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NEW YORK

The Handwriting on the Wall: A Graphologist Looks at Our Leaders

By Daniel S. Anthony

"... Not one writer in 1,000 converts letters into thready squiggles, but Kissinger and Wallace do. What does this mean?..."

An author who presumes to explain the behavior of ten of the most important men in America today by analyzing their handwriting had better deal up front with the diagnostic technique. Handwriting psychology, or graphology, is based upon the earliest principle of human understanding: "Actions speak louder than words."

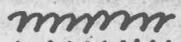
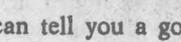
The multiple actions and reactions involved in handwriting represent the end result of the evolutionary process to date. Of all the creatures, great and small, on this globe, many have highly sophisticated "languages" and communications techniques, but only *Homo sapiens* developed the brain capacity to allow him to learn to write. And any person's handwriting, even the pre-school scribbling of a child, reflects how that person is coping with his or her feelings and environment.

Our thoughts and actions are transmitted to our pen strokes, which become a permanent record of who we are at any given stage of our existence. In fact, "handwriting" is a misnomer. Actually, the brain dictates the written messages and the hand merely follows the stimuli and impulses transmitted from the motor cortex through the central nervous system to the flexor and extensor muscles in the arm and writing hand. It might be more accurate to call handwriting "brainwriting," in view of the German physiologist Wilhelm Preyer's discovery that one's writing is basically the same whether done by the foot, mouth, or left or right hand.

Daniel S. Anthony and his wife, Florence, teach a seven-semester college-accredited program in the psychology of handwriting and forgery detection. They conduct these courses at the New School for Social Research, New York City. Their firm, Daniel S. Anthony Associates, provides a consultation service to businesses as well as to the legal, medical, and psychological professions.

Drs. Wilder Penfield and Lamar Roberts, neurosurgeons specializing in brain research, recently confirmed this concept, stating, "The pattern of the signature and of the writing is in the brain, not in the hand." It is for this reason that a person's signature has been his legal bond since the Justinian Code of A.D. 529. No two handwritings are alike; just as no two fingerprints are alike; indeed, a person may have several different ways of writing, signifying that he may be an unsung artistic genius or a mood-changing, malleable, and emotionally mercurial vacillator—or any number of other things. But whether one has Parkinson's disease, is hyperkinetic, is undergoing conflicts, or prints instead of writing cursorily, the professional graphologist is not worth his salt if he can't explain the reason for the deviant writing actions.

One of the 300 or more evaluative criteria which I use in my work as a graphologist is a writer's psychomotor facility in the use of the linear and/or pictorial movements. If I ask you to do a couple of full lines of each of the following forms:

	Angles
	Arcades
	Garlands
	Double Curves
	Mixed Forms

I can tell you a good deal about your conscious and unconscious drives before I even take a look at your handwriting.

These four or five different kinds of strokes are known (in our special graphological vocabulary) as the major connective forms of cursive or connected handwritings.

Depending upon which architectural blocks you use to build your handwriting structure, the handwriting psychol-

ogist determines your primary, secondary, and tertiary motivations and idiosyncratic behavior patterns.

Most Americans find themselves writing the arched forms which they were taught in their penmanship classes. This is called arcade.

Possibly 30 per cent of all of us add some sharp-pointed tops and angled bottoms:

mamma

to the copybook model of

mamma

so that it looks like sharp angles and arcades. President Ford's writing is a variable combination of arcades and angles.

No more than 8 to 10 per cent of writers in the United States convert their *m*'s and *n*'s to *u*'s and *w*'s.

m to u

Nelson Rockefeller makes his first *n* in *Exponential* like an ordinary *n* but converts the second *n* to a *u* form. This connecting form is called a garland. His is as deep as a cup.

Probably not one writer in 1,000 converts letters into thready or illegible squiggles or straight lines, but Henry Kissinger and George Wallace do. What does this mean?

Surely no more than one in every 10,000 persons uses three of the above forms in a unified, continuous configuration, and no more than one in 100,000 would incorporate all four into a style of creative individuality. Significantly, Rockefeller does.

In the following analyses, I do not try to explain all the reasons why each of the ten subjects thinks and acts as he does. I do try to suggest, however, some of what their writing reveals about how they regard themselves and how they are dealing with the problems they face.