapter 5. Graphology can thus be regarded a useful tool and viable option in psychological assessment and diagnosis.

The study illustrated that a graphological assessment should adhere to a specific methodology as clearly illustrated in Chapter 3, unlike possible popular belief that graphological interpretations are done haphazardly and unsystematically.

The study brought graphology anew to the attention of psychologists as an accurate diagnostic tool that can provide valuable guidelines for psychotherapy. The purpose of a graphological assessment is not to substitute other psychometric tests, but to complement or confirm their findings.

The study illustrated that a professional graphologist can do an accurate, 'blind' analysis without having any background of the client/patient.

The present study illustrated some of the didactics of doing a graphological analysis in order to reach a tailor-made synthesis of personality and the intra- and interpsychic functioning of the individual as described in Chapters 2 and 3.

The present study highlighted the advantages of using a handwriting example as a timeless projective technique instead of tests and techniques that may become obsolete or which might not be culture fair.

Unlike psychometric tests which can be manipulated to a greater or lesser degree, it is not possible to manipulate handwriting.

The present study highlighted that handwriting has an intrinsic uniqueness with little intra-individual variation and a few graphological features that are hardly possible to manipulate.

6.8.2 Clinical Practice

From the empirical findings in Chapter 5, this study has highlighted the following advantages of graphology in clinical practice:

- graphology helps the psychologist to understand unconscious mechanisms and the individual feelings and perceptions of their patients

- a handwriting analysis reveals the patient's strengths and weaknesses and may show specific talents or aptitudes

- it is possible to detect the presence of past trauma or it may path the way of a discussion on parental influences on the development of the character

- a graphological analysis can provide an extremely useful guideline when establishing therapeutic goals and can pinpoint where treatment is needed

- graphology can help the patient and psychologist to go beyond the surface of the problem presented in the initial interview, should a past trauma be covered up due to fear, shame or guilt

- the usefulness of graphology lies in its ability to fill gaps in knowledge which other sources of information are not able to reveal

- graphology provides confirmation of results obtained from other forms of assessment

- graphology furnishes the psychologist with a blend of conscious factors with clinical, dynamic and unconscious factors to obtain a more comprehensive picture or the client

- a graphological assessment can either be done by the therapist him-/herself to confirm his/her own clinical findings or the psychologist can request an analysis to be done 'blindly' by a professional graphologist who is familiar with the holistic approach of handwriting analysis

6.9 RECOMMENDATIONS FOR FURTHER RESEARCH

Axis I on DSM-IV-TR^{TM} consists of approximately 15 (fifteen) categories of clinical syndromes each with its various subtypes. A comparison study in the handwritings of people sharing the same diagnosis would enhance diagnostic predictability.

Axis II on DSM-IV-TR^{TM} consists of 9 (nine) identifiable personality disorders and includes the category of mental retardation.   Studies comparing the significant graphological features of people suffering from a specific personality disorder would contribute to the identification of these disorders by means of a handwriting sample.

In the field of positive psychology, the handwriting samples of people regarded as resilient, for example, can be researched for communalities in terms of graphological traits.

The literature highlights the graphological features of some clinical phenomena on which there are more or less consensus, such as lack of integrity, sexual disorders, depression, anxiety and emotional immaturity amongst others. More refined and elaborate studies on these phenomena should be considered.

A comparison between graphological features and certain aspects measured by other psychometric tests, including other projective techniques, should reveal interesting comparative information.

The development of a graphological manual, tailor-made for psychologists, would make graphology, as a viable assessment tool, more accessible to psychologists.

Research on the long-term effects of Graphotherapy, a form of remedial therapy in handwriting, is recommended.

6.10 FINALE

Graphology, the holistic approach to analysis, is most definitely a viable option in psychological and clinical assessment.

A handwriting sample, as unique as a fingerprint, is easily obtainable. Handwriting is consistent despite intra-individual variation and shows potential as a culture fair assessment tool. It does not claim to be infallible, but promise to be a useful and viable tool for the psychologist in understanding the human psyche.

