

HANDWRITING ANALYSIS

BY DOROTHY SARA

FOLKWAYS RECORDS FX 6106

HANDWRITING ANALYSIS / FOLKWAYS FX 6106

HANDWRITING ANALYSIS

SIDE I
 Band 1: INTRODUCTION
 Band 2: DIRECTION
 Band 3: PRESSURE
 Band 4: SIZE AND DIMENSIONS
 Band 5: UNKNOWN QUALITIES
 Band 6: LETTERS
 Band 7: STYLE

SIDE II
 Band 1: DOTS ON "I"
 Band 2: CROSSING LETTER "t"
 Band 3: LOOPS
 Band 4: OCCUPATIONS
 Band 5: SIGNATURES
 Band 6: HOOKS AND KNOTS
 Band 7: HOODS AND SCRIBBLES
 Band 8: CONCLUSION

FOLKWAYS RECORDS FX 6106

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

La mano esser tenuta così palmi alta la testa,
dalla tavola, et dritta alla carta.

Si tenghi quattro dita la vita,
dal taglio della tavola dritta

Ambj doi i gombei ten:
la tavola e le brae:
ga posati drittam: sopra
ci un palmo lontano e

Com'euoglia esser te:
tenato la pena
Si pigli la pena col
primo e secondo
ambj doi dritta m: de
di stress: otto ponen:
doi il verto gl'al:
tu doi si scuro
in pugno

Mostro il pnti. Citratto il nodo di tenir la vita e gl'effetti della pena

M. Mag: Sig: Misio et come pnti Hon.
A. Sig: Gaspar Trispoldi Intaj:

la mano stanca sia
sopra la carta ouer
libro tirando
secondo che
ua operando
la destra

Gaspar Tris-
poldi fecit



HANDWRITING ANALYSIS

by Dorothy Sara

SIDE I

Band 1: Introduction

Handwriting analysis is a direct way of analyzing the basic personality traits and characteristics and abilities which a person possesses. Every formation of your handwriting, every dot of the letter "i" and every crossing of the letter "t" is a clue to your innermost personality. The purpose of a handwriting analysis is to help a person know his or her inner self, also to know other people through their handwritings, and thereby create an understanding which is helpful to sounder human relationships.

There is nothing mysterious or mystical about handwriting analysis. It is not a guessing game and it is not a stunt in fortune-telling. The graphologist, that is, the handwriting analyst, cannot guess or predict anything. All that graphology can do is to tell you what you are and what you are potentially fitted to do.

This is an old science, and its interpretation is an art. You, too, will be able to understand how to analyze personality in handwriting by following the simple basic rules I will tell you here, and using the accompanying folder with its handwriting illustrations to which I will refer.

Band 2: Direction

First prepare your specimen of handwriting, by writing about five or six lines on a sheet of paper which does not have printed lines or margins on it. Or examine the handwriting of some other person, preferably on paper without lines.

Then see how the lines of handwriting are spaced on the sheet. Do they run uphill, as shown in illustration #1, or downhill, or does the writing go every which way? If the handwriting ascends, as shown in illustration #1-A, it means you are an optimist. But if it goes downhill as in #1-B, it shows you are inclined to pessimism. However, when the handwriting goes in all directions, up and down, as in #1-C, then it shows you are sometimes an optimist, sometimes a pessimist, and that your moods fluctuate and so do your ideas and activities change with your moods. You do not like to be tied down to routine details, if you

write in all directions, and it is good for you to have a variety of interests all at one time.

Now, look at illustration #2, and you will notice that the handwriting could either slant forward to the right, or it could be backhand, or pulled to the left. It might also be vertical, straight up and down. Or it could go in all directions, sometimes to the right, sometimes backhand or vertical. If it slants to the right, as shown in Illustration #2-A, it means you like to meet people, like to work with people, and you are affectionate; that is, you are an extrovert. But if you write backhand, as shown in illustration #2-B, you are an introvert, and may be hesitant to take the initiative in meeting people and in showing your feelings. When you write vertical, as shown in illustration #2-C, you have an even balance between head and heart, and you are, therefore, an ambivert. But when your handwriting slants in all directions, as shown in #2-D, you are not always sure of whether to follow the dictates of your mind or the promptings of your heart. You have variable moods; you are not easy to understand because your tastes and actions may be as fluctuating as your moods. Your personality is never dull.