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Annexure A: Form Standard (MENDEL)

RHYTHM :   The handwriting must

1 •   Have only three of the four margins in rhythmical balance among themselves
2 •   Show rhythmical balance among the margins on the one hand,
3 •   and the spaces between lines and words on the other hand
   •   show that all the spaces and most letters are evenly developed
         (watch the space between lines and words)
   •   and in rhythmical balance among themselves.
4 •   look well balanced, without 'holes' or crowded spots' in the spaces,
         or excesses in the height or width of letters,
   •   in addition the general impression must be pleasing;
   •   our examining eyes must nowhere feel retarded or arrested;
   •   the sample must show a soothing equilibrium of black and white
   •   and show especially aesthetic forms of letters which are repeated as variations.

SYMMETRY: The handwriting must

1 •   have a majority of letters and 2 zones sufficiently developed,
   •   a good pressure pattern in down-stroke
2 •   have most letters and at least 2 zones well developed,
   •   good pressure pattern in down-stroke,
   •   most accessories evenly used.
3 •   be equally well developed in every letter and zone,
   •   but in slightly different proportions,
   •   which, however, do not permit the development of one or two zones, at the expense of another or others;
   •   pressure pattern must be symmetrical (pressure in down-strokes only);
   •   show no excessive use of accessories
   •   and only slant between 55° and 90°.
4 •   be equally well developed in every letter of the UZ, MZ and LZ of the writing
         (watch excesses in the UZ and UZ and insufficient development in the MZ, watch excessive loops, capitals,
         inflation or deflation);
   •   pressure pattern must be symmetrical;
   •   show no excessive use of accessories such as "t" bars, finals, commas,
   •   and only slant between 55° and 90° from the horizontal.

CREATIVITY : The handwriting must

1 •   be an individual hand,
   •   simplified in parts
2 •   be an individual hand,
   •   without left tending strokes at the start of capitals and the end of MZ letters.
3 •   be an individual hand,
   •   with use of printed letters,
   •   no unnecessary left tending strokes,
   •   generally simplified writing.
4 •   be in all details a completely individual hand,
   •   with all letters more or less simplified;
   •   use of printed letters where they represent the simplest form (the Greek 'e' is not simpler than our 'e');
   •   no left tending strokes where ending strokes are supposed to be and are more practical;
   •   in addition, occasional original and useful letter combinations.

SPEED and LEGIBILITY:

0 •   slowly written handwriting
1 •   fluently written handwriting

0 •   practically illegible writing
1 •   not easily readable writing
2 •   handwriting legible in context
3 •   writing legible even out of context

Deduct ½ a point if your description fits halfway

Annexure B: Axis II - Personality Disorders

Definition: A personality disorder is an enduring pattern of inner experience and behavior that deviates markedly from the expectations of the individual's culture, is pervasive and inflexible, has an onset in adolescence or early adulthood, is stable over time, and leads to distress or impairment.

The different personality disorders can be divided into three (3) clusters:

Cluster A: Cluster for 'strange' or eccentric behaviour
Paranoid Personality Disorder is a pattern of distrust and suspiciousness such that others' motives are interpreted as malevolent. **Schizoid Personality Disorder** is a pattern of detachment from social relationships and a restricted range of emotional expression. **Schizotypal Personality Disorder** is a pattern of acute discomfort in close relationships, cognitive or perceptual distortions and eccentricities of behavior.

Cluster B: Cluster for behaviour with a dramatic, emotional or inconsistent quality
Antisocial Personality Disorder is a pattern of disregard for, and violation of, the rights of others. **Borderline Personality Disorder** is a pattern of instability in interpersonal relationships, self-image, and affects, and marked impulsivity.

Cluster B:	**Cluster for behaviour with a dramatic, emotional or inconsistent quality**

Histrionic Personality Disorder is a pattern of excessive emotionality and attention seeking.

Narcissistic Personality Disorder is a pattern of grandiosity, need for admiration, and lack of empathy.

Cluster C:	**Behaviour characterized by anxiety or fear**

Avoidant Personality Disorder is a pattern of social inhibition, feelings of inadequacy, and hypersensitivity to negative evaluation.

Dependent Personality Disorder is a pattern of submissive and clinging behavior related to an excessive need to be taken care of.

Obsessive-Compulsive Personality Disorder is a pattern of preoccupation with orderliness, perfectionism, and control.

Personality Disorder Not Otherwise Specified (PD NOS) is a category provided for two situations:

- the individual's personality pattern meets the general criteria for Personality Disorder and traits of several different Personality Disorders are present, but the criteria for a specific Personality Disorder is not met

- the individual's personality pattern meets the general criteria for a Personality Disorder, but the individual is considered to have a Personality Disorder that is not included in the Classification (e.g. passive –aggressive personality disorder).

Annexure C: Axis III – General Medical Conditions

- Infectious and Parasitic Diseases

- Neoplasms

- Endocrine, Nutritional and Metabolic Diseases and Immunity Disorders

- Diseases of the Blood and Blood-Forming Organs

- Diseases of the Nervous System and Sense Organs

- Diseases of Circulatory System

- Diseases of the Respiratory System

- Diseases of the Digestive System

- Diseases of the Genitourinary System

- Complications of Pregnancy, Childbirth, and the Puerperium

- Diseases of the Skin and Subcutaneous Tissue

- Diseases of the Musculoskeletal System and Connective Tissue

- Congenital Anomalies

- Certain Conditions Originating in the Perinatal Period

- Symptoms, Signs and Ill-Defined Conditions

- Injury and Poisoning

(APA 2000: 32-33)

Annexure D: Axis IV – Psychosocial and Environmental Disorders

For convenience, the problem are grouped together in the following categories:

- **Problems with primary support group-** e.g., death of a family member; health problems in family; disruption of family by separation, divorce, or estrangement; removal from the home; remarriage of parent; sexual or physical abuse; parental overprotection; neglect of child; inadequate discipline; discord with siblings; birth of a sibling

- **Problems related to the social environment-** e.g., death of loss of friend; inadequate social support; living alone; difficulty with acculturation; discrimination; adjustment to life-cycle transition (such as retirement)

- **Educational problems-** e.g., illiteracy; academic problems; discord with teachers or classmates; inadequate school environment

- **Occupational problems-** e.g., unemployment; threat of job loss; stressful work schedule; difficult work conditions; job dissatisfaction; job change; discord with boss or co-workers

- **Housing problems-** e.g., homelessness; inadequate housing; unsafe neighborhood; discord with neighbors or landlord

- **Economic problems-** e.g., extreme poverty; inadequate finances; insufficient welfare support

- **Problems with access to health care services-** e.g., inadequate health care services; transportation to health care facilities unavailable; inadequate health insurance

- **Problems related to interaction with the legal system/crime-** e.g., arrest; incarceration; litigation; victim of crime

- **Other psychosocial and environment problems-** e.g., exposure to disasters, war, other hostilities; discord with nonfamily caregivers such as counselor, social worker, or physician; unavailability of social service agencies

(APA 2000: 35)

Annexure E: Axis V – Global Assessment of Functioning (GAF) Scale

100 | **Superior functioning in a wide range of activities, life's problems never seem to get out of hand, is sought out by others because of his or her many**
91 | **positive qualities.   No symptoms.**

90 | **Absent or minimal symptoms** (e.g., mild anxiety before an exam), **good functioning in all areas, interested and involved in a wide range of activities, socially effective, generally satisfied with life, no more than everyday**
81 | **problems or concerns** (e.g., an occasional argument with family members).

80 | **If symptoms are present, they are transient and expectable reactions to psychosocial stressors** (e.g., difficulty concentrating after family argument); **no**
71 | **more than slight impairment in social, occupational, or school functioning** (e.g., temporarily falling behind in schoolwork.)

70 | **Some mild symptoms** (e.g., depressed mood and mild insomnia) **OR some difficulty in social, occupational, of school functioning** (e.g., occasional truancy, of theft within the household), **but generally functioning pretty well, has**
61 | **some meaningful interpersonal relationships.**

60 | **Moderate symptoms** (e.g., flat affect and circumstantial speech, occasional panic attacks) **OR moderate difficulty in social, occupational, or school functioning**
51 | (e.g., few friends, conflicts with peers of co-workers).

50 | **Serious symptoms** (e.g., suicidal ideation, severe obsessional rituals, frequent shoplifting) **OR any serious impairment in social, occupational, or school**
41 | **functioning** (e.g., no friends, unable to keep a job).

40 | **Some impairment in reality testing or communication** (e.g., speech is at times illogical, obscure, or irrelevant) **OR major impairment in several areas, such as work of school, family relations, judgment, thinking, or mood** (e.g., depressed man avoids friends, neglects family, and is unable to work; child frequently beats up
31 | young children, is defiant at home, and is failing at school).