Band 3: Pressure

We now come to illustration #3, and you will see a variation of pressure, either heavy or light or mixed. If you write with a heavy pressure of your pen or pencil, as shown in illustration #3-A you have an aggressive personality and are not scared of people or of going ahead on your own. But should you write with a very light pressure, as shown in #3-B, it means you are sensitive, your feelings may be easily hurt if you find yourself in surroundings you don't like or with people who prove disappointing. If you write with a medium pressure, neither too heavy nor too light, that of course signifies you are neither too aggressive nor too sensitive, but just in-between and able to adapt yourself to a situation without fussing over it. However, if the pressure of your pen is alternately light and heavy, as seen in #3-C, you have a quick temper which flares up and down in a hurry, and sometimes you get impatient if you have to wait too long for desired results.

Band 4: Size and Dimensions

Let us now get to the size of handwriting, which is indicated in illustration #4. You may write large or small, or in-between. If your writing is very large, as shown in #4-A, you have an expansive personality, and are interested in meeting people socially and in your work. But if you write very small, as displayed in #4-B, you are more reserved, you do not take the initiative in meeting people, and you choose your close friends with great care. Actually the basic difference between large and small handwriting is that the former shows a more gregarious nature, and the smaller the handwriting the more is the mind concerned with facts and details. Many scientists or other workers with facts and details write with small formations. If your handwriting formations are neither too large nor too small, it shows you are between the two and you are able to adapt to people, but at the same time you are also able to concentrate on necessary details which are part of your work.

There is often a mistaken idea, on the part of those who are not familiar with handwriting analysis and its rules, that small handwriting means a person is stingy and large writing shows generosity. But that is not always the case. The size of the margins and the spacing between words and lines of handwriting are what show if a person is a spender or a saver. For instance, see illustration #5, and the first one #5-A shows wide margins and wide spaces; this shows a willingness to spend money. But in #5-B you will see narrow margins and narrow spacing, and this means basic thrifty tendencies. Therefore, some people may write with large formations and have hardly any margins or wide spacings, and they are thrifty even though they have expansive and friendly natures. And some people may write with very small formations but make wide margins and wide spacings; this shows they are generous even though their minds are cautious and interested in details and not so much in social life.

Another aspect of the size of handwriting is shown in illustration #6, where you will see words which vary in size from the beginning of the word to the last letter. For instance, see #6-A, where the word starts small but ends up much larger; this is a sign of the person who means to keep his mouth shut, but ends up by telling everything; so do not trust your secrets to this person. The reverse, in illustration #6-B, starts to write the word large but ends up small; this means the person appears to be telling you everything, but usually clamps down and does not say anything you shouldn't know.

You can use various checks on this trait of keeping quiet or telling too much; one of these is shown in illustration #7. You will see that the end of the words trail off into just a tapering, slithering line. We graphologists call this "the serpentine ending." This kind of writing shows a person who can speak fluently for hours, but tells you nothing more than he or she thinks you ought to know. This is a sign of diplomacy.

Band 5: Unknown Qualities

You will notice that I just said "he or she" and I think this is a good place to tell you that there is no such thing as a male or a female handwriting. The same basic traits are seen in the writing of men and women. Therefore, the professional graphologist may hesitate to analyze a handwriting which does not have a definite male or female name, or is told that the writer is a man or a woman. If that knowledge is not available, the graphologist analyzes the handwriting as a neuter gender without ever referring to it as "he" or "she."

And, another thing which is not seen in a handwriting is the age of the person; the only thing which the handwriting analyst can see is the intellectual maturity or immaturity, and the emotional maturity or immaturity. They do not always match. Therefore, the professional graphologist should be told a person's approximate age, in order to be able to do a more specific analysis. It is not necessary to tell the graphologist the exact birth-date of the person whose handwriting is submitted, as that has nothing to do with graphology.