30 21	**Behavior is considerably influenced by delusions or hallucinations OR serious impairment in communication of judgment** (e.g., sometimes incoherent, acts grossly inappropriately, suicidal preoccupation) **OR inability to function in almost all areas** (e.g., stays in bed all day; no job, home, of friends).
20 11	**Some danger of hurting self of others** (e.g., suicide attempts without clear expectations of death; frequently violent, manic excitement) **OR occasionally fails to maintain minimal personal hygiene** (e.g., smears feces) **OR gross impairment in communication** (e.g., largely incoherent or mute).
10 1	**Persistent danger of severely hurting self of others** (e.g., recurrent violence) **OR persistent inability to maintain minimal personal hygiene OR serious suicidal act with clear expectation of death**.
0	Inadequate information.

(APA 2000: 38)

Annexure F: Copy of Patient Contract

PIERRE CRONJE
MA HED (Stell) DSE Remedial (Unisa)
Clinical Psychologist
Professional Handwriting Analyst

Tel: (012) 993 5255
Fax: (012) 998-5817   Pr.Nr. 8630569
cronjepe@icon.co.za   082 7709023

MEDICAL AID PRIMARY MEMBER INFORMATION (RESPONSIBLE FOR ACCOUNT)

Name and surname .…………………………………………………………………………………

ID Number .…………………………………………..   **Medical Aid Number**   .……………………………

Medical Aid .…………………………………………………………………………………………

Postal address..……………………………………………………………………………………

Residential Address .……………………………………………………………………………

.………………………………………………………………………..   **Code**   .…………………

Contact numbers: Home   .………………………   **Work** .………………………   **Cell**   .………………………..

                        Email   .…………………………………………………………………………

PATIENT INFORMATION (as printed on membership card)

Name and surname………..……………………………………………………………………………

ID Number .………………………………………….   **Dependant code** .……………………………….……

I agree to the following:
- **The settlement of accounts remains my responsibility should the medical aid not cover psychological consultations.**
- **I grant permission that ICD-10 codes regarding my diagnosis be forwarded to the medical aid.**
- **Information will be kept confidential. Should the patient however be a threat to himself / herself or to anyone else, the therapist may disclose relevant information discreetly.**
- **Biographical, psychometric and therapeutic data may be used anonymously for research and training purposes.**

.……………………………………………………………..   .…………………………………….………………………
Client/Patient   **Date**

Note: Appointments should be cancelled at least 24 hours in advance. Should you fail to do so, you will be held liable for the consultation fee.

Annexure G: Disclaimer

PIERRE CRONJE
MA HED (Stell) DSE Remedial (Unisa)
Clinical Psychologist
Professional Handwriting Analyst

Tel: (012) 993 5255
Fax: (012) 998-5817   Pr.Nr. 8630569
cronjepe@icon.co.za   082 7709023

PARTICIPATION IN STUDY

I, the undersigned, agree to submit my handwriting sample for assessment for the following D Ed- research project at Unisa conducted by Pierre Cronje:

THE VIABILITY OF GRAPHOLOGY IN PSYCHO-EDUCATIONAL ASSESSMENT

I have read the Code of Ethics, adopted from the American Association of Handwriting Analysts, and I am familiar with the contents.

I agree to the following conditions:

- my participation is totally voluntary
- my identity will be kept confidential
- my participation is anonymous
- I have the right to withdraw my handwriting sample or other information should I no longer wish to be part of this project
- I did not receive any form of compensation for participation
- I realize that my handwriting sample and analysis thereof will be published in a thesis or academic publication

....
Client/Patient   **Date**

Annexure H: Code of Ethics (Graphology)

Academy of Graphology and Forensic Handwriting Identification

CODE OF ETHICS

Adopted from the American Association of Handwriting Analysts

- Handwriting analysis is a means toward increasing human understanding, thereby allowing people to realize their full potential.
- A primary goal of an analyst is to promote and protect the dignity, privacy and well-being of the person whose writing is being analyzed and to do no harm.
- All client information is to be held in confidence. No information is to be released without consent except when the client is a danger to self and/or others or is at risk of being harmed.
- Every effort should be made to obtain the writer's consent and involvement in the handwriting analysis process. If this is not feasible or legally required, the analyst will abide by the following guidelines:
  - Any third party must have a legitimate reason for the analysis.
  - Any third party shall agree, preferably in writing, to keep the information confidential.
  - An analysis is given with the writer's best interest in mind.
  - Graphological findings are presented in a timely manner as opinion and based on the writing and should not be represented as indisputable fact.
- Services are to be provided impartially and professionally to all who seek them, without regard to age, ethnicity, religion or sexual preference.
- The analyst will withdraw from any situation where there may be a conflict of interest.
- Standards of professional competence will be maintained.
- Graphological practice will be held within the boundaries of acceptable graphological interpretation.
- The Ethics Committee has the responsibility to act upon observed and reported unethical practices. A member under inquiry shall have the opportunity to respond to the Ethics Committee. The Ethics Committee decision is final.
- The expertise of other professions will be respected. Advice, consultation or diagnoses for which the analyst is not legally qualified will not be given to clients.

Annexure I: Résumé (Independent Graphologist)

QUALIFICATIONS

The graphology qualifications of *Emilia Pihlajasaari* include the following:

- a two year **Professional Course in Graphology** (Handwriting Analysis) taken at the *Academy of Graphology and Forensic Handwriting Identification* in Johannesburg. Certificate issued by **Technikon Pretoria (Tshwane University of Technology)**

- a two year **Professional Course in *Forensic Handwriting Identification*** taken at *Academy of Graphology and Forensic Handwriting Identification* in Johannesburg. Certificate issued by **Technikon Pretoria (Tshwane University of Technology)**

- numerous additional **shorter courses** on topics linked to graphology and/or forensic handwriting identification, i.e. Personnel Selection, Vocational Guidance, Types of Intelligence, Synthesis/Analysis, Statement analysis taken at the same institute,

- several one day **workshops and/or seminars** on more topical subjects including Depression/Suicide, Sexuality, Criminality, Children's writing/ drawings, Doodles, Trees and Star/Waves test and Numerals among others

- working for eight years at the *Academy of Graphology and Forensic Handwriting Identification* under the tutelage of the principal, **Silvana Grandin**. Work consisted of varied tasks including personnel selection and other assignments for clients. After graduating in Professional Handwriting Identification I co-operated with Silvana Grandin on forensic handwriting examinations and work assignments.

Annexure J: Complete 5-axial diagnosis (DSM-IV-TR™:2000)

Case Study 1: Diagnostic assessment of WW

Axis 1:	296.2 Major Depressive Disorder
Axis II:	301.82 Avoidant personality traits
Axis III:	No diagnosis
Axis IV:	Occupational problems (job dissatisfaction, difficult work conditions, discord with Officer-in-Command)
Axis V:	GAF = 41-50 (current) Serious symptoms (suicidal ideation) and serious impairment in occupational functioning

Case Study 2: Diagnostic assessment of JW

Axis I:	296.89 Bipolar II Disorder (Recurrent Major Depressive Episodes with hypomanic episodes)
Axis II:	301.83 Borderline Personality Traits
Axis III:	No diagnosis
Axis IV:	Educational problems (academic problem)
Axis V:	GAF = 31- 40 (current) Major impairment in academic functioning, thinking and mood

Case Study 3: Diagnostic assessment of JG

Axis I:	302.71 Hypoactive Sexual Desire Disorder
	302.76 Dispareunia
Axis II:	301.4 Obsessive-Compulsive traits
Axis III:	Irritable Bowel Syndrome (Stress related)
Axis IV:	Some discord in her relationship
Axis V:	GAF= 51-60 (current) Moderate symptoms:
	(Conflict with partner)

Case Study 4: Diagnostic assessment of KP

Axis I:	300.4 Dysthymia
Axis II:	No diagnosis
Axis III	No diagnosis
Axis IV:	Problems related to the social environment
	(inadequate social support/living alone)
Axis V:	GAF = 51-60 (current) Moderate symptoms
	(depressed mood/few friends)

Case Study 5: Diagnostic assessment of SM

Axis I:	V61.12 Partner Relational problem
	291.9 Alcohol-related disorder NOS
Axis II:	301.81 Narcissistic personality traits
Axis III:	No diagnosis
Axis IV:	Problems with primary support group: Wife threatening divorce
Axis V:	GAF = 51-60 (current) Moderate symptoms
	(Conflict with spouse)