Band 6: Letters

Let us now get back to more instructions on how to analyze handwriting, and turn to illustration #8, where you will see what the capital "I" tells about your pride, vanity, or perhaps lack of it. The very large capital "I" shown in #8-A means you like people to notice you; it is a gregarious sign, showing a desire to meet people and you don't like to be alone. You have much pride, perhaps vanity; but it is a good sign as it shows an interest in being with people both socially and at work. The tall, thin capital "I" as seen in #8-B shows pride of the clan; you are not personally vain or proud, but you like to have people know what a nice family you have, both present and past. When you make a capital "I" that is small in proportion to the rest of the handwriting, as shown in #8-C, it means you don't have enough self-confidence and you are not a vain person. The capital "I" which is made like the Roman numeral "one" or just a plain straight vertical stroke, as in #8-D, is a sign of pride of accomplishment; it shows a resourceful mind and a desire to learn more and do more. If you make various kinds of capital "I" it means you have a sense of humor, you do not take yourself too seriously; you are able to adapt yourself to whatever the situation demands.

In addition to the capital "I" please notice your other capital letters; if they are large in proportion to the size of the small letters, you like to meet people and you like them to notice you. If you make very small capital letters, you are being too modest. When your capitals are made in proportion to the small letters, neither too large nor too small, you have a sound attitude about yourself, neither too self-confident nor too self-conscious; but just right.

Before we go on to some other formations, this is a good time to tell you that there is no such thing as a "family handwriting." If parents and children, or sisters and brothers, write alike, it is merely a coincidence. Each member of the family is an individual and has his or her own personality traits; therefore, the handwriting will reveal each one as an individual and not as part of a family or clan. Even identical twins do not necessarily write alike, as they are two different individuals.

Another thing which should be called to your attention is that it is not unusual for a person to make slight changes in the handwriting, according to mood. Sometimes you are in a rush, sometimes you have plenty of time, and this might make some slight change in the appearance of your writing. Or your mood may be different, or you may be more tired at some time of the day. However, this is a normal situation, and the basic personality traits still show through regardless of the mood you are in, so the graphologist sees the basic traits and the analysis is not affected by the slight variations which are apt to occur in handwriting.

Band 7: Style

Let us again go back to the illustrations and see #9 which shows three ways of writing, and examine your sample of handwriting to see into which category you belong. Do you write with the "arcade" formation as shown in #9-A? This means you are cooperative in spirit, and don't prefer to take any uncalculated risks. But if you write in the "angular" style, as seen in #9-B, you are more competitive, your mind is critical, and you do not accept everything you see and hear at face value. You are critical in choosing your close friends, and of course you are never gullible. But if you write in the "garland" style as shown in #9-C, you would like to take life easy if you had enough money to satisfy your desire for luxuries. Some people who write in this garland form (that is, when the letters "m" and "n" look the same as the letter "u") may work very hard if they must earn a living. But if you don't need to work, you would much better enjoy life.

Usually the one who makes these garland formations is tactful, and likes to meet charming and interesting people in social life as well as in work. If you write with a combination of all these forms, then you are half-and-half cooperative and competitive, and it would depend on the situation whether you would proceed in a cautious and careful manner, or whether you would co-operate fully with others.

Not only in this case, but in all other formations of your handwriting, if you don't stick to one consistent way of making the letters, it shows that you like hearing and trying out new ideas and new ways of doing things occasionally. You might get bored if you just had to pursue the same routine continually. So a change of pace is good for you, if you make variations of some of your letter formations.

Now see illustration #10, where you will notice that some words are written in one continuous stroke and the pen or pencil is never lifted from the page; but some words are written in broken forms and the letters are not all connected. If you always connect the letters in each word, as in illustration #10-A, you think carefully and like to come to logical conclusions. But if you make "breaks" between some of the letters, as in #10-B, you are an intuitive person, and some of your ultimate conclusions are based on your "hunches" rather than on logical reasoning. Should you make both types of words; that is, some connected and some disconnected, then you have to see which is the strongest in your handwriting. If you disconnect only 10% of the words, this shows you have some intuition but that you resort to careful thinking when working out an idea; but if you connect only a small percentage of the words, it means you could be logical if you applied yourself but that you really prefer to rely on your intuition.

SIDE II

Band 1: Dots on "i"

We now come to the little dot over the letter "i" which is shown in illustration #11. The one marked #11-A is a little circle, rather than the ordinary dot; if you dot the "i" with a circle you have an artistic flair. But if you make funny little shapes to dot the "i", as shown in #11-B, you have a sense of humor. You will notice that some of the dots have wiggly little forms, some are like tiny crescent moons, and some may be your own original kind. Now see #11-C which is like a little tent over the letter "i" -- this one shows you have a critical mind. When the dots are flung very high above the letter "i" sometimes even far away from the actual letter, as shown in #11-D, it means you are imaginative and enthusiastic, and you don't like to stick to routine details. If you make a heavy, wedge-shaped "i" dot, as shown in #11-E, you have a very definite attitude, always persistent in whatever you undertake. When the "i" is dotted with a small mark, directly over the letter, as in #11-F, you are a careful person who takes no chances.

But if you never dot the "i" or omit many of the dots, it means you either have a poor memory or else you voluntarily forget things you feel you do not want to remember. It may also show a lack of concentration.

Band 2: Crossing letter "t"

Now let us see what the crossing of the letter "t" means, and this is shown in illustration #12. When you cross the "t" with a medium sized bar, placed on the upright stem of the "t" just where it should go, as shown in #12-A, it signifies you have a well-controlled attitude and you don't let your enthusiasm run away with you. When you cross the "t" with a large diagonal stroke, as shown in #12-B, and it points

upward to the right, it means you have high aspirations and will usually assert yourself. But should you cross the "t" in reverse fashion, with a large diagonal stroke which points downward to the right, as indicated in #12-C, it shows that you aspire toward things of material gain. If the diagonal line points down to the right, but is short and blunt and heavy, as seen in #12-D, it reveals you are a critical person. The half-crossing of the letter "t" in #12-E, which comes to the stem of the letter but does not go through, is a sign that you are a procrastinator; you get to the path you wish to pursue but you do not have the aggressiveness to push through. See the wavy stroke which crosses the "t" in #12-F; this means you like to have fun and are usually romantic. A letter "t" which ends with a short upward curved stroke, but is not actually crossed, as shown in #12-G, is merely a conventional sign and shows you still cling to some old-fashioned ideas. If you make various kinds of "t" crossings, rather than follow one style, it shows you like to hear and see and do new things occasionally, and you don't like to stay in a rut of same details and routine all the time. If you write a word with two or three or more "t's" in it, and cross all the "t's" with one long stroke, as shown in #12-H, it reveals your resourceful, quick-thinking mind; you are able to perform many tasks with one operation.

Band 3: Loops

We now come to the letter formations which have loops above the line, such as "b" and "l" and "h" and the top of the letter "f", as shown in illustration #13. The narrow upper loop, which is much taller than the other letters, as seen in #13-A, is a sign of reserve and emotional repression. But the upper loop in #13-B is wide, and this shows aspirations which are often in the realm of imagination and not always realistic. When the upper loop is too short in proportion to the letter formations, as shown in #13-C, it means a lack of imagination and an unwillingness to take a chance on anything that seems too new and unfamiliar.

The lower loops in the small letters "g" and "y" and "f" and "p" are also significant; they are shown in illustration #14. When the lower loop is short in proportion to the other letters, as in #14-A, it reveals a lack of physical aggressiveness. But when the lower loop is wide and long, and heavy pressure, as in #14-B, it is a sign of a desire for material comforts and pleasurable activities. When this wide and long lower loop is made with a light pen pressure, as in #14-C, it shows a sense of rhythm and desire for pleasures, but it is not as materialistic as the loop made with a heavy pressure. The loop with angular formation, shown in #14-D, reveals a critical mind and much determination. But the incurved loop in #14-E is a sign of tenacity; also, this person is inclined to stress details. When the loop ties itself up in a knot, as in #14-F, it shows a desire to hold on to personal opinions as well as to

possessions. The letter "g" which resembles the numeral "8", as in #14-G, is called the Greek "g" and it is a sign of good taste as well as a fine degree of intelligence. When the loop on the "g" or the "y" is made to look like the letter "q", as shown in #14-H, it indicates altruism, an understanding of human nature, as well as good taste.

Sometimes the small letter "f", which has both an upper and a lower loop, is made with one reverse return stroke, as shown in illustration #14-I. This reveals a quickness of thought, and is usually analyzed the same as the signs in #14-H. If you find a loop within a loop, as in #14-J, it means there is something unusual or secretive in the writer's personality, not usually understood by others.

If the handwriting you are examining is full of little curlicues, with extra strokes and curves added to the letters, you will find that person to be sentimental and conventional. The person who likes to get down to essential thinking and acting, is the one who makes very simple letter formations, and the handwriting often looks as if it were printed. See illustration #15 where the loops are omitted from the letters "h" and "y" just as an example of a semi-printed handwriting. The omission of the loops on these letters is not due to carelessness, as is so often thought by those who do not know graphology. The person who dispenses with many loops and other non-essential strokes in the handwriting has a resourceful mind and wants to be in touch with new ideas, and likes to develop short cuts in coming to a conclusion.

Band 4: Occupations

On the subject of occupations, there is no one job or profession which makes everyone who does the same work write the same way. All teachers do not write alike, all bookkeepers don't write the same, all dancers do not necessarily write alike. The inner personality of each person in any specific job or profession is entirely his or her own individuality; for example, you could have a generous teacher or a stingy one; or you could have an extroverted plumber or an introverted plumber. Therefore, it is impossible to say that all people in one field of endeavor write in the same manner. It is usually said that all doctors write illegibly; but that has been disproved by handwriting analysts. There is no such thing as a physician's personality, because each doctor has his or her own individual traits. Of course, most doctors write their prescriptions illegibly; but this seems to be a "trick of the trade" as it were, and the professional graphologist prefers not to be given a physician's prescription for analysis. Instead, the handwriting analyst wants to see other writing, perhaps a letter, written by the doctor, and it may be entirely different from the style of his handwriting on the prescription blank.

Band 5: Signature

The graphologist does not prefer to analyze a sig-

nature unless it is accompanied by a few lines of handwriting, because often the way a person signs the name is entirely different from the way the rest of the handwriting is done. The signature is your "calling card" -- it is the outer YOU which you want to show to others, and your outer manner may be quite different from your inner self. If the signature is the same style as the handwriting, then the outer and the inner personality is the same. For instance, if you write with the extroverted forward-leaning slant, as shown in illustration #2-A, but you sign your name with an introverted, back-hand slant, as shown in #2-B, then you are trying to impress people that you are hard to know and perhaps hard to get; however, once you feel that you want the other person to really know you as you are, you drop the outer shell of introversion and you show your natural, extroverted self.

Do you draw a line under your signature? If you do, it means you like to call attention to yourself in a self-confident manner. But there are various ways to underline the signature, as shown in illustration #16. A short stroke, seen in #16-A, shows some assertiveness, but not in an aggressive manner; it also may show a clannish attitude toward home and family ties. But #16-B is a long, heavy underline; this reveals much self-assurance and more aggressiveness than the preceding stroke. When the underline is long, but light in pressure of pen or pencil, as shown in #16-C, there is some assertiveness but it is not as aggressive as the one in #16-B. If the signature has a curved underline, seen in #16-D, it reveals a person who is romantic, likes to be a gracious host or hostess as the case might be. Also it shows a sense of rhythm. The underline in #16-E ends with an angular hook, and this shows a definite personality, a person who is ambitious and is not easily swayed from his or her purpose. Sometimes you will see a signature which is underlined in a decorative or eccentric manner, as in #16-F; this reveals a person who has some unusual personality traits, and is not easy to understand. You might occasionally see a line which goes above the signature, as seen in #16-G, and not under the name; this shows the person has some unusual traits, and may find it difficult to conform in any conventional manner. The most amusing way to underline the signature is to make a curved or a straight line, then cross it in the middle with two dots or two tiny vertical lines, as shown in #16-H. When you see this you will know that the writer has good business sense, because actually that is just an abbreviation of the "dollar sign."

Band 6: Hooks and Knots

Hooks and knots made at the beginning of the first stroke in a word, or perhaps at the end of the word, are signs of persistence, and are shown in illustration #17. See the way the hooks are made at the beginning of the letters "h" and "n" in #17-A, also at the end of the letter "s" and on the crossing-stroke on the letter "t". These little hooks may appear on other letters, too; but the ones shown here as merely for purposes of explanation. You may also see knots made in some of the letters, as shown in #17-B, and these are also signs of tenacity. The writers who include many hooks and knots are the ones who will not easily give up or be swayed by other people.

Band 7: Doodles and Scribbles

The little scribbles you make on the telephone pad or on any other sheet of paper, may also prove to be significant in making a personality analysis. These are called "doodles" and sometimes you may unconsciously draw little pictures which seem to have no relationship whatever to your conscious thoughts or conversation. For example, you might be ordering groceries over the telephone, yet be drawing doodles which resemble musical symbols. So the doodles you make are the expression of your inner self, and not necessarily the way you appear on the surface. These are explained in illustration #18. Now, let us see how you doodle. Do you draw pretty faces, as shown in #18-A? This means that you like people, even if your handwriting proves you to be an introvert and you hesitate to show your feelings on the surface. But maybe you draw ugly faces, as in #18-B. This means you may be in a mood of pessimism that day, and the ugly little face is merely an expression of your displeasure. The continuous scribbles, in #18-C, show a logical mind and the ability to think clearly. Stars and circles, seen in #18-D, are an indication of optimism, based on a feeling of faith. You see, the stars and the little moons and suns are part of heaven, so your thoughts are turned upward toward heaven. The romantic person will make little hearts when scribbling; see #18-E. The pretty little flowers and flower pots, as well as houses and cups and saucers, are all signs of the person who desires a good home life, and this is seen in #18-F. Sometimes you even draw little curtains at the windows of the cottage, and smoke coming out of the chimney. If you are a planner, you make doodles as in #18-G, using triangles and squares, then perhaps carefully filling in the corners.

You might also make tic-tac-toe designs, or clear geometrical patterns. But if you doodle as shown in #18-H, without any clear form or design and only meaningless scribbles, it may show that your mind is not relaxed and you find it difficult to concentrate on one thing at a time. The cute little birds or animals, with many graceful curlicues, as seen in #18-I, are signs of a fictional mind; and these amusing doodles are often found on the scribble pads of people who give humorous lectures or write fiction.

Band 8: Conclusion

Maybe you never make doodles -- if that is so, it may mean that you have no suppressed desires, and that the inner YOU and the outer YOU are the same, and you do not have the unconscious urge to scribble as a means of self-expression.

As a final summing up of this lesson in HOW TO ANALYZE HANDWRITING, it must be emphasized that no handwriting can be analyzed by just one or two formations; it is necessary to consider all the signs and their meanings, then to add and subtract, and determine which signs are more dominant than others.

#1

- a) ascends
- b) descends
- c) up and down

#2

- a) gregarious
- b) backband
- c) vertically
- d) flowing hat

#3

- a) heavy
- b) light
- c) variable

#4

- a) large
- b) very small

#5

a)

here it is
and how I

b)

here it is and there is
no margin + no
spacing between any
of the lines

#6

a)

large words

b)

small words

#7

lovely morning

#8

a)

I am b) I am

c)

I have d) I am. I am.

#9

- a) money
- b) money y
- c) money

#10

- a) logical
- b) intuitive

#11

- a) i
- b) i i i
- c) i
- d) i e) i f) i

#12

- a) t
- b) t
- c) t
- d) t
- e) t
- f) t
- g) t
- h) tatter

#13

- (a) hall
- b) hall
- c) harm

#14

- a) going
- b) gone
- c) gone
- d) your
- e) many
- f) obey
- g) wing
- h) young
- i) for
- j) my

#15

hairry

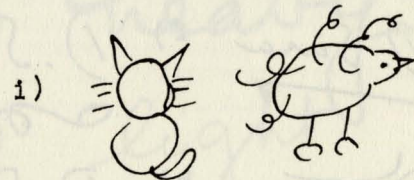
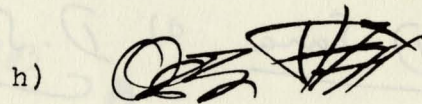
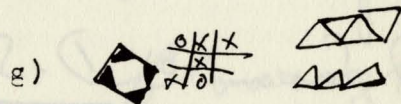
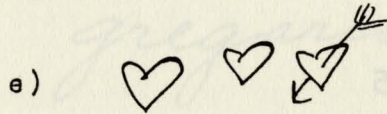
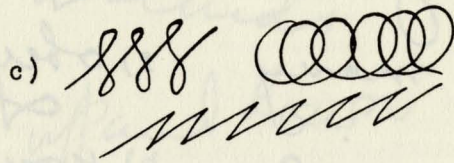
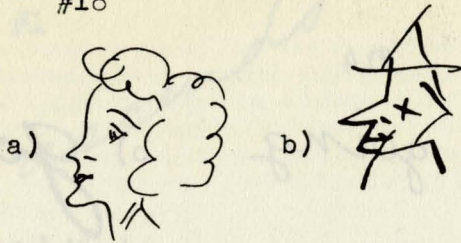
#16

- a) D. Sara
- b) D. Sara
- c) D. Sara
- d) D. Sara
- e) D. Sara
- f) D. Sara
- g) D. Sara
- h) D. Sara (#)

#17

- a) che no chis t
- b) heme mast

#18



DOROTHY SARA, a native New Yorker is a charter member and Past President of the American Graphological Society. She analyzes handwritings by mail, also teaches the subject of graphology and gives lectures at women's and men's clubs on HOW HANDWRITING REVEALS CHARACTER AND PERSONALITY. Many business firms consult her regarding the character of employees as shown by their handwritings, and use her services as a supplemental aid in screening job applicants. Miss Sara makes frequent appearances on television and radio, and has written several books on the subject, among them HANDWRITING ANALYSIS and READING CHARACTER FROM HANDWRITINGS. Her articles on graphology have appeared in such magazines as PLAYBOY, VOGUE, SEVENTEEN, FARM JOURNAL, TRUE STORY, HARPERS BAZAAR and many others.

DOROTHY SARA has a background of business and publishing fields, as well as teaching fundamental economics; therefore, her approach to handwriting

analysis is through a wide avenue of experience and work, and is not limited merely to a knowledge of graphology. Because of her varied professional activities, she is also a member of the Women's National Book Association, the New York Adult Education Council, and is a faculty member of the Henry George School of Social Science.

Her work as a graphologist enables her to assist people to a better understanding of themselves as well as those with whom they come into contact in their homes, jobs, socially or at school, thus enabling them to achieve more harmonious relationships with friends, relatives, co-workers and school mates. Miss Sara's analyses are of great assistance to people who want guidance in the selection of suitable studies and careers, and she is also consulted by psychiatrists, psychologists and marriage counselors who ask her to analyze their patients' and clients' handwritings in order to supplement their own findings.



In the accompanying record, the basic general rules of graphology are given. It takes many years of patient study and practice in analyzing handwritings to reach the state of professional ability. However, these rules are sufficient to give the listener a good grounding in the way a handwriting analysis is made, and will prove to be a very good "tool" in getting to know what really makes people function.

Graphology is not a new method of analyzing personality traits; the first book on record is dated 1630; it was written by an Italian scholar, Camillo Baldo, and the rules which he wrote down in the early seventeenth century are still the basis for the work done by modern handwriting analysts. In the eighteenth century many scholars in England, Germany and Switzerland, wrote essays on the subject of graphology and its use in the analysis of personality. Since those days, much has been written and developments have taken place in the field of handwriting analysis, but mainly in European countries. It was not until about fifty years ago that graphology came into limited use in the United States, and fifteen years later a group of students of this science (including Dorothy Sara) formed the first first society of handwriting analysts, the American Graphological Society, which is a non-profit, non-commercial membership organization that has done vigorous work in spreading the knowledge of and appreciation of graphology throughout the United States and Canada.

The subject of HANDWRITING ANALYSIS has a universal appeal to men as well as women, from teen-age to old-age, on all intellectual and social levels. The handwriting analyst does not guess or predict anything; the function of a graphologist is to analyze the basic personality traits and character and potential abilities of the person who writes.

The professional graphologist does not judge a handwriting by its superficial appearance; in handwriting analysis there is no recognition of a so-called beautiful handwriting or any ugly handwriting. All specimens of handwritings are interesting, because each one is the expression of the inner personality of the individual, and the analysis is made "between the lines" of handwriting and not merely on its outer appearance